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7-1-1939

### Volume 57, Number 07 (July 1939)

James Francis Cooke

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#### Recommended Citation

Cooke, James Francis (ed.). The Etude. Vol. 57, No. 07. Philadelphia: Theodore Presser Company, July 1939. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/879>

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# THE ETUDE

July 1939

Price 25 Cents

*music magazine*



Alec Templeton, sensational radio pianist, presents stimulating ideas in this issue.



# The Joy of Singing

"WHY do you want to study singing?" asked the professor in a prominent Western university, of a young woman student who was majoring in biology.

"Because I feel impelled to do so as a means of self-expression," replied the young lady.

The professor was a well educated man of the world; and he carried his remarks further, with, "That is the very best reason for studying singing. I have often wondered why people want to sing. At one time it was thought to be a form of exhibitionism, the desire to 'show off,' the same thing that makes millions and millions, throughout the world, put on fancy military costumes and parade for hours at a time. One great military authority once said that the most powerful aid to the militarists is the uniform. If people did not love uniforms, it would not be possible, under ordinary circumstances, to enlist them in peace times. Make war horrible, dirty, agonizing and terrorizing, as it really is, and no sane person would want a part in it; but dress it up like a peacock and millions will swallow the bait, because it is human to want to show off.

"Well, in the days before the phonograph and the radio, thousands of vocal students sang because they were imitating the great opera, concert and church singers of the day. To supply this need, composers wrote innumerable parlor ballads. These were known in England as 'Queen's Hall' stuff, because for the memorable 'Ballad Concerts,' conducted for years in London, by Boosey & Co., and by Chappell & Co., thousands of sentimental songs were written, which in years to follow were heard in the late Victorian and Edwardian parlors, from ambitious singers, who, in turn, provided much of the musical entertainment of the day. They sang as much like Sims Reeves, Mme. Belle Cole, Ben Davies, or Clara Butt, as their talents permitted. If you will glance at the London daily papers for several decades in that period, you will find the amusement columns flooded with the announcements of concerts given over, very largely, to music of this type.

"Musical taste in England improved, as it did in America, and singers and audiences became aware of the wonderful art songs of the Continent, from Schubert to Debussy. Composers of both countries realized this, and the song literature designed for British ears improved vastly. Charming as were some of the old English Queen's Hall ballads, a new type commenced to come in, with the distinctive and beautiful works of Liza Lehmann, H. Lane Wilson, and Landon Ronald, in Europe, as well as by MacDowell, Nevin, Lieurance, Rogers and Carlucci, in America.

"With the rise of the Victor Talking Machine Company, many great artists were persuaded to make records. Everyone predicted the end of vocal study and singing in the home. The opposite was the case. Never was singing more popular and never were singing teachers more prosperous. Leaders in our great cities boasted of incomes from voice instruction soaring to \$50,000, and even \$75,000 a year.

"The Great War," however, brought drastic changes, not so much in the art and its interpretation as in economic conditions. Living quarters grew smaller, people entertained less at home, outside amusements, golf and the movies, came into the picture; and then the radio. Those students impelled by exhibitionism found it difficult to compete with the little walnut box which drew in from the ether the voices of the greatest living singers. Again the misanthrope proclaimed that singing and studying of singing were doomed. For a time, they seemed to be correct. Only rarely was singing heard in the home, and the sale of songs, good and bad, dropped off conspicuously. Meantime, choral groups, developed through the public schools, and wonderful *capella* choirs commenced to appear in all parts of the country. Through them, young people began to revive the joy of singing. To sing alone is, however, a different thing, from standing up with fifty people and obeying the baton of a good leader. In solo singing, there is a thrill and 'liberation of the spirit,' which is inimitable. Gradually students began, once more, to find the joy of singing. Meanwhile, voice teachers became much better trained, and the result is that there now are far more finely schooled voices in America than ever before. Students learn through the radio, as was never previously possible, fine tonal and interpretative standards. That there will be a great revival of solo singing goes without saying. It is one of the richest of human needs; and those, who have once acquired the ability, find a means of self-expression not to be gained in any other way.

"Students with a better educational background are beginning to realize the high physical, artistic and aesthetic values that are part of a well-planned course in singing, now linked properly to literature and to the greater literature of music. Singing develops poise, frequently improves the health of the individual, and often has been known to demolish ancient inhibitions, dangerous to the individual. Some psychiatrists approve singing very highly in certain abnormal mental cases."

Our experience confirms that of the professor in every detail. The joy of singing is superseding mere exhibitionism. The song literature has vastly improved and is today much more intriguing and intelligent than in the past. Home groups are beginning to want to hear the singer "in person" and do not make comparisons with the great stars of the radio. The singer, who sings because the song within his heart is irreplaceable, often stumbles upon a rational natural method of vocal expression which is surprisingly excellent.

Last July, we attended a convention of a branch of the International Arboreal Music Teachers Association. Among the delegates were the wrens, the robins, the catbirds, the cardinals, the thrushes, the quails, the mourning doves, the peewees, the orioles, and several other feathered prima donnas. A daily clinic was held from dawn until breakfast. Then there were debates upon nest building and bug hunting, which lasted, off and on, until twilight.



"The joy of singing is one of life's greatest thrills."  
NELSON EDDY

Finally, when the summer wore on and the babies were hatched and grew big enough to pay attention, our whole garden, with its twenty-seven nests (not counting those of the squirrels in the treetops), turned into a conservatory of song. We saw a brilliant red cardinal giving a lesson to its brown winged fledgling; and before long Miss Cardinal commenced to sing. When she sang she made the same tones that other cardinals make. She did not try to sing like a robin, or a catbird, or a thrush. Was she giving the world a lesson? Was she trying to say, "God gave you a voice which is your voice, and the highest in vocal art is to find the nature of that voice and to develop it along its own natural lines—not trying to make it like something else! True, the parrot, the mynah bird, the catbird, and some others, do imitate, but like most of the birds, we are all born with definite vocal limitations. Our voices are just as individual as our features. That is the reason why we can recognize our friends so readily over the telephone.

Just now, as we are writing this by the aid of midnight electric current (not midnight oil), an owl is singing outside our window. No matter how long he sings, his voice will be always that of an owl. He can never sound like a canary or a nightingale. The point is, however, that he is singing at his best and seems to be having a glorious time doing it. More than this, he is proud of his throaty trills and not afraid to let the world know it. Therefore, if you cannot sing as did a Caruso, a Patti, a Biephan, or a Homer, do not let the thought prevent your singing. Sing as God intended you to sing and you will be blessed with one of the great thrills of life. Singing for the sheer joy of singing is becoming more and more popular.

In singing a great deal depends upon the normal formation of the throat, nasal and buccal cavities, also upon the condition of the mucous membrane. As a part of the singer's hygiene, a throat wash recommended by established physicians is of the very greatest importance for daily use. Be extremely careful of unknown, untested throat medications. They can and often do injure the throat seriously. Physicians know of many such cases. One singer literally ruined her voice for a year, through the use of a throat medicine containing a chemical that scarred the mucous membrane. The best remedies should be used strictly according to

directions or under the advice of your physician. Certain standard preparations, on sale everywhere, are safe when properly used. They are, in alphabetical order, Astringent, Borsol, Glyco-thymoline, Hexylresorcinol Solution, Laveris, Listerine, Mercetan Solution and Pepsident. These are not local products, but are sold in all parts of the country.

We are strongly of the opinion that we may expect a return of those wonderful days in sixteenth century England when all ladies and gentlemen who could sing revelled in the art. In the recent work by Miles Merwin Kastendieck, "England's Musical Poet, Thomas Campion" (Oxford Press), we find the following reasons for the cultivation of singing as "set down by the author," William Byrd, one of the earliest of England's musical immortals:

1. *First, it is a knowledge easily taught, and quickly learned, wher ther is a good Master, & an apt Scholer.*
2. *The exercise of singing is delightful to Nature, and good to preserve the health of man.*
3. *It doth strengthen all parts of the brest, & doth open the pipes.*
4. *It is a singular good remedie for stutting and stamaring in the speech.*
5. *It is the best meanes to procure a perfect pronunciation, and to make a good Orator.*
6. *It is the onely way to know where Nature hath bestowed the benefit of a good voyce: which gift is so rare, as ther is not one among a thousand that hath it: & in many that excellent gift is lost, because they want art to expresse Nature.*
7. *Ther is not any Musick of Instruments whatsoever, comparable to that which is made of the voyces of Men, wher the voyces are good, & the same well sorted and ordered.*
8. *The better the voyce is, the meetier it is to honour & be employed to that ende.*

#### OMNIS SPIRITUS LAUDET DOMINUM

Since singing is so good a thing  
Twish all men would learn to sing.

### Gratitude

LAST month we embodied in an editorial a suggested plan to give Mme. Cécile Chaminade an international birthday party on the occasion of her seventy-eighth birthday, August 8th, 1939. The plan is simply that of having music lovers everywhere, teachers, their pupils, and club members, to send to

Mme. Cécile Chaminade  
34 Boulevard d'Italie  
Monte Carlo  
France

a postal card with some such greeting in English as

"Happy Birthday Wishes to Mme. Chaminade, who has brought so much beauty to the world, through the deathless art of Music."

or, in French,

1. A Madame Cécile Chaminade l'auteur charmante qui a donné à l'art musical des nombreux ouvrages inoubliables, nous envoyons nos meilleurs vœux à l'occasion de son anniversaire de naissance.

2. A Madame Chaminade l'aimable et charmante auteur de magnifiques œuvres musicales nous envoyons nos meilleurs souhaits à l'occasion de son anniversaire de naissance.

The cost of mailing a postal card to Europe is three



MME. CHAMINADE  
AT HOME

This picture is the enlargement of a "frame" from a moving picture film made of the Ende at Tomaris on the French Riviera. Mme. Chaminade was confined to her bed, but once only had order to the window in her first moving picture made.

cents, a sealed letter five cents, a half-ounce. The cost is trifling compared with the compensation of showing to this beauty and delight through her masterpieces in her in our country must feel toward her. Pupils and club members—just love to do things." Here is a fine chance for revival. Everything depends, however, upon the initiative THE ETUDE in your hands. Will you do it, and how many you? Let us make this birthday party a real surprise to this with a heart full of the charm and youth that still hems and millions of fingers interpreting her fascinating Mme. Chaminade at the keyboard. The musical world owes thinking her in this way. Remember the words of Suenca, "Nothing is more honorable than a grateful heart."

# Learning to Interpret Great Music

An Interview with the Famous French Pianist

ROBERT CASADESUS

Secured Expressly for THE ETUDE MUSIC MAGAZINE

By  
FLORENCE LEONARD

IN MY TEACHING of fifty-two American pupils, in the summer sessions at Fontainebleau, I have found that in every case these pupils have thought too much about the literature which has been written about their music, and not enough about the music itself.

All this literature about compositions should be suppressed. Can a student learn how to play a Mozart concerto by reading a story embroidered around the facts of Mozart's life, or a biography which purports to be exact but is padded with anecdotes of romances that, if we may believe Mozart's own letters, are wholly imaginary; or even by reading a perfectly authentic biography?

Music cannot be explained by writing about its composer's difficulties with a patron or a parent, by describing a fortunate or an unfortunate love affair, or by enumerating the intrigues and jealousies of a composer's contemporaries. Does a letter from Beethoven's brother, or nephew, or lawyer, show you how to play one passage from his "Op. 111," or indicate whether "Op. 110" should be played in the style of "Op. 10, No. 1?"

It is the text of the music itself which must be read; and—and I would emphasize this—the text which must be respected.

## Chopin's Meanings Distorted

CHOPIN IS THE COMPOSER who has suffered most at the hands of this type of audience. He has been traduced, his works have been actually deformed, through the influence of all that has been written about his life, his disposition, his health, and his love affairs. In fact, for this very reason the public does not respond, as it should, to the music of Chopin. Such a web of sentimentality, morbidity and misinterpretation has been woven about his name, that his music itself is falsely interpreted.

When Chopin writes a letter to a friend, and even to a musical friend, does he make use of banal descriptions? Never! We find in one reference to his "Sonata in B-flat minor," when it was just completed, this remark: "Here I am writing a 'Sonata in B-flat minor' containing the march that you know. There is an *allargo*, then a *Scherzo* in E-flat minor, the *March* and a short *Finale*; perhaps three of my pages have the left hand in unison with the right, going after the march." This *Finale* is the one which has been variously interpreted in words by one musician after another. Perhaps the most familiar attempt at description calls it the wild rushing the leaves over the grave of the hero.

In the same letter Chopin writes of some new mazurkas: "They seem to me good, as is always the case with younger children when the parents are growing old." But of sentimental or picturesque description there is never a hint.

No! Chopin was a modest, *marvelleux* musician! He needs no literature to speak for his music. It speaks for itself.

## Importance of Correct Reading

BUT IN ORDER to play him correctly the student must be able to read him correctly. Music, if read correctly, is sufficient for itself and needs no explaining.

The new school of teaching, I am glad to say, has improved the situation. Many students in the past have played Chopin badly, horribly. But now we find students play Chopin well, who also instinctively play him correctly, musically. I cannot tell you why. It is a mystery.

Perhaps the reason is that formerly they felt the influence of the literature about him too strongly, and now

the teachers of the new school have taught them to respect the text. Or perhaps it is due to the influence of the epoch, and the fact that in America, France and England, countries which have not been used by political disturbances, the youth are working for the ideal of the music.

In America, especially, where the people love music, I have observed this attitude; and this, in many cases, with adult students who wish to achieve whatever is

must do the work, and therefore they must be trained.

I cannot tell you how I myself began to study, for I cannot remember the time when I did not play, nor can I remember the steps I took in first learning to play. I never played to public as a prodigy, not that I knew. It is not well for a child to appear in that way. In such public performances he thinks too much of the technical display, of the effect he is creating, and not enough of the music itself and its meaning. The training of an artist cannot be done in public. It must be done in retirement, in quiet and in leisure.

## How Much and How to Practice

MARCONI, THE ELEMENTARY TRAINING, should not be forced. Six or eight hours a day of study means forcing. It is not good. Chopin was right when he said a student should work but three hours a day, with concentration. With modern music, which is so difficult to read—not to play—one should study four hours a day, with close attention. As Marconi said—he was a teacher of my school—you should practice one hour of technique and three hours of pieces.

That hour of exercises is like training for sports. In it you should study every kind of figures, scales, double notes, trills, arpeggios, octaves, and should work for velocity. This training is for muscles alone. Afterwards comes the music.

In Etudes, Czerny is the best master. There are also studies of Philip, and the exercises of Brahms. But the latter are for strong hands only, and not for immature players.

## Why Czerny?

CLEMENTI, ONE CONSIDERS so important, is now rather out of date, but not necessarily so; but, if you have Czerny, you have everything. Consider for a moment! Czerny covers the entire period from Beethoven to Chopin. For he was a pupil of Beethoven; but also, he knew Chopin well. He not only knew the classics, but he also knew the moderns of Chopin. All the composers of these periods are represented in his exercises and Etudes. In the "School of Virtuosity" alone will be found studies for Mozart, Beethoven and Chopin, and especially for Chopin.

Glance at a few of his studies. In "Opus 365," for instance, the first *Etude*, in F major, suggests at once the last movement of the Mozart "Sonata in F major." There are several others which speak equally plainly of Mozart. No. 5 is a study on trills and *confort* notes, such as will be found in many a classic *Adagio*. No. 7 prepares chord forms for Beethoven and Chopin. No. 15 teaches melody playing in octaves and sixths, and in the second portion the *confort* study again. No. 17 suggests the Beethoven "Sonata in B-flat major, opus 22"; and what is No. 16 but a preparation for the great *Chromatic Etude* of Chopin? No. 25 is plainly related to a Liszt *Etude*, in its wide leaps and melodic chord groups. So one might continue to find the related ideas. Even in "Opus 299" one can find such similarities. Indeed, a child can begin with Czerny, and by advancing steadily through all the five groups he will have his technique.

## Technic Must Become Subconscious

ONE MUST FIRST CONSIDER every kind of technical difficulty as technique; and then, when one has mastered it, one should let it go. It is like the study of composition. One must learn to follow the rules for constructing a figure, and then one must become consciousness of rules and write music itself as Bach's way was.

Bach, too, must be practiced, and with great benefits of



CASADESUS AT THE PIANO

possible, although they have not begun to study early in life. Yes, especially in America do I find the adult taking up the study of music for the first time.

And I would encourage the adult to do this. One can study the piano at my age. It is true, of course, that one cannot become a virtuoso if he waits till he is twenty, thirty, or forty years old before he begins to study. But he can derive an enormous amount of pleasure for himself from the study of this instrument.

## Solfège the Fundamental Study

THE FIRST ESSENTIAL for the study of the piano is the ability to read music correctly; and the fundamental training for reading is found in *solfège*. This must come first. It is the basis of all musical knowledge. To begin *solfège* when you are five years of age is best. It is easy to learn notation and reading when one is young.

What does the study of *solfège* provide? An exact knowledge of the letters (which includes, of course, pitch and intervals), a subconscious sense of the length of each note, of the grouping and accents which are rhythm; knowledge of the progress to the chief note of each group, of the climax of the phrase and the sentence, and of the rise and fall of power and intensity, which constitute dynamics.

Such study as this is the foundation of good reading. It means that when you perceive the notes which a composer has written down, you know how to play them correctly. And at that point only is the study of interpretation. Only then does the interpretation become clear to you. But at once it is clear if you can read correctly.

Before you can interpret a composition, however, you must have ourselves which will obey your commands. They



style, as well as for technical clarity. When you begin to practice pieces, a sonata, for instance, first work out the technique of each difficult passage. Besides, you must seek sonority of tone. Sonority is yet through softness of movement. If you examine the ways of raising and lowering the finger, of depressing the keys, you should be able to distinguish between the hard, mykling member and joint, and the supple, elastic movement, not a harsh, sudden attack of the keys. Ease of movement, gentleness, he insisted on. But do not seek too much after different ways of attacking the keys. Freedom of movement is necessary, above all things, and thinking on large lines. Everything is in the music if we play with breadth of ideas.

### Difficulties of Chopin

MODERN MUSIC IS DIFFICULT to read, but not so difficult to play as Chopin. Chopin's music is the most difficult in the world. I never absolutely mastered Chopin. I can learn a composition to-day and, if I lay it aside for a year, I must begin it all over again.

Louis Pliant, a pupil of Liart, at the age of twenty-five was playing the piano all day, and went to see him. He told me he had worked on the *Barcarolle* of Chopin for sixty years, "And I do not know it again."

One never knows Chopin. Suppose I begin an *Etude*. I practice it every day, with supple movements, and in a month I can play it. Yet when I then I have to do it for perhaps three years, I must begin as if I had never seen it.

In practicing Chopin it is of the greatest importance to watch one's style. The different points of view of various teachers make a great difference in the style of the playing. In France there are two distinct schools of interpretation of the works of Chopin. Both have their own traditions. One is the school of Cerny, of Chopin himself, and of Georges Mathias; but they differ in their application of these traditions. One school inclines toward the Romantic, the other holds fast to conservatism, to the idea of clearness rather than richness and fulness of tone and style. Both are French, but the Romantic group would play *falotter*, for example, with power and rich intensity, while the other group would set it forth with delicate, clear performance. The latter, of course, is in keeping with the early delicate style of the old French composers.

It would be not just to compare Ravel and Debussy as examples of these two types of interpretation. And yet one sees so clearly the difference in the way to compare Ravel and Debussy with Schubert and Chopin. Ravel makes greater effects but is less profound; he uses a much more brilliant, his effects are rather flat, Debussy, the mystic, is shut in within himself.

In playing others, whether in Chopin or any other composer, one must be careful, again, to watch for ease and suppleness. I must force the execution of the attack. If I play again in the wrist and there is not power enough, I must not attempt to get more power by forcing the activity of the wrist. Instead, I must play from the whole arm. But even here I must watch for suppleness, easy attack. I do not like to use the whole arm, as I find the tone too harsh.

### Necessity of Technical Practice

I, myself, do not now practice four hours a day. I have not been playing at all for two or three days, then I ignore, but a few minutes of practice each day is not to be advised for students. Of course they do not like to practice exercises. But, if you tell them that they can get their technique by playing Chopin "Etudes," they will be wrong. I might be able to keep in prac-

tice in that way; but they could not acquire their technique so. They must spend an hour on their piano gymnastics, at the piano; just as an athlete must train himself by exercises for arm, shoulder, chest, and legs. Chopin's compositions are not to be played for the purpose of getting technique; nor Mozart's, nor any of the great composers. Young students must learn this rule, but it must be followed with strictness. First they must take their hour



## FIFTY YEARS AGO THIS MONTH

**ALBERT ROSS PARSONS**, widely known American pianist and teacher, was represented by a paper read before the Annual Meeting of Music Teachers' National Association, at Philadelphia, on the 10th of July, from which we quote a part of what he had to say on "The Mission and Worth of the Pianoforte Teacher in American Life," in which conditions not so different from those met by the teacher of to-day are discussed:

"Theoretically speaking, this mission should be that of a disseminator of musical knowledge, an educator of musical talent, and an agent in the great work of developing and forming the musical taste of the public at large.

"We are the worst of the American teacher is not always in the line of such a mission is easily explained.

"In the vast majority of cases, pianoforte instruction is not engaged by parents from a view to solid and lasting attainments upon the part of their children.

"Their desire usually goes no farther than to have their children's taste, knowledge and executive ability developed as a source of pleasure to the domestic circle, and to have them acquire the pleasure of accomplishment in the social sphere which they are expected to occupy.

"Rarely indeed do parents in comfortable circumstances, and still more rarely those who are wealthy, ever expect, either to their children or to the teacher, a desire to have pianoforte instruction conducted with a view to preparation for the exercise of the musical profession in the event of their being thrown on their own resources.

"And yet, as a matter of fact, a very large proportion of the female teachers of music come from the ranks of those who as children cultivated music only as a social or as a festive accomplishment, and whose first earnest efforts in music date from a time when it suddenly became evident that this art must henceforth be followed professionally as their sole resource for support. When thus suddenly confronted with the stern realities of life, what do such young



of punishment," then they may have their pieces.

My own greatest difficulty in concentrating myself on the great differences among individual pianists. In every town I visit I must play on a piano different from all others. If you play on one of the best Steinways, or on one of the best others, from each of the others, in resonance and in action I must trust myself to discover at once the quality of the piano on which I am to play. I must be careful and clear. It is a dull; it is a full and warm; it is big forces; or it is thin and soft; I must

adapt my playing to each type of piano, and at once.

For instruction in using the pedal, study Chopin's markings. He made all his markings for the purpose of making every student should understand that a chief function of the pedal is to prolong the harmonies and to connect one to another. But the pedal must be changed very frequently.

Ravel also marked his pedaling with

people know of music?

"Where the study of music is so superficial with individuals, evidently the practice of the profession cannot be doing anything like what it should to shape public taste.

"But, for this state of affairs, who is responsible, parents or teachers?"

