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Volume 57, Number 09 (September 1939)

James Francis Cooke

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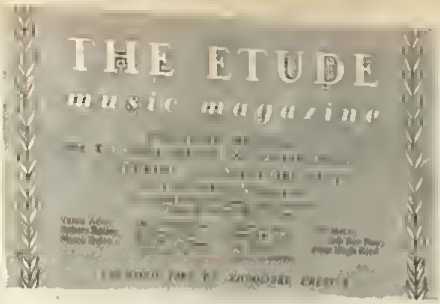

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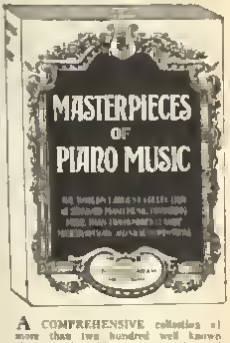

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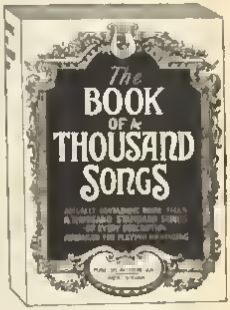

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THE WORLD OF MUSIC

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

THE STEEL PIER OPERA COMPANY of Atlantic City opened its season with performances of Verdi's "Il Trovatore" on June 29th and 30th, with Henri Elkan conducting. This is the twelfth season of this enterprise, which would seem rather definitely to answer the question as to whether Americans like their "Opera in English." In all this organization has presented thirty four operas in four hundred performances.

HANS PFITZNER, eminent German composer, celebrated his seventy fifth birthday on May 5th. The scion of a musical lineage, he has devoted himself to the expression of ideas in music so that he often has been called the "last of the German romanticists."

THE OHIO MUSIC TEACHERS ASSOCIATION held its fifty-seventh Annual Convention, at Toledo, from June 20th to 23rd.

MRS. KATHERINE FLEMING HINRICHS, a popular contralto at the turn of the century, first in the productions of Gustav Hinrichs, "the father of opera in Philadelphia," and then in the Metropolitan Company of New York, died on July 10th, while visiting a daughter in Norristown, Pennsylvania.

LEOPOLD STOKOWSKI, co-conductor with Eugene Ormandy of the Philadelphia Orchestra and musician of the world, is reported to be experimenting on a complete electrical orchestra.

THE HOLLYWOOD BOWL SEASON of "Symphonies Under the Stars" opened on the evening of June eleventh, with Pierre Monteux conducting and Josef Hofmann as soloist.

THE AMERICAN GUILD OF ORGANISTS held its First National Biennial Convention (Eighteenth National Convention) at Philadelphia from June 19th to 23rd with Charles Henry Doersam in the chair as Warden and with James C. Warhurst as General Chairman. Leading events were recitals on various church organs by E. Power Biggs, Ernest White, Edwin Arthur Kraft, Mary Ann Mathewson, John Klein, Claire Coci, Harold Heeremans and on the Wanamaker Organ by Virgil Fox. With these were addresses, round table discussions and a Reception and Luncheon for delegates and members at the Presser Home for Retired Music Teachers at Germantown.

M. ALFRED FRADEL has completed thirty years as conductor at the Comic Theatre of Geneva, Switzerland, for the celebration of which event M. Piron, consul general of France, organized the celebration.

THE NATIONAL SYMPHONY ORCHESTRA of Washington, D. C., with Dr. Hans Kindler as conductor, is giving its usual series of "Sunset Symphonies" on Sundays and Wednesdays, at the Potomac Water Gap.

FOR THE J. S. BACH PRIZE competition recently held at Leipzig, one hundred and twenty-one composers entered works, including fifty-one symphonies and twenty-four operas.

THE RAVINIA PARK SEASON of the Chicago Symphony Orchestra opened with its program on the evening of June 29th. Conductors for the series are Sir Adrian Boult, from England, Vladimir Golschmann, of St. Louis, and Arthur Rodzinski, of Cleveland, Ohio.

MISS HELEN L. CRAMM, popular composer and writer of musical books for children, left by her will a gift of two thousand dollars to create a musical scholarship in her home city, Haverhill, Massachusetts.

THE NETHERLAND SOCIETY of Contemporary Music, of Amsterdam, Holland, has given an evening program in memory of the eminent Czech composer, Léos Janacek.

ROBERT ELMORE has been appointed to the post at the University of Pennsylvania formerly held by Dr. Harl McDonald who has become manager of the Philadelphia Orchestra. Mr. Elmore will teach the classes in composition and will share with Dr. McDonald the leading of the University Choral Society of two hundred voices.

Competitions

PRIZES OF TWO HUNDRED FIFTY DOLLARS and One Hundred Fifty Dollars, each, are offered for the best and second best Concert Piano Solo and for the best and second best Entertaining Piano Solo, entered in THE ETUDE Piano Solo Composition Prize Contest. Competition open to all composers excepting members of the staff of THE ETUDE and employees of the Theodore Presser Co.; closes November 1, 1939; complete information from THE ETUDE Piano Composition Prize Contest, 1712 Chestnut Street, Philadelphia, Pennsylvania.

THE CHICAGO COUNCIL OF TEACHERS OF SINGING offers its annual prize of One Hundred Dollars for a song to words chosen from the Psalms, by the composer. The prize is endowed by the W. W. Kimball Company; the competition closes November Fifteenth; and complete information may be had from Walter Allen Stults, P. O. Box 694, Evanston, Illinois.

THE PADEREWSKI PRIZE COMPETITION offers $1,000 for the best work for Chamber Orchestra, and a second $1,000 for a concerto or other serious work for a solo instrument with symphonic orchestra. Works must not exceed fifteen to twenty minutes in performance, and must be received before February 1, 1940.

Full information from Mrs. Elizabeth C. Allen, Secretary Paderewski Fund, 290 Huntington Avenue, Boston, Massachusetts.

A PRIZE OF FIVE HUNDRED DOLLARS is offered by the Henry Hadley Foundation for the best composition in any of the major forms to be submitted within the autumn months. Full particulars may be had from the Henry Hadley Foundation, 411 West 115th Street, New York City.

THE FURIDICE CHORUS of Philadelphia offers a Prize of One Hundred Dollars for a Chorus for Women's Voices, in three or more parts, either a capella or unaccompanied, and to words of the composer's choice. Compositions must be received not later than October 1, 1939, addressed to The Art Alliance, 251 South 18th Street, Philadelphia, Pennsylvania, to whom application may be made for further information.

THE MUSIC TEACHERS ASSOCIATIONS of Washington, Oregon and California met in a Tri-State Convention at Santa Cruz, California, from June 26th to July 14. Lectures, recitals, and side excursions filled the days.

ALEXANDER GRETCHANINOFF, who soon will be celebrating his seventy fifth birthday, is reported to be busily at work on a "Sixth Symphony."

MARY ANN CULMER, a young American conductor from Indianapolis, Indiana, recently led a Landes-Orchester concert in Berlin, when the program included Mozart's "Symphony in G minor," Strauss's "Don Juan," César Franck's "Symphony in D minor," and Berlioz's *Carneval Romain*.

A LONG LOST BEETHOVEN WORK has been discovered and performed during the past season at Düsseldorf, Germany. It is the incidental music to a Roman tragedy called "Tarpeja," which was first performed in 1813, and of which a printed edition appeared in 1825.

THE ORCHESTRA OF PALESTINE lately gave a pair of concerts at Cairo and another pair at Alexandria, Egypt, with Eugen Szenkar (*from Baku*) conducting.

VERDI'S "AIDA" was the pre-season offering of the Southern California Symphony Association, at the Hollywood Bowl on July seventh and eighth. The cast, of Americans, included Dusolina Giannini as *Aïda*, Bruna Castagna as *Amneris*, Frederick Jagel as *Rhadames*, Richard Bonelli as *Amonasro*, Douglas Beattie as *High Priest*, Tudor Williams as *King of Egypt* and Eleanore Woodford as *Priestess*. Pietro Cimini conducted; and Catherine Littlefield's all American company interpreted the ballet features.

FERNANDEZ ARBOS, eminent Spanish musician, composer, and conductor of the Symphony Orchestra of Madrid, died recently at the age of seventy-six.

LILY PONS as soloist, with her husband, André Kostelanetz, conducting, drew on July 6th a record attendance for the Robin Hood Dell Concerts at Philadelphia, when seven thousand and five paid admission and at least ten thousand were seated on the grassy slopes encircling the Dell.

THE TABERNACLE CHOIR of Salt Lake City, Utah, inaugurated summer festivals of sacred and secular music in Sun Valley, Idaho, on July twenty-second, J. Spencer Cornwall conducting. The choir of three hundred twenty five voices—said to be one of the finest musically trained in the world—has been in existence for over fifty years.

THE NEW YORK PHILHARMONIC-SYMPHONY ORCHESTRA opened its season of summer concerts on the evening of June fourteenth with Walter Damrosch conducting and Albert Spalding as soloist in the great Concerto for Violin and Orchestra by Tschaikowsky. On June nineteenth José Iturbi was soloist in the "Emperor" Concerto for Piano and Orchestra by Beethoven, and the first week brought the début and warm reception of these concerts of the youthful Italian conductor, Massimo Freccia, so successful last year at the Stadium and for the outstanding sensational success at the Robin Hood Dell concerts of the Philadelphia Orchestra.

COLONIAL WILLIAMSBURG announces two series of Festival Concerts on the evenings of October 19th to 22nd and [illegible] 24th to [illegible], the programs to be given in the ballroom of the restored Governor's Palace by Ralph Kirkpatrick, harpsichordist, and assisting artists.

JOHN BARBIROLLI, conductor of the New York Philharmonic-Symphony Orchestra, was married early in July to Evelyn Rothwell, oboist, the ceremony transpiring in the Registrar's Office of Shoebury, London.

THE FREE SUMMERTIME CONCERTS in Chicago's Grant Park attracted a record breaking audience of seventy thousand at its opening concert, at which the program was given by the Woman's Symphony Orchestra under Solomon and the All-Girl Orchestra of Phil Spitalny.