"We believe neither. It is going too far to lay the entire responsibility for following the usage of people of their social circle. And, on the other hand, no teacher, no matter how conscious he may be of the need of a radical change in the course of pianoforte teaching, can, single-handed, do much to promote the needed public reform. The successful teacher is so busy meeting the demands made upon him by the present, that he rarely has time to make plans for anything beyond. He finds, unfortunately, that while lip-service is rendered to the need to advance the knowledge is poor, nevertheless, the fruit of knowledge, namely, executive skill, is much more highly regarded than the knowledge itself. Accordingly, as guardians of their attention on forcing the development of the flowers, regardless of the incidental drain upon the natural vigor of the plant, they are content to be content with the details of plan and thoroughness as to details in their work, in order to grow showy musical fruits, mainly for the purpose of display. Nay, the time doctrine, that root and branch, shall be known by their fruits, is changed into the theory, that if you can cheat the eye by artificial fruits, root and branch may be ignored, and the art be valued in proportion to the success of the display in the appearance of fruit. Hence, though hardly any time should be left for the acquisition of real knowledge throughout an entire season's lessons, the dear pupils must be ready at all times to play a certain number of musical pieces in order to conceal how little they know behind a show of knowing much."

"Unless the teacher enters this race in the night and morn, and bends all his energies to this end, such musical veil in imitation of nature, but, his less scrupulous competitors will leave him out of sight, and he will find all his pupils carried away from him in the universal swarm."

Some correct reading is so important, the student should give much time to it. He must be read accurately, with keen to read rapidly, but he must also always be in advance of the eye should his hands are playing. In our school, we have also in the Italian ones, playing for singing, and the pupil's dumbly, with a slip of paper, and the measure, which is being played, whole

(Continued on Page 42)

## Radio Flashes

By PAUL GIRARD

### WEEKLY SYMPHONIC PRESENTATIONS

The Broadcasting Company recently became a member of the network of the NBC Orchestra began its summer symphony season of Sunday night broadcasts 8 to 9 P. M., EDT, over the NBC-Broad Network. Like the Saturday night broadcasts of the NBC Symphony Orchestra heard during the winter season, the new series will be under the direction of noted composers. Among those who are announced to appear with the orchestra are Erich Leinsdorf, conductor of the Vienna Opera and of the Metropolitan Opera, and Dr. Frank Black, general music director of the National Broadcasting Company. This new series of Sunday night symphonic programs will continue until the NBC Symphony Orchestra resumes its weekly broadcasts next fall. The programs will include the usual standard symphonic masterpieces and the brilliant works of modern composers as well as lesser works of the symphonic literature, now seldom heard at symphony concerts.

Television is no longer around the corner, but at the end of April 30 the first regular "high definition" television service in the United States was launched by the National Broadcasting Company with President Roosevelt as the first subject. The occasion was his delivery of his opening address at the New York World's Fair. Although television is now restricted to in its general stages, no one can refuse the statement of W. E. Ferguson, vision coordinator of the National Broadcasting Company, that complete television service in America is inevitable.

Television, as a picture program, an excellent house, comparable to those of the radio, has been receiving nightly in the New York area for some time prior to the start of the nationwide service. Although the equipment is ready to reproduce sound and television system, according to Mr. Ferguson, "In order that television give us a front seat in a presidential inauguration, that it give us an accurate picture service, will bring the world's greatest entertainment industry new forms of entertainment," he said, "then we must have a television system."

Gilbert Seldes, Columbia Broadcasting System director of television, states it is to be predicted, anticipating about the product of each of the arts. It is the radio, the silent-movie pictures, radio, news others, "being" animated cartoons and many directly from life, take the material as varied as life itself. And since radio will have enormous opportunities for both chiefly from stage or radio. Having a special immediacy for the audience, more than that, into his living room. This peculiar quality

of the major problem television creates out of the highlights of the Bible. The series

of Scripture lessons, conducted by Dr. Frederick B. Stimson, pastor of the Union Avenue Community Church, Brooklyn, commenced on the night of April 30, for its ninth week of the National Textbook Company. Heard from 10 to 10:30 A. M., broadcast is designed as a brief dictionary of familiarizing the Scriptures in terms of the present rather than in relation to history. Dr. Stimson discusses the Bible in terms of modern life.

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1811; another tells us that his father, Allen M. Bland, was a graduate from Oberlin College, with high honors; and still another that the son was graduated from Howard University with high honors. All such assertions are purely legendary and fictions.

### And Son Survive

Two of Mr. Bland's sisters are now living, the elder of them is eighty-six years of age and is an inmate in a Washington Home for the Aged and Infirmed. She retains only a faint and feeble memory concerning her distinguished brother. The other is considerably younger and retains a livelier and more vivid recollection.

A cousin is able to relate an interesting story concerning her distinguished relative, but his narrative is lacking in precision and accuracy of details. I have taken the information gathered from such scattered and miscellaneous sources, have tested it as far as possible, by living memory and

From his early years, James A. Bland was looked upon as a musical prodigy. At an early age, he organized a glee club which gave frequent concerts and was noted for sending hotel guests and other distinguished residents of the national capital. John H. Lewis, a retired clerk of the Interstate Commerce Commission and director of the American Glee Club, for many years a leading musical organization in this city, was a member of Bland's first quartet.

From Geller's "Famous Songs and Their Stories," published in 1921, we read that "When he grew older, a kindly Virginia friend him a job of page in our House of Representatives, but that left him little time for his much loved banjo, so he abandoned the onerous duty of ministering to the wants of Congressmen. He next sought to follow a ministerial career, where his instruments would serve him to good advantage. But, alas, Bland's color weighed against him, notwithstanding the fact that the minstrels,

under his own compositions, chief among which old timers especially remember the *Christmas Dinner*, which was copyrighted in 1889.

I learned from his elms and schoolmates in the public schools that young Bland was not particularly noted for any marked indications of ability in his studies, but he was active, vivacious and a leader of the groups with which he associated, and especially popular with the young bodies.

He completed his academic training at Howard University in his eighteenth year, in 1873. His schoolmates at Howard have only faint recollections of his student days. I wrote to Hon. J. C. Nepper, former Registrar of the United States Treasury, who was a member of the law class of 1872, requesting him to furnish information concerning A. Bland. Both he and his wife were students in the university at that time and readily recalled him in those student days; but they were unable to furnish any important information concerning him.

Curry M. Beck to *Old Virginia* was written in 1875. This song at once brought him into the notice of the musical world. About this time, Bland became a member of the minstrel troupe under the leadership of Billy Kersands, the famous Negro comedian, and held down one end of the stage while Kersands held down the other. He toured



### MAGNIFICENT MEMORIAL TO STEPHEN FOSTER IN PITTSBURGH

*This beautiful chapel, adjacent to the Cathedral of Learning of the University of Pittsburgh, is the worthy memorial to the immortal Stephen Foster made possible by a munificent contribution from Joseph P. Lilly. This chapel, with its impressive hall and windows, has properly become a national shrine for music lovers from all parts of the world.*

by correcting evident inaccuracies and smoothing out inconsistencies and conflicting statements, have been able to formulate a brief sketch of the life and work of James A. Bland, confidently believed to be the fullest and most authentic to be found anywhere in print.

### Short and Simple Ancestry

JAMES A. BLAND sprang from a long line of free colored people of Charleston, South Carolina. Allen M. Bland, father of James A. Bland, attended a school in Charleston, taught by Daniel Alexander Payne, who afterwards became a bishop in the A. M. E. Church and founder of Wilberforce University. Young Payne was driven out of South Carolina because of his activity in teaching school for free Negroes, against the law and public sentiment. Allen M. Bland afterwards attended Oberlin College where, according to the Register's report, he was a student in the Preparatory Department from 1845 to 1848. James A. Bland's mother was born of free parents, in Wilmington, Delaware.

Mr. Bland moved with his family to Flushing, Long Island, where James A. Bland was born October 22, 1854. The elder Bland, the father of twelve children, was undoubtedly a man of intelligence and ambition. He was among the first college-bred Negroes in the United States, having been graduated from Wilberforce University and afterwards from the law department of Howard University. He was the first colored man to be appointed Examiner in the United States Patent Office.

Immediately after the war, Allen M. Bland moved to Washington, D. C. and occupied a dwelling in a row of houses built by General Lee for his soldiers. Under Lee's thumb of the Howard University campus. This young Bland was brought up within a shadow of the institutions from which he himself has undergone training. He attended the public schools of Washington, before transferring to Howard University, where father and son were registered at the same table.

### THE UNMARKED, WEED-COVERED GRAVE OF JAMES A. BLAND, THE "NEGRO STEPHEN FOSTER"

Through the researches of Professor Kelly M. Howard of the university, the grave of the man who wrote "Cerry Me Back to Old Virginia" and other songs sung by millions has now been located in the Merion Cemetery at Balasynnyd, Pa., a suburb of Philadelphia. The picture shows the Editor of The Etude standing at the grave and is the first ever made of this spot which certainly deserves memorial recognition.

suspected with lamplight or burnt cork, were giving rather feeble imitations of the Negroes in their gayest moods. He claimed early experience in minstrelsy, having played in Washington and learned carefully to the melodies sung by the white comedians, and it made him grin grotesquely. If his bright spirit prevented him from performing, using no exception could be taken to the writing of songs, and without any technical training to dull his sense of rhythm, he went in for song writing."

At the time when colored clerks were rushing into the government department, as a result of the Civil Service Examination, they formed a social organization known as the "Manhattan Club," the prototype of the present day "Mr. So-and-So Club." At their meetings Bland was the star performer and was frequently called upon to

Europe as an organ of the Kersands Minstrel, and took England and Scotland by storm.

### A Prolific Genius

Mr. Bland wrote over seven hundred ballads during his lifetime. The Congressional Library contains the record of fifty-three full copies of thirty-eight of these it recorded, while the titles only of fifteen others are copyrighted. Most of his copyrights are taken out between 1878 and 1901. It is that Bland published twenty-five ballads in Grinnell, although I can find no reference through our American Ambassador at Berlin.

Among the many imprints of Bland's work (Continued on Page 472)

## RECENT RECORD RELEASES

By PETER HUGH REED

THE FIFTH, AND WE ARE GIVEN to understand, the last volume of the "Columbia History of Music through Bar and Key," devoted and assembled by Dr. Percy A. Scholes, the English music educator, has been put forward in this country by domestic Columbia (set 35). It begins with the organ, ends with Alan Haba, and presents on the whole a well chosen cross section of the music written from the close of the Nineteenth Century who will dispute with Dr. Scholes' selection of works as well as of composers, but any one man choice of this kind is bound to dissatisfy some people. Considering the exigencies under which Dr. Scholes worked, having been limited to sixteen ten-inch record sides; to provide a representative and comprehensive view of the music of the past four decades presented many problems. Viewed as a whole, the sixteen composers Dr. Scholes has selected as his choice of ranking music of the Twentieth Century are represented quite favorably and adequately by the music recorded. As with his preceding albums, Dr. Scholes here provides in a seventy-old page booklet an instructive and interesting treatise on the music, the composers, the musical history, and so on, of the time. The set contains several first recordings. Its appeal will not be limited to the educator or the student.

It looks as if between His Master's Voice in England and Victor in this country, Toscanini before long will have completed recordings of all nine of Beethoven's symphonies. Before sailing for Europe in April, the Italian maestro is said to have recorded the "Eroica" (Third Symphony) and also of the famous nine that he has made to date. It is not to be expected that he will record all truth, that for it must be said is maestro in England are fondly predilected to this he has done here. The list of his plucky and "Brins" "Tragic Overture" (inconspicuously featured in an album—Victor M-207), conclusively prove this. Toscanini is so essentially the singer in his conducting of a truly representative record should be shallow or short in performance. The incompleteness of his recording of the "First Beethoven" is considerable. The incompleteness of the "First Symphony," his qualities and his address. The Eighteenth Century his reading so cherishable. He does not intend this music as another recorder. "I saw Overture" is a valuable item in the canon's marking for its architectural grandeur except that of Sir Thomas Beecham, between the well find it had to choose between.

Howard Barlow and the Columbia Broadside recording of Haydn's "Surge" (set 35) (C. & H. No. 541) (Columbia) and most popular of the composer's best known in need of a modern recording. It is heartily recommended to have an American conductor so excellently represented on records (the quality of the reproduction here is particularly good). Mr. Barlow's long career (Continued on Page 488)



ALEC TEMPLETON

SOME TWENTY-FIVE YEARS AGO near Cardiff, South Wales, a tiny boy, hardly two years of age, climbed up on the bench of an upright piano in the sitting room of a farm house. His little sister had just concluded her daily practice and gone to other duties. The child put his hands on the keyboard and his diminutive fingers crawled awkwardly, trying to imitate the notes of a nearby church bell. He was Alec Templeton, the son of a Scottish gentleman farmer who owned important interests in the fertile Welsh agricultural land.

Soon the little boy's gifts began to assert themselves in a most decisive manner. Frequently, when his sister gasped on some Clementi or Dussek sonatina, he would run up to her and exclaim, "You played a wrong note. I cannot hear to hear wrong notes!" And, if this gaffe was denied, Alec would explode into the faulty chord and invariably discover the mistake. "Here it is," he would say, striking repeatedly on the note that ought to have been.

#### Amazing Precocity

AT THE AGE OF FOUR he felt the urge to give his efforts a more permanent form, and, leaving aside the improvisation of embryonic sequences, he set out to build a real piece which he still remembers as his "first known composition." But little Alec's imagination ran far ahead of his physical possibilities. It is reported that young Mozart once played with the tip of his nose one note that the limited stretch of his hand could not reach (*il suo corno, e ben trovato*—if not true, it is well invented). Alec's trouble was similar, but in the direction of chord playing. Since his hands were not able to span more than a few notes, he tried to perform the larger chords with his elbows, not realizing that he was paving the way for the "cluster" system advocated later by certain outrageous adepts of musical "madness." However, and regardless of physical limits,

the piece got under way and finally was completed. It turned out to be a lullaby, and his mother used it to sing him to sleep.

The following year Alec started directing a choir of his playmates; and, when music was needed for some particular occasion, he composed it and taught it to them part by part. His hand had grown and already he proved to be a promising piano student. For several years he went on, and as his technique developed he used it for the purpose of expressing the world of melodies and harmonies which were constantly going through his brain. During that period and while still on the farm, he composed a great deal. But none of these compositions was committed to paper. Alec could not write music. He had been deprived of sight from birth. And he did not know it yet. Surrounded by the devoted care of his parents, he thought that his condition was normal and that he was like everyone else in the world. Only later did he learn

the truth, when it became necessary for him to study the Braille system without which his general education would have remained incomplete.

#### Nature Makes Amends

MUSICAL SCIENCE TEACHES us that when one of our senses fails nature compensates for this loss by stimulating the others in some mysterious fashion. This can be explained the phenomenal sharpening of the other major senses, that of hearing, in the Templeton of to-day. But let us return to the young British student years and to the time when his father, realizing that he must answer the call of genius, sold his farming interests and moved to the great city of London. There, Alec sought and obtained introduction to the leading English musicians who unanimously predicted for him a brilliant future. He was twelve years of age, and the time for intensive study had come. The Royal Academy of Music opened its doors to him, and he studied piano, harmony, counterpoint, fugue and composition under the best masters. At the same time his tremendous desire for becoming acquainted with the musical literature found satisfaction through hundreds of records which were lent to him; for in this way he could hear the great symphonic repertoire, explore the wealth of chamber music, and familiarize himself with lieder as well as opera.

Great honors were soon bestowed upon Alec Templeton. The British Broadcasting Company, having offered a prize for composition, he took second in the contest and won it. This meant, of course, much publicity and the opportunity to hear the crowned work performed over the radio.

been quite normal to follow in their wake and to continue a virtuous career which had started so auspiciously. However, Alec Templeton began to feel another strong urge within himself. Among friends, in intimate gatherings, he often sat at the piano and gave imitations of well known composers or concert artists, which made the audience literally roar and ask for more. The portraiture was so striking that even when the name of the imitated artist was not given, the audience listeners always guessed the correct one. Sometimes he would "pick" on an English master; and when, long before he finished, everyone would hiss, Alec would turn and say, "Yes, it is he, but please keep this confidential and strictly between us; because, you know, I love and respect him so much."

At that time, musical satire was almost incalculable. Some was being done in France, most severely, by Bédouin, an old friend and schoolmate of Alec at the Paris Conservatoire, whose real name is Michel Maurky Lévy, and who is also a serious musician and the composer of an opera performed at the Opéra Comique in 1926. Many traveling Americans have heard Bédouin in continental music halls, where he has achieved a lasting fame.

That was also the period when American jazz had invaded Europe in an unbelievable fashion. It may surprise many by quoting the fact that in Paris some imported American popular crooners and bands were receiving fees far in excess of those commanded by the world's greatest singers, instrumentalists and symphony orchestras. It was the age of imitation and easy life, of entertainment and frivolity.

#### The Dawn of a Career

AN UNUSUAL OPPORTUNITY presented itself to Alec Templeton and he wisely seized it. Jack Hyton offered him an engagement. The Hyton band was then at the top of its glory. It had taken Paris by storm, as well as other European capitals. The contract was financially attractive; and it was stipulated that Alec, apart from his work with the orchestra, would appear as entertainer, a feat through which he soon became the real star of the company. When in 1935 Jack Hyton brought his band to the United States, Alec Templeton came with them; and it was not long until his work drew such attention that he did not renew his contract when it expired, but, instead, he came to the United States as an individual soloist.

His position is now well established on the concert stage and over the air, and he has achieved the unusual feat of satisfying the sophisticated listener and the layman alike. He has triumphed over the handicap of his native amnesia by sheer force of character and never relying in the least upon it to win the sympathy of his audience. He is a true humorist and satirist with the full equipment of a splendid memory, and he has pushed still further the art of imitation and improvisation carried out in France by the younger Bédouin. He has taken his ease from Beethoven's "Moonlight Sonata" to the interpretation of a Los Angeles singer The main genre round and round, from Debussy's *Pavane en forme de tarentelle* to a Wagnerian opera.

Humor in music is a rare and almost不可思议 (inimitable) art. It is difficult to reduce it to words: it simply has to be heard. For this reason, to spend an afternoon with Alec Templeton is a great treat. Hardly has he started his first and mutual acquaintance in the imitations of all he goes to the piano and starts illustrating the different types and characters as they come up in the conversation. He plays a few measures from a Mozart sonata, and he

# A New Genius Who Does U See

By the French Pianist and Conductor

MAURICE DUMESNIL

Subsequently Alec obtained his L.R.A.M., or performer's diploma. By that time he had become a full-fledged virtuoso; and, when the *London Daily Express* announced another contest, he decided to enroll and try his luck once more. It was going to be a piano competition this time, and eight thousand pianists had flocked from all parts of the British Isles. Nevertheless, Alec was again successful. It was something of a consecration, indeed, and at once he became in demand on part of the concert management music clubs and orchestras. During several seasons he toured all over England, appearing as soloist with the Halle Concerts in Manchester, the Scottish Orchestras in Edinburgh and Glasgow, the Leeds Festival, apart from London where he played under Sir Thomas Beecham, Sir Henry Wood, Sir Thomas Beecham, and others.

#### A Skillful Portraiture

SUCH ACHIEVEMENTS would have been considered by many as final, and it would have

shudders gleefully as he proceeds to show us how Grieg, Wagner, Ravel or Debussy would have treated them. Then comes "The Fog," and suddenly it turns to a typical Rachmaninoff melody, simply because he has brought out prominently an inside part. And, quoting at random, he will take a few measures here and there. Let me say, from the *Polka Brat Sout*, Debussy's *Reverie*, Chopin's *Ballade in A-flat*, and *Polka for Two*; and, from such astonishingly diverse material, he will extract a stunning improvisation, taking his listeners through contrapuntal intricacies, weaving the textures of the French fashion and enjoying himself at all times while displaying his genius for mimicry with occasionally an ironic little added to be delicate with.

Alec Templeton also uses his voice, when he turns to "the shortest Wagnerian opera." The guttural *Ides* and *Ides* of a struggling German tenor, the shrill notes of the famous soprano, the grunting shouts of the basso, all are there; and the Wagnerian orchestra is there too, introduced with marvelous insight into some of the harmonic and instrumental mannerisms peculiar to the master.

Lighter music follows, and an ensemble number from a Gilbert and Sullivan opera is revealed with devastating penetration. It is probably a college performance, since the pitch wobbles, the phrasing is stiffened, and the music is too slow. I am drawn that one cannot resist bursting into laughter.

#### A Debussy Disciple

Alec Templeton's musical God, however, is Claude Debussy. He is completely situated with the aesthetics of the French master. He is familiar with all his works and has arranged, by ear, the *afternoon of a Faun* into a piano transcription which reproduces most faithfully the elusive creation of the original.

"Didn't Debussy want the running passages played like this—with much pedal and shimmering color?—Not like this, Debussy said and dry?" he queries. He plays excerpts from the well known *Reflets dans l'Eau* and *Pont des Mirrors*.

I was astonished by his uncommon comprehension of the Debussy style, by the flexible delivery of the figures, by the delicate *rubato* which never broke the golden flow of the music. And astonishment grew when, having concluded the performance, he continued improvising *à la Debussy*, from the early manner to the greater and maturer period. The same keen good judgment was being displayed, as had been exemplified before on entirely different pieces. Soon Ravel was called upon and his particular minor mode and characteristic treble writing were brought to the fore. It was, really, Debussy and Ravel at his best.

It is interesting to know how Alec Templeton assimilates his large repertoire of standard and popular music. He does it mostly by ear and sometimes verifies the notes with the help of the Britille edition. He listens to phonograph records and his keen ear identifies almost immediately the complexities of the harmony and the play of the inner voices. When I sat at the piano and played for him Debussy's *Le Petit Nègre* and Ravel's *Le Carnaval de Saint-Louis*, he listened intently and then he took my place, and after a few additional minutes of verification here and there, they were memorized.

#### A Prolific Creator

THE TEMPLETON art of composition is already long and varied. It includes piano solos, songs and instrumental numbers. He is also the author of some remarkable pianistic exercises. His compositions are composed or substituted by sequences of repeated and personal harmonies, with-

standing the fact that the texture proper is of great value for the development of stretch and finger independence.

"We are on the sofa and started discussing the musical tendencies of to-day. Alec Templeton brings into his conversation the same spritely action and personal versatility that he displays at the keyboard. He is always eager, vivacious, convincing; and one feels the constant flow of imagination that springs from his existing brain."

"The so-called ultramodern composers," he says, "are really doing nothing new; in fact, they are only repeating what primitive musicians did hundreds of years ago. This applies to both classical and popular music. There has been so much talk about polytonality, and about atonality, that I do not know and I cannot see any reason why certain composers, who invent a plain

theme, feel the urge to modify it, to make it 'up to date' by adding discordant notes and so on, to shock the ear. Perhaps they are afraid to let their natural speech carry on, and sincerely? Afraid of being judged as old-fashioned, by those who possess no melodic gifts, and therefore are obliged to rely upon more commonplace and brutal elements? Afraid of not being 'à la page' (Templeton's French is excellent) and having the snobs turn up their noses? Why—it is ridiculous—and to me a composer who prefers yielding to a passing fashion rather than to his own inner voice would dictate, is doomed to ultimate failure, though in a certain measure he may win temporary recognition."

"I love music," he continues; "music" (Continued on Page 488)

## Music of Worth to the Movies

By VERA ARVAY

MUSICIANS IN HOLLYWOOD are subject to a large number of unexpected experiences, some amazing, some trying. For example, when Universal's new Deanna Durbin picture, "Three Smart Girls Grow Up," was in

test this is "Angels Making Music." In this film will appear the California Junior Symphony Association, whom you may remember and composed of forty-five boys and girls of superior musical ability. They are all grammar and high school students aged nine to fourteen. On the film this youthful orchestra plays the overture to Rossini's "Barber of Seville," as well as the accompaniment to two operatic arias sung by nine year old Harlowe Naale.

For Fox's historical film, based on the life and work of Alexander Graham Bell, the producers decided to use the music score, and therefore they signed a good many of the staff arrangers to the composition of original music for it, under the direction of Louis Silvers. At Warner Brothers, Claude Rains stars in technicolor short called "Sons of Liberty," with original background music by Howard Jackson. At M.G.M., Danish Amphitruo (formerly associate conductor of the Metropolis Symphony), made a decision innovation when he sent copies of his musical score for the "Too Folios of 1939" (entitled "Cinderella's Ice Carnival," and including a *March, Nocturne and Scherzo*) to many leading orchestral conductors in America, in the hope that they would program it. For this score, Bernice Petrie and Roger Edens supplied the musical numbers. P. A. Marquardt and Leonid Raab made the orchestra.

Six new scores have been composed by Irving Berlin for the new Sonia Henie film "Ice Follies." As is usual with Miss Henie's pictures, this one is in the form of a musical skating revue. Roy Webb and Tyrone Power appear. Herby Brown, who has been a skating instructor, reveals that ice skating is closely akin to figure skating, since all one of the figures are based upon and developed from ballet steps. In the picture, the Warner Brothers Studios is the scene of a skating party. The picture is a musical idea.

This bears the dubious title of "Naughty Nuts in December." New releases. The picture is a new story of a group of six young men, who are determined to persuade New York's leading conductors to play his serious compositions. He is the student of this quest, but publishing house accepted his compositions and gets them out as swing music. He therefore finds himself enormously successful in New York. The picture is by RKO Studios are making good use of the talents of Roy Webb, composer and major films since having been assigned to "Love Affair," with Irene Dunne, and "Charles Boyer." The new films are "Ladies First," "Garden Gnome," and "The Sign."

## How to Improve the Child's Reading Ability

By STELLA WHITSON-HOLMES

THE CAUSE of much poor reading is due to the fact that the teacher, never having analyzed her own natural ability, does not realize that she reads by position much oftener than by letter. If she will teach the child to read by position, as well as letter, she is teaching him to use his common sense in music; and his reasoning powers are developed just as in the study of literature and mathematics. In addition to the application of reasoning powers in this manner, the writer does a small thing that prepares the child for a splendid job of reading the moment his hands touch the keyboard, by putting up the quality of his finished attainment.

In illustration of this work that makes for better reading, we use a portion of George L. Spaulding's *My Partner*, as well liked by children of six.

Tempo di Valse

In looking the situation over, every note is pointed out to the child. After finding that the piece starts with Middle C, I may say, "Now what do you do next?" And the child may say, "Go up to the next note." After the third measure is played, I may point out to me that we go back to Middle C, skip one up and drop one to Middle C. It seems well to have the child realize that he is merely feeling his way over what the fingers do not see directly over what notes to be played.

As "Strike the same note over and over it." The next he may be able to tell me himself. He may say, "Drop one down, play one up, one up, and skip one down to C again."

Now we have reached the place where he again reads a note, the letter G. From there he thinks in terms of "Drop one down, skip one down, then back to C. Drop it."

If you have followed closely you will see that the child has reasoned his way through (read reasoning is one of the powers of the mind that the music teacher must first re-educate the child to which he possibly says letters and by read-relieved much of the painful effort to which he is subjected. This small brainers were once able to read letters, but then detract from his rather by keeping him an active participant in music long enough to become an expert.

"He who does himself an air of importance, shows the credentials of importance."—LAVATER.

# A "Musical Circus" in Recital

A Program That Will Delight All Youngsters,  
and Intrigue the Boys

By V. A. BENEDICT

## MUSICAL SOLICITATIONS

*An Afternoon at the Fair* (A Paraphrase) ..... Blake-Levy  
Played by Two Violinists before the Curtain

*Trombone Sammy* (behind curtain):  
We're off! We're off! To spend the day  
We're all so happy on our way!  
Come! Hurry! Let us see the clowns  
That carry laughs to all the towns.  
Look! Look! Why we are almost there;  
I'm glad we'll see the skating bear!

*VIOLIN: We're Off*

*Trombone Sammy:*  
In musical circles we go with a bound  
As we all ride away on the Merry-Go-Round.

O my! Gee, what fun  
To get in on the run!  
And how sorry we'll be when the shrill  
whistle's sound  
Says we all must jump off of the Merry-Go-Round.

*VIOLIN: The Merry-Go-Round*

*Trombone Sammy:*  
O look, there's the merry old Pop Corn Man,  
And he's popping the corn just as fast  
as he can;  
I am hoping we'll get through that crowd  
right soon  
And can hear as he whistles his jolly  
tune.

*VIOLIN: The Pop Corn Man*

*Trombone Sammy:*

*Music Solicitors:* ..... Two violinists  
*Trombone Sammy* ..... Small child  
*Troupe Leader* ..... Most advanced pupil  
*Treble Clown* ..... Very small child  
*Bass Clown* ..... Clever entertainer  
*Singing Cowboy* ..... Older pupil  
*Pop Corn Man* ..... Whistler  
*Skating Bear* ..... Small child

## CHARACTERS

Now isn't it horrid that skies should be  
breaking  
With clouds while we're out on our holiday  
making?

The thunder and lightning  
Are surely most frightening;  
But here we will hide from the nasty old  
rain  
Until good Mister Sun shows his bright  
face again.

*VIOLIN: The Shower*

*Trombone Sammy:*  
O beautiful rainbow, tell us why  
You bridge the lovely rain-washed sky?  
We're all so glad again you're out  
We'd like to greet you with a shout;  
And now won't you charm the old rain  
away

So we'll have a nice Musical Circus Day?

*VIOLIN: The Rainbow*

(The two violin puppets leave as curtains  
slowly open revealing Sammy asleep at the

piano, presumably drawing off the circus tent, in  
which a musical troupe practices, and is  
enveloped by an approaching accordionist  
who turns out to be the troupe leader.)

*Troupe Leader* (looking Sammy): Wake  
up, Sammy! Our Musical Troupe is ready  
for its final practice.

*Sammy* (dazed, awakes): Practice! Aw,  
shucks! Haven't I practiced long enough?  
*Troupe Leader:* No doubt you have; but  
now it's our turn.

*Sammy* (waking and excited): Your  
turn? Oh! Where am I, and who are you?  
*Troupe Leader:* You're on the musical  
circus grounds, and I am the leader of  
our troupe. Others will be here in a few  
minutes, so, you had better run off home  
now (as he gently pushes Sammy who  
rigorously resists).

*Sammy* (indignantly): Well! I'm Trom-  
bone Sammy and I thought you were per-  
forming to-day. That's why I came here

(stepping meekly toward the leader), Lis-  
ten, who belongs in your troupe, anyway?

*T. L.:* Only performers with musical  
abilities (whispering) and—who practice  
daily—enjoy such a privilege. (Takes  
Sammy to task.) Now, run home—it's get-  
ting late.

*Sammy* (returning): Oh, Mister Circus-  
Man, please let me stay for your rehearsal.  
Please! I've got musical ability and musical  
fingers too (waving them as if playing  
piano).

*T. L. (thoughtfully):* Well, you may  
stay, but only on one condition; that is,  
if you will show me what your musical  
fingers can do.

*Sammy* (waving toward piano): I cer-  
tainly will! This is my lucky day—to—  
*Trombone Sammy* I'll gladly play.

(As Sammy ends piece, Treble Clef  
answers him.)

*Sammy* (laughing): What's this?

*T. L.:* This is Treble, my adagest clown.  
(Turns to Treble.) Treble, will you show  
this little boy how to play the piano?

*Treble:* Surely, I'll be glad to show him.  
(Turns to Sammy.) Would you like to hear  
Sinnerella's!

*Sammy:* I should say I would (going to  
extreme end of stage and sitting on multi-  
colored barrel while Trombone Sammy takes  
his place on a high stool back stage. As  
Treble concentrates out, Whistling Pop  
Corn Man appears on opposite side of  
stage.)

*Sammy* (clapping hands): Whee! This  
is fun!

*Pop Corn Man* (offering pop corn to  
Sammy from his magic staff): Trombone  
Sammy should eat *this* corn food. (Purses  
thoughtfully.) Suppose you listen to how  
my pop corn pops (plays Pop Corn Man).  
(Bass Clown appears, juggling balls and  
going through comical maneuvers. He plays



The Clown and Jolly Jugglers).

Sammy (calling to Bass): Is your name Bass?

Bass (echoing back to Sammy): Yes, how did you guess?

Sammy: Well, the midge clown is *Tréble*, so I thought you must be Bass.

Bass: Good guesser! Ta, Ts. See you later (corrects *la* to *and* and jumps into Singing Cowboy).

Cowboy: Whoa, there, Bass! (Turns to Troupe Leader). Howdy, Jim!

T. L.: Hello, Bill!

Sammy (examining Cowboy's clothes): I believe I've seen you before.

Cowboy: No doubt you have, but I haven't time to talk now. I must try out this piano. (Turning to Troupe Leader)

Jim, I want you to hear my latest piece, *The Horse Race* (plays).

T. L.: That was fine, Bill! Now, will you sing for us?

Sammy: Please do.

Cowboy: I'll try! (Plays and sings *The Elephant and the Monkey*).

Cowboy (turning back to Troupe Leader): Yipe-ye, Jim!

T. L.: Yipe-ye, Bill!

(First Big Top Musician enters playing Accordion Waltz. Skating Bear follows, singing to rhythm. Accordionist exits and Bear goes to piano and plays, Bear On Skates and Ponies. Big Top Musician again appears, playing *Play Away Waltz* on a violin and Bear starts off the stage.)

Sammy: Sir, Mister Troupe Leader, can you play?

T. L.: Yes, Trombone Sammy.

Sammy: Now, how about you (emphatically) showing me what you can do.

T. L.: Well, this time I will. Would you care to hear *Cirrus Gongs*?

Sammy: Suits me.

(As Troupe Leader finishes piece, Second Big Top Musician enters.)

T. L.: What brought you here this time of day?

Big Top Musician: Your fortissimo attracted me, so I thought that I might as well drop in and give you a little advice.

T. L.: Go right ahead! Trombone Sammy and I always welcome entertainment. (Plays Memories on a violin.)

Sammy (to Troupe Leader): Will you tell me how you travel from one place to another?

T. L.: Surely, since you want to join our troupe. (Cowboy enters.) You'd just be in time, Bill. How about letting Sammy hear the music we travel by?

Cowboy: Good idea, Jim! (Duet, Camel Train.)

Sammy: That surely was good music!

Cowboy: Glad you think so. Now will you play something for me?

Sammy: I'll play *When the Circus Comes to Town*. That's a song everybody knows.

(Troupe Leader and Sammy sing while other members appear on stage. Accordions and violins join in melody by the end of the piece. Final, sung by entire group to avoid melody.)

"Now our troupe is on its way.

We have had our fun—Sorry we can't stay;

But we know you're getting tired,

And we must not have your day.

There is our Cowboy (horse), and our Skating Bear (hurdle).

Big Top Musicians finely arrayed (musical), Little Treble Cliff and the Big Bass pal (singer).

And the Pop Corn Man, we all adore (singing staff).

Well be waiting, never fear, Happy troupe are we, happy, gay and free!

We have tried to entertain, Hope in this we have not failed!

So, thanks kind friends, for your presence here (singing staff).

See you all again, next year; Be prepared to come, for some music fun,

Well be waiting, never fear, And again, we're on our way.

Sorry we can't stay—We'll be back some day.

But it's time we had goodnight—Hope you've had a happy day!

#### CURTAIN

This sketch includes only boy participants in any number, with possibilities of adding any other circus characters. Suitable costumes and props will lend a colorful and pleasing atmosphere to this musical.

Solos suggested for this playlet include materials in the First, Second, Third and Fourth Grades. Piano, Piano Accordion, Violin, and Ensemble have been introduced. However, if needed, and available, any other instruments may be substituted or added. Also, more advanced compositions may be introduced, if suitable players are at hand.

#### ADDITIONAL CIRCUS PIECES IN FOUR GRADES

For the Pianoforte

##### Grade 1

*The Big Bird*—W. A. Johnson

*The Circus Arrives*—M. L. Preston (Desc. Verse)

*The Circus Clown*—W. M. Krogman (With Words)

*Dance of the Puppets*—E. B. Martin

*The Elephant*—H. Engelmann (Large Notes)

*Hippity-Hop*—Edith Rose

*The Jolly Clown*—M. L. Preston (Desc. Verse)

*The Jolly Goat*—M. C. Freeman

*The Lion*—H. Engelmann (Large Notes)

*Little Brown Bear*—B. R. Copeland (Desc. Verse)

*The Parade*—M. L. Preston (Desc. Verse)

*The Pop Corn Man*—N. E. Sawyer

*The Tight Rope Walker*—M. L. Preston (Desc. Verse)

##### Grade 1½

*At the Circus*, Folger—J. S. Feary

*The Clown* Race—R. R. Peary (Desc. Verse)

*The Circus*—L. A. Bugbee (Desc. Verse)

*Circus Copy*—W. A. Johnson (Large Notes)

*The Lion*—R. R. Peary (Desc. Verse)

##### Grade 2

*The Big Parade*—W. A. Johnson

*The Circus Calliope*—F. Lawson

*The Circus Parade*—F. H. Brackett

*The Circus Ride*—O. Chandler

*The Circus Ring*—M. M. Watson

*The Circus*—G. Horvath

*The Circus*—A. P. Fisher (Desc. Verse)

*The Circus On the Tight Rope*—L. Schlytte

*The Dancing Pony*—R. R. Peary (Desc. Verse)

*Elephant Parade*—Grant-Schaefer

*The Jolly Clown*—R. R. Peary (Desc. Verse)

*The Juggler*—M. Eckardt

*The Juggler*—H. Engelmann

*The Juggler*—L. Stralberg

*Leap for Life*—C. Gurfit

*The Pony Race*—H. L. Dallam

*The Ring Master*—C. L. Spaulding

*The Snake Charmer*—W. O. Momen

*The Trained Animals*—G. L. Spaulding

##### Grade 2½

*The Ballon Man*—A. K. Kroeber

*The Circus Parade*—F. H. Grey

*Dance of the Bores*—C. Heins

*Entrance of the Circus*—M. Ewing

*Here Comes the Parade*—M. L. Preston

*The Jolly Circus*—C. W. Kern

*Jolly Little Circus*—M. L. Preston

*The Juggler*—R. H. Pendleton

*Little Circus*—W. W. Smith

*The Monkey and the Elephant* (March Grotesque)—F. R. Farrar

*On the Trolley*—W. A. Johnson

*On the Trolley*—C. W. Kern

*The Performing Horse*—J. Reiter

*Performing Elephant*—M. Ewing

*Playing Circus*—B. Vielle

*Three Ring Circus*—F. H. Grey

##### Grade 3

*Ballons in the Air*—B. Frick

*The Circus*—O. Hack

*Circus Dance*—M. L. Lake

*The Circus*—L. Schlytte

*Dance of the Circus*—F. Keats

*Elephant Dance*—E. Haasche

*Elephant Fox Trot*—R. Drigo

*Midnight Circus*—A. Corne

*On the Midway*—V. Katten

##### Grade 3½

*Circus Carnival*—A. B. Walbran

*The Flying Rings*—M. Ewing

##### Grade 4

*Elephant Parade*—A. A. Mumma

*Four Hands*

*The March of the Elephants* (Gr. 2)—D. D. Wood

*Parade March* (Gr. 2)—L. J. Beer

*The Circus*—F. Keats

*A Dance of the Circus*—F. Mendelsohn

*Entrance of the Circus*—F. Mendelsohn

## Music from a Carpenter's Saw

By FRANK J. BLOOMER

HOW MANY OF OUR READERS realize that music may be obtained from an ordinary carpenter's saw? Anyone, even without extensive musical training, but with a fairly good sense of pitch, can produce from a saw beautiful tones, of a somewhat shrill but interesting and resonant quality, not unlike those of a high pitched whistle; and can accomplish this with little effort or practice.

player in a sitting position; so that the first thing is for him to seat himself unswayingly upright. The saw is then placed between the knees, the toothed edge inward, and the handle held in the right hand. The right leg rests on the ball of the foot, with this foot drawn slightly toward the center.

The leg is now started in an upward and downward motion on the ball of the foot which produces a *trill* effect. The blade end of the saw will be held by the left hand, while it rests on an *on* foot. The fingers must be kept in a straight line with slight pressure of the thumb, arch the saw over the left knee, to form an inverted "S" the full length of the saw, from hand to knee.

### Ribs and Repertoire

TO PRODUCE A MUSICAL TONE, raise the blade end of a forty-five degree angle to the body, and the bow grazed finely edge of the blade, about four or five inches arched in the middle. If the saw has been kept there is not too much pressure, and if the thumb on the handle is not too tight, the lowest note of the saw's scale should come forth.

By pressing down on the saw, and away from the body, and at the same time, play the thumb on the bow, various tones should, however, that the entire, left arm should move, not merely the elbow. The pressure of the thumb on the saw, left an overtone, produced. With a little practice and pressure, it will be not long till a complete *scale* may be mastered.

A slowly moving tempo, of this instrument (if we may call it such), is the best piece does not have a too exuberantly suitable are recommended as particularly: *Cradle Song*, by Dvorak; *Yak-Lak* a Rite, by Nivin; *Andantino*, by Liszt; *My Heart is a Haven*, by Steindler; *Chorus*, by Bartlett; and *Liebestraum* by Liszt.

## Having Fun With The Stars

By CLAIRE SPAULDING

LISTEN, you music students and would-be music students. Do not say that you cannot sing or play because you have no "ear." No, too, too, too late! It takes but a few days' time and patience.

It is easiest with the aid of a piano. Take an octave to start—say from middle C up one octave. Play one note and you think you should recognize it when heard again. Then take another. Turn your back to the piano and play one of the notes. Name it, and turn around and see whether you are correct. Then play another note, and name

it in the same manner.

When you are sure of that octave take the octave below middle C, and each remaining note, until you are able to recognize any note on the keyboard. That is all there is to it.

It is worth it to better to have another person strike the notes and you to name them. Also try having the note played while you are in another room. In a comparatively short time you will be able to recognize any tone and will know when a note is accurate or the least bit off key.

### The "One-Man Band" Starts

WITH THE NOW SWARMING real treat and begin. The saw is always used with the



Capt. Allan Hancock's Motor Cruiser VELERO III, designed as a floating laboratory and dedicated to the advancement of marine science.

# Music As a Business Man Sees It

## A Conference with CAPT. ALLAN HANCOCK

Secured Expressly for  
THE ETUDE MUSIC MAGAZINE

By  
VERNA ARVEY

A NEW SHRINE OF MUSIC is rising on the campus of the University of Southern California, as a part of the housing of the Allan Hancock Foundation for Scientific Research. The Foundation Building, with its Music Wing, is a gift from Allan Hancock, native Californian of pioneer lineage.

The Foundation Building is intended to become a West Coast center of intensive research in zoology, botany and related fields. It will include more than one hundred laboratories, study halls and classrooms; aquariums, photographic and X-ray rooms; exhibit halls and specially designed studios for the preservation of thousands of marine and terrestrial specimens collected over a period of many years.

The Music Wing is being erected around four rooms moved intact from the former Hancock home, an Italian Renaissance mansion patterned after the Villa Medici of Florence, Italy, which was recently razed. Since the donor has been long a devotee of classical music, and is an accomplished violinist, the Music Wing is to become a shrine of culture. It will include an auditorium, a radio broadcasting and a recording studio; with offices and technicians' quarters.

For the cause of a better musical art, Captain Hancock has long supported musical ensembles which have won international recognition in seasonal concerts over nation, wide radio chains, and in public appearances all the way from British Columbia to Ecuador. Recitals usually are presented in conjunction with the showing of educational motion pictures taken on expeditions. No element of profit or advertising ever has been permitted in connection with these programs. In the future, all presentations will be under the sponsorship of the University of Southern California.

### A Bit of Chronology

CAPTAIN HANCOCK'S PARENTS reached California, by sea route, at the peak of the Gold Rush of 1849. His father was Major Henry Hancock, whose grandfather came from Somersetshire, England. His mother, Ida Harnashty, was of the Hungarian nobility.

Twenty years after the marriage of Major Hancock and Ida Harnashty, and when their son Allan was but eight years of age, Major Hancock died, leaving his title to carry on the management of the Rancho Le Brea. On this rancho are the prehistoric asphaltum pits, famed as the West's greatest storehouse of pleistocene mammal bones. Major Hancock discovered, in 1875, these fossilized skeletons remains embedded in the treacherous tar. It is a singular commentary on character that he never has asked an employee to perform a task which he could not execute himself; that his creed has been mastery of anything he undertook. He is a qualified inventor, licensed to master any vessel on the sea; an able locomotive engineer; a licensed airplane pilot; a capable musician; and he holds the degree of Doctor of Business Administration.

One suspects that he would far rather be termed a musician than a business man, so great is his love for the art. He was once treasurer, and later the president, of the Los Angeles Symphony Orchestra Association. As the executive he felt he could best understand the problems of the musicians if he played with them; so he studied tirelessly and earned a place in the first rank of the violinists. Later he played with the Los Angeles Philharmonic Orchestra and the Hollywood Bowl Orchestra, under great conductors—Editor's Note:

Capt. Allan Hancock  
Pioneer Los Angeles business man.

Allan Hancock—  
Foundation for Scientific Research on the campus of the University of Southern California. One wing is devoted to music.

### Let Us Hear the Captain

"TO THOSE PEOPLE who live in the most profound isolation in remote areas of the world, classic music seems to have the greatest fundamental appeal.

"On voyages to the Galapagos Islands and distant shores of Central and South America, we have learned that people far removed from civilization aside from the bare necessities of life, derive the greatest satisfaction from hearing instrumental music. Usually they are most appreciative of classical and semi-classical compositions, melodious and lyrical, which come well within the limits of the type described as chamber music. The more colorful and sentimental the theme, the more keen is its appeal.

"Such people are capable of very deep feeling for the more dramatic compositions; but, as a rule, their responses are more subdued, probably because of an accustomed apathy which they naturally feel in the presence of visitors.

"These observations refer to persons who have lived in the more civilized centers of population and have, for one reason or another, removed themselves to the most isolated regions imaginable.

"They often exhibit innate curiosity over the newest developments in sound recordings and radio reproductions; but their preference for direct renditions may be

defined as pure enjoyment of the latter, in contrast to the thrill of excitement over the former. It may be that their very detachment from the civilized world develops in these people a more acute attachment for cultural things with which they were at one time more familiar.

### The Aboriginal Taste

"WHILE WE SPEAK OF OCCIDENTALS, and specifically of transplanted Europeans, it is also true that the most primitive cultures of the western Americas likewise respond most favorably to chamber music, rich in melody and harmony.