JOHN McCORMACK has entered the managerial field as a member of John McCormack and Frank L. Cooper, Ltd., with headquarters in Wigmore Hall, London, England.

A DELIUS MEMORIAL FUND has been endowed by Mrs. Henry L. Richmond of Jacksonville, Florida, for the promotion of music education in that locality, in honor of Frederick Delius, the eminent English composer, of England, who spent his youth at Solano Grove and Jacksonville. It is to be administered by the Duval County Board of Public Instruction and the Jacksonville Public Library.

JOHN FOULDS, composer of the "World Requiem" that was performed at the British Legion's Festival at Albert Hall, and of the incidental music for Bernard Shaw's "Saint Joan," recently passed on.

(Continued on Page 617)

ISN'T THIS A FINE LOOKING BAND? *This band is made up entirely of inmates of the famous San Quentin Prison in California. Read what its director, John A. Hendricks, says about the priceless value of music for self discipline. Learn what music does to keep young folks out of trouble.*

Practical Crime Prevention

"Better Spend $5000 for a Band Than $50,000 for a Jail"

TO-DAY a little news sheet printed upon green paper drifted on to our desk. It came from an institution the inmates of which the press has advertised as a peculiarly dangerous group of the toughest criminals in the country—the San Quentin Prison, in California, the largest prison in the world. Most of these inmates would not be fundamentally tough, if the machinery of society had not broken down somewhere. They are largely pitiable instances of individuals who never have had the advantages of the right early discipline. They have gone on and on, butting their heads against the walls of law and order, largely because no one cared enough or was wise enough to start them right. If these inmates had been taught to think right, few of them would have acted wrong.

Any right minded parent would give anything he owns to prevent his child from getting behind prison bars. Some months ago an Etude Editorial, called "He Played the Wrong Instrument", told the story of a father who pleaded with a judge to release his son who had been caught in the crime mesh from playing automatic gambling machines. The father said, "I was too mean to lay out the money for a musical instrument he wanted to play." It gave parents and tax-payers a new conception of the worthwhileness of grants made for music study. Here we have an opinion of a man, acquainted with penal affairs, who has for years been watching the disciplinary effect of music. If the discipline had begun earlier, prison life might have been averted.

The *San Quentin Sports-News* contained one of the best expositions of the value of music we have ever read. "Why did Willie go wrong?" "What put him behind the bars?" The main reason is that Willie evaded the discipline of society and determined to quarrel with it. The first real discipline he knew was that forced upon him within the prison walls. John Hendricks, Conductor of the San Quentin Prison Band, tells how music lessons might have kept Willie away from the prison gates. It is valuable, hard, cold logic from a man who has had years of experience in prison matters. Of course all parents are concerned about the success of their child, but, more than any material gain, is the need of protection of the child's life from those dangers of modern society which may bring disgrace and shame. Few parents, when they look at a child, ever imagine that the little one could by any possible chance lodge in prison. Still the prisons are filled with thousands of miserable men and women. But they are not the chief sufferers. Their sufferings are insignificant in comparison with those of the broken father and the crushed mother, with their heads bowed in misery every moment their dear one is in trouble. It is for this reason that we present in part the very fine article from this prison newspaper, the *San Quentin Sports-News*, which is reprinted from *The Cue* of Los Angeles. Let "Little Willie" have the disciplinary value of music study and his chances of getting into destructive mischief are reduced to a minimum. The father, who invests in a musical instrument and music study for his child, may be making the wisest possible expenditure of his money.

Writing in *The Cue*, John Hendricks says:

"A prison is not a place for amusement—but for discipline and rehabilitation. 'What,' might question the one who knows nothing of the subject, 'has music to do with

discipline and rehabilitation? To those who may have gone through the discipline of musical study, or have experienced rehabilitation through the influence of great music, the answer is very clear. The effect of hearing and really knowing music, on the human character, is intangible, but none the less profound.

"It is a significant fact that a surprisingly small number of inmates have had former musical training, especially in their young years. Why is this? It is unquestionably because those who had this discipline in their youth did not go wrong. Music helped them in two ways—discipline and character-building. Why doesn't the traditional Little Willie want to study music? Every parent knows that Little Willie would rather do almost anything else. Is it because Little Willie isn't musical? Not at all. Little Willie doesn't like to do anything which requires concentrated and disciplined effort, day in and day out over a period of years, something which means hourly practice or more before or after the regular school day. If Little Willie, in spite of the distaste for discipline natural to any healthy growing boy, succeeds in sticking with a musical instrument until it is mastered, he will rarely go wrong. He has had a training in self-mastery, represented by hours of work daily over a long period of time. He has also had the subtle influence of being on intimate terms with musical masterpieces. That is the reason that we find practically no inmates who had a vigorous early musical training. Such students almost never become inmates.

"It is known to psychologists that forms of discipline which cause secret resentment are unsatisfactory. It is often very difficult to find forms of discipline which do not produce this bad condition. But a musical rehearsal is such a form.

"Men playing in a band rehearsal must come to rehearsal with parts prepared. This means that they must present audible proof that they have done work on the parts by themselves, and with no one to prod them. If they have done this, it shows a certain amount of self-discipline. But in the band rehearsal there is a new and important element which enters—that of social discipline. Each man is individually responsible for his own part—no one else can play it for him. But he must balance his part with the rest of the bandsmen. He cannot blow his part too loudly, to show off. This would unbalance all the rest of the band. Neither can he play timorously, this unbalances the band just as much. He must do exactly his own share, neither more nor less. He must, to accomplish this end, take orders. The conductor's baton must be followed, every beat of the time is set by the baton. If he follows it, he is taking orders. If he does not follow it, he knows that he is disrupting the music, and that the conductor will be forced to stop and give him individual correction. The baton also tells him whether to bring out his part over the rest, or whether to subordinate it for the good of the whole group. He must obey. This represents social discipline, yet the taking of such orders is not accompanied by any resentment, and the musical result of his obedience exerts that intangible influence of which we spoke before, for his betterment. It is a more powerful influence when he shares in the music through playing one small part in it. The discipline of the baton is impersonal.

"An excellent feature from the standpoint of discipline is that no man can attempt to throw his guilt upon someone else. If there has been a mistake played in the bass trombone part, then the player of the bass trombone must be the one who made it! The men learn to admit that they have the wrong idea, and to change it for the right one. They find that they are respected for doing so, that it is not necessary to try to deny their guilt—the guilt of playing wrong notes, or an off-rhythm. If one of them does try to deny it, he merely becomes a laughingstock, since all the band can easily tell whence the mistake comes. These things occur, of course, as purely musical matters; yet there is no question but that they enter the lives of the inmates very deeply.

"The rehearsals are character-building, both in their discipline and in their musical influence. The man who learns to obey the conductor and his baton is not so apt to disobey the representative of the law. The man who hears unfolding in front of him the better musical result caused by his conforming to orders will not be apt to be resentful of the orders of society. The man who has learned to admit, publicly, playing wrong notes, and has also publicly corrected it, will be less apt to try to shift onto others his own guilt of weightier crimes!

"A prison is a place of discipline, but also one of rehabilitation. Band work is a discipline of the best sort, the sort that leaves no bad effects, and is rehabilitating. There are very few inmates who have not been bettered through their contact with the best music which is presented to them by their confreres through the band, and when the inmate who has had band training graduates to the point of being paroled again to the outside world, he has not been degraded through experience as a convict, but on the other hand his is a graduation to a higher level of human behavior, understanding, coöperation, and self-respect."

Accompanying this article was a series of ten programs which look far more like what might be heard in Carnegie Hall than behind prison walls. "Don Juan," "Siegfried," "Tannhauser," "Peer Gynt," "Egmont," "Fidelio," "Lohengrin," and other works, start the programs, and they are properly followed by popular numbers for the less advanced musical intelligences. With a touch of grim humor, one program bears the theme song, *Time on My Hands*.

In a supplementary letter to The Etude, Mr. Hendricks writes:

"Music at San Quentin may be divided into four groups: the band, the orchestra, the choirs, and the music educational program. All of these activities are in cooperation with the band, which acts as the focal point of all of the music work in the institution. The instrumental equipment is good, and the library of music is unusually complete. In the band department there are classes in music appreciation; in elementary music, in intermediate music, and in harmony and in arranging, for advanced musicians interested in professional or creative work. There are also available correspondence courses in these same subjects, for which high school or, in the case of harmony, university credits are obtainable. Under the supervision of the band, some of the men have been trained in various musical professional work—not only in skilled performance on an instrument but also in composing, arranging and in copying notes. The band's arrangers are given such difficult orchestral scores as Richard Strauss's 'Thus Spake Zarathustra', Tschaikowsky's 'Fourth Symphony', Dukas' 'The Sorcerer's Apprentice', etc., and make arrangements of them for band. I am quite sure that there are at present but *two*, even here in San Quentin Prison, who have had in their school days any serious training in music.

"The use of music is found to have a most excellent effect on the inmates, in a large number of cases. It is felt that the music causes greater contentment, to say nothing of a balancing emotional effect. Aside from these more or less passive uses in preserving peace and order, music also has a very positive rehabilitating influence in many cases. Inmates who come into the institution are usually emotionally unbalanced. Some are psycopathically unbalanced, and others are at the very least in an overwrought condition. Nothing is more powerful than music in acting as an emotional stabilizer. No matter what the background of the inmate, he will be better off for having heard fine music, and the band is often his first introduction to music of a better class. It is remarkable how many inmates learn to perform on instruments, or compose music, or both, who find an invaluable avocation, and in some cases a profession—which is a preventative against their forming bad associations or brooding over their troubles. Many of the *several hundred* men who are studying music spend a great deal of time in practicing their instruments, and take a genuine pride in their achievements on them. This is the largest prison in the world and perhaps one of the best governed. The Warden and the Captain are both

(Continued on Page 608)

What a delightful group of children! All pupils of Miss Esther Quick, a progressive teacher of musical Lincoln, Nebraska. She writes, apologetically, "At the time I didn't think of telling them to get their hands in correct position." One of her recital programs appears at the end of this article

Make Your Pupils' Recitals Fascinating

By

WILLIAM ROBERTS TILFORD

IN A MID WESTERN [illegible] one teacher was so extraordinarily success[ful] [illegible] that he naturally made many of the other [illegible]. One of his better [illegible] was heard to say, "I [illegible] see how he does it. [illegible] only the second w[eek in] September and he gives [his] recital in a crowded hall [illegible] fairly rush to upon [illegible]. They did not know th[at] the cursed teacher had been hard at work prepar[ing] [illegible] that recital all during [illegible]."

Considering the matter [illegible] from a very material standpoint, a fine pupils' re[cital] [illegible] the rational and logical [illegible] patronage. In fact, the pupils' recital is really the t[eacher]'s "show window" far [more] than any other kind [of] advertising. No matter what the teacher may say [illegible] [by wo]rd of mouth or in print, about himself the thing th[at counts is] what he is able to do through the work of [his] pupils. Professor Strutter may tell in tone too [illegible] tonal tones about his famous teachers or his g[reat] [succe]sses with audiences but, if he is not able to produce [illegible], he is like the doctor [who] passes his patients over [to the] undertaker. What the public is interested in, in these days, are fine pupils, not the teacher's memoirs.

More than this, the pupil[s' rec]ital is based upon one of the most powerful and p[ersisten]t of all human traits. Psychologists call it "exhibitionism"—the natural desire to have others see what we [illegible]. This is particularly strong with children. Do [not frown] down upon a child who is called a "show off". Almost all children are "show off". This characteristic should be used as a means of fostering the child's interest. We knew one teacher who had [illegible] in scale and arpeggio playing with prizes given for the best work at her recitals. [illegible] track meet even arou[sed] [illegible]. Those who excelled in speed, precision and ease of performance were cheered just as the sports[men] [illegible] on the cinder track are hailed by joyous crowds.

There is nothing so convincing to a parent as to witness and hear the success of his child! Of course he is biased from the start. How could it be otherwise? The pupil may not do as well as some others but his chief concern is hearing his own child. More than this, he does not propose having other children enjoy advantages better than those of his own child. There is the story of one father who noted that another pupil of the same teacher was advancing more rapidly than his own son. He made inquiries and found that the other pupil was taking two half-hour lessons a week, while his child was receiving only one. The father of the other child was a business rival and this irate parent saw to it at once that his child received two one-hour lessons a week.

Your recital will produce for you in proportion to the effort you put into it. A perfunctory recital of ordinary material may be made interesting, with trimmings. This depends upon the ingenuity of the teacher not merely in the pieces selected but also in the decoration of the studio and even in the costumes of the pupils.

One teacher of our acquaintance gave a recital by little tots that was called "Musical Playtime." At the expense of a few dollars she had one end of her studio decorated with colored balloons and a few toys. At the beginning a pretty little girl who looked as though she might have been a not distant relative of Shirley Temple, came out and gave a greeting:

This is the hour for playtime,
Music is lots of fun
Now let us have a gay time
Just watch our fingers run.

This was followed by the ensuing program in which every child was dressed in a homemade costume suggested by the piece to be played.

PROGRAM

Little Indian Chief	Strickland
The Alpine Yodeler	MacLachlan
Fairy Foot Steps	Farrar
Bubble Dance	Dean
Rose Petals	Lawson
Captain Hook of The Pirate Band	Miles
Dixie Land	Steinbammer
The Ginger Snap Brigade	Eckstein
Mac Plays the Bagpipes	Nicholls
On Stilts	Hall
Let's Play Soldiers	Gelbel
Gypsy Fires	Rebe
The Clown	Risher
The Brownies' Morning Song	Brown
Captain Kidd	Blake

The following supplementary list of desirable material in the early grades might be used in a similar recital:

GRADE 1 TO 1½

A Pirate Bold	Stairs
Soldiers at Play	Stairs
Little Fingers at Play	Dunn
Betty's First Waltz	Light
Sailboats	Stairs
Heads Up! Forward March!	Copeland
Indian Medicine Man	Richter
Tripping Along	Thompson

GRADE 2 TO 2½

In a Chinese Garden	Overholt
Zuyder Zee	MacLachlan
Three Characteristic Sketches	Ketterer
From a Colonial Garden	Mana-Zucca
Three Characteristic Pieces	Endres
Indian Sunset	Klemm

GRADE 3 TO 3

Carnival Dancers	Chauncey
Swaying Daffodils	Overlade
Twilight Melody	Brown
March of The Candy Dolls	Renton

GRADE 4

June Caprice	King
Sleeping Waters	Mahrville
Lady of The Gardens	Roberts
Blue Tails	Federer
Penny Pieces	Bransdorn
Moon Mist	Cooke

Another ingenious teacher hit upon the idea of beginning a colonial recital with an imaginary conversation between George Washington, Thomas Jefferson and Francis Hopkinson. It ran like this:

In Old Philadelphia

Scene: The home of Francis Hopkinson in Philadelphia. Hopkinson is seated at the keyboard of the piano which to carry out the illusion may be made to sound something like a harpsichord by laying lengths of thick paper over the piano wires. Enter George Washington and Thomas Jefferson. Jefferson is carrying a violin case. Time about 1790.

HOPKINSON

Hello Mr. President! Hello Mr. Secretary!

WASHINGTON

Why not George and Tom as it always used to be?

HOPKINSON

I did not know but that, since you have both risen to such heights, you would want to be addressed by your titles.

WASHINGTON

Nonsense, you know how Alexander Pope, in his Essay on Criticism," called pride "The never failing vice of fools." But we have come together for music, wonderful music, and Tom has brought his violin and you are to play for us. And you, Francis, although you belong to the legal profession and are interested in banking, are also a musician and our first composer. You, too, must play for us.

JEFFERSON

All I can play are a few jigs and ballads, but I have a great joy in playing those. Music has meant a great deal in my life. When I am tired out with trouble and work, I take up my fiddle and play until I am happy.

WASHINGTON

I wish that I could do that. The report has gotten

around that [illegible] Th[illegible] true but I a[illegible] great lover of music and I go to concerts and to the theater whenever I find an opportunity. I am very fond of the tunes from John Gay's "The Beggar's Opera."

JEFFERSON

Now, I think that Francis ought to play his own famous song "My Days Have Been so Wondrous Free."

(Francis Hopkinson plays this song which is obtainable in printed form.)

WASHINGTON

Francis, that was fine. What do you think of this music that comes from Germany?

HOPKINSON

It is wonderful. Would you like to hear some? I have some German friends who arrived just last week. They speak little English but I am sure that they would be glad to play for us.

JEFFERSON

Fine. Let them come.

(Hopkinson opens a door and he bows. Enter the Wildach Family, Father, mother, two daughters and two sons.)

HOPKINSON

Mr. President, and Mr. Secretary of State, these are my friends The Wildach Family.

THE WILDACH FAMILY (together)

Ich habe die Ehre (ich hah-be dee air, meaning, "I have the honor")—as all bow deeply.

HOPKINSON

They want you to play for us. Spielen sie bitte Vater Wildach (speel-en see bit-teh fah-ter veel-dahk, meaning "Play if you please, Father Wildach.) Freilich! Freilich! (fry-lish, meaning, willingly)

(Here the Teacher may insert a program of classics in various grades with each number announced by its player before performance. At the end the Wildach Family leave the room, while the American statesmen applaud.

The teacher will find excellent material in the "Guide to New Teachers," which will be sent to readers of THE ETUDE, gratis, by its publisher. It will be invaluable in the preparation of this program.)

WASHINGTON

That was very beautiful music, gentlemen.

JEFFERSON

I liked it, but I like my jigs and reels better.

HOPKINSON

But the world has to advance.

WASHINGTON

Right you are, Francis, but I wonder what kind of music there will be in our America one hundred and fifty years or so from now.

JEFFERSON

Yes, I wonder, but I get fearfully sleepy this time of day. I can hardly keep my eyes open. (Goes to sleep.)

WASHINGTON

So do I. Last night I dreamed that I had been dead for eight score years and that I awoke in a concert hall. (Goes to sleep.)

HOPKINSON

You must have heard much very strange music. Goodness! sleep is overcoming me too. I wonder if we all will have a dream like that. (Goes to sleep.)

Here the teacher may introduce a program of modern music taken from the following list:

A RECITAL OF EMULATORY MUSIC OF THE TWENTIETH CENTURY

Tarantelle Humoresque (Medium)	E. Stevenson
Danse Arcienne (Medium)	F. Zachara
Danse Negre (Medium)	Cyril Scott
Playera (Medium)	E. Granados
Chez Dous (Medium)	Mana Zucca
Sou[illegible] (Easy)	T. Torjussen
The Green Lizard (Easy)	P. Vallone
Danza Infernale (Medium)	E. Poldini
On the Village Green (Easy)	Henriques
The Lure of the Sea (Medium)	A. Mason
Polka from "Schwanda der Dudelsackpfeifer" (Difficult)	J. Weinberger
Danse Russe (Difficult)	I. Stravinsky
Preludes Opus 34, Nos. 13, 16, 17, 24 (Medium)	D. Shostakovich
A Juggler in Normandy (Easy)	E. Lehman
Cubanola (Easy)	D. Saperton
Marche Militaire (Medium)	E. Poldini
Festival of the Dragon	C. Haubel
The Fountain of the Acqua Paola (Difficult)	C. Griffes
Espana (Difficult)	Chesdlard Chabrier
Majesty of the Deep (Medium)	G. Hamer
Valse Tzigane (Easy)	M. Levitzki
Valse Petite (Easy)	H. H. Huss
Triana (Difficult)	I. Albeniz
A Fountain Set in Flowers (Easy)	J. Weinsbeyer
Notturno (Difficult)	O. Respighi
Pandarong (Easy)	C. Burleigh
The Pompadour's Fan (Medium)	C. W. Cadman
Villanelle (Medium)	J. H. Rogers
Minuetto Classico (Easy)	L. V. Saar
Petite Scene de Ballet (Easy)	E. Schutt
Mascarade (Medium)	F. Borowski

(Continued on Page 12)

FIFTY YEARS AGO THIS MONTH

EDWARD BAXTER PERRY, who shamed physical handicaps by becoming, in spite of blindness, one of the most brilliant pianists and most broadly learned musicians of the American platform of his day, gave this charming word picture of the manner in which Liszt, his teacher, conducted his classes in which several of his favorite pupils were from our land.