"The Seri Indians, of Tiburon Island in the Gulf of California, display the keenest enjoyment of the white man's music. They have no native instruments, so far as

we know; but they go into ecstasies over the simplest harmonious tunes. Because they hold themselves proudly aloof from the encroachment of civilization, the Seris have been described as childish to the point of social introversion; but they are just as susceptible to the moods of music as tribesmen of definite cultural background.

"It is true to suggest that humanity possesses no greater cultural asset than musical appreciation? If music is a universal language it should be nurtured and encouraged through every channel available. Unfortunately, perhaps, the language of music encompasses good and bad words or moods, as does every language. Throughout the ages martial airs and trumpet blasts have stirred men to battle; but it would be most difficult to conceive of men with a strange's hold on each other's throats during the rendition of a Chopin concerto or a Liszt rhapsody. History discloses many instances of the comradeship between opposing lines induced by music during lulls in warfare.

"We have found music something of an international passport, encouraging friendship and promoting better understanding wherever we have been privileged to play on our voyages in behalf of science.

"My earliest recollection of music is that provided by my mother in our own home. She was an accomplished pianist. Like every small boy I acquired a harmonica. I can



easily understood how my feeble attempts at following tunes by ear were somewhat akin to my mother's sensitive musical soul. But she never discouraged my efforts. Sitting in the shade of the pepper and blue gum trees on the old Rancho, or driving a trolley with a load of bees, frequently afforded me opportunity to punish the pocket harmonica with a variety of airs which were most pleasing to me but perhaps considerably less thrilling to others.

### A Long Apprenticeship

"DURING MY SCHOOL YEARS I became an admirer of Harry Catt, the concertmaster at Asner. I was fired with an ambition to master that instrument, and, after long practice, I became chief trumpeter in the Belmont School. At home on my mother it soon became so evident that my father was not so fond of wind instruments. She adroitly turned my attention to strings. Ultimately she presented me with a marvelous violinello and weaned me from the cornet.

"It was not a part of our creed to muddle around with anything. While a taste for the best in music was growing, I came to realize that the very best one can do may still fall far short of the feeling which inspired the genius of the master composers; so I practiced at every opportunity in the hope of improving my work.

"In the early days of Los Angeles the very isolation of the people seemed to incite a desire for music of the higher type. I cannot remember when my mother and I did not make it a point to attend concerts in town, though the trip from the Rancho often took more than an hour over dusty or muddy roads.

"As my training progressed my friends and I used to take great pleasure in playing with local orchestras and for the time being I was classed as a professional. My friends among the guests, dancing at the hotels and parties! With these experiences, I gradually abandoned the cornet and devoted my entire attention to the violinello. It is, that, which I hold no illusions as to the importance of any one instrument in a musical group, I naturally consider the violinello as indispensable.

"When I was asked to become treasurer of the old Los Angeles Symphony Orchestra, and later became president of the organization, it was my feeling that the best understanding the presidents of the musicians if I could play with them. I worked hard to earn a place in the first stand of violinellos and may safely say that I never enjoyed anything more than the harmony and teamwork of these associations and the opportunity to study and play under famed conductors. To me it was the privilege of a lifetime to play with the Los Angeles Symphony Orchestra, the old Hollywood Orchestra, and with the Hollywood Bowl Orchestra. There is inspiration and satisfaction to be gained from this kind of work which is not to be derived from any other source.

### A Matter of Experience

"Some may consider that the actual value of playing music has given them a better insight into its meaning than the listener could possibly believe. This depends entirely upon the individual. Those who listen intelligently and who may obtain a more comprehensive view of a composition than those who serve to interpret it. Musicians are prone to become critical of themselves. They may be even more critical of their auditors than their auditors are critical of them. It is well for artists to be constantly aware of their faults and to make good. As day after day the level of good grows, all have raised the level of good similar to a high plane. To compete for and to build pulses favorably to improve their technique and interpretation.

"There is no place in music today for mediocre performance. The list is not good

enough. To keep up to standard and to improvement, means the most intense application and the hardest kind of work. We are at the threshold of a renaissance in art. Our people have had their holidays of diversification composition. On the sturdy foundations of classic music left by the immortals of past centuries, we may hope for a new generation of harmonists will plant their feet and carry on from where the others left off.

"It is a fine distinction to make, but it has been our experience that programs are best received and most appreciated when they are chosen for their cultural value rather than from entertainment qualifications.



THE ALLAN HANCOCK ENSEMBLE

Capt. Allan Hancock, "Cellist"

tions. A great many people are heartily tired of being entertained and yearn for the more filling, more satisfying fare of truly great music.

"In the Hancock Collection the Ensemble library of musical scores includes the works of recognized masters of all ages and nationalities. We have no preference for individual composers but choose each member for his beauty and worth in the light of experience. Then we work members of the ensemble practice together daily, usually four or five hours each day. As the date for the concerts comes near our prac-

We MAY FEEL like crying out, "Keep quiet!" when we first hear the musical efforts of our insect musicians, the grasshoppers and the crickets. This may be because we are too close to them. Band music sounds like a blaring noise. When we are too close to the players. When we go farther away, however, our ears catch the rhythm and harmony of the music. This same is true with listening to our insect musicians, especially the grasshoppers and the crickets. By remaining a little distance away from them, we can better comprehend the musical tones they are producing.

However, it is necessary to be very near in order to see how they produce their music. Even when quite close, one may not be quick enough to see what happens. Most musicians produce their music by using their hands or their mouth. These grasshoppers and crickets use their legs. A portion of these legs has a row of fine teeth, much like the teeth of a saw. When these teeth are rubbed quickly across the hardened vein in the back of the front wing, a sound is produced, which, at a distance, is musical. The more rapidly this line touched how is drawn back and forth across the vein the louder and higher becomes the note.

Some of these two groups of insect musicians can produce their music while they are flying in the air, but others do so only while resting between flights. A large number of them can produce quite a symphony.

ting becomes both harder and longer.

"A well chosen program may be just as effective with a hall full of children as with an adult audience. There is something fundamental about foundation music which is almost universal in its appeal to all ages.

"In Guaymas, Ecuador, a few years ago we were invited by the President and members of his staff to play in one of the local theaters. No public announcement was made, and there was no advertising of any kind. Within a few hours word of the concert spread and when we arrived at the theater we were unable to penetrate the throng in the street. Many hundreds had forced their way into the theater, and many more. Police and soldiers were required to make

way for us; and, after we had played and shown our motion pictures, it became necessary to repeat the performance in order to appease the crowd. Never have we encountered more appreciative audiences. It only goes to show that music is the universal language and a passport to the hearts of people. We could not speak their tongue, but they understood our message.

"With all this observation and musical experience to our credit, it would seem that good music is the most potent force with which to promote international understanding, amity and peace."

Rees, flies and mosquitoes are other insect musicians. These have two different ways to produce their music. Their wings are used to produce some of the tones. This is done by waving their wings up and down so rapidly through the air that musical tones are produced. We might be able to do the same with our hands or our feet. If we could move them as rapidly as these insect musicians move their wings. Each time the clock or watch ticks a second, a fly waves its wings three hundred and thirty-five times. A bee can do still better than that. In the same short length of time a bee moves its wings four hundred and forty times. The faster the wing moves the higher is the note. Thus the fly produces the note F, while the bee goes up to A is the musical scale.

Naturally this music is produced only when the insect musicians are in flight. However, they can produce music while in flight. When a bee, a fly or a mosquito is caught and the wings held so it can not move, we find them still able to produce music. Near where they breathe we find a fiber which vibrates even more rapidly than do the wings. As the insect's breathing is increased, this fiber moves more rapidly and consequently makes a higher sound. As the insect's breathing is held, it produces a lower tone. This is the same principle as in other musical instruments. To the insect musician the finger which is holding the particular musician.

## Wrist Lubrication

By  
GLADYS HUTCHINSON

IN THE OLD DAYS the chief aim, when playing a *legato* passage on the piano, seemed to be to accomplish this with a perfectly quiet arm; and to insure the maximum of a pure arm, a penny was placed on the wrist. It was the performer's job to see that the penny remained on the wrist throughout an entire exercise. The finger would do the work and the action of the finger would be very light; there was to be absolutely no arm motion.

As a result the performers, one after the other, gave up learning how to play the piano, on the grounds of "rheumatic" tendencies.

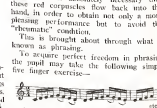
A few students of the piano intuitively relaxed the wrist at frequent intervals and were thereby saved from this procrustean "rheumatic" state. This was more through good fortune than through any intelligence on the part of the instructor.

Fortunately since those days there has been much improvement in the art of teaching; but occasionally when we attend a pupil's recital we feel that there still are teachers who do not analyze this point seriously enough; and our criticism of playing is that the whole performance has been noisy, stiff and lacking in freedom, the cause of which is absence of understanding of the benefit of phrasing.

If there is anyone who feels that his performance lacks a free, easy, flowing movement, it will be well to analyze the action. In the first place we should know that the fingers are not red and white corsets. In preparing the phrasing condition and in executing a passage there is necessarily tension, which means that the red corsets for the time being have left the hand. However, music is so constructed that this tension may easily be relaxed. It is absolutely necessary that these red corsets flow back into the hand, in order to make the second note a pleasing performance but to avoid the "rheumatic" condition.

This is brought about through what is known as phrasing.

To acquire perfect freedom in phrasing the pupil may take the following simple five finger exercise—



and play the first four notes (*legato*), and then we have two four-note (*legato*), attack on the first note of the slur should be an exaggerated low wrist, and then the second note, and that second note must be released by letting the wrist rise so that from finger tip to wrist is practically a straight line. Then the finger should be slightly lifted from the key about two inches above its end.

When the wrist is very low there are key, red corsets in the hand; but, as the wrist rises to a perpendicular position, the red corsets leave the hand. The wrist thereby acts as a "lubricator."

In ordinary performance this extreme would be detrimental; so the degree of the wrist action. The thing is that the performer understand "phrasing" and its physical benefits.

"It takes more performance work to give a note *legato* of wind. Behind all fingers is a vast amount of strenuous toil, perhaps the fingers, muscles, and the action of the wrist with all its *endless* of apparent *effort*." George Matthews Adams

**T**HE BANKING LAWS of many of our states require that savings institutions shall publish from time to time the names of depositors who have dropped out of sight. Of course some of these people have died; but experience shows that many have simply neglected to communicate with the bank for so long a time that appeal to them through the public press is necessary before disposal of their deposits may be effected by law. The object is, of course, to attract their attention to the fact that their money is safe and available. We may smile at such people, too—

*It's all forgot everything!*

And often what we forget is of very great value, something that has been increasing in worth for a long time, yet against which we have issued no demand for payment.

This article is also a public appeal to a class of people who are overlooking a deposit of value too good to neglect. There is no legal process of attracting their attention. But there may be a reminder, like this, if one will take it in good part.

### II—Dust Covered Talents

We must include the Abandoned Farms of Music Education; and in this shall tell to the countless people who, early in life and years ago, made deposits of Enthusiasm, Time and Energy in the study and practice of music—in piano playing, singing, fiddling, or whatever. Enthusiasm's lamp once lighted, Time's magic once expended, Energy's power once applied—and all to establish a capital investment by someone who, at the time, had the adventurous courage to keep his one talent busy and out of the earth.

And then, not less earnestly shall I talk to the teacher who possesses the wonderful privilege of going abroad in the home territory of her professional work, appraising the abandoned properties. It will be an unusual privilege to do this, both to her and to the absentee owner. Let us see what a valuable, profitable, well worth money music is lying loose in every community, beyond its capital value, is also a latent cultural factor of great importance. So, friend auditor, what has become of it all? Of this interest in music that started you off exploring its beauty? Of those hours at the keyboard which some to-day to have been so uselessly spent?

Do not reply, Mr. and Mrs. Music Devotee, that you have abandoned it. Like neglected bank money, this forgotten investment of yours is also subject to law. And the law's procedure is all in your favor. You may think that the little skill you once possessed, which permitted you to sing or play simple tunes "for family and friends," has entirely disappeared with the passing years.

Now note your first asset: *It has not disappeared.*

The psychologist will tell you that once you build a cell, you have a cell. A concentrated unit of intelligence, energy and skill, into your physical self, it is there for all time, that is, for all your time. You may prove this to your largest satisfaction by desire. These very cells, though you continue to ignore them, lie ready at hand for your call to them—a call like that to Lazarus: *Arise! Spirit! Stand up!* And they will rise at your command, with amazing alacrity for cells so long buried.

Years ago, you tell me, you studied piano or sang or fiddled, when the cares of life set in, or discouragement worked its vicious effect against ambition, and you just gave it all up. And yet you admit it was a wonderful experience, and that you now miss it. But at my age, you say, "what is the use of crying about it?"

Well, friend, the most amazingly helpful reply to that question is by a vocal student: "How would you like to get it all back

again? The thrill of making music? The ultra thrill of making better and better music? Of having an avocation into which you can retire as a vireo retires into its box to sit on its nest and view the world through the opening, the eggs hatching meanwhile?"

Remembering what we have just said about cells built in earlier years, you will see that you still possess piano playing cells. Give them another chance, and see what joy is yours at having once called them

ribe rubicon of "fingering" that essayed to land the thumb safely on F, going up—things were simple. But like all experiences of life, music has kept right on developing in life and expression since your day. U. once upon a time. Clement's "Sonatina, Op. 36, No. 1," tested your skill and ability to understand, you now face, if you care to turn your hand to it. Mr. Schönberg's *Op. 11*, in which such cryptics as the following occur. Compare two measures of both these composers:

# The Abandoned Farms of Music Education

By THOMAS TAPPER

into existence. Resurrect them and they will answer you with the cunning of which they are still capable. Of course, for the first few weeks or so they will limp a bit, having been, as we have previously said, bedridden for so long. But once get them started and you will be astonished at their agility.

Is there a definite way to do this?

There is. And here it is: Your first impulse will be to resurrect your old exercises, études, and pieces. And in a way, this is quite all right. The virtue of this lies in the fact that the hand and fingers will respond, for a time, to the call of the exercises; and pieces you will soon piece more quickly, even more pleasantly, than to new ones. But new material will soon begin to play its magic part. What you are chiefly appealing to is physical response. But now this was rigid, but which now has the swifter reaction of dross. But all that will pass away. So the new material, exercises and pieces, will act like a rotation crop in the arable fields of your hands.

Now you, Mr. and Mrs. Reader, who once trained your hands at the piano or on the fiddle, who sang joyfully in youth; you are, by comparison, a most worldly and worldly-minded person. Gentle reader, let us assure you that even a little knowledge and skill at music tucked away these many years in your cells and memory, in your heart and finger tips, is one of the richest retreats any human being may possess. You have only to open the window, let in the sunshine of real-world effort, and to move in for good. You are in the lovely house of your youth again!

### III—"The World Does Move"

When you sit down five finger exercises and the major scale with C, with that tri-

ple C major scale. But, as a matter of fact, the C major scale is too big for you. But only temporarily. You will shortly have it under control.

The second is simple: Resume with system. Ask a music teacher's advice; and play willingly for it. Learn from her how to organize a review of all your early music education. Her experience as a coach will save you time and money. Then set out to do it all over again. You will grin with delight, a thousand times, in the process. At first you will feel as if you are confident as if having signed a contract to take up a trumpet performance in a three ring circus. But the cases are not exactly parallel. You need to do these music stunts, and the little skill you worked up has stayed by you—faithful, though sleeping, alay—through all these years.

Play some of the old pieces. You may think that to be quite playing, at that age, that nimble class of F. Macle, entitled *My Ma's Hat*, may fill you with confusion. Don't believe it. You will be confused only if someone of your social art chances to walk in and catches you at it, before you have it in full rhythmic command. For a month or two, then, look the door before you begin. Should someone knock, exclaim in a falsetto, that you are the piano tutor. That will clear the premises.

Now having stirred up the old garden soil of your mind, memory and fingers, and having cultivated it all afresh with generous fertilizing of loving recollection, a great future is before you. It consists in this: You may now apply your rediscovered technique to countless new compositions.

Have you ever thought of this?

If you can play one First Grade piece well, it means that you can play all First Grade pieces, if you so desire. There may be one thousand of them, or ten thousand, for all we know. Let us call it one thousand, just for easy figuring. They all are yours to command.

Then, you are soon able to play a Second Grade piece with equal clarity and correctness, not to mention the fun of it. On the same mathematical principle, if you can play one thousand Second Grade pieces, and that to the First Grade and you have now a possible repertoire of two thousand numbers. Every day for life, to the solemn effect, you can step into any music store on earth (Everybody there will welcome you) and exchange a pretty handful of change for a roll of new music, all within your technical power. The Third Grade lies ahead. Your riches are increasing so fast that they actually begin to seem beyond your control. But they are not. They are yours to multiply as you will.

You admit, of course, the pleasure of this resurrection. What of its benefit?

These Francis Cooke-like written many paragraphs of wisdom for these pages, yet never a greater truth or pronouncement than when he said, in substance:

"When you play the piano you are operating to your eternal benefit. Because what you are at you can possibly think of anything else. You may have cares and anxieties, but not now. For while you are mastering Scale Cooke's, or Chopin's, or Debussy's, you cannot possibly think of anything else. You may have troubles, annoyances, pains, or enemies. Piano playing, therefore, has crossroad virtues, conquest and loss-escape, a beaten a thousand miles, for concentration."

No sign waxes more emphatically that age is threatening than a decreasing ability to concentrate. Having returned to you piano playing, or fiddle, or what-it-is, or Gerny, or what you like, you cannot possibly think of anything else. You may have troubles, annoyances, pains, or enemies. Piano playing, therefore, has crossroad virtues, conquest and loss-escape, a beaten a thousand miles, for concentration."

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(Continued on Page 485)



You will notice in the concluding measure of the Schönberg question, the words *Wie ein Hauch*, which is, in English, as you may very well know, *like a sigh*. A little later on you will play the whole piece and you will be very apt, having finished it, to say to yourself, "How like a sigh, *Wie ein Hauch*." Then you play the *Kuhlen* again and say to yourself, "Yes, things have changed."

But, so have you. Therefore, let us meet the new new dawn with the other new personality and start those early delightful youthful experiences all over again. Meditate on this, your great asset: "Everything you once learned is still dormant in your fingers." Do not doubt it for a moment! Even though—when you sit again at the keyboard (you now grown dignified and imposing)—and once again attempt that C major scale, you are apt to call yourself mums for trying to slip a core over your mature shoulders that you wore in your pintsize days. You feel you big for

THE FAMILY CIRCLE OF KEYS has shown us that there are twenty different keynotes. Each keynote represents both a major and a minor key. So there are twenty-four keys in all. (Many of our best theorists recognize the key of F-sharp and the key of G-flat as definite entities and so recognize the total number of keys as twenty-six.—Ed.)

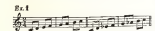
Each one of these keys has its own particular set of relatives, some close and others distant. In the next few paragraphs we intend to examine the most closely related keys—the ones most used by composers in modulating. You are already familiar with the following pairs:

The Dominant—the "brother" key—a rugged, masculine sort of fellow. Once you have made a half cadence, arriving on the dominant triad, it is simple to transfer yourself on a dominant triad, but on the tonic triad of the new key.

The Subdominant—the "sister" key—just as closely related as the dominant, but more gentle in character. The quickest way to make the acquaintance of this young lady is to start with the tonic triad of the key you are in, then play it was a dominant triad, and in the tone, transform it into a dominant seventh by adding a "flatted" leading tone, proceed to the new tonic—and there you are!

Every major key counts these two fellow major keys as its closest relatives. But it also has relatives among the minor keys. These relatives may be divided into two groups, for there are two entirely different ways in which a minor key can be related to a major key.

The first way is through a similarity of key-note. For instance, here are the keys of C major and C minor:



These two keys, we must admit, have several important points in common. Their tonics (keynotes) are identical. So are their dominants. And their subdominants, too. In fact, their scales are exactly alike except for two notes—B-flat and A-flat. Where, then, both keys own the same dominant triad and dominant seventh chord. C minor is therefore very much a first cousin to C major. We can speak of it as the tonic minor.

Musical which begins in the minor often ends in the tonic major, by way of symbolizing joy triumphant over gloom. A catalog of such music would be almost endless, including, among other works, Brahms' "Symphony in C minor," Jerome Kern's *Whip-poor-will*, and stacks of Baroque figures. Somewhat less frequently music begins in a major key ventures into its tonic minor. This happens in the *Marcelline*, by Roupet de Lisle.



Exercise 2 shows the relationship between C major and C minor scales.



It will be noticed that Monsieur de Lisle's tonality shifting takes the tone out of its original key into the sister key, then into

the brother key, then back to the tonic but in the minor. For a while measure, on the D chord, we are led to expect a return to the tonic, but until the following measure begins we have no way of knowing whether it is going to be major or minor.

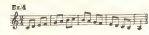
The Subdominant Minor is almost as close a relative as the just mentioned tonic minor. In the key of C major the subdominant minor is F minor. The shift is easy, since the tonic of the original key simply becomes the dominant of the new key, just as it does whenever we shift into the subdominant major. A familiar example of this modulation occurs in the familiar *Melody in F* of Rubinstein.



The Dominant Minor, on the other hand, is a much more distant relative. If we try to shift keys from C major to G minor we will see why this is so, for G minor has not a single chord in common with C major. The two keys simply have no common ground on which to meet.

### Relative Minors

THUS FAR we have talked about minor keys which are related to major keys because their keynotes are related. Now we are going to discover another batch of minor keys which are related through a similarity of scales. To illustrate, here is an extended version of the C major scale:



Play these notes carefully, for in them is contained a natural law of music which is tremendously important.

If, as you navigate the descending scale, you stop two notes before the end, on, for instance, C, you will have played simply the scale of C major, no more, no less. But, if you include those last two notes, you will notice the intrusion of a notice flavor and a new tonality. The first of the last eight notes of that elongated descending

scale are the very notes of the descending Melodic Scale of A minor.

Try the same experiment in another key. Start with E-flat and play the E-flat major scale downwards until you reach the E-flat below it. Do not stop there, but carry it two notes farther down to C. There! You have played the descending scale of C minor.

The same thing is true in every key. The notes of every major scale are exactly the same as the notes of the descending Melodic Scale (or, as it is sometimes called, the Natural Scale) of the minor key two notes below it. Except for the fact that the minor key begins and ends in a different place, the two scales are identical. Because of the strong relationship between the two scales, the minor key is known as the Relative Minor.

Of course the official minor scale is the version known as the harmonic minor scale; the descending melodic minor is only a variant. But the harmonic scale can always be easily formed from the descending scale by changing one note—raising it (the leading tone). If, in the scale of A minor, already shown, we raise G to G-sharp, we achieve the harmonic minor scale.

Minor keys have no signatures of their own. (A signature, as you doubtless know, is the array of flats or sharps placed at the beginning of each line of music to inform you what key the music is in.) Every composition in a minor key uses the signature of its relative major. "Three flats" serve for both E-flat major and C minor. "One sharp" does double duty for G major and E minor. And so on.

Here is a simple example of a modulation into the relative minor, from the favorite, *If I Were a Song in My Heart*, as sung in the popular musical comedy of some ten years ago. "Spring is Here," by Richard Rodgers.



Exercise 5 shows the modulation from C major to C minor.