His manner with pupils and social friends varied widely according to his mood and the persons he was with. It comprised all the shades, from an inimitable courtly politeness, an almost caricatured suavity, to positive rudeness and supercilious snobbishness. One evening, having found special favor with the master, either through a sudden whim of his own than any unusual merit, he cordially invited myself and friend to come and smoke with him at an appointed hour next day, but on our arrival the wind of his temper had changed, and he audibly commanded the valet to 'tell the fellows he was sick, or dead, or not at home, or anything that would send them where the pepper grows.'

"No consideration for the feelings or opinions of others seemed to have weight with him, and his imperious will brooked no check, not even from official authority. Once, having accompanied one of his many favorites to the railway station, an unusual piece of gallantry for him, who was ordinarily content with receiving without returning attentions, and finding the train late and waiting room close, the party moved chairs to the broad shady platform.

"Scarcely were they seated when the depot master, with all the pompous and aggressive authority of a small German official, bustled up, declaring they must not sit there, it was not permitted. Liszt rose with his most crushing dignity, demanding, 'Do you know, sir, whom you are addressing? I am the Doctor Liszt.'

"The little official, not to be daunted, replied, 'I can't help it if you're Doctor Lord Almighty. I have my orders, and if you don't vacate this platform I shall help you to do so.'

"Not disposed for a scuffle, the party withdrew. But that afternoon, by special order of the Grand Duke, that platform was wreathed in flowers and hung with banners. A grand piano was moved in and seats for several hundred, and the elite of Weimar assembled to listen to a grand concert in which the great, the world famous Liszt fairly outdid himself, proud to demonstrate before all eyes that he would sit on that platform if he chose. Worthy triumph for immortal genius!

"Yet on occasion he could be noble, kindly and benevolent. Much that he has done for art is grand and lasting, and all who have heard him play must count those moments as among the most memorable of their lives. And when we remember that from boyhood on he was the spoiled pet of royalty, the idol of a world, that the Pope of Rome was for years his friend and host, and that now, in his old age, he lives like a prince, without earning or owning a dollar, the guest of monarchs wherever he goes—which one of us could say with confidence 'I could have borne greatness better?'"

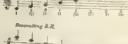
Getting Acquainted With the Keyboard

By LYNN C. CHAMBERS

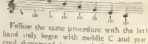
THE FOLLOWING exercise is a good one for giving the young piano student an acquaintance with the keyboard, and it will also exercise the underarm muscles.

Begin with the thumb on the right hand on Middle C and skip to E, using second finger. Bring the thumb up to E and hold it down while the second finger skips again to G. Bring the thumb up to G and let second finger go on to B and so on up the keyboard to second C above middle C, using only the thumb and second finger on every other white key. The thumb will find in coming back down the keyboard, holding every other white key until the second finger catches it. Do this, using the thumb and each of the fingers in turn till all are exercised.

Ascending R.H.



Descending R.H.



Follow the same procedure with the left hand, only begin with middle C and proceed downward to second C below and return. The keys should be struck with a firm, decisive touch, avoiding all tendency toward staccato.

Radio Flashes

By PAUL GIRARD

How [illegible] has grown the influence of radio [illegible] tend! How many listeners are represented by each letter sent to a radio station [illegible] no one can answer either of these questions accurately. The circle whose influence and interest grows even beyond the confines of our own country. The [illegible] Broadcasting Company tells us that [illegible] ago, when its short wave stations [illegible] eign count[illegible] were inaugurated, the [illegible] month of broadcasts brought in [illegible] hundred fifty-seven pieces of mail. [illegible] months later the number had increased [illegible] ten times as many. At the end [illegible] month over three thousand [illegible] were being received monthly [illegible] end of the year there were some [illegible] thousand [illegible] hundred letters [illegible] from over eighty-two [illegible] territories and colonies.

Letters from Brazil claim that [illegible] percent [illegible] the people of a town [illegible] thousand [illegible] tuning in regularly on NBC [illegible] stations every night. A [illegible] in Guatemala relates that he knows of [illegible] fifty fam[illegible] who tune in regularly.

The [illegible] language system, [illegible] research into the [illegible] short wave listeners [illegible] America and Europe, it gives [illegible] credit [illegible] the gain in audience [illegible] reports [illegible] NBC official. The schedule [illegible] that uninterrupted sixty-[illegible] programs [illegible] Spanish, Portuguese, [illegible] German, [illegible] Italian and English are broadcast [illegible] a week, at exactly the same hour each day, between 9:00 A.M. [illegible] 1:00 [illegible] EDST.

Off[illegible] summer the popular program Tune Up Time, featuring Andre Kostelanetz, forty-five piece orchestra [illegible] Kay Thompson and her Rhythm Singers, returned recently to the airways on the [illegible] Broadcasting System on Monday [illegible] 8 to [illegible] EDST.

A [illegible] on the airways, which [illegible] be attracting some attention, is [illegible] heard Sundays at [illegible] to [illegible] P.M. EDST. All the old [illegible] that grandpa and grandma [illegible] sang [illegible] featured. The producer [illegible] also [illegible] both more than [illegible] real. It is an [illegible] song and story. And [illegible] more reason for the audience [illegible] broadcast the cast is garbed [illegible] of the [illegible] Audiences are invited [illegible] in the singing of some of the old [illegible] but [illegible] the time of the [illegible] actually [illegible] a song for a [illegible]

[illegible] that there is one or [illegible] [illegible] loud speaker that [illegible] All [illegible] would like to remember [illegible] times and to relax for a little [illegible] Columbia's Gay Nineties [illegible]

Summer[illegible] being over, the [illegible] there [illegible] always will be [illegible] to your [illegible] interesting new as well as [illegible] regular features. Now is the time [illegible] looking [illegible] the weekly schedule [illegible] marking down your favorite [illegible]. It is a good idea to keep a notebook [illegible] around your radio with a page [illegible] day in the week. Jot down the programs that look good, then when you [illegible] and want to listen to the radio [illegible] know just what to turn to and at [illegible] time. Later on you can revise [illegible] that it contains only your [illegible] Some listeners like to keep a [illegible] so that they can look back and [illegible] recall the night that they heard [illegible] singer but also the songs he or she [illegible]

"The Style's the Thing"

By JOHN BROWNLEE

Leading Baritone of The Metropolitan Opera

A Conference Secured Expressly for THE ETUDE

By STEPHEN WEST

TO THE ZEALOUS YOUNG SINGER who would make his ca[illegible] something more than a mere means of livelihood [illegible] a mastery of musical [illegible] ranks equally impo[illegible] [illegible] vocal technic. This [illegible] is, it must be said, a point [illegible] often neglected. There [illegible] seems to be current a vich[illegible] impression that one has only to learn to sing, al[illegible] the happy event he is ready to mount upon the stage, acquiring the de[illegible] of acting as time g[illegible] and leaving the chief [illegible] with the [illegible] particles. Nothing could be more erroneous. Neither [illegible] acting can raise one's work to the level [illegible] until a sure mastery of musical style has been [illegible]

What exactly is mea[illegible] It is an enormously big thing and difficult to [illegible] Let us begin by illustration. The reader has doubtless attended performances, either concert or operatic, in which the singer emitted the correct notes, went through all the proper motions, and still left the listener [illegible] a profound feeling of something wanting. Such a performance creates [illegible] impression of [illegible] lack of conviction. On the other hand, a truly [illegible] artist at work—an artist like Chaliapin or Schumann-Heink, let us say—leaves upon one the impression of having witnessed a living, flesh and blood character, grappling with his problems. The notes and the gestures, [illegible] as they may be, are not the important feature [illegible] the impression received by the hearer. They are contributory factors to the portrayal of real life, which means that the [illegible] among portrayal lacks style, while Chaliapin's performance had it. W[illegible] turn, means that this matter of style has to do [illegible] bringing with any understanding of arias and [illegible] and bringing to them the psychological [illegible] every character and every song one perform[illegible]

Authenticity in Style

MOST SUPERIOR ELEMENT [illegible] the building of style [illegible] the distinction [illegible] concert and operatic [illegible] The great concert [illegible] creates his own picture [illegible] no external help by [illegible] of costumes, effects, [illegible] external color. He externalizes his ideas so as to convey to his hearers of the [illegible] all they do not see.

The great operatic styl[illegible] has the more elaborate materials at his disposal [illegible] he creates not an idea, but a moving picture of his [illegible] character. His most tangible aids are, of course, the external elements of accuracy of costumes and wigs and make-up, authentic deportment, correctness of stage business. He not only must present his Rigoletto [illegible] Don Giovanni to behave differently from each other; he also must calculate his effects with very definite reasons why they behave so, and the reasons must penetrate beneath mere gestures and root in the time, the age, the circumstances and the character of the man. Things like these, of course, can be studied in books and pictures. There is something more important, though, than these external aids. That is the inner truth of a portrayal. To project this inner truth, one must first possess it. And, to possess it, one must do a great deal of studying *beyond* the matter of singing and making gestures. It is an emphasis on precisely this point of training that the young artist must seek.

I speak very feelingly of this aspect of artistic preparation because my own career began in an atmosphere that lacked it. I grew up in Melbourne, Australia, which is about as far removed as a place can be from the things we sum up as "tradition," and where artistic matters reach us only by hearsay. Then in my student days there were no short wave radio programs. Thus I know at first hand the problems confronting a beginner who must carve out his traditions for himself. And I know, too, that the thing can be done.

Australians cling with affectionate tenacity to the traditions of home. Having fewer outside distractions, we

JOHN BROWNLEE

make our own amusements. The old Scotch tradition of making music at home was kept vigorously alive in my family. We had Sunday night home concerts, and I can recall no time in my life when I was not actively familiar with music. We also have the British fondness for choral music, and many contests are organized on the pattern of the old Welsh Eisteddfods, for the encouragement of the young people. As nineteen I was fortunate enough to win first place in one of these contests. It brought me a gold medal, several prizes and much encouragement. This led to engagements to take part in the "Elijah" of Mendelssohn and in several performances of the "Passions" of Bach, all of which were thoroughly enjoyed, though I was in no sense a professional.

While rehearsing for one of these events, there was a sudden commotion in the hall. A very imperious lady appeared, with emphatic inquiries as to who the young [illegible] [illegible] I will [illegible] The [illegible] [illegible] was [illegible] make the [illegible] I [illegible] excitement when I learned that it was Melba and I owe much to her [illegible]

The Style's the Man"

UPON MELBA'S ADVICE, I gave up my work as chartered accountant and went to Europe to study. There I discovered the enormous difference between "studying voice" and mastering musical style.

I have spoken of my own experiences only to draw a possible parallel between them and the problem facing many young Americans. How to get hold of this mastery of style which is difficult to acquire at home. There must be many gifted young beginners in the more outlying communities who wish ardently to learn and yet do not know quite what to do next. My advice to them is to go abroad, to take the smallest opening available, no matter how poorly paid or unglamorous it may be, and to absorb the very spirit of style, at its source. Do small work there while you do it, and let the big offers wait until you have something more than mere voice to bring to them.

This will sound extremely reactionary, I am afraid, to those Americans who take pride in their very excellent conservatories and the all American opportunities they offer. Can we not learn to sing at home? they will ask. If the ultimate goal were merely singing, I should answer, "Yes." One can learn to sing anywhere. But once you are launched upon a career it will be found that the fight for advancement requires stronger weapons than mere singing. The difference between the vocal craftsman and the finished artist is calculated in terms of that elusive style which, logically enough, is best absorbed at its source. I say this in no disparagement of America's many excellent opportunities, but I have learned through experience that secondhand impressions lose their vitality. I [illegible] about the traditions of the great Opéra in Paris and the smaller houses in Italy is better than nothing, but best of all is to take even the smallest position in one of these airy houses and there to [illegible] operatic traditions at first hand, from the ground up.

Our Maiden Voyage on Operatic Seas

MY OPERATIC DEBUT was made at Covent Garden in 1926, in the very performance of *La Bohème* which marked Melba's farewell to the stage. A year later I made my [illegible] debut, at the Opéra in "Thaïs" [illegible] then invited to become a *pensionnaire* [illegible] the Paris Opéra, an appointment seldom [illegible] to foreigners. And there it was that I was able to plunge into the study of [illegible]

The Paris Opéra maintains perhaps the most useful system in the world for helping beginning artists. Besides functioning as a public opera house, it acts as a complete training school. There are classes and practice periods and endless concentrated drills, and the veteran members of the company act as teachers, taking the youngsters in hand, and showing them how to walk, to rise, to cross the stage. A special section of the gallery is set aside for the students, who pay reduced prices for their tickets and sit there score in hand, watching the morning's theoretic studies come to life. Then, too, there are the archives of the Opéra to consult, with their old programs, books of operatic and dramatic history, old pictures and prints. It means much to a youngster who knows nothing of anything to be able to consult these treasures and so to find out exactly how Maurel and Plançon and De Reszke dressed their parts, to copy details of dress and make-up for use in his own work. Altogether a different matter from going to some costumer and asking him to design you a suit!

Another advantage of foreign apprenticeship is the sense of the languages. One can learn Latin and Greek from a book, but living tongues are not properly learned until they are spoken. The conscientious singer should speak the languages in which he sings. My actual vocal

studies in Paris were under Dinh Gilly famous at the Metropolitan thirty years ago, and especially distinguished for his performance with Caruso and Destinn, in Puccini's "Girl of the Golden West." I learned much from him, but just as much away from the studio, drinking the atmosphere of Saint Sulpice into my studies for "Manon" getting the feel of the very Latin Quarter where the people of "La Bohème" lived away chattering French with a dozen other students, from all parts of the world, all ardently engaged in the same business of first hand absorption or reporting some especially exciting new discovery to some pompously dignified old member of the Opera who had known Gounod and Massenet and Puccini, and could crown one's efforts with a bit of first hand advice personally transmitted. There I learned the excellent trick of playing my own guitar accompaniment in the *Serenade* of *D[illegible]* [illegible]. Things like that make up study in the best sense.

Let me emphasize however, that study of this kind is suitable only for those young artists already on their way to a career. Student beginners who have no idea of what they are working towards, for the excellent reason that they have yet to prove themselves, are not ready for it. They would do much better to stop at home. I had my best training in style after I had made my Parisian début. Young professionals, however, would find it a distinct advantage in their future careers to let the Metropolitan and the big offers wait for three or four years until they have had a period of working experience in some traditional company (no matter how small) where they can absorb style, language, and atmosphere, at first hand. There is a great temptation I know to blossom out at once with fine sounding and well paying engagements but it pays best in the end to go ahead slowly concentrating one's best efforts over a given period of years to a mastery of that all important style which alone can make for finished artistry.

The Golden Era of Song

As a matter of fact none [illegible] to-day can have the same ideal working conditions that Melba's generation enjoyed. Possibly this is why that particular generation of singers stand supreme. Besides absorbing the elements of style and tradition, these artists actually knew the composers who wrote the works. I have heard Melba tell often of working out some detail of characterization with Massenet or Gounod. And what did such discussion consist of? Never of how to produce tones or make gestures. All the study centered in the background of psychological accuracy, in the basic character of the personage. How did he think and feel? What did he do in any given situation, as the result of his nature and his emotions? That is how good characterizations are built.

Melba was an enormously stimulating person with whom to work. She had two separate personalities a public one and a private one. In public, or at work, she was completely intolerant of mediocrity. The least show of deficiency in singing or in general musicianship would bring forth a sharply outspoken rebuke. She had tremendous respect for the music as it was written. When less faithful artists ventured to take liberties with some phrase, Melba could be heard to inquire whether this score was actually the work of Gounod or whether he had had collaborators? When one worked in a cast with her there was that in her personality that made one strike sparks, almost in spite of one's self. She could hold up the level of an entire performance thereby through the force of her natural personality. Melba was an accomplished musician, a fine pianist and organist, and a thorough student. She founded the Melba Conservatorium at Melbourne, and devoted much time to the work there whenever she was at home. And my own experience bears witness to her kindness to beginners.

In private life she was warm, kindly and tolerant. She would have been a distinguished person if she had never sung a note. She had a great mind and an inborn gift for dominating people—in such an agreeable way that they did not realize they were being led in control. I well remember how Melba held court in Paris. Her drawing room would be crowded with artists, writers, musicians, statesmen, politicians, and Melba would circulate from group to group, talking to each guest in his own language and about the topics which interested him most. It was a remarkable experience to hear Melba explain the truth of the political situation to some cabinet minister just arrived from the Senate.

Melba made a point of singing for the men in prison, and she regularly refused to sing *Home Sweet Home* on such visits, lest she hurt the men too deeply. My favorite recollection of Melba concerns the day on which the stood god-mother to my own small daughter.

Many people say that Melba was a fine vocalist but an indifferent actress, that she was cold. In the later years when I knew her, this was not true. Although no longer young, she dominated the scene not only [illegible] but becoming every character she [illegible]. If the charge was true in her earlier [illegible] I wonder if the fault did not lie [illegible] general demands of the times! In the [illegible] Age of song, the singing itself [illegible] supreme. It is only in recent years [illegible] seem, that audiences have become [illegible] of the eye values in music. [illegible] movies have contributed to this [illegible] how glamorously a lady might [illegible] we would no longer be willing [illegible] overbuxom *Ifrene* and *Violetta* [illegible] decades whose death by consumption [illegible] per the libretto's requirements [illegible] called for an actual imagination [illegible] part of the audience.

On one point Melba remained [illegible]. Kind as was her interest in me and [illegible] as she helped me in mastering style, she would never give me the least [illegible] teaching. In this, she held to the [illegible] her own great teacher Marchesi. "[illegible] man can develop a man's voice and [illegible] woman can develop a woman's." [illegible] back it [illegible] that Melba did [illegible] talking about vocal theory. It [illegible] professional singer at all, that [illegible] equipment was to be taken quite [illegible] —exactly as an athletic instructor [illegible] granted that his pupils know how [illegible]. Her concern was with the meaning [illegible] the music and with the stylistic [illegible] of its interpretation and projection [illegible] the point upon which our young [illegible] all to-day would do well to concentrate.

Music of Worth to the Movies

By VERNA ARVEY

It sometimes happens that the beauty of a single theme is the outstanding element in a musical creation, but it may also happen that the theme itself is unimportant, while the composer's method of development assumes the greater importance. This is no less true of film music, depending on the ability of the composers or composer assigned to each picture. For example, Twentieth Century Fox has produced "Three Musketeers" with Don Ameche and the Ritz Brothers, a film that is almost completely underscored. For this, the original songs (that is, the thematic material) were supplied by Sam Pokrass. These are topical songs in light mood, with the exception of one love song that is heard throughout the picture. But the development of the themes and the intricate job in weaving them into the film were entrusted to two men, Charles Maxwell and Dr. Ernst Toch, noted Viennese modernist. Naturally, the work called for all the technical resources at their command, and the completed score contains much of their own original material.

He as composer was actually a collaborator. When he came to Hollywood he discovered that the composer usually is unacquainted with the director! The film is made, shown to the composer, and the music required to be ready in a very few days—a breath taking and often thankless process. "Up to now music has been a sort of queer stepchild in films," Toch once declared. "It has been given little attention, while every other detail is planned painstakingly. It could have a much bigger function." Toch is of the opinion that films would benefit by the employment of more serious composers, but only in the event that these men were engaged to underscore two pictures a year, then allowed freedom for their own creative work, so that they would not become stale in an atmosphere which converts inspiration to a commercial proposition.

Incidentally Don Ameche (who sings a great deal in "Three Musketeers") sang in St. Brendan's Choir in his boyhood. Since then his baritone voice has been heard a great deal over the radio as well as in interesting stellar roles in the films.

A MUSICAL CINEMA STAR

Many of Hollywood's shining lights have been very capable musicians, including Ernest Torrence, Lewis Stone, Wallace Beery, Ramon Novarro and many others. Elissa Landi, who has been variously reported as a grandchild of the Empress Elizabeth of Austria and again as a member of an English theatrical family, is likewise a musician and is here seated at one of the new console pianos.