This modulation is facilitated with the kind permission of the Music Publishers, Hauling the notes of its first eight notes of its first

The first chord, an E-flat major triad, is the tonic, of course. The harmony of the second measure is the dominant seventh of G. The third of these measures is a tonic harmony in C minor, the first flat!

of the fourth measure is its dominant, which at the third beat moves smoothly to the dominant seventh of E-flat, and we are, again at the front door of our home key. The common chord on which the two keys meet is that of C minor, which is the subdominant of the Key of E-flat and tonic in the relative C minor.

Here is another modulation to the relative minor, as it is done in grand opera. It happens in the *Concannon March* from "Le Prophète" by Giacomo Meyerbeer.



At this point the march changes its key, switching from E-flat major to C minor. The common ground on which the two keys meet is the double marked scale, a Triad in the original key and a Triad in the relative minor.

If you recall that much whistled tune by Richard Rodgers, *If I Were a Song in My Heart*, you will remember that after four measures in E-flat major there is a shift to the relative minor, and the next four measures are a repetition of the first four, only in C minor. Whistle it over to yourself.

In the second movement of César Franck's "Symphony in D minor" a brief passage occurs which offers a striking comparison of the two forms of minor relative minor are displayed side by side. The music seems undecided which way to go—like a chicken which starts to cross the road, turns back, and then crosses after all.



The phrase opens in the key of C major. By the time it has reached the point (Continued on Page 482)

# The Threshold of Music

By LAWRENCE ABBOTT

Assistant to Dr. Walter Damsrosch

## Keys That Are Related—Sisters and Cousins and Aunts Natural Laws That Guide The Flow of Chords

[This article is the thirteenth in a series on "The Doorstep of Harmony." The first appeared in The Etude for January, 1938, and an article will appear each month hereafter.]

### Part I

# BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

WILLIAM D. REVELLI

FAMOUS BAND LEADER AND TEACHER

CONDUCTOR OF THE UNIVERSITY OF MICHIGAN BAND

## The Student Conductor

### A Valuable Aid to Teaching

By H. E. NUTT

*Mr. H. E. Nutt, composer, teacher and lecturer, is a member of the faculty of the University School of Music, of Chicago. He has been long interested and active in the cause of student conducting; and, from close contact and experience in this field, he has gathered material which shows a keen insight and affords a wealth of information on the needs of the director and student.*  
*In addition to his work in this field, Mr. Nutt has become well known as a guest conductor at clinics and festivals, and has acted as judge at various contests.—Editorial Note.*

NO MAN CAN BE RIGHTLY TAUGHT unless he feels the need of something in his life and in his work. This rather terse bit of philosophy sums up our teaching problem very nicely. In the average high school band or orchestra we find most of the members able to "play all the notes," and usually well satisfied to do just that. It is difficult for them to realize that there is more behind performance than simply "getting the notes." Directors and teachers are constantly searching for some means of building the desire for musicianship rather than mere mechanical skill and technical ability.

This so-called idea of "student directing" has solved the problem in countless cases. It has been the means of "prying loose" the students from their self-satisfied mechanical performances and creating a desire for the attainment of truly artistic results, by unfolding new views of the picture and fields of study previously overlooked. Mechanical skill and technical ability are of course very necessary, but they are but means to an end and certainly not the end or goal itself.

Student directing goes far beyond the idea of a student's learning to wave the baton correctly for various rhythms and to appear in the front of the organization as a leader at rehearsals or in public concerts. Although that may be the part that appeals to some students, it is wise to develop a well-rounded course of study that will help students to visualize the problems of organization as seen through the eyes of the teacher. Often this study changes the student's attitude towards the teacher and his work with the organization. It helps him understand why certain things are done as they are, and what he as a student can do to help in the development of a better organization.

A study of student directing is of prime importance in that it develops the highest type of student leadership. It continually points the way to fields of study that develop musicianship of a high order, and keeps the student progressing, instead of his reaching the point where he feels satisfied with his ability on his instrument and his knowledge of music in general. It makes him aware of many organizational details that he is to take care of, and through the training received, it becomes possible for him to handle these problems efficiently.

In the average school the band and orchestra go through a rebuilding process at the beginning of each school year. Loss of members through graduation, moving out of town, program difficulties, and so on, are met by replacements from the beginner and intermediate groups. This is usually a trying period—the older members like to play the more difficult music, and the new members lack the ability to attempt it. Under these conditions the new members either become discouraged and tend to give up, or they develop bad habits in being taught to play music beyond their capabilities. Advanced members dislike the simpler music on which it is so essential for younger players to be working. This



H. E. NUTT

easier material is fine for advanced players to review and study the fundamentals of tone production, intonation, starting, sustaining, releasing tones, holding still, counting time rhythmically, routine of musical expression, and so on. But many of these advanced players do not realize the value of this study unless presented in the form of a "sugar-coated pill."

#### The Dole Sweetened

THE DILEMMA is a patent; put before the band, guide their study carefully, and you can hammer away at fundamentals week after week without their realizing or resenting it. This special study appeals strongly to them and keeps their interest at high pitch until the younger members have

developed solidly and have attained enough experience to "hold their own" in ensemble work. Some students find that there is more to the matter of directing than they had supposed, and the study offers a challenge to their ability. The normally intelligent student soon finds that the further he advances in this study, the greater are his individual needs, and the greater is the effort he puts forth.

Under the guise of "advanced study" texts can be given in rhythm, intonation, routine of musical expression, interpretation, and other important points. Interested students can be drilled in reading time figures, in the rules of contrast, in the meanings of musical terms and other important items. Learning arises just from their study of scores and methods of indicating musical ideas by means of suitable gestures and baton motions. After all, the actual baton motions are worth little save the correct musical idea in the mind of the one making the gesture. In analyzing the musical score, student directors learn much about typical forms used in music, phrasing, elementary harmony, musical notation, eight fundamental learning points, transposition and terms and symbols used.

From the standpoint of organization, student directors should become thoroughly trained in library duties, rehearsal routine, office routine, accounting for property, attendance records, care of instruments, simple emergency repairs on instruments.

Methods of handling section drills, publicity work, and so on. In the matter of personal development, they should study stage deportment, speaking voice, bowing, getting on and off the stage, tact and technique of handling visitors, talking with teachers, school officials and business men; the development of modest confidence in themselves; the ability to think and act with clearness in emergencies.

To derive the greatest benefits from this study, it is necessary that a systematic course of study and plan of organization be set up. Let us first consider plus for

organizing the class. In announcing the first meeting, the director may state that several have requested the formation of this special class for those interested in studying directing, interpretation, and so on, and that a meeting will be held in the Music Room on Friday afternoon after school, for the purpose of explaining this work and to see if there are enough interested to make the formation of this class worth while.

At this preliminary meeting, definite information as to dues or tuition, subjects to be covered, materials to be purchased and other details, can be given, and a meeting place decided upon for the first regular class session. It is wise to keep a close check on attendance and have a definite understanding as to paying for lessons missed unless the student has an excellent reason for his absence. Dues can be paid on a weekly or a monthly basis. If the director does not expect pay for his services, the tuition or dues need not exceed fifteen cents per week for each student. If the director is to be paid for his time, the dues should not be less than twenty-five cents per week. Some directors prefer charging enough to cover materials, scores, music, paper, and other incidentals, for the entire class. As long as everyone accepts the tuition price there should not be any difficulty with regard to the financial requirements of the class. Perhaps a treasurer can be appointed to collect and account for all money so that the director need not handle the matter personally.

#### Establishing Routine

THE FIRST REGULAR CLASS SESSION is important. Start on time, and end on time. Be businesslike and keep the class moving. Due to the fact that most students are especially anxious about the baton motions, it is wise to start at once on that work. Explain and demonstrate four-beat, three-beat, and two-beat rhythms. Use short, straight strokes of the baton at first. The class is asked to sing at each beat in perfect time, which is very helpful to their accurate use of the baton. The use of the left hand should be reserved until later, as it would be confusing to demonstrate this too early in the study, and rhythmic imitation should be worked out fully. Diagram the various rhythms on the blackboard and have the students draw likewise in their notebooks. Then have them repeat the baton motions for each of these rhythms at different speeds.

The next step is to cover gradually more space with the baton, and as the space increases, have the class say the numbers of the beats more loudly, based on definite directions and precision on the fundamental beats. Thus far we have used straight beats with a definite stop at the end of each stroke. Now we can indicate a smoothly flowing

(Continued on Page 477)





**A** TEACHERS' ROUND TABLE begins its name if the leader monopolizes discussion. This month I would like you to share a few of the many letters from Round Table friends who offer stimulating suggestions, or who bring me up short when my statements are inaccurate or misleading. I wish they knew how grateful I am for the lifts they give me over many a steep grade!

"This morning I had an eleven year old boy playing an octave exercise from Dorey's 'Op. 24' (one of your recommendations). He played the long skips with good accuracy, for he always pretends he is playing basketball; I had told him this kind of thing would be fun. I was not sure, of course, whether he could make a good basket throw. Another boy, in playing a left handed arpeggiated chord accompaniment, held his fingers too long on some keys, overlapping the next ones. I asked him to ever seen a basketball player, and he said he had. I then started him out on a series of tied to throw, and after about a year or so, he was able to start throwing after some practice, forgetting his habit and being yanked back. Just so, this chain of holding down keys after they should be released, was impeding his own movements. It was all I needed to say! Not only do such things have a purpose, but they also have an understanding, but they help to give enjoyment to the lesson."

In different vein, R.P. (New York) tries me to task when, in recommending that I play the piano, he says "you're not counter to its directions, stating 'to all the bottom that has been disseminated on the subject of weight playing, the worst is the subject of weight playing.' The worst is the subject of weight playing." Oh dear, oh dear, that was careless of me! I didn't mean to be so drastic—I simply meant that weight touch is better learned if it is thought of as an approach the key with high arm and hand (either from above the key or on the keypad), instead of as a downward stroke. The tone begins to sound, but with the wrist and arm still held high. After the tone is made, you can do anything you want with the key. I don't think it is wise to push into the center.) In other words, controlled weight cannot be learned by letting the key fall. The key must be held high when the tone is made. If you do this, you will not make the kind of amount of tone you want. Mr Mason probably did not think it necessary to explain this, so, forgive me.

"In the September issue, I find an article referring to piano instruction for a child of four, which you apparently think is too young to begin. I would like to refute that statement because of my own experience with a younger child. The little girl is just past three years. She has been coming to me daily for a period of twelve weeks, thirty minutes a day. She knows all the keys on the keyboard—whole, half and quarter notes—she knows and can write, in the treble clef, the notes from middle C to G above the staff; and we are now learning the bass clef. As I play a tune, she writes it in its proper line or space.

It is a joy to work with the child and while it has required a great deal of patience, I finally believe it has been worth the effort. I am sure that it is never too young to begin such instruction. I am happy to share this letter with all the teachers because it is an excellent model to follow in dealing with pre-school children. S. K.'s course of spirits for the past year has been a most successful way. I hope she realizes her mislead of opportunity in having that youngster thirty minutes for twelve weeks. What! What! What! I wouldn't the rest of us give for a card that she had been so successful. I could have accomplished with even an unmotivated child. But where are those blessed paragon parents willing to finance such an arrangement? The best we can hope for is to start a summer music class for pre-school children, paying that parents will cooperate in the extension of the program.

Yes, the way, is a good solution for this next summer teaching problem.)

But if S. K. M. will carefully reread the "Too Young" answer in *THE ENIGMA* for September, she will note that I did not say that a child is ever too young to begin music. Heavens, no! I firmly believe that every baby should be started on his musical journey in the cradle. Why else would I have recommended my own "Experiments with a Three Year Old" from "Playing the Piano" (Maison-Corissius), or why would I have advised the use of "Music Play for Every Day," which S. K. M. and countless other teachers own in their own great treasure

But, don't forget, that some children have

For early singing and later, playing, S. K. M. might look up "Song Cargo" written by my own five and six year olds, Bob and Ted Maier. This collection of children's songs and pictures is everywhere used with gratifying results. Children, even as young as twenty months, love it!

The Diller-Page "Pre-School Music Book" outlines an excellent *modus operandi* for group work with youngsters, two and a half to five years old.

"I drew a large G. Old on a cardboard eight by ten inch. This is used as an aid in teaching the children to read. It is divided into twelve segments; each segment permits them to go a distance of twenty-four inches, which signifies a perfect jump. The first colored segment is the one nearest the stickier ear at the town called 'Poor Burgh'. The place at which he does not wish to reside is the one nearest the other ear. There are two towns at which a new car is awarded. The second town is 'Never-Stop', whose population is ten; the third town is 'Keep-On', whose population is twenty; the next town is 'Keep-On', whose population is fifty and the last and most important town is 'Keep-On', whose population of three thousand. I gave the towns a name which signified progressiveness. The children are given a card on which completes the race, first, and a piece of paper to give each one in order of their completion. On the back of the chart is a list of thirty names of children, and a great deal of care was taken to make the names of the chart, as it would not mean as much to the child, taking for instance, town, town and town, as it would mean to the child, taking for instance, town, town and town."

Go all of this is excellent—but does not go far enough. May I make a few suggestions? Why not give bigger and better prizes along the way? Start out with an old, broken-down jalopy, change progressively to more expensive cars, and finish with something truly eye filling. I would also give each sector much lower mileage. Can't you just hear Bill say "Au duces, twenty-five miles—that ain't nothing!" So give him at least a hundred for the jalopy, five hundred and a thousand for the finish. Also, the cities en route (at least for my pupils) would have larger populations and the end would be no less than a triumphant entrance to one of the World's Fair cities.

## GUY MAHER:

The names of your towns are fine; but I would make them even more exciting. The only objection to my chart might be that it would sound a little too much like an advertisement by P. T. Barnum!

D. M. (Ohio) wants the names of any and all melodies, especially concertos other than those of Mozart, about fifth or sixth grades. "That's the problem," he says, "in that most of the concertos are so difficult that they are considered to be beyond the grasp of a child. I heard to death of them. Occasionally there is an isolated movement that a youngster might be able to play, but the rest of the piece is out of the question." He lists the movements of the "Concerto in C Major" (K. 415), the "second movement of the 'Concerto in D major' (K. 537), the first movement of the 'Concerto in A major' (K. 488), and so on. Have you any suggestions for a Concerto in D major by Haydn, or the *Rondo* by Prince Louis Ferdinand (a contemporary of Beethoven)? There is no doubt that the *Rondo* by Prince Louis Ferdinand is a very easy piece to play. I have seen it in the *Easy 'In Elf Land'* one by Sessel-Hofst. I wonder if your boy is advanced enough to play the "Sentimental Rhapsody" by Mendelssohn. The first movement of this concerto is jazy, brilliant, tremendously effective—a sort of short "Rhapsody in Blue." It can be played also on two pianos, and with good solo. I recommend it without qualification.

To M. S. (Missouri), my admonitions on counting are not clear. She asks, "After reading your reply in *THE ETHER* for February, in regard to counting, I would like to ask if young students should be taught to count until rhythm is established in feeling, or consciousness; and how one can get them to count without counting for those, or with them?"

First, let them count for you as you play one of their own simple pieces—preferably in slow two-four time. Have them “conduct” with one or both hands as they count; this is done by describing a fish hook in the air—thus:



# The "Musical Lighthouse" of New York's East Side

A Study of The Music School of The Henry Street Settlement

Secured Especially for  
The Etude Music Magazine

By MYLES H. FELLOWES

FOR THE PAST ELEVEN YEARS, the lower East Side of New York City has been experiencing a novel adventure in social living. The music binding the adventure is music; not professionalized music; not even lessons and concerts for their own sake; but music as a means of stimulating personal cooperation among people who might otherwise remain poles apart; music as a means of fostering character development, and awards, appreciative living. The successful progress of this adventure is the story of the Music School of The Henry Street Settlement.

Picture to yourself this Lower East Side of New York—rickety tenements, fire escapes hung with faded clothing that tells all too plainly the life history of its owners; swarming streets; children, and old women with shawls over their heads, crowding to the curbs in search of sunshine, for the excellent reason that there is no other place to find it; a babel of foreign tongues—Russian, Armenian, Yiddish, Chinese. Into each a neighborhood the Henry Street Settlement has brought health, service and Americanized living.

Four years ago another vision was brought to Henry Street; and its result is the present status of the settlement's Music School. The woman who brought it is Grace Spofford, Director of the Music School of the Henry Street Settlement, Head of the Music Division of the National

Federation of Settlements, and formerly Dean of the Probyly Conservatory, and of the Curtis Institute. Miss Spofford has envisaged and carried through the project of bringing music into the lives of the underprivileged, as a means towards understanding and self-respect.

## An Expansive Vision

"MUSIC IS THE MOST SOCIAL of all the arts," Miss Spofford tells us, "because it brings people together and enables them to communicate with each other, to have fun together regardless of language, position, background, or beliefs. People cannot read books together, unless they at least share the same language and a measure of sympathy with the views of the author. They can enjoy pictures together, but they cannot take an active part in them; and the drama provides but a limited scope for cooperative participation. But music enables people to work together, to pull together, play together in more senses than one. At the Music School, we aspire to stress the value of music as a common experience in living."

At first glance the Music School of the Henry Street Settlement appears to be like any other first rate conservatory. There is a faculty of internationally known instructors, including Lydia Hoffman-Beltrandi, Isabelle Vergerose, Robert Scholz, Joseph Knitzer, Alex Young Marchese, Phyllis Kraemer, Lucile Lawrence, Fraser Gange, Emma Zador, Leifman Engel, and Aaron Copland. There are classes in Theory, Harmony, Composition, Musical history, Orchestral and Chamber Music, Choral Singing, and Operatic Acting, in addition to individual and group lessons in Sing-

ing and Playing. But the purpose of the instruction is different from what one finds elsewhere; and this difference is important. The aim of the Music School is to present non-professional music to supervise the social and recreational music of the Henry Street Settlement; to serve as a center of neighborhood musical activities; and to promote, musically, the social and cultural movements of the lower East Side. In assuming these additional responsibilities, a music school of first rank steps beyond the usual confines of mere lesson giving and becomes a socially minded residents of other cities being accomplished at this Music School.

## The Geometry of Music

THE RECTANGULARITY of her school is described by Miss Spofford as a pattern of three circles, lying one within the other. The inner circle comprises the Music School proper, giving instruction and building the taste of some five hundred young people who will one day take their place in the pattern of American life. The middle circle stands for the settlement House, into which the parent Settlement by supervising and assisting musical activities for these who can never devote themselves to music study. And the outer circle, some two miles, for which the Music School provides lectures, concerts, religious festivals, and a plan musical, all to be enjoyed by people who are within music

students nor settlement house members, and who would have no music whatever if it were not presented to them in an organized, planned, accessible form.

The Bernis family illustrates the workings of the three circles. There are four generations of Bernis, and all come within the scope of the Music School. Amy, 28, comes for singing lessons. Mrs. Bernis is a member of the Mothers' Club at the Music School and visits Miss Spofford's lectures. Both parents attend the weekly concerts and "singings", and they bring the grandparents along with them, for they, too, love the concerts. The old people tell of the festivals they attended in Russia, and they say the music "makes me live over more young." The only member of the household who does not actually come to the Music School is the ninety-five year old great-grandfather, who does not leave the Bernis home for any purpose. But the family enjoys the music and the fun home to him, and he enjoys it vicariously.

## Humanizing Music Study

THE CHIEF DIFFERENCE between the Music School and the average studio is that the former does away entirely with professionalization and competition. The settlement house pupil does not think in terms of a career, although several of the students have gone directly from the Music School to important professional positions in orchestral and radio work.

More likely, he thinks of saving up enough money for new music and carfare on twenty days. His music is consequently given to him, not as something to set him apart from others but as a fact to bring him into closer contact with them in understanding and shared joy. Piano students accompany the string students; the string group plays with each other and with the wood-

winds and brasses; and all dream of joining the orchestra; while the singers combine with participation in the choruses and madrigals. When student concerts are given (and there are about thirty a year) the aim of the participants is to give a glimpse on the program. The pupils strive to do their best, for the glory of the composer and the honor of the School; but competition in the sense of trying to outdo someone else does not exist.

There are four hundred and fifty pupils, of twenty-three different nationalities, registered at the School. Fifty per cent of these are children. The remainder are young electricians, factory hands, mechanics, and after five o'clock, Except on Saturdays, when the youngsters can come in the morning, the School does not open before noon; but from six to ten activity is high, and the girl who stands up all day in a ten cent chain store, and the boy who works on a clothing press, forget their cares in playing Beethoven and Brahms in four hand editions. Many of the children are too little to come to school, and the activities of the School is crowded with eager mothers, busied and in thin coats, who are perfectly willing to wait about for a half-hour at a time, to take their children to the progress of Sammy and Tony. (Miss Spofford has not yet been able to weed the competitive spirit from the equipment of watered-down pride.) And some of the children outside the immediate neighborhood make a business' habit of schoolless Saturdays.

(Continued on Page 470)



GRACE SPOFFORD  
Director, Music School of the  
Henry Street Settlement



Piano Student in the Music School



Curist John Barsholli  
Distributing Gifts at a  
Music School Party

FASCINATING PIECES FOR THE MUSICAL HOME

# SPARKLING SPRAY

This composition, if it were being played at a gay café on Broadway, would be classed as a "novelty number" like *Nola* or *Flapperette*. It needs to be played with a light forearm in a very sprightly dance-like fashion. If played in conventional fashion, it will lose all its flavor.

Grade 8½. Allegro capriccio M.M. ♩ = 120

CHARLES E. OVERHOLT

*mp* *cresc.*

*Poco più mosso*

*mf* *Fine* *mp* *cresc.*

*Ped. simile*

*Tempo I*

*mp* *cresc.*

*Poco meno mosso*

*mp* *p con grazia* *Ped. simile*

*cresc.* *mf* *rit. e dim.* *p a tempo*

*Ped. simile* *D.C.*

Grade 3.

## DANSE ANTIQUE

STANFORD KING

Moderato M.M.  $\text{♩} = 120$ 

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## AT DAWNING

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Charles Wakefield Cadman's *At Dawning* is one of the most loved heart songs of musical history. It makes an especially attractive piano piece. Imagine, as you are playing, that the melody is being sung by some especially rich contralto or mezzo-soprano voice, like that of Marion Anderson, and subdue everything else to this. If you know the words of *At Dawning*, say them with your fingers at the keyboard. Grade 4.

CHARLES WAKEFIELD CADMAN  
Art for Piano by the Composer

Moderato amabile M.M.  $\text{♩} = 76$ 

a tempo

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THE ETD

## THE BIRD-CLOCK

Nearly every European palace has a bird-clock—not the cuckoo clock that has come to us from Alpine lands, but a clock with a highly decorative little bird which flaps its wings and twitters merrily at certain intervals. Mr. Lemont's gay little bagatelle should be played in the *leggiere* spirit, with a very clear-cut staccato. Grade 8

CEDRIC W. LEMONT  
Op. 9, No. 2

Allegro giocoso M.M.  $\text{♩} = 76$

Grade 3.

## MEXICAN MOONLIGHT

J. LILIAN VANDEVERE

Tempo di Tango (dreamily) M. 31. ♩ = 144

Musical score for Mexican Moonlight, Grade 3. The score is in 4/4 time and consists of five systems of piano and bass staves. The key signature has one flat (B-flat). The tempo is 'Tempo di Tango (dreamily)' with a metronome marking of ♩ = 144. The score includes various dynamics: *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *mf* (mezzo-forte). It also features performance instructions such as *rit.* (ritardando), *a tempo*, *accel.* (accelerando), and *Fine*. The piece concludes with a double bar line and the initials 'D.S.' (Da Segno).