Dr. Toch's experience in films has been unique, for he has underscored British films, as well as some Hollywood products. "Catherine the Great," "Private Life of Don Juan," "Little Friend," "Peter Ibbetson" and "Outcast" are some of those on which he has worked. In England, he worked from the script with the director.

Yet another film promises to make use of Stephen Foster's songs, as well as of Negro spirituals and other Southern folk songs. This is "Way Down South," starring Bobby Breen and dealing with that so romantic and picturesque plantation life on the Mississippi.

Climbing

By ROWENA GAREY

The la[illegible] Fannie Bloomfield-Zeisler, world famous pianist and teacher [illegible] a student's progress in piano playing [illegible] climbing a ladder. First one foot [illegible] ahead, and next the foot behind is pulled up and put ahead of the first one.

The application of the simile is obvious. The "foot behind" is the student's weakest point. With this thought in mind he would be constantly on the lookout for [illegible] "foot behind." When his attention was concentrated on the point [illegible] the student invariably found the "[illegible] hand" had gone up ahead of [illegible] had come to search for the next weakest point. A uniform progress was gained in this way.

Perhaps the student's scales and [illegible] were not as smooth as they should be. In that case one certain finger might be weaker than the others. That finger was [illegible] and trained until it became even stronger than the others.

Perhaps the arpeggios were too [illegible] jerky. Was the student's hand [illegible] bent? Was he putting his thumb [illegible] quickly enough? Was the thumb [illegible] properly? The detail causing the [illegible] was sought out and given intensive [illegible] and study. The point which to-day [illegible] the pupil's weakest would [illegible] likely be one of his strongest. By the [illegible] another "weakest point" probably would have crept into the foreground and be in line for attention.

Mrs. Zeisler often remarked, "I do [illegible] teach just piano playing," and she pointed out that the same principles she used in connection with music study could be applied to many other things. We [illegible] climb the ladder in a broader way by singling out the greatest fault of our character and giving it our concentrated attention.

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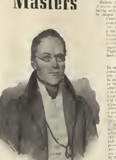
"The works of Bach for the [illegible] (clavichord and harpsichord) are [illegible] Testament. Beethoven's sonatas the [illegible] we must believe in the one and the [illegible]"

—[illegible]

Czerny, Master of Masters



CARL CZERNY

By the Celebrated French Piano Virtuoso and Author

M. ISIDOR PHILIPP

M. Philipp's high position in the musical world is indicated by Ignace Jan Paderewski's introduction [illegible] in a book upon the work [illegible] M. Philipp [illegible] "It is an honor [illegible] I [illegible] teacher of world wide renown [illegible] the highest place in musical life [illegible] France but in the entire world [illegible] knowledge of the piano [illegible] pedagogy [illegible] have given him the qualities demanded by [illegible] work."

A noted English pedagog, who was a [illegible] of Czerny [illegible] pointing to the fact that as the teacher [illegible] Döhler, Thalberg, [illegible] Leschetizky and Anna [illegible] de Belleville, Czerny [illegible] the phenomenal ancest[illegible] pianists than any [illegible] in history. When [illegible] all the pupils of [illegible] pupils, and all of their pupils, it is evident that [illegible] great dynasty of pianists was [illegible] to this Czech [illegible]. It should be remembered that his more than [illegible] thousand works are in many [illegible] in themselves [illegible] of sets of studies. In this manner this remark[illegible] penetrated to almost every nook and cranny [illegible] science.

[illegible] and again, pedagogues have striven to find substitutes for Czerny. Many of these have been very [illegible] and well worthy of consideration, yet somehow [illegible] who has been through the refining course of [illegible] of Czerny studies [illegible] a finish, an ease and [illegible] which are indispensable to fine playing. This [illegible] not mean that every pupil must be put through the [illegible] Czerny mill. In fact, many of the studies I have [illegible] have been found to [illegible] time and avoid [illegible] redundancy. [illegible] that every student [illegible] have a comprehen[illegible] course of Czerny. The late Emil Liebling, a "grand pupil" of Czerny, [illegible] was a pupil of L[illegible] made a collection in [illegible] volumes known as the "Czerny-Liebling," which contains many of the indispensable studies. The student who is making a serious study of [illegible] may well investigate upon the completion [illegible] the following [illegible] valuable studies.

"School for the Left Hand, Op. 399."
"The Art of Finger Dexterity, Op. 740."
"School of Ornaments, Op. 355."
"Sonate d'Étude, Op. [illegible]"
"Grand Exercise de Trills, Op. 151."
"Toccata, Op. 92."
"School of the Virtuoso, Op. 365."
"Forty Daily Studies, Op. 337."
"Preludes and Fugues, Op. 400," above all the others, a masterwork of science and of technic.

[illegible] should be the daily [illegible] for every [illegible] who wishes to [illegible] clearness, [illegible] and purity of execution. The late Ferruccio Busoni used to say that [illegible] could hear in the playing of an unknown [illegible] whether his education was "with Czerny" or "without Czerny." [illegible] criticism might [illegible] directed to the student who has had a course [illegible] Bach or has not had the blessing of the "Cantor of Leipzig."

Czerny was no mere [illegible] finger master. Remember that he was a pupil of no less than Ludwig van Beethoven, and [illegible] records indicate that he devoted far more time with his famous [illegible] more abstract [illegible] problems than [illegible] mechanical studies [illegible] is famous. [illegible] realize that [illegible] his works have [illegible] musical feeling [illegible] excellent taste. It [illegible] be remembered that Czerny was an [illegible] well read man [illegible] had many distinguished friends. His "[illegible] der gesamten Musik[illegible]" ("Survey of the [illegible] Music History") was [illegible] one of the finest [illegible] histories of its time.

Ousting Kings from History

Most of the biographies [illegible] devote only a few [illegible] to the relations between the great teacher and his [illegible] pupil. Many of them also seem to understand [illegible] of the generous [illegible] of the talent of the [illegible] musician, which [illegible] a part of Czerny's character. They speak of Czerny as though he were a dry and mechanical pedant, who would have made a martyr of the young Liszt by obliging him to work for hours [illegible] exercises and to play the empty and "useless" [illegible] of Clementi [illegible] they called those works. [illegible] learned people are more royalist than the king [illegible]. For Liszt always held his first teacher in the [illegible] and most grateful esteem. He respected Czerny's [illegible] and took pleasure in praising his patience, [illegible] extraordinary pedagogical intelligence, his knowledge, [illegible] courtesy and modesty.

[illegible] time ago, when I was in Vienna, to assist in judging an international competition in piano playing, I became acquainted with some "Memoirs of Czerny" which have not been published. They were written in 1842, when Czerny was fifty-one years old. In these memoirs it was revealed that all Czerny's contemporaries regarded him as a fine man, somewhat reserved and [illegible], and as an artist distinguished. Evidently he was a born teacher. When only fifteen he was sought as a teacher and was already known as an excellent one. Gradually his fame increased and his works were found everywhere that the piano was played or taught until Czerny became the most renowned teacher in Europe.

[illegible] and Fugues, Op. 400" are sufficient evi[illegible] musical knowledge.

[illegible] imagine how conscientiously and how [illegible] devoted himself to the extraordinary [illegible] had been entrusted to him. He [illegible] whole musical education, and it is easy to [illegible] the memoirs what fatherly care [illegible] on the little "Franzi" [illegible] that a [illegible] should be rightly developed [illegible] outstanding [illegible]. How many [illegible] Liszt [illegible] great [illegible] distinguished [illegible].

[illegible] which is full [illegible] Czerny of [illegible] the says that [illegible] and [illegible] been [illegible] by almost all the biographers of Liszt, and [illegible] of them took the trouble [illegible] by [illegible] the source, that is, by reading the "Recollections of Czerny," a part of which were published in 1842. The complete manuscript of the [illegible] from which one could learn so many interesting facts about Beethoven, Hummel, Liszt, [illegible] and others, is in Vienna and has never been published as a whole.

The Master Does Justice

In reading these memoirs it is easy to see the conscientiousness with which Czerny devoted himself to his talented little pupil. A genius can only be developed by a wise guide, a friend who seeks to help him avoid the mistakes of early study which waste precious time and in this respect Czerny was marvelous as an educator of Liszt. Liszt, indeed, had for his master a great affection and an unbounded gratitude. As for Czerny the great pedagog foresaw the extraordinary role which his pupil was going to play not alone as a performer but also as a composer. Fortunately the description of his first relations with Liszt has been preserved. He wrote: "One morning in 1819 I received a visit from a man accompanied by a little boy of about eight years. He asked me to hear and to judge the playing of the child. It was a poor little creature, delicate and pale, who behaved at the piano as if he were [illegible]. I was quite overwhelmed. His playing was irregular, not correct, superficial, and he used no fingering at all. Nevertheless, I was surprised by the innate talent of the child. I made him read at sight some little pieces and, although he made some errors, he put into them a meaning so musical that I was interested in the highest degree. Nature has truly created here a pianist. I said to [illegible]. His father wished me to give him a theme for [illegible] and, without knowing one rule of harmony [illegible] charming things which astonished me.

[illegible] father told me that his name was Liszt and he [illegible] me further that he was in the employ of Prince [illegible], and that, as he knew something about music [illegible] made little Franz study. He asked me to undertake the musical education of his son the following year [illegible] was coming to live in Vienna. I accepted with [illegible] for the child had made such an impression [illegible] and I made out immediately a scheme of exercises and scales for him to work on. Several months [illegible] came to Vienna with his son, took the apartment [illegible] and as I was very busy during the [illegible] worked with the child in the evening.

[illegible] had a more intelligent pupil, more industrious, [illegible] understanding, more deferential. Experience had [illegible] me that such a talented child would not willingly [illegible] himself to the necessary technic as it seemed [illegible] to me to pay attention, above all, to the [illegible] his fingers, so that later his musical development [illegible] not have to suffer for lack of technic. In a short [illegible] was able to play all the scales in all keys, with [illegible] and perfection of touch. I had him study [illegible] of Clementi and, in working carefully on [illegible] principles in which he was lacking, I tried to [illegible] him rhythm, beauty of tone, musical declamation and correct fingering.

[illegible] little boy was as lively, so gay, so mischievous, [illegible] was some time before he could accustom himself [illegible] severe discipline, but at the end of several [illegible] of this work, I had him play some Hummel, [illegible], Moscheles, and even Beethoven and Bach. His

technic was [illegible] that he had only to think [illegible] the musical aspect of these works and he understood immediately the character and spirit of them.

"I obliged him to read a great deal of music and therefore he became an extraordinary sight reader and was able very soon to play at sight, even in public, complicated compositions. At the same time I tried also to cultivate his great talent for improvising.

A World Does Homage

"The incomparable charm of this child and his constant good humor combined with his astonishing talents made my parents as devoted to him as I myself was, and he was like a child of our own. Of course I gave him lessons gratis and I made him a present of all of the music which he would need. A year later I had him appear in his first concert, and there are few artists who could flatter themselves with having achieved so triumphant a success as this child. The following year his father arranged a concert with an orchestra in which the little Franz performed concertos in A minor and B minor by Hummel which had just appeared, and several compositions by Ries and by himself. The public made no mistake in going into ecstasies and saying that a new Mozart had arrived.

"Unfortunately Liszt the elder was counting on pecuniary advantages from his son's talent and began to make him travel. From Hungary he took him to London and Paris where he made a sensation. Everybody was talking of the little Liszt. In Paris he earned much money but he lost the freshness and spontaneity which were so characteristic of his talent. When I saw him again in 1837 I was distressed that I found in him no longer, in spite of his diabolical bravura, the clearness, purity and balance, that I loved so much. All I could do was advise him to forget the exaggerations of style and of technic and to return to the more classic style. In fact, from the time when he returned to Vienna, his enormous talents became more and more polished from contact with the musically artistic public of this City of Art."

Liszt preserved for Czerny the same affection, the same gratitude to the last days of the life of this famous teacher.

In spite of his prodigious facility Czerny was able to write such a large number of works, and to teach so extensively, only because of his very retired way of living. This was not caused by a natural weariness and irritability which sometimes leads certain artists towards a solitary life as was the case for the great French musician, Valentine Alkan. No, he was as I have stated, a kind and sociable man, but the conditions, which he had imposed upon himself for his work, obliged him to keep isolated, to delve within himself.

Czerny was of small stature, frail, and very unassuming in appearance. He will not remain unnoticed in musical history. His life is summed up in his works, some of which will forever remain indispensable to those who wish to study the piano thoroughly.

* * * * *

Independent Finger Motion

By ESTHER WALLACE DIXON

The easy relaxed finger motion is very difficult to teach to small children. Their fingers are so tiny that they are inclined to swing the whole arm when playing a single note. The independent finger motion may be practiced on a table away from the piano, or the teacher might open the front of the piano and show the pupil how the hammers in the piano work and explain the similarity in the action of the piano and fingers. No child can ever be a good pianist without learning and applying this independent finger motion.

Recent Record Releases

By PETER HUGH REED

Curiously two record companies decided recently to honor Schubert at about the same time with a [illegible] representation of his symphonic genius. Almost coincidentally with Columbia's treasurable performance of his "Fifth Symphony" (reviewed last month) came a Victor performance of his "Fourth" or "Tragic Symphony" (Set M 562). Barbirolli conducting the New York Philharmonic-Symphony Orchestra, gives a performance distinguished for its stylistic security and tonal opulence. Both the "Fourth" and "Fifth Symphonies" represent a lighter and gentler Schubert than the "Seventh" and "Unfinished." Like the "Fifth," the "Fourth" was written in his nineteenth year for an amateur orchestral group with whom he played. The subsequent "Tragic" seems to have been Schubert's own, given to the work after its completion. The dark hued opening motive, which is surely among the composer's most impressive inventions of its kind, and the fact that the first movement proper and the *finale* are planned mostly in the minor key (both end in the major) would seem to be the composer's reasons for the name. The symphony is distinguished by a genuinely beautiful slow movement and a particularly buoyant minuet.

Ernest Bloch's "Concerto Grosso, for piano and string orchestra" has long needed an up to date recording. Hence Victor's new release of it, played by the Curtis Chamber Music Ensemble should be most welcome (Victor set M 563). Although the work can hardly be said to represent Bloch's extraordinarily expressive genius at its greatest, it is none the less an interesting and glowing one with a brilliant fugal ending.

For his third recording, Howard Barlow selected another Haydn symphony—the one in B flat major, the fourth of the famous twelve composed in 1791 for the Salomon concerts in London. The "Symphony in B-flat" is one of the composer's most imposing. It offers an interesting demonstration of his thematic economy—for the main motive of the slow introduction to the first movement becomes the gay opening theme of the movement proper. It has been said that Haydn might have termed his deeply felt and tenderly expressive [illegible] movement a "Requiem" for Mozart, for it was composed shortly after the death of this master which shocked Haydn greatly. Barlow and the Columbia Broadcasting Symphony Orchestra play this work with considerable force and fervor, reminding us that in spirit it is not far removed from Beethoven (Columbia set M 370).

Some musical compositions lend themselves to ballet treatment. To Debussy's *L'apres-midi d'une faune* and Griffes' *The White Peacock*, Sir Thomas Beecham, conducting the London Philharmonic Orchestra gives a rarely conceived reading of the languorous and nostalgic music of the faun (Columbia disc 69600D). Howard Barlow with the Columbia Broadcasting Symphony Orchestra repeats his expressive performance of *The White Peacock*, familiar to and much admired by his radio audiences (Columbia disc 17140D).

Those who know and admire Liszt's *Totentanz* and *Hungarian Fantasy* for piano and orchestra will welcome the recording of his *Fantasia on Beethoven's "Ruins of Athens"* (Columbia set X 136). Egon Petri, Leslie Heward and the London Philharmonic Orchestra play this glowingly scored work with superb energy and technical finish. Using some of the incidental music that Beethoven wrote for Kotzebue's play "The Ruins of Athens," Liszt has devised an opulent score.

One of the most popular records in the Victor list of the past ten years was the one that included the performances of Johann Strauss' waltzes—"Blue Danube" and "Tales of the Vienna Woods," by Stokowski and Philadelphia Orchestra. In the past year Mr. Stokowski has recorded these waltzes in his abridged and effective arrangements (Victor disc 15425).

Chamber music enthusiasts will find Musicraft's Mozart Trio Album (No. 29) a welcome addition to their libraries. It contains the "Trio in E major," K. 542, a masterpiece in its form and the "Trio in C major," K. 548, a work somewhat reminiscent of Haydn. Played with admirable precision and expressive restraint by Kurt Appelbaum, pianist, Roman Totenberg, violinist and Fritz Magg, violoncellist, these two works are equally friendly, but if one must make a choice we recommend the "E major" (discs 1103-1[illegible]).

"must have" for all our [illegible]

In their set 33 Musicraft [illegible] another trio, the work of a [illegible] American composer Aurelio [illegible] was killed last fall in the [illegible] the New England coast. This "T[illegible] major" (1934) is a richly [illegible] excellently devised work, showing [illegible] poser's predilection for [illegible] music, although original in [illegible] spirit shows the influence [illegible] Beethoven. There is some [illegible] ingenious writing in this trio [illegible] gives [illegible] of a deep sincerity [illegible] performed by Hollaender [illegible] (violoncello) and Kassiak [illegible] (piano).

In his chamber music Dvořák [illegible] some cherishable works. Among these he number[illegible] his "Quartet No. 3 in [illegible] Op. 51." It bears every mark of the time in the composer's life known [illegible] "Slavonic" period, the period that [illegible] creation of the "Slavonic Dances" [illegible] lovely "Sextet in A major," [illegible] works. In an excellent Columbia [illegible] set M 369 this quartet is played [illegible] affectionate regard by the Lener Quartet [illegible] of the best contributions [illegible] ensemble [illegible] made to the phonograph.

The [illegible] Brahms sonata [illegible] form [illegible] "Sonata in E minor [illegible] for cello and piano [illegible] elegiac [illegible] as pastoral [illegible] new [illegible] of it, made [illegible] Piatigorsky and Arthur Rubinstein [illegible] set M [illegible] is better balanced [illegible] the piano [illegible] concerned, than the [illegible] Feuermann and der Pas made [illegible]

One [illegible] Beethoven's lighter [illegible] [illegible] in his "Sonata [illegible] Op. 30 No. 3" for [illegible] piano [illegible] two outer movements [illegible] [illegible] and the [illegible] Heifetz [illegible] Milstein and Arthur [illegible] with [illegible] for Columbia [illegible] X 15 [illegible] brilliant turning [illegible] the [illegible] performances he has [illegible]

A [illegible] piano sonata by M[illegible] [illegible] K. 332 has been [illegible] fingered [illegible] [illegible] clarity and [illegible] [illegible] Walter Gieseking [illegible] Sonata No. [illegible] (Columbia [illegible] X 13) [illegible] [illegible] music.

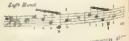
[illegible]

* * * * *

A Schumann Drill

By ANNETTE M. LINGELBACH

[illegible] relax and ease [illegible] practice this [illegible] Schumann's [illegible]



[illegible] possesses [illegible] transpositional [illegible] a strong, smooth [illegible] [illegible] especially [illegible] sustained by the [illegible] arpeggio playing [illegible] strikes a [illegible] proper force and [illegible] while developing a firm [illegible]

[illegible] a recital, playing [illegible] together will [illegible] suggestion of [illegible]

THE FIRST ALL ELECTRIC ORCHESTRA

Every instrument in this group has its tone amplified electrically. Tom Adrian Cracraft gives a concert at Steinway Hall, New York, with his group consisting of steel guitar, string bass, violoncello, Spanish guitar and violin. The volume of each instrument is amplified many times.

Luring the Child to Love the Piano

By MARCELLE CHÉRIDJIAN-CHARREY

Professeur Superieure at the Conservatory of Geneva

Selected and Translated from the French

By FLORENCE LEONARD

How many children, whether highly gifted or having merely a love for music, have been repelled by the piano at an early age, and have [illegible] this feeling that the piano is [illegible] and to [illegible] created only to torment [illegible] These children were [illegible] how to understand [illegible] their study [illegible] in the first [illegible] there could be no hostile dislikes [illegible] "[illegible] child! Study your scales, 1-2-3-1 [illegible] passage twenty times!" [illegible] like squirrel caged [illegible] conventions and traditions, [illegible] are necessary [illegible] But there are ways of [illegible] ways of encouraging the child to conquer [illegible] the difficulties instead of being forever repelled by them.