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Grade 3½.

## MAZURKA, IN B♭

FREDERICK A. WILLIAMS, Op. 98, No. 1

Tempo di Mazurka M.M. ♩ = 132

Musical score for Mazurka, in B-flat, Grade 3½. The score is in 3/4 time and consists of two systems of piano and bass staves. The key signature has two flats (B-flat and E-flat). The tempo is 'Tempo di Mazurka' with a metronome marking of ♩ = 132. The score includes various dynamics: *p* (piano), *f* (forte), and *dolce* (dolce). It also features performance instructions such as *rit.* (ritardando), *accel.* (accelerando), and  *cresc.* (crescendo). The piece concludes with a double bar line and the initials 'D.S.' (Da Segno).

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THE ETUDE

*dolce*

*p*

*f*

*p*

*f*

*dolce*

*p*

*f*

*p*

*mf*

*f*

*p*

*f*

*D. C.*

CODA

*accel.*

*f*

*f*



# ALPINE VESPER CHIMES

THEODORA DUTTON

Grade 3.

*Moderato non troppo e grazioso* *M.M. = 104* *poco rit.* *a tempo*

*p* *espressivo*

*a tempo* *p* *sempre espress.* *rit.* *dim.* *pp* *molto espress.*

*ten.* *a tempo* *pp* *p* *sf* *ten.* *p* *sempre espr.*

*Ped. simile* *rit.* *Piu animato ma sempre espressivo* *cresc.*

*rit.* *a tempo* *rit.* *a tempo* *sf* *rit.* *dim.*

*a tempo* *f* *loresc.* *rit.* *sf* *a tempo* *a tempo molto rit.*

*a tempo* *espressivo* *rit.* *mp* *cresc.* *molto rit.* *a tempo* *Tempo I.* *a tempo poco a poco* *poco rit.* *a tempo*

*p* *espress.* *mp*



# MASTER WORKS

## PAPILLONS

(BUTTERFLIES)

Edited by Xaver Scharwenka

ROBERT SCHUMANN, Op. 2  
(Composed in 1830 and 1831)

The Etude has the honor to present Robert Schumann's irresistibly beautiful *Papillons* (*Butterflies*) serially. That is, it will appear in three parts in future issues. While *Papillons* is published as Opus 2, it represents the maturity of Schumann's finely poised musical mentality as well as his lovely aesthetic sense. Every piano virtuoso feels this to be an indispensable part of his repertoire. Schumann wrote these pieces in the exuberant period of his life before there was any suggestion of his tragic moroseness. Numbers 1, 3, 4, 6, and 8 were written in Heidelberg when Schumann was about twenty years of age. They were an instantaneous success right from the start. Grade 5-7.

### Introduzione

Moderato M. M. ♩ = 138

No. 1

*dolce*

*poco rit.*

### Prestissimo

M. M. ♩ = 116

No. 2

*ten.*

*marcato*

No. 3

*sempre ben marcato*

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**Presto** M.M.  $\text{♩} = 108$

No. 4

*p* *cresc.*

*f* *acceler.*

*p* *ritenuto* *a tempo*

*p* *ritenuto* *a tempo*

No. 5

*mf* *cresc.* *ff* *poco rit.*

*Basso cantando*

*marcato*

*p*

*poco rit.* *a tempo*

*pp*

No. 6

M. M.  $\text{♩} = 84$

*f* *ff*

Più presto

*mp*

*f*

M. M.  $\text{♩} = 84$

*pp* *f*

M. M.  $\text{♩} = 80$

*mf* *leggero*

*f*

M. M.  $\text{♩} = 84$

*f* *ff*

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

# BLESS THOU, O GOD, THIS DAY

L.D. Stearns

Andante espressivo

THELMA JACKSON SMITH

1. Bless Thou, O God, this day,  
2. Keep me from wrong de-sire,

Help me to walk with steady faith, With courage, love, and praise through all its hours, And ne'er forget to use my  
Help me to climb a little high-er, To sense Thy beauties o-ver land and sea, To re-align Thy wondrous

high-est pow'rs, In steady striving for my own soul's growth, In search for wisdom and for knowledge true,  
gifts to me, In-spire me with the pow'r to strive and rise, Through earnest effort toward the far-off skies,

To do a right whatever I have to do, Teach me to right-ly pray, Bless Thou, O God, this  
That by Thy grace I may at-tain the prize, Teach me to right-ly pray,  
day. Bless Thou, O God, this day.



# BALLOONS

MARGARET LATHROP LAW\*

LETITIA RADCLIFFE HARRIS

Allegro

Gay bal-loons a- gainst the sky, Who will buy? Who will buy? Here's a glis-thing,

gold-en one, Em- bla- zon'd like the win- ter sun, Here's an un-sub- stan- tial moon, A- ris- en o- ver

wide la- goon, An ap- ple of Hes- per- i- des E- phem- er- al up- on the breeze.

Gay bal-loons a- gainst the sky, Who will buy? Who will buy? I'm of- fer- ing dam- son, jas- per, red, A

rain- bow swirl'd a- bove my head. Here are ru- bies, to- paz, pearls, Car- ne- li- an for pret- ty girls. Who will

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buy? Who will buy? En-chant-ed col-or float-ing high.

*f accel.* Who will buy? *p rit.* Who will buy? *tranquillo* Bal-loons will fade, the fru-gal say, Bubbles will burst or

*f* *p* *tranquillo*

float a-way, And so ends ev-ry joy of man As La-dy Death un-folds her fan. En-

*p molto tranquillo*

joy the tri-ple givn to-day, Let's juggle beauty while we may. Gay bal-loons a-against the sky,

*ritard.* *a tempo* *colla voce* *a tempo*

Who will buy? Who will buy? Who will buy? Who will buy?

*rit.* *rit.* *f* *l.a.*

Arranged by Leopold J. Beer  
Adagio

# SARABANDE

LOUIS COUPERIN  
(1640-1665)

Violin

Piano

Fingering above notes for 1st position only. Fingering below notes for 1st & 3rd positions.

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## SUNLIT CLOISTERS

Prepared: (Solo: Solo Stop 8"  
(Great: 8 Steps except Open Diapason 8"  
(Choir: Dulciana 8"  
(Pedal: 16' comp. to Ch.

Hammond Organ { Sw. - A5 00 5300 000  
G1. - A5 60 4312 000  
Registration { Ped. 3 - 1

Andante cantabile

HERMENE WARLICK EICHHORN

Manuals

Pedal

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THE KEYNOTE

*a tempo*

*ten.* *rit.* *Fine*

*a tempo*

Gt. Gt. A#

Add Gt. Ped.

Ped. 4-3

Sw. Flute 8' Sw. A4

Gt. Add 4' coup. *rit.* *D.C.*

# HAWAIIAN NIGHTS

## PIANO ACCORDION

FRANK H. GREY  
Arr. by Galla-Rini

Tempo di Valse M.M. ♩ = 160

2nd time

*mp* CM FM Fm CM G7 CM

FM Fm CM G7 GM D7 GM *mp* CM FM Fm CM

G7 CM CM FM Fm CM G7

CM *Fine* *mf* FM Fm CM *p* G7 CM

FM Fm CM *p* G7 D7 G7 CM CM *D.C.*

# ROMANCE

Arr. by Preston Ware Orem

SECONDO

A. RUBINSTEIN, Op. 44, No. 1

*p legato molto*

*f*

*mf*

*rit.*

*mf a tempo*

*f*

*mf*

*f*

*rit.*

*a tempo p*

*cresc.*

*rit.*

*cresc.*

*rit.*

*ff a tempo*

*f*

*p*

*ff ten.*

*f*

*p*

*mf cresc.*

*f*

*p*

*decresc.*

*f*

*p*

*cantabile*

*ppp*

# ROMANCE

Arr. by Preston Ware Orem

PRIMO

A. RUBINSTEIN, Op. 44, No. 1

*p*

*f*

*mf cantabile*

*f*

*rit.*

*a tempo*

*f*

*rit.*

*a tempo*

*p*

*f*

*rit.*

*f*

*rit.*

*decresc.*

*pp*



PROGRESSIVE MUSIC FOR ORCHESTRA

# UP WITH THE FLAG

MARCH

C. W. BENNET

Violin

Garnet

Piano

UP WITH THE FLAG

MARCH

Cor.

This section contains the musical notation for the Violin, Piano, and Cor. parts. The Violin part is in G major, 2/4 time, with a key signature of one sharp (F#). It features a melody with various dynamics including *ff*, *mf*, and *f*. The Piano part is in G major, 2/4 time, with a key signature of one sharp (F#). It features a harmonic accompaniment with various dynamics including *ff*, *mf*, and *f*. The Cor. part is in G major, 2/4 time, with a key signature of one sharp (F#). It features a melody with various dynamics including *ff*, *mf*, and *f*. The score includes various musical notations such as notes, rests, and dynamic markings.

FLUTE

# UP WITH THE FLAG

MARCH

C. W. BENNET

FLUTE

This section contains the musical notation for the Flute part. The Flute part is in G major, 2/4 time, with a key signature of one sharp (F#). It features a melody with various dynamics including *ff*, *mf*, and *f*. The score includes various musical notations such as notes, rests, and dynamic markings.

CLARINET in B $\flat$ UP WITH THE FLAG  
MARCH

C. W. BENNET

Cor.  
ff  
mf  
f  
mf  
f  
Cor.  
ff  
1 2  
1 2

## ALTO SAXOPHONE

UP WITH THE FLAG  
MARCH

C. W. BENNET

ff  
mf  
f  
ff  
1 2  
1 2

CORNETS in B $\flat$ UP WITH THE FLAG  
MARCH

C. W. BENNET

Solo  
ff  
mf  
f  
ff  
1 2  
Solo  
1 2

## CELLO or TROMBONE

UP WITH THE FLAG  
MARCH

C. W. BENNET

Solo  
ff  
mf  
ff  
1 2  
ff  
1 2

## CLIMBING THE JUNGLE GYM

ETHELYN LENORE STINSON

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BERNIECE ROSE COPELAND

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# LADYBIRD

Grade 1½. Lightly M. M. ♩ = 92

ALEXANDER BENNETT

*p* *Ped. simile* *Fine*

*f* *Ped. simile* *D.C.*

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# DAVEY JONES AND THE PIRATE

GEORGE C. FRANKLIN

Grade 2½. Moderato M. M. ♩ = 144

*p* *cresc.* *ff*

*mf* *p* *ten.* *mp* *ff* *ten.*

*mp* *ten.* *p* *ten.*

*mp* *p* *f* *f* *p* *molto rit.* *pp* *ten.*

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JULY 1939

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## AT SUNDAY SCHOOL

Moderato M. M.  $\text{♩} = 100$   
CHURCH BELLS

HUGH ARNOLD

*f* *S. Faster*

"Child - ren, come to Sun - day School to day."  
Lit - tle child - ren, come to Sun - day School.

THE ORGAN PLAYS

That's the tune the church bells seem to play. *Fine*  
We will sing and learn the gold - en rule.

My faith looks up to Thee, Thou Lamb of Cal - va - ry, Sav - iour di - vine!

Now hear me while I pray, Take all my guilt a - way, Oh, let me from this day Be whol - ly Thine. *D.S.*

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## THE THREE BLIND MICE

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Allegretto M. M.  $\text{♩} = 138$ 

CARL WILHELM KERN, Op. 273, No. 1

*pp cresc.* *sfz* *p cresc.* *sfz*

*p cresc.* *dim.*

Tempo I.

*mf* *sfz* *p cresc.*

Meno mosso

*sfz* *mf* *accel* *p*

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THE ARCADE







# THE SINGER'S ETUDE

Edited for July by Eminent Specialists

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



## Modern Vocal Methods in Comparison with Bel Canto

By HOMER HENLEY

### Part II

**B**UT HOW MAY ANY GIVEN STUDENT of the voice know that he is receiving teaching based upon and actually derived from the principles of true bel canto?

A fair question, and one that has long been in need of a definitely categorical answer. Here follows a resume of the characteristic fundamentals of bel canto, with lesson form amplifications of their always cautions brevity; and these amplifications are not only the generally accepted extensions in the teaching of the best known followers of the art of bel canto, but they have also been raised, personally, to the writer by the testimony to him of almost every great singer in the world to-day.

1. *Principle of Breathing.* ("The art of singing is the school of respiration."—Pergolesi)

Chest high; shoulders down and back; abdomen slightly retracted; a buoyant expansion of the chest to be felt at all times; muscular breath control to be felt at the ribs of the torso, under the shoulder blades and in the small of the back. These muscles are used to press the breath against the arch of the chest and maintain it there. The "singer's push" for control of both tone and breath comes from the tensing of the diaphragm. The entire chest should expand for a singing breath, from the lower base of the ribs to the shoulders, but the shoulders must never rise. If the chest is held high, it will be found that but little intake of breath is necessary to fill the lungs, as the expanded position of the chest automatically retains a good portion of the breath in continuous reserve. Inclining the upper body slightly forward frees the shoulders and induces the sinking in of the abdominal wall—one of the vital principles insisted upon by the old masters of bel canto.

2. *Principle of Pronunciation.* ("He who knows how to breathe and how to pronounce, knows well how to sing."—Pergolesi)

The school of pronunciation is the school of the vowel. But even before vowels are considered, one must be mindful of the great principle that "starting every note on the exact pitch intended" produces a freedom that favors, and, in many instances, guarantees the production of unconscious pronunciation and expression.

Of the thirteen or more vowel sounds the most fundamental are: *A* as in father; *A* as in hat; *E* as in met; *I* as in mill; *A* as in hot; *E* as in day; *O* as in shoe; *E* as in wet; *A* as in awe; *O* as in how; *A* as in pre; *A* as in Jane; and *U* as

in *up*. All other auxiliary and intermediate vowel sounds grow out of these.

In harmony with following after the necessary preliminaries of right breathing and exactitude in tuning the voice (for these prepare the way by opening the throat, and by depriving the useless interfering muscles of their power of obstructing the free passage of the tone), there are certain positions of the mouth, tongue, jaws and lips, which operate for freedom in the shaping and emission of the vowel sounds. Here is a little lesson in them:

Vowel *Ah* (father): The jaws a thumb's breadth apart the tongue-tip just touching the back of the lower front teeth; the smiling muscles raised to display the upper teeth, for this act, in turn, raises the soft palate, and so aids in opening the throat.

(Many of the great singers have told the writer that their own *Ah* is horizontally placed, and that it seems to them to emerge through both their ears, rather than from their mouths.) Vowel *Ae*: In all senses the same as *Ah*, except for the sound being brighter and more silvery than the *Ah*.

Vowel *E* (meat): Teeth a finger-breadth apart; tip of the tongue lightly touching the lower front teeth; a pleasant half smile raising the upper lip; the sound pointed, but escaping any shrillness. *E* is often, and perhaps rightly, said to be the most refining of the vowels.

Vowel *Ih* (mill): The same as *E*, only a shade wider in formative shape.

Vowel *U* (met): The same as *E* and *Ih*, only still wider in shape.

Vowel *A* (may): The same as *E*, *Ih*, *Eh*, only still wider. (Although it should be kept in mind that all these four "elemental" vowels are tapered to a point on the upper middle part of teeth.)

Vowel *O* (oh-see): Jaw dropped to oral level (Remember, the lips are "the pillars" of the throat. Lips rounded and slightly advanced. The lips should feel the vibrating influence of the tone. As the voice ascends the scale, the lips are used less and less, and the mouth should open gradually more and more to free the sound.) Vowel *Ou*: The same as *O*, only the lip orifice should assume a longer arch.

Vowel *Aw*: The same as *O*, and *Ou*, except that the oral should take on a still lengthier oval.

Vowel *Uu* (ug): Mouth opened a width of three fingers. No special position of tongue or jaw. Lips spreading for a half smile. The sound of the *U* to be felt in the front part of the dome of the mouth—

in the indentation just above the root ridge of the upper front teeth. *Uu* is an embryonic, formless sound, physically considered, but in the ear it assumes a definitely valuable contour peculiar to itself alone, there being no perceptible substitute for its authenticity in such words as *love*; *above*; *shut*; *shove*; *zone*.

3. *Principle of Tuning.* ("Unerring tuning places the voice."—William Shakespeare). Tuning means sounding a vocal tone in comparison with a reliably pitched instrument, such as the pianoforte, until the vocal tone is brought with perfect exactitude into the very center of the note sounded on the piano. It will be found, after the tone is tuned, that the resultant sounding of the voice on that note has been established in the corridors of the vocal space—those cavities of resonance behind the nose. It is just here that may be found the "true" demonstration of the long-looked-for "musical" teaching of the so-called vocal pedagogue, and the "school" teaching of the old masters—the word "school" being understood to mean "less than perfect." The tuning of the voice to the absolute tonal perfection and purity of tone that teachers attempt to "place" the voice in the head cavities by means of physical manipulations of the soft-palate.

The old Italian masters of bel canto, by tuning the voice, automatically prepared and opened the way for it to flow unimpeded in resonant and beautiful currents through the available spaces of the throat. The singer who tunes his voice unerringly on every note he sings will find his tones soaring in a perfected beauty which would be quite impossible of attainment under any system of muscular adjustment.

4. *Principle of Joining.* ("He who knows not how to join notes is not a singer."—Johnnes Adam Hiller) Joining, in essence and fountainhead of legato, is mastered by causing the voice to leap with lightning-like elasticity from one note to the next—but only after the old note has lived its entire life and without breaking the sound. It will be found that thereby the "long curve of beauty" remains undisturbed, and that the line of voice preserved quite free from the vulgar jump

of "scoop" or "slur." As Jenny Lind once phrased it: "It is as if one were, so to speak, singing both *staccato* and *legato* simultaneously, and this is about all things almost impossible to express in words. But the 'lightning leap of legato' accomplishes the seemingly impossible, and the end, with sufficient practice, becomes in fact, the beautiful consummation of good singing.

5. *Principle of Agility.* ("The voice should be cultivated by a correct performance of exercises in agility. Then it will be at the command of the singer."—Pietro Tosti.)

The old masters well understood that the voice never reveals itself in all its purity and freedom until it has undergone the strictest regime of exercises that protect the voice; for in flexibility lies the secret of the true flowing liberty of the cantabile. All scale work must be practiced upon the principle of ascending the intermediate notes between demands, lightness in these passages which accords, lightness of *colore*, and it may be added that, by inversion, it must be flexible voice, that which also owns the steadiest control of straight tone.

6. *Principle of Saviling and dimishing* how to use the voice. The singer has learnt from the softest *piano* to the loudest *forte*, into a throbbing pulse, pressing and leaning it away, he cannot say he is master of his breath."—Al. Crecantini.

Practice suggesting and diminishing the tone on the lowest note of the voice and on upwards by careful semi-tone and tone intervals. Let the *pianissimo* at either end of the tones be started and concluded with the simplest possible sound. When an altitude is reached where the voice finds resistance in negotiating the principle, it will be found that intensifying the head resonance in the nasal corridors will operate to bridge whatever break or interruption of the tone may occur.

(Continued on Next Page)

## Just Before You Sing

By GURDON FORY

AS YOU wait in the wings or in the little side room just before you are to go on to sing, what do you do? Here are two suggestions given by a veteran:

To calm yourself and overcome that awful flinch feeling do not pace nervously back and forth, simply concentrate the energy you will so soon need. Sit down quietly, paying no attention to those who may be your companions in misery; fold your hands and take a slow, deep breath, in this manner: "In" and "out." Repeat for three or four counts; retain the breath for three slow counts; exhale slowly for three slow counts; and then repeat the process. Count down to one, and you are ready.

This idea of "rhythmic breath" is called, very old. It calms you, not by any magic

miracle, but by keeping your mind occupied otherwise than in the nervous apprehension which public singing causes. It faithfully you will find yourself remark: "out before the audience. Try it young singers, and old ones, too, whom stage fright still terrorizes.

To warm up the voice, just before you go on try this: in a quiet situation is such that vocalizing is impossible, it is such a "warm-up" as to rapidly and vigorously in a high-lark, "on my own, over and over, and the lyrics and will soon give you a feeling of warmth and freedom around the vocal cords. Try it, all of you.

## Modern Vocal Methods In Comparison With Bel Canto

(Continued from Preceding Page)

7. Principle of expression: ("The aim of the singer should be to touch the inmost soul"—*Wanderer*.)

This principle has been held to the last, although indeed it is by far the most important of them all; for the excellent reason that expression "to touch the inmost soul" can scarcely be achieved until the voice is so sufficiently freed and made beautiful that its very tone moves the heart of his hearers even before the text itself has begun its way. Expression in singing must arise from:

- a. A comprehensive knowledge of the best music;
- b. Cultivation of the artistic personality of the singer;
- c. A study of controlled emotions;
- d. Clothing the bodily motions and the facial play of the performer with

that inner grace which the world recognizes as charm;

- e. And, finally, teaching one's self to so live the experience he is striving to portray, that controlled technique may be forgotten for the duration of the performance; for it is well said that "technique is only learned to be forgotten."

Herein then, have been set down the governing ideas of all the best known modern methods of cultivating the voice.

If one can be said ever to reach any merely artistic conclusion, it is the invariably subjective business of training the human singing voice, then it must appear that the preponderant scale of evidence is on the side of ancient *bel canto* for its unbroken exception, in the past, the greatest singers of their several periods.

## The Story of "Il Bacio"

By PALMER VAN GUNDY

FOR NEARLY A CENTURY Arditi's classic soprano air, *Il Bacio* (*The Kiss*), has been an international favorite. But when Deanna Durbin, lovely young star motion pictures and radio, sang it so beautifully in "Three Smart Girls," she started a vogue that may make it the most popular classical song of our day. For this reason the story of how it came to be written should be of more than mere historical interest.

During the middle of the last century for years, aside from those of the leading singers, were as well known in the operatic world as that of the conductor and composer, Luigi Arditi. After more than a decorated leadership of the Havana Italian Opera Company, during which time the organization made extensive tours to New York and other American cities, he moved to London. There his fame as a conductor spread far and wide, as his numerous operatic companies traveled to distant cities for protracted engagements.

It was on one of these tours—to Dublin in this instance—that Arditi composed *Il Bacio*. On the way, the troupe stopped at the Queen's Hotel in Manchester. England, and the conductor-composer felt in the mood to make music. While his wife, Virginia, and the leading soprano, Marietta Piccolomini, conversed together in low tones, he centered himself at the piano and began to improvise. For some time he extemporized lightly, and then gradually, without his being aware of the change, he began to play a new and fascinating melody. As if by command the conversation ceased.

Piccolomini was the first to speak: "What a lovely theme! It would make a wonderful song. Why not write it yet while it is down for future reference?"

The composer scribbled a few bars on an old envelope and slipped it into his pocket. Before he evening was over he had forgotten the incident. After the performance in Ireland, Piccolomini asked for the United States and the conductor busied himself with many things.

\* Note: An authoritatively states that *Il Bacio* was composed in the quiet of the night. However, there is no contradiction possible in the other facts of the story.

\* \* \* \* \*

"Voice study requires the following in the order named: intelligence, industry and endurance; easy natural breathy, effortless and without strain or tension, with perfect poise of the body, and a feeling of inspiration—thus producing a natural, beautiful tone."—Emma Thursby.

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# THE ORGANIST'S ETUDE

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

## Types of Organ Recital Programs

By

EDWARD G. MEAD

**ORGAN RECITAL PROGRAMS**, whether consisting wholly of original organ compositions or of these and organ transcriptions, may be classified broadly into seven types:

1. *General*, consisting of compositions by various composers.
2. *Seasonal*, compositions pertaining to Christmas, Lent, and Easter.
3. *Historical*, compositions arranged in chronological sequence according to composers.
4. *National*, compositions by composers of one nation or group of nations.
5. *Contemporary*, compositions by living composers.
6. *One composer*, compositions by J. S. Bach, Franck, Widor, or some other outstanding composer.
7. Various combinations of the above types.

1. *General*. In selecting numbers for this type of program it is advisable to consider not only the aesthetic value of the numbers themselves and your own particular liking for them, but also the total capacities of the organ on which you are to play, as well as the character of your audience. Obviously it would be fitting to select only such pieces as would sound well on the organ to be played. If the audience is to consist largely of organists, at least a few ancient numbers may be chosen, such as they might fully enjoy; but, if the audience is to be an average one—which is most likely—then the program should be planned so as to make an appeal to the finer tastes of this audience, varied as those tastes may be. In other words, there should be at least one or two pieces on the program that would interest someone, if not everyone.

### Escape Monotony

IN ARRANGING THE CHOSEN NUMBERS it is most important to observe varying contrasts of style and mood between any two successive numbers, as well as points of climax and repose in the program as a whole. For instance, a heavy, full organ number should be followed by a light one for the soft stops, a meditative number by a *triste* or similar piece. If the organ has choruses, one or two choral numbers would appeal to many of the audience. For further variety, add an improvisation number and a hymn—ones. Finally, close with something brilliant and stirring for the full organ. Study and thought are demanded in this plan of arrangement; but, in general, apply as well to the six other types of programs. Moreover, if the recital consists of more than five or six numbers, or lasts more than a half hour long, it will be better to divide the program into two or more groups, in which case each group as itself may be planned somewhat as a

unit. The following might serve as a specimen program:

- Prelude and Fugue in G minor*, J. S. Bach
- Pastorale*, . . . . . Franck
- Marche Religieuse*, . . . . . Guilmant
- Clair de Lune*, . . . . . Karg-Elert
- L'organo Primitivo*, . . . . . Von Carlowitz
- Pantomime*, . . . . . Jepson
- "Second Symphony", . . . . . Vieme
- Scherzo*, . . . . . Franck
- Cantabile*, . . . . . Guilmant
- Toccata (Thou art the rock)*, . . . . . Mulet

2. *Seasonal*. This program, compared with the general type, is somewhat more narrow in scope, although more unified in subject to suggest matter. A Christmas program would naturally have the general theme of *joyousness*; a Lenten program, that of *sorrow*; an Easter program, of *exultation*. Especially effective would be compositions on the order of fantasias, variations, or choral preludes based on carols or chorales appropriate to the season. The pieces chosen should present contrast in style, the final piece being climactic in effect. In the case of a Lenten recital, however, it might be more fitting to end with a quiet number.

3. *Historical*. A program of this type is of particular interest especially to students, in as much as one can present in chronological order some of the finest

works of the greatest organ composers. Recently I played a historical recital, the program of which was divided into three groups. In the first group were four pieces by seventeenth and eighteenth century composers; in the second were five by nineteenth and early twentieth century composers; in the third were four by living composers. Incidentally, it was helpful to the audience to have on the printed program the years of birth and death of the composers in the first two groups, also the years of birth of the composers in the third group.

4. *National*. As a first example of this type, why not choose suitable pieces by American composers, who, as a class, surely deserve recognition in their own country? For another program select numbers by French composers, since they have written more of interest for the organ than other old world composers. Similarly, a program of English, German or Italian composers might be used; or any of these five groups might be combined.

### A Feltile Field

5. *Contemporary*. A program of pieces by living composers, if properly selected, is of worth value. The composers might be presented in a diversified order, or in groups, or as of one country at a time. A recital of contemporary American compositions would prove very interesting to the audience.

6. *One composer*. A recital of this sort somewhat unusual, but generally of interest on this account. Certain organists, who are devoted to Johann Sebastian Bach

(Marcel Dupré, for instance) have played all of his organ works in a series of recitals. Last year, especially, were Bach recitals in order all over the organ world on account of his birth; and likewise Handel recitals, for the same reason. Another outstanding "one composer" is Charles Marie Widor, whose ten organ symphonies have been played in a series of recitals, at least by a few American organists. Similarly, the leading organ works of César Franck, or Siegfried Karg-Elert, or any other one composer of note, might be played in one or more recitals. The program may be arranged either as a general type or in the order in which the numbers were written. The latter plan is preferable, especially in a series of recitals be played since it tends to show the nature and extent of the composer's development.

7. *Various combinations of types*. In this group one may present a national type of program in a historical sequence, or as a contemporary program; or a contemporary program may consist of three or four different national groups. Last summer, I recited a contemporary compositions, the writer played a group of three British numbers, a group of four by French composers, and a group of five American numbers. In another recital were three Bach numbers in the first group, five American numbers in the second, and five by a French composer in the third.

In all of the above seven types of program, if music written or arranged for the organ has been considered, it might be added, by way of final suggestion, that if in any of the above programs one is assisted in a recital by a soloist or a group of performers, it would be fitting to have such a person or group appear in the middle part of the program. If there are two or more such appearances, these should alternate with groups of organ numbers. Such was the plan followed last year in a Bach-Handel recital in which we were assisted by my church choir in three groups

## Tempo in Hymns

By EUGENE F. MARKS

**P**SHAW!" SAYS SOME ONE, "That's easy, we have only to consider the sentiment of the words." While this comprehension is important, yet it is not sufficient, as so many diverse influences govern the rate of speed at which a hymn should be taken that to gauge this matter wisely is more difficult than a casual glance discloses. Study and thought are demanded in deciding the correct tempo of the hymn as well as the sentimentality of the words.

In order to gauge the tempo of a hymn one must take into consideration many adverse connections, notwithstanding it, for, as Richard Wagner says, "The right tempo of the melody in the hands of the soloist is the sole guide to the right tempo."

Foremost among these surroundings stands the historical background, which is suggested by the majority of leaders or organists. But, which, if studied, would

greatly aid in determining the tempo. Not only should we consider the history of the music itself, but also there should be a study of the environment and characteristics of the composer. In a broad sense we may assume that at their first introduction the majority of hymns were sung in a slow, stately tempo, with the exception of the historically and ball-hymns, which we learn with this knowledge, it is advisable, in conventional singing, not to carry these hymns excessively faster; for we must take into consideration that the ancient songs were rendered by a choir composed of semi-professional singers and not by a mass of laymen. By listening carefully to the selection can decide upon the organist or soloist to suit it, but, once decided upon, it should adhere as closely as possible to the desired correct tempo. If metaphors are introduced

between the verses, they should adhere to the same tempo (better without *ritardando*), for if a tempo is slowed down or hastened through any cause it is difficult to readjust the delinquency. In such a case it is advantageous to brighten the tone of the organ by the addition of soft stops, and sometimes even the more shrill 21st ones, and then gradually to tread back into the original tempo. Do not change the tempo too suddenly, or it will cause confusion.

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## The Negro "Stephen Foster"

(Continued from Page 432)

ductions are: *Carry Me Back to Old Virginia*; *In the Morning by the Bright Light*; *The Evening by the Moonlight*; and *Oh, Drew Golden Shipyard Collier's* ("Famous Songs and Stories," published in 1931, says of *In the Evening by the Moonlight*: "Though routine and jazz may come and go, the old reliable in the Evening by the Moonlight flight continues to toll like a bell that is first sharp and then softer, and to-day (1926), forty-six years since it first appeared on the American scene, there was scarcely an adult who cannot hum the chorus of this crowning melody, a faithful nocturnal song.")

One of his songs, *Father's Grooving Oh*, was dedicated to his father, Allen M. Bland, and another, *The Old Homestead*, to his brother, Ivanhoe Bland, both of which were copyrighted in 1876. His songs were published by the firm of J. W. Walker & Co., New York.

It appears that Mr. Bland was not businesslike in copyrighting his productions; as a number of his songs were not copyrighted until after several editions had been previously printed. The copyright was usually taken in the name of the publishers, but in several instances it was stipulated: "Permission to reproduce must be secured from James A. Bland." He never enjoyed any considerable income from his copyrights, out of which his publishers are said to have made fortunes.

### Sunshine and Shadows

A critic writes, "After years of success in the United States, he went with the Callender Minstrels to London, and the show took London by storm. There he made his biggest hit, King Edward, then the Prince of Wales, on many occasions honored him. His songs and jokes brought tears and laughter, and he was then the idol of all England and Scotland."

For twenty years, James A. Bland was the star man in a white minstrel company in England, from which he received a salary of ten thousand dollars a year, exclusive of the income he drew from the Callender Minstrels. In response to a letter to European libraries, I found that eighteen of Bland's works were catalogued in the British Museum Library, in Berlin (the largest in Germany), has the following, published by Oliver Ditson of Boston: *Songs with Chorus and Piano*; *Carry Me Back to Old Virginia* (1930); *In the Morning by the Bright Light*; *I'm gone Gwine* (1930); *Oh, Drew Golden Shipyard Collier's*; *Widdling*; and *Heinrich such Virginia* published in 1937, by Francis, Day and Hunter, of Berlin.

(Copyright 1935 by Kelly Miller)

There are two best delights for the music-lover. One is a new work by a great composer known to him. Another is the performance of an old and familiar work by a great performer who hitherto has not been heard in his city. This last is indeed a great delight, and its pleasure is two-fold—it reveals something further about the performer, and something further about the work.

# ORGAN AND CHOIR QUESTIONS Answered

By HENRY S. FRY, Mus. Doc.

Be Dean of the Pennsylvania Chapter of the A. G. O.

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only inquirers, who send questions by registered mail, can expect an acknowledgment. No questions will be answered unless accompanied by the full name and address of the inquirer. Only inquirers, who send questions by registered mail, can expect an acknowledgment.

Q. Can you advise me where I can get a book on the construction of pipe organs? I want to know the theory of the organ and the practice of the organ. I have a book on the theory of the organ, but I want to know the practice of the organ.

A. We suggest the following books on organ construction: "The Organ" by J. H. B. (New York: Wm. H. Brown, 1914). "The Organ" by J. H. B. (New York: Wm. H. Brown, 1914). "The Organ" by J. H. B. (New York: Wm. H. Brown, 1914).

Q. I have two old stave record books, I have a record book of 1870, and a record book of 1871. I want to know if I can use these books for my record book. I have a record book of 1870, and a record book of 1871. I want to know if I can use these books for my record book.

A. It might be possible to combine the two records into one, but it would be a very tedious task. It would be better to start a new record book. It would be better to start a new record book.

Q. I have a question about the organ. I want to know if I can use the organ for my record book. I have a record book of 1870, and a record book of 1871. I want to know if I can use these books for my record book.

A. The organ is a very important instrument. It is used in many churches. It is used in many churches. It is used in many churches.

Q. Can you tell me how to get the organ to play? I want to know if I can use the organ for my record book. I have a record book of 1870, and a record book of 1871. I want to know if I can use these books for my record book.

A. The organ is a very important instrument. It is used in many churches. It is used in many churches. It is used in many churches.

Q. I have a question about the organ. I want to know if I can use the organ for my record book. I have a record book of 1870, and a record book of 1871. I want to know if I can use these books for my record book.

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A. The organ is a very important instrument. It is used in many churches. It is used in many churches. It is used in many churches.

Write, "I saw it in THE ETUDE."









# 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



## Violin Makers Make a Village

By MARION GRUBB

ON THE EDGE OF LORRAINE, in France, there is a little village where everybody who is old enough is a maker of violins. The craft is an ancient one. For centuries the violin makers of Mirreourt used to offer the masterpiece of their corporation in the parish church, on St. Cecilia's Day, after marching thither in procession, clad in festal garments. Although this picturesque custom has lapsed, those who take the care at neighboring spas, and walk daily the length of Mirreourt's narrow streets, find there perpetuated a bit of the living past.

To the little village comes now and again M. Henri Casadesu, Founder of the Society of Ancient Instruments and connoisseur in the music of the seventeenth and eighteenth centuries. With him come friends and musicians who watch with delight the work of the master craftsmen of Mirreourt, whose skill derives indirectly from the violin makers of Cremona.

### A Noble Handicraft

THE VILLAGE STANES HELD THE VOIGES, but the location has little to do with the climax of a craft. This craft, indeed, was not

chosen but inherited. The Dukes of Lorraine were great amateurs of art. When they were in residence at the Château de Ravenna, some of the walls of which are still standing near Mirreourt, they brought with them their musicians and a violin maker who had worked in Cremona. This skilled craftsman is said to have taught his art to a few pupils; they in turn taught it to their neighbors and to their children, so that for centuries, in this remote spot a beautiful art has been handed down from one generation to the next. There are records of apprenticeship to master violin makers in Mirreourt as early as 1627; and in 1732, the year George Washington and Haydn were born, the master violin makers of Mirreourt received their charter from the Dukes of Lorraine. Also, the best workmen of Paris received their training in the workshops of this village.

### A Quest for Wood

AS THE HILL DOLK of the southern United States make annual pilgrimages to the mountains for evergreens and herbs, so the

artisans of Mirreourt make periodical pilgrimages to their own mountains, and to those of other countries, to procure suitable woods for the making of their finest instruments. The resonant fir, needed for the "table" or top, is not found in the Vosges but in Switzerland and in Roumania; and even in these countries certain sections produce better wood for this purpose than do others. Maple is used for the back and the ribs, ebony for the finger board; the bow is made of Brazil wood. Pernambuco wood, iron wood, and others.

There are no maple forests where there are forests of fir. Maple of the right kind has Europe, where it is found scattered here and there among other trees. The beauty of maple wood is its richness, its veining, its "waves" reflecting the beauty of other instruments. Natural seasoning and aging of this wood require years and years, and the value of an instrument is thereby enhanced: for violin makers believe that material is of primary importance in making instruments of wood.

Resonant wood, cut into thick planks, is piled log cabin fashion in drying sheds. This is done in order that the air may circulate freely. The care with which all the various woods are arranged speaks eloquently of the importance attached to proper aging.

### And So an Instrument

THE SAWING SHEDS are next the drying sheds. There workmen saw the wood radially, or from bark to bark, to preserve the grain. With Colgate glue, slabs are joined carefully together.

Across the village street from the sawing shed are the atticers or cabinet-makers' shops, where is done the delicate, precise and beautiful work which goes to the making of a perfect violin.

In that room it is the privilege of a visitor to receive what M. Casadesu calls the "de-

licious impression of looking upon a work of art in the making, meditated, executed, caressed by the same man," a man concerned not with "standardizing the product" but in concentrating on the skill of "expert, patient, pious fingers" a knowledge which is as much a part of his racial inheritance as are the shape of his hands and the color of his eyes.

This atticer does not look like a room in a factory; it is a studio. The faces of the workmen are bent over the table where the polished, finely grained bits of wood which they are to join. There is no ill chatter. Expert skill demands concentration. They look like magicians in an orchestra. The sunlight coming through high windows, and turns shadows to black velvet.

One workman, the most skillful of all, has been chosen to finish the violins. He cuts, with a very sharp knife, the F-holes, places the pegs, adjusts the strings, sets up the bridge, gives the violin a "soul" (soul) as the last instrument is called. And so is completed a little masterpiece to outlast all others.

\*\*\*\*\*

## Violinists, Do You Know?

THAT THE FIRST violin patent registered in the British Patent Office was in 1776? It was signed for a type of kind of finger board design to help the player to keep in tune. That, whereas violins are generally considered to improve with age and constant use, the opposite is true of bows? The wood of the stick, gradually deteriorates.

That the violin is made of approximately seventy-seven parts, of which about fifty-seven are glued together?

That Ole Bull, one of his tours of the United States gave two hundred and seventy-four concerts in six months?

## Piano Teachers for Violin Teachers

By MRS. CLEMEWELL MACKENZIE

A YOUNG VIOLINIST, starting out to build up a class of pupils, will find a good working knowledge of the piano very helpful. If his pupils are used to an accompanist playing along with them, they will feel much more at ease in trying to do ensemble work in church and school groups and therefore will show off to much better advantage than those who never have had such an experience. Also, several pieces played nicely together, from time to time, as a sort of informal concert for the parents, will tend to make them realize that their child is really doing well and learning something that is pleasing to all. No one can offer quite so much moral support to a shrinking young violinist as his very own teacher. No one can help him through his first few public appearances quite so effectively. And if the teacher does not do the accompanying, almost certainly on one use will, at least, not until the pupil has struggled through so many pieces in such an unpractical, half-finished sort of a way, that he has lost all desire to learn the

completed result of his labors. He may even complain that the piano bothers him, that he would rather play alone. And in one may soon lay down his violin in great fun of playing, for he has missed the great fun of playing with others.

Most young violin teachers wish they could play the piano, and a great many of them do seriously try to study accompaniment, but very few persevere very long. And perhaps the main reason is that so few piano teachers ever have taken the trouble to appear to the violinist, as they themselves appear to a violinist, as the first thing in a piano lesson, as he begins his

He has grown up through years of study knows the pointer finger being his first instrument, others on the piano, the thumb is considered as the first finger. He will fretted over and over and after doing nothing much else except perhaps to listen to a great deal about hand position and attack



A MASTER'S WORKSHOP





## 477

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## JULY, 1933

# WHERE SHALL I GO TO STUDY?

# The Threshold of Music

(Continued from Page 430)

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marked X it has shifted to the relative minor (dominant triad of A minor). But the next measure witnesses a strange transformation. The note G-sharp is rewritten A-flat, and we find to our amazement that we are progressing rapidly into the key of C minor (a shift to the tonic minor of our original key). Y marks the tonic triad of C minor; but with the next chord we are off again, and a moment later the versatile diminished seventh writers are once more into the key of A minor (the relative minor, again). Our moment of landing is at 22.

If the Tonic Minor is considered a first cousin, the Relative Minor certainly deserves to be rated as one, too. The tonic minor, you remember, had brother and sisters (keys dominant minor and subdominant minor). Similarly, the relative minor has its brother and sister keys, which are also cousins to the original key. Here they are: The Relative Minor of the Dominant—the key whose tonic is the third note of the major scale which was our original point of view—the key of D-flat. In the key of D-flat the relative minor of the dominant is the key of E minor. Its tonic, the triad of E minor, is already a member of the C major family of triads, so modulation is fairly simple. For instance, in the *Waltz No. 15 in A-flat* of Johannes Brahms, we have:

Ex. B

A-flat Major: A-flat B-flat C D-flat E F G A-flat  
E Minor: E F G A-flat B-flat C D-flat E

The modulation here, as you can see from the chart, is from A-flat major to C minor.

The Relative Minor of the Subdominant—equally a cousin, and an equally hospitable host to visit. Its tonic chord is the minor triad on C. Like the other two relative minors, it is to be found as frequently as daisies in a hayfield. Pick up a college song book, or a volume of Chopin piano pieces, or a selection of the latest dance hits, and you will find examples by the dozen.

Here is one from the classics. It will be found in *Abendland*, from "Twelve Four-Hand Piano Pieces, Opus 85" by Robert Schumann.

Ex. B

A-flat Major: A-flat B-flat C D-flat E F G A-flat  
E Minor: E F G A-flat B-flat C D-flat E

## Cousins Once Removed

AMONG THE more distantly related keys are the ones which have no direct relationship, but are "relatives of relatives." Family connections' we should call them, properly speaking.

For instance, between C major and E-flat major there is no direct relationship. The two keys have different scales, and they have not a single chord in common. But they have a common relative: the key of C minor. This musical cousin is the tonic minor of C major, and it is also the relative minor of E-flat major. This is enough to establish an indirect relationship. If you stop to figure it out, it will be found that E-flat major is the relative major of the tonic minor of C major.

(Continued in THE ETUDE for August)

## The "Musical Lighthouse" of New York's East Side

(Continued from Page 476)

themselves in the plan of fostering a music school which could serve the needs of the community as a whole, together with those of its pupils. Discover exactly what the musical needs of the territory are, and see if these various and separated musics cannot come together in filling them. "The financial end of things would present an initial problem of course. We of the Music School have not completely solved ours. This, a practical started would be a small music department within the settlement house music, which space could be obtained cost, which entering wedge into the musical need of the community could be inserted immediately. No matter how small a faculty of instructors, it would need to be a small from among the finest musicians of the territory. The day has passed when vocal music could be cultivated to well intentioned training. Community music needs here, ex- And get the work under way to a very small start group music should come first,

carrying the gospel to the many by means of an adult chorus, a children's chorus, an orchestra, and a band. Individual lessons would follow as a matter of course, after the ground had been broken and the neighborhood's interest had been captured. "The first is the individual neighborhood group which contains the basic nucleus of cultural music interest. Here you tell your potential listeners, pupils, buyers, and which patronizes professional concerts, and the still smaller group of performers, never representative of the community needs. But these can be neighbors and workers to the skilled teacher and master, and once they are ready to look forward to better living, more disciplined thinking, and best of all, highest human cooperative living. The group here can carry for American people a shining of emphasis from mere individualism to personal participation in the common experience of

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Write "I saw it in THE ETUDE"

**THE COVER FOR THIS MONTH**—There is no better theme for world music than the desire to keep our generation from seeing good things for the next generation and to contribute whatever possible toward the betterment of things for that next generation.

The picture used on the cover of this issue comes from the photographic library of H. Armstrong Roberts of Philadelphia. As we know it bears no official title. Very likely the first title that would come in the minds of many would be, "The Old Music Teacher." That would just leave it at a place stage where a greater world would be to carry it to the next stage, perhaps the picture-taking title would be, "From One Generation To Another."

The world of tomorrow will need thousands with a proficiency at the piano keyboard and at the organ keyboard. We need more musicians to previous generations for the music benefits we enjoy in this age to show how great a gift this generation may give to the next generation. The art of music through training children of today to meet the music needs of the growth of tomorrow.

**POEMS FOR PETER**—by Lyseth Boyd Royle. Set to music by Ada Richter. A book of Rose Song children's poems will also have a few children's poems by this delightful dimester of child. The first verses of Peter appeared in the last issue of the magazine, and later in the form of a poem for Peter and Ada have been wanted to come out.

Peter's experiences at the second of his visits to his grandmother's and the simple little things that fill each day of his current Magnate says: "These verses which Lyseth Boyd Royle has written for her grandchild, are written simply, a quaint imaginative twist, are free from the simpering cutes which often mark poems."

In selecting verses for musical treatment, Ada Richter has chosen from among the poems a number of verses that seem to be the most popular, at the same time considering which would lend themselves readily to music. For the most part, the songs are very short and of course "set to music." Familiar titles included are "You Are Truly a Tree," "Who Do You Sneeze?" "Too Expensive," "Only You," "Gretty-Grand Gracie," "Trins," "Lace" and "Old Grandpa."

As a composer of music for children, Peter has established an enviable reputation for himself. With her own experience as a music teacher, she is well qualified to know what the child should and can accomplish musically. As would be expected, the reason for these songs is written within the child world of the child voice. The piano accompaniment is very simple, so that the average pianist can play them with ease.

Teachers and music educators in the lower grades seeking new and attractive material will do well to secure a first-class, permanent copy of this delightful book, which may be ordered now at the special price of publication each copy of 50 cents for a set of 10 copies, postpaid.

**WHEN THE MOON RISES, A Musical Comedy in Two Acts**, Book and Lyrics by James Austin, Music by Clarence Kohlberg. A good sweet American musical comedy by the writers of the Old-Fashioned Chorus is announced for early publication.

Here, however, another striking refutation of the general impression that "nothing ever happens in a quiet, secluded neighborhood like that in a musical comedy." How could it be otherwise in the existence of New York City? The book is thick differently from a first glance in the background of aquatic daintiness and the light of a moon's face.

And here, things do happen close to you as the story opens. The first scene is a dramatic picture of a new moon—John, a famous tenor and composer. Because of a party given, the meeting with the

# *Musician's* Notes A MONTHLY BULLETIN OF INTEREST TO ALL MUSIC LOVERS

## Advance of Publication Offers

—July 1939—

All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed Now. Delivery only will be made when the books are published. Paragraphs describing each publication follow on these pages.

ALL CLASSIC BOND BOOKS—LITTON	\$0.15
Part, Each	10
25 or More Parts, Each	25
Conductor's Score (Piano)	25
ALL THE BEST OF THE SEAS—CHILDREN'S OPERETTA—NORCKLAND	25
ALL THE BEST OF THE SEAS—ROSE SONGS—RICHTER	25
PEDDING FOR PETER—ROSE SONGS—RICHTER	25
Set of 10	25
No. 1 Symphony No. 5 in C Minor—BETHOVEN	25
No. 2 Symphony No. 6 in B Minor—BETHOVEN	25
No. 3 Symphony No. 5 in C Minor—BETHOVEN	25
No. 4 Symphony No. 6 in D Major—FRANCK	25
No. 5 Symphony No. 1 in C Minor—BETHOVEN	25
TELEVISION MUSIC—STORIES IN MUSIC KATZNER	25
WASH YOUR MOUTH RIGOROUSLY—KATZNER	25
WASH YOUR MOUTH RIGOROUSLY—KATZNER	25
YOUNG FOLK SING, THE—SONG ALBUM	25

leave unless Tommy Roper, the assistant manager, is given word of the intruder, said the girl. Mrs. Spendthrift's husband is a man of the great world, and his daughter Alice is a girl of the great world who finds him a bore, and his fear of losing her to the hotel, and his fear of losing her to the hotel.

Alice meets Roger Lyngne, an old friend of her father's, who is a man of the great world, and his daughter Alice is a girl of the great world who finds him a bore, and his fear of losing her to the hotel, and his fear of losing her to the hotel. Alice meets Roger Lyngne, an old friend of her father's, who is a man of the great world, and his daughter Alice is a girl of the great world who finds him a bore, and his fear of losing her to the hotel, and his fear of losing her to the hotel.

The uncertainty as to the time the moon would rise all after the moon rises. The uncertainty as to the time the moon would rise all after the moon rises. The uncertainty as to the time the moon would rise all after the moon rises. The uncertainty as to the time the moon would rise all after the moon rises.

After a series of apparently humorous complications, the light of events finally un-complications, the light of events finally un-complications, the light of events finally un-complications, the light of events finally un-complications.

and a number of choruses, one being for men's voices.

Following the publication of *When the Moon Rises* there will be issued, for rental only, a stage manager's guide in which will be found full directions for costumes, dancing, lighting, and many other important details, the knowledge of which will aid in a better presentation of the work.

Those who found an *Old-Fashioned Chorus* so delightful, and all who are interested in operetta, productions now may order single copies of the vocal score of *When the Moon Rises* at the special advance of publication cash price of 10 cents, postpaid. These copies will be forwarded as soon as the book is printed.

## SYMPHONIC SKELETON SCORES—

by Violet Katzner

No. 1 Symphony No. 5 in C Minor—BETHOVEN

No. 2 Symphony No. 6 in B Minor—BETHOVEN

No. 3 Symphony in D Minor—FRANCK

No. 4 Symphony No. 1 in C Minor—BETHOVEN

No. 5 Symphony in D Major—FRANCK

No. 6 Symphony in D Major—FRANCK

No. 7 Symphony in D Major—FRANCK

No. 8 Symphony in D Major—FRANCK

No. 9 Symphony in D Major—FRANCK

No. 10 Symphony in D Major—FRANCK

No. 11 Symphony in D Major—FRANCK

No. 12 Symphony in D Major—FRANCK

No. 13 Symphony in D Major—FRANCK

No. 14 Symphony in D Major—FRANCK

No. 15 Symphony in D Major—FRANCK

No. 16 Symphony in D Major—FRANCK

No. 17 Symphony in D Major—FRANCK

No. 18 Symphony in D Major—FRANCK

No. 19 Symphony in D Major—FRANCK

No. 20 Symphony in D Major—FRANCK

No. 21 Symphony in D Major—FRANCK

No. 22 Symphony in D Major—FRANCK

No. 23 Symphony in D Major—FRANCK

No. 24 Symphony in D Major—FRANCK

No. 25 Symphony in D Major—FRANCK

No. 26 Symphony in D Major—FRANCK

No. 27 Symphony in D Major—FRANCK

No. 28 Symphony in D Major—FRANCK

No. 29 Symphony in D Major—FRANCK

No. 30 Symphony in D Major—FRANCK

**IT IS NOT TOO EARLY TO PREPARE FOR NEXT SEASON**—Aside from incidental summer activities most music teachers are, this time, enjoying the value of relaxation and rest. It is characteristic of successful American professional and business men that they are never away from a vacation. Nothing is more stimulating or invigorating, nothing so well prepares mind and body for the next season of the year as a vacation. Nothing is more stimulating or invigorating, nothing so well prepares mind and body for the next season of the year as a vacation.

However, vacation frequently ends all too soon, and, as teachers, we must be prepared to begin our professional work again. We must be prepared to begin our professional work again. We must be prepared to begin our professional work again. We must be prepared to begin our professional work again.

Better to lay plans now to begin preparations now than to wait until the last week or two and then have to rush to have everything in readiness for the next season of the year. Examination of new material can be much more thorough when done leisurely. Why not order "An Approved" material you intend to look over? Catalogs, treatises, and descriptive listings also are available from our publisher.

For years the publishers have been supplying announcement forms, teacher's publicity pieces and other dignified advertising literature for the use of members of the music teaching profession. Write to them for more information.

The past few seasons have seen a marvelous advancement in piano teaching material; the development of new and better piano schools has been little short of phenomenal, and many fine choral numbers, instrumental and vocal pieces have been published. Look over them during leisure hours. Some may be just what you have been seeking.

## TWELVE MASTER ETUDES IN

by Franz Liszt

by Franz Liszt

by Franz Liszt

by Franz Liszt

by Franz Liszt

by Franz Liszt

by Franz Liszt

by Franz Liszt

by Franz Liszt

by Franz Liszt

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by Franz Liszt





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# THE JUNIOR ETUDE

Edited by  
ELIZABETH A. GEST



## Who Am I?

By Gladys Hutchinson

When a small and informal social party is forthcoming, the game of "Who Am I?" should be planned and prepared in advance. It is fun as well as informative.

Prior to the meeting each participant should prepare a paper of facts about an interesting composer, without letting any one know the composer he selects.

At the party the papers are read in turn; and during the reading the other players try to guess the name of the musical person being described. The one who guesses the greatest number of names wins.

The paper prepared should be something like this:

Who Am I?

I was born in Poland seventy-eight years ago and studied music when a young boy, at the Warsaw Conservatory, and later taught piano there.

I went on my first tour as a concert pianist at the age of sixteen; but it was not until I was thirty-one years old that I first played in America. Since that time I have played there many, many times.

I am also a composer as well as a concert pianist, and ever since at some time or other has heard my *Minuet Andante*.

Who am I?

## Musical Fan

By Aletha M. Bonner

A lively, tuneful Spanish dance;

Some music that's from free;

A blaring burst of trumpet tones;

Now can you name these three?

Fandango; Fantasia; Fandare

## A Musical Puppy

By Carmen Maloe

When Sue first played her violin  
(She plays each day from five to six)—

Her puppy raised his head and howled,

For sharps and flats don't mix;

Especially when those sharps and flats

Are played instead of what should be!

And squeals and growls come in between,

From up-bow movements, constantly.



Sue practiced faithfully and long.

And now, when she begins to play,

Her tones are smooth and deep and true.

Her puppy comes in every day

And sits beside her on the stand

To notice if she's playing well;

Sweet violin tones are his delight

And she's in tune, he's pleased to tell!

## The "Fate" Symphony

By Nellie G. Alled

"Did Miss Carson give you a new piece?" Sue ran out of the house and called to Carol, who was tramping home through the snow from her music lesson.

"Yes," Carol answered.

"What is it? Come in and tell me about it."

Carol ran across the street to her uncle's house. The girls went inside to where the piano stood. Carol took her new piece from her music bag and placed it on the piano.

"It's a selection from Beethoven's 'Fifth Symphony'—the 'Fate' symphony. Listen, here is Fate knocking at the door."



And she played the first few measures of the right hand part.

"The 'Fate' symphony," Sue repeated, "I believe I've heard of it somewhere."

"Of course you have. We heard the First Movement in our Music Appreciation class at school last year. Remember?"

"Slightly," Sue answered. "But I seem to have forgotten most everything about it."

"Well," Carol began, "it is the fifth of the symphonies that Beethoven wrote. And of course you know Beethoven was the greatest master of the symphony the world has ever known."

"Even I know that," Sue admitted.

"And it is in the key of C minor. It has three flats, see?" And Carol pointed to the key signature on the sheet of music. "It has four movements, as all symphonies do—an *Allegro*, or first movement; an *Andante*, or slow movement; and instead of the third movement being a minuet, like the third movement of most symphonies, this one is a *Scherzo*, or playful piece; and of course the fourth movement is the *Finale*, and is played quickly, like the first one. The *Finale* to this particular symphony is a mighty song of triumph—the triumph of Man's

struggle over Fate. In the three preceding movements, Fate has almost overcome Man. But in the last movement Man overcomes Fate, and Miss Carson says that this song of triumph is really the most beautiful movement of the whole symphony. She said she believed the State Symphony Orchestra would play the 'Fifth Symphony' at its concert next month, and for me to be sure and pay particular attention to the last movement. She played the beginning of it for me, and it went something like this."

And Carol played a few phrases with one finger.

"I have my lesson Saturday," said Sue. "I wonder if Miss Carson will give me the same piece you have."

"Maybe so," Carol answered. "Why don't you tell her you want to learn it?"

"I think I shall. Since you've told me so much about it, it will save her a great deal of trouble, explaining it to me. Did she tell you anything else about it?"

"I hope the orchestra does play it next month," said Sue, wistfully. "I'd like to hear it all the way through."

"So would I," Carol agreed, as she folded her music and placed it back to her music bag. "But not I'd better get home and learn to play this theme instead of wondering how the whole symphony will sound."

Theme of Last Movement

"She said that the autographed copy of the 'Symphony' is in the music department of the Prussian State Library in Berlin. It was a present, in 1908, from the family of Felix Mendelssohn."

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## For Musical Machinery Out-of-Order

By Marjorie Knox

JOHN was very much disgusted when he came home from school one afternoon, because his older brother, George, had his car down at the garage in the middle of the driveway, so that he couldn't get out with his bicycle. George apparently had taken the whole engine apart, for all around him seemed to be tools and machinery parts.

John stopped to see what was going on; he found his brother had examined every engine part before he got it back in the place. When he had finished, he said:

"Listen, Johnny. Those things don't make half as much noise as they did."

"Yeh," sneered old brother, "something about that rattle-rattle sure sounds better. But what do you do?"

"Well, of course, Johnny, you wouldn't know enough about a car for me to bother giving you the details. But the way to make anything go better is to take it to pieces

until you find the cause of the trouble, and then work on that part until you get it fixed." He started to pick up his tools, then something.

"You might try it on your music."

Johnny snipped his fingers. "Gee, I haven't practiced yet to-day. You've given me a swell idea! That new piece is hard, but I think I can get it all going first if I on them until they sound right, and then work I bet it won't be long until I can play the whole thing if I do it that way."

"I bet so, too," Johnny. Better hear it right now and see if you can't get your music just put together as fast as I."

Now John never learns a new piece without stopping wherever he finds a difficult place, and taking it apart, measure by measure, until he learns it. Try it yourself!

## The Fourth of July

By E. A. G.

The Fourth of July  
Has a sound all its own,  
For firecrackers make  
An unusual tone.

The Fourth of July  
Offers notes lots of noise;  
It pleases some girls  
And it pleases some boys.

The Fourth of July  
Needs a musical sound;  
Let Nature sing forth  
In sweet concord around!

## Letter to Mozart

By E. A. G.

DEAR WOLFGANG AMADEUS MOZART:  
Here I am writing you another letter. I wrote to you once before, but that was quite a long time ago—several years, in fact—so maybe you don't remember.

Somewhere I always seem to remember your names—I guess I must like the music of Wolfgang Amadeus, because I never can remember the first names of Haydn and Schubert and some other composers. And I have a sister named Nancy, and that reminds me of your sister called Nannerl; and we play together just as you and your sister did, only my sister plays better than I do. For one thing, she has more time to practice, because now that I have started violin lessons, too, I have to practice violin.

I can play some of your music on the violin, and I am glad you wrote some easy ones. And we both just love the *Minuet* from your opera "Don Giovanni."

My teacher says you were one of the greatest composers, because you were a master in writing chamber music, symphonies, operas and piano works, and all in the short life time of thirty-five years, from 1756 to 1791. You must have been busy all the time and just him (all) of talent! How did it feel to never have it! That is one feeling I will never have! I would be pleased to have just a few weeks; but even without any, I am having lots of fun with music and even practicing the piano and violin, and my teacher says I am improving. Someday I am going to play my chamber music in trios and string quartets.

Yours truly,  
JESSE

My teacher says you were one of the greatest composers, because you were a master in writing chamber music, symphonies, operas and piano works, and all in the short life time of thirty-five years, from 1756 to 1791. You must have been busy all the time and just him (all) of talent! How did it feel to never have it! That is one feeling I will never have! I would be pleased to have just a few weeks; but even without any, I am having lots of fun with music and even practicing the piano and violin, and my teacher says I am improving. Someday I am going to play my chamber music in trios and string quartets.

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Yours truly,  
JESSE



## Not See

(Continued from Page 434)

without melody means nothing. Melody is to music what the blood is to the human body. I truly believe that we are ready for a decided return to melodic inspiration and to general clarity and charm."

At this point of the conversation Aloe returns to the piano, and he plays Cham-inade's always lovely *Autumn*.

"I just love this *Adriano*," he comments, while the melody sings under his fingers. "It is so atmospheric, so filled with the perfume of dying leaves, of wet forest lanes—I often play it for my own pleasure."

Alce Tipler believes that Debussy has been a chief factor in this century's musical evolution. "This influence has been very definite on all composers in the past 50 years," she says. "The most remarkable thing about it is that, regardless of nationalities or native characteristics, everyone has fallen under the magic spell. Debussy remains the most powerful force ever swayed the world, musically speaking. Still, he did nothing toward that end, he did not want to lead the world (one having 'arrived') and his music is apparently more for the elect than for the mass on the street. It is not extraordinary that he finally reached the heart of that very mass. Now the *Ressort* is hummed around the globe by the masses, and the dark as to the identity of its composer."

We now discuss the French school of to-day. "A distinction ought to be made," he continued in subtle jest, "between those who are sincere and those, such as Mülhaud and Poulenc, who, I think, write with their

As he speaks, Alice branches into an improvisation in Poulenc style, such as, "Poulenc, for instance, invents a short but appealing little melody. He exposes it simply, but unfortunately he gets into unvarnished complications, changes of style, and so on, which is not what I want." She is longer in keeping with the character of the original Milhaud, also a gifted musician, is liable to write one page of very attractive, fresh and spontaneous music, as he did at the beginning of one of his sonatas for violin and piano. Then we turn the page, and everything becomes aggressive, ear rending, in short, voluntarily ugly. I doubt such authors do that with a view to making something like this. Why don't they remain simple, as Ravel was? I am at a loss to explain."

### Approves American Music

ALIC TEMPLTON, of course, is an expert on jazz, and he thinks it will mark its stamp more and more upon the musical production on this side of the Atlantic. "The music of such American composers as George Gershwin, Cole Porter, Jerome Kern and Ferde Grofé," he declares, "is certainly very fine; and it will have a definite influence on music of a more serious character."

Here, and in order to emphasize the accuracy of the foregoing prediction, we must mention the name of John Alden Carpenter. The noted Chicago composer has written several compositions in which, indeed, there are unmistakable shadows of the higher type of refined jazz. Let us quote a few: the *Concertino*, for piano and orchestra; the *Diversions*, in G major for piano solo; and the stunning ballet, "Sky-scramers."

In concluding, Alec Templeton turns back to eclecticism. "The various types of the so-called ultramodern music that I have listened to," he says, "make me more convinced than ever of the genius of the great Bach. All the harmonies which are now used, can be found in the works of Bach."

It was getting late and, although reluc-

tantly, I had to take leave. I carried away with me a deep and lasting impression of my visit with this young man of twenty-seven, so phenomenally endowed by nature. Alec Templeton has never in his life seen the sun, nor the moon, nor the stars. He does not know what light is. The names of the colors have no meaning for him. Still, he hears, he feels, he receives countless impressions; he evaluates, he comes to conclusions, with an accuracy that is a subject for wonder. Throughout his successes he has remained unaffected, simple and gentle. He is an authentic genius; a genius in the full and exceptional French meaning of the word *admirable*.

And who knows? Perhaps it was God himself, who in His infinite purpose, took away Alec Templeton's sight, "that his soul might see."

### Recent Record Releases

(Continued from Page 432)

as a symphony conductor on radio makes him an ideal leader for recording.

Liszt's "Second Piano Concerto, in A major," is a richer and more poetic score than his "First Concerto." Heard less frequently in concert, it is underserving of its neglect. Based almost entirely upon one theme, it has been called "The Life and Adventures of a Melody." The concerto is in one movement, although divided into sections suggestive of movements. One critic has written of this music: "Never has Liszt rioted more unreservedly in fitful orgies of flashing color. It is monstrous, formless, whimsical and fantastic, if you will; but it is also magical and gorgeous as

anything in the Arabian Nights." Egge Petri plays this work so superbly one hardly knows where to begin praise. A concert recording not to be missed! (Columbia set 362).

Felix Weingartner gives us the most vital and ingratiating performance of Beethoven's "Fidelio Overture" (Columbia disc 60545D) to date; and Arthur Fiedler presents competent, straightforward readings of Ravel's *Bolero* and Halvorsen's popular *March of the Boyards* (Victor set M-352). Of interest, since both compositions represent trends in contemporary music, are the *Scherzo* from Carl McDonald's "Third Symphony" and Menotti's *Overture to "Amleto Goes to the Ball"* (Victor disc 15377). Played by the Philadelphia Orchestra under the direction of Eugene Ormandy, both pieces are given brilliant

[illegible]

It has often been said that a trio is more difficult to write than a quartet, since the task of making the trio sound is a harder one. It is to the complete credit of Jean Françaix, the young French composer, that his "Trio in C major" not only sounds, but is also a spontaneous and animated work. Played by the Pasquier Trio (Columbia Set X-130), it is given a competent and fine grained performance. Françaix contrasts his four movements ingeniously by having his first and third movement played with mutes and the other two without.

Recommended: Doretti's bassoon and tim-

tel "Sonata in G major, Op. 100" played by Ossy Reznarski and Walter Robert (Columbia set X 129); Boellmann's *Toccata* and Gigout's *Toccata* for organ, played by Edward Comente (Columbia disc 9523D); Herbert Janissen's fine singing of Schibeli's *Ständchen* and of Schumann's *Die beiden Grenadiere* (Columbia disc 15379); Haude's "Sonata No. 6, in G minor," for oboe and harpsichord, played by Mitchell Miller and Yeha Pessl (Victor disc 15378); and two Victor discs, 1975 and 1976, containing several "Pièces de clavecins en concert" by Rameau—played by Barrère (flute), Szabo (harp), and Britt (violinello).

### Musicians and Kings

In 1821 King Ferdinand decreed that numerous of the San Carlo Opera, once given their positions, could only be discharged by royal decree. Although Naples is now a province of a united Italy, the musicians maintain that the Bourbon laws have never been repealed.

## Next Month

THE ETUDE for August, 1939, Will Include These Interesting Featured

### A Brahms Master

*Lesson by Guy Maier*

Mr. Gus Miller, who anchors the Townshend Round Table in *The World*, is not merely a serious politician, but also a very able and distinguished producer. He has produced Master Kasten on the *Scholarship* in *F* with Mr. Herman. He is one of the most brilliant and helpful players of director's methods I have seen. It will keep thousands of scores of readers of *The Guide* busy in August.

## Diversions of the Masters

What did the great masters do in order to have a good time? They did three things: know themselves; see Jerome Wright for advice; and a subject of delightful interest.

### Buckwheat Notes

Many hear of "backstreet notes" ? Thousands and thousands of Americans use them in solution, to the confusion of all others. Mr. Katherine P. Taiting, in an article called "Interchangeable" says of this universal method of

### *Music Before the Little One Goes to School*

The late Dr. Peadar Kirby Orem, for years male editor of the *Theology*, Premier Column, was a "mild-mannered" expert upon morals for children. This is the last article he left for *The Ring* and we are convinced that his final message to our readers will be one which both parents and teachers will find instructive.

### *The Music of Latin America*

In an editorial, an editree is given of the mixed achievements of the "Other Americans" with their mixed delight and shame, which now constitute so much of our life in the United States. The cover of the issue will be a beautiful gilded portrait of Teresa Caneel.

### The Student Conductor

(Continued from Page 477)

changes as directed by his teacher. Soon these ideas transfer to the mechanics of playing his instrument. He gets the habit of actually "following the stick" from the very beginning. He learns to play softly when the baton covers little space, and soon learns that if the music is of a separated, accented style the baton stops; and in *legato* passages the baton moves smoothly with no stops. The physical expression of rhythm, speed, volume and style enables his teacher to check constantly on his progress in musicianship and to help him improve in this phase of study along with the betterment of his technical abilities.

The more we act as a guest conductor at clinics and festivals, and as a judge at various contests, the more we are convinced that the fundamentals of student directing should be acquired by all, and that they are of the utmost importance to every member of our organizations and not for a chosen few.

## Do You Know

That at nine years of age Handel wrote fugues and motets as exercises in composition, and played organ of the Cathedral of Halle when his master, Zachau, wished to have a vacation?

That Beethoven was the first composer to recognize the true value of the symphony (kettle drums)? The *heroic* of the "Eroica" and "Fifth, in C minor" symphonies are interesting for study. In the *Don Quixote* his "Mass in D (*Alma pacis*)" the drums are in E-flat and F, a key seemingly quite foreign to that of the movement. He departed from the tonic and dominant tuning of the drums, and in the second act of "Fidelio" they are at a diminished fifth. A-natural and E flat, in the "Eighth Symphony" they are used in octaves.

*Served Rich*

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