Every healthy child is gay and lively. He is an impulsive little creature with [illegible] all the wonders [illegible] world demand [illegible] everything else to act [illegible] his powers [illegible] unrestrained [illegible] piano [illegible]

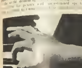


Illustration No. 1

Illustration No. 2

[illegible] then amuse [illegible] by making [illegible] appeal to his imagination [illegible] inventive faculties.

The Role of the Instructor

The teacher must [illegible] the personality of the [illegible] He must find [illegible] action which suits each separate pupil, and [illegible] his course according to the subject to be taught. [illegible] teacher must be always ready to modify his general principles according to the needs of a lively intelligence as well as to those of less developed abilities. He must be able to explain everything. Otherwise he cannot hold the confidence of his pupil.

Technical study may be begun in the first lessons while the supple little hand can lend itself to any movement, but this work must be never without interest for the child. From the first days of work, the music must be always music. It must be a joy for everyone but especially for the little learner trying to lisp its first syllables.

It is evident that the child's first feeling for music ought to be awakened before he begins the actual study of an instrument. This is an essential condition, if musical feeling and technic are to develop rapidly and at the same time.

Power in Repose

The most difficult faculty to develop in the pupil is the power to stop at the right moment, to make a sufficiently long pause and to observe silence exactly. Why? Because he has difficulty in mastering his nerves which are urging him to play without stopping. Then the harder it is for him to stop the more he is inclined to an uncontrolled *accelerando*. The more he hurries involuntarily the less he is able to stop. He must understand and feel in himself the value of silence both for the sake of its actual length and for the sake of the feeling of the passage.

One must know, therefore, both how to introduce silence and how to end it. The feeling of this silence will vary according to the expression and the pace of the [illegible] It is a portion of musical sensibility and finesse of touch.

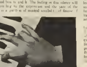


Illustration No. 3

Illustration No. 4

There are so many ways of attacking a [illegible] leaving it. The more we cultivate this technic [illegible] the more we shall be able to approach the [illegible] the composer and to transmit to others that which we ourselves have experienced.

The Very First Lessons

Now, to lay in a stock of good humor. For we are going to try to influence our future pianist. Place him at a normal distance from the piano, upon an immovable chair and not on a stool which moves about involuntarily in a fashion harmful to playing as well as to health. It should be not too high and not too low, so that the forearm shall be on a level with the keyboard, with the hand placed naturally, without effort, on the keys. The arm will be entirely free with the shoulders falling naturally, the back and the head straight, but with ease and without tension in any muscle.

The little hand is then placed upon five neighboring keys, in the most natural possible position, that of the hand in repose. It is rounded slightly, the wrist being somewhat low, the thumb below the other fingers so that it may easily pass under the tunnel formed by the hand, when that is required. The child should be shown that this position in which the fingers all have a good length is solid as a chair on its four legs, for instance, and can with no effort support a rather heavy weight. In this way the child learns that, with this little firm hand of which each curved finger is a support, he can accomplish many lovely things.

Next we ask the little student to play any notes that he desires with one finger, without moving one joint of the finger or of the wrist. It is, of course, the arm which makes the movement, but with the condition that every tone is round and clear and not "dry." For the time being we ignore the thumb, that heavy troublesome person that wishes to make more noise by itself than all the other fingers put together. For a while it will have to be contented with staying near the keys at a respectful [illegible] the second finger.

Illustration No. 5

Illustration No. 6

Soon the little hand, lively as a squirrel [illegible] now perfectly free, will hunt out its notes all along the keyboard. This becomes an amusing performance and creates many a pretty carillon, with little familiar airs it is a pleasure to play.

The black notes—are they difficult? They are even more amusing than the white ones. But one must be a little careful and very firm, or else a finger will slip off onto the next note. (See Illustration No. 1.)

Next, thirds [illegible] degrees, may be tried [illegible] with skipping about by [illegible] with varied fingerings that are [illegible] Alter this the [illegible] smaller [illegible]

[illegible] that it is easier for [illegible] differing depths [illegible]

[illegible] may try the hands [illegible] need have no fear [illegible] separate [illegible] skips should be [illegible] rapid [illegible] keys as possible [illegible] a little pause [illegible] hand becomes [illegible] according [illegible] What an immeasurable [illegible] attempts!

[illegible] exercises can be [illegible] chosen rhythms [illegible] rhythms can be used [illegible] hand together [illegible] two differing skips [illegible] changes of rhythm [illegible] sounded at the words [illegible]

[illegible] all these exercises must be [illegible] without looking at the hands [illegible] will be the false notes at first [illegible] gradually wonders will be accomplished [illegible] hands will learn to "divine" [illegible] keyboard. The left hand must be made to [illegible] as well as the right, and perhaps a little more.

These exercises must next be carried [illegible] with a supple wrist. That is a little more difficult for the hands, and the fingers must at the same time remain firm, and the tone must be clear and good, without any movement of the fingerjoint.

Also the child should invent original exercises.

Presently the piano and *solfège* instrument and voice are combined, and the child will [illegible]

steps on the keyboard, always keeping the hand firm, without stiffening, and the arm very free.

Following this, scales are to be formed, by ear and by reasoning according to the type of scale. They are to be played with one finger also without articulation. But at this time the object is to acquire solidity in the finger. Major and minor scales, alterations, black notes and white, and finally the complete cycle of scales, all are to be developed and always with the ear as an attentive judge of tone.

Here is the debut of self-control, the fundamental requirement for every performer, every teacher.

Scales are to be played next with fingers 2 and 3, 3 and 4, 4 and 5, and then with 2-3-4, 3-4-5 in tremolo; also a trifle articulated [illegible]

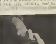


Illustration No. 7

[illegible]

P[illegible]

[illegible]

The pieces of [illegible] simple. The pupil [illegible] take hold [illegible] the arm will the hand which is not [illegible]

each finger will be free [illegible] while the neighbors serve to support it.

The *natural position* must be cultivated [illegible] the hand [illegible] so that the bones of the [illegible] are all important supports [illegible] a little, the five fingers are arranged so as to be of the same length [illegible] later to equalize it technically [illegible] have room to [illegible] of the hand without [illegible] placement of the hand [illegible] *No. 5 and 6*).

Such a simple and natural [illegible] of the hand is the true [illegible] been called the "Leschetizky method" [illegible] upon the fact that the master himself [illegible] back it. This teacher of so great [illegible] denied that he had created a "method" [illegible] the word was to him [illegible] pretentious and he himself was the opposite of pedantic.

The muscles of the upper arm are [illegible] same as those of the forearm. The [illegible] that a contraction in these muscles [illegible] could fall into the class of "useless movements," as far as finger technic is [illegible] But this contraction will become [illegible] when we have need of the whole [illegible] the technic of octaves, of chords, of [illegible] of great fullness [illegible] octaves and chords is [illegible] of the hand, as in finger technic [illegible] itself which will be more [illegible]

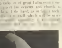


Illustration No. 8

[illegible] must the shoulder [illegible]

Positions and Freedom

[illegible] see the child feel [illegible] other hand, the [illegible] which is playing and which [illegible] Then let him [illegible] muscle of the upper arm [illegible] of the fingers [illegible] will not permit [illegible] shake in the arm [illegible] beginning we ask [illegible]

Painless Review Work

By D. D. FREAS

Review work often is slighted [illegible] neglected. In the [illegible] learned [illegible] well [illegible] in this [illegible] work [illegible] last few finishing touches [illegible] being ready for [illegible]

There are several methods [illegible] review with [illegible] the book [illegible] page [illegible] reached [illegible] all [illegible] page twenty-one [illegible] and one both [illegible] special review.

Another way of stimulating review work is to let the pupil [illegible] numbers of three [illegible] which he will practice for the [illegible] teacher must [illegible] change every [illegible]

A third [illegible] which may [illegible] to designate certain [illegible] For example [illegible] "staccato week" [illegible] used on pieces [illegible] Then may [illegible] week," "triplet [illegible] kind of week [illegible] These suggestions [illegible] like a game out [illegible]

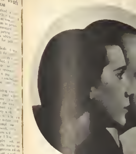
A Liszt Trick

By GERTRUDE GREENHALGH WALKER

[illegible] pupils of the great [illegible] fingerings [illegible] that he gave [illegible] gave to his pupils [illegible] better than the [illegible] he retained for [illegible] better than his [illegible] trick [illegible] that has [illegible] pupils [illegible] ment of the [illegible] great note [illegible] that it be played [illegible] that the [illegible] with lighter [illegible] two and [illegible] but also a [illegible] rapid [illegible]

THEY GAVE "HANSEL AND GRETEL"

A fine example of initiative was shown by Mrs. Katherine Nagle van Ewigen of Toledo, Ohio, who made an arrangement of Humperdinck's "Hänsel and Gretel" and gave it with these active young pupils.



ISABEL and SILVIO SCIONTI

[illegible] the noted Italian piano [illegible] with American musical life that he [illegible] as an American artist, was born in [illegible] in 1892. He studied with [illegible] at the [illegible] Conservatory and with Rossomandi at the [illegible] Conservatory in Naples. He graduated with highest honors at the age of [illegible] making his debut in Naples. [illegible] United States where he has been engaged [illegible] pedagogic and concert career. [illegible] held master classes in many of the [illegible] in this country and Italy. His [illegible] have been with the American [illegible] Chicago and the Chicago Musical [illegible] appeared as soloist with many symphony orchestras including the Minneapolis Symphony [illegible] several engagements with the Chicago [illegible] In recent years Mr. Scionti has [illegible] the art of two piano playing with his [illegible] pupil, Isabel Loughlin Scionti, her[self] [illegible] pianist, and it is in this form of [illegible] achieved their most extraordinary [illegible] this country and in Europe.—Editor's [Note]

The Fascination of Two-Piano Playing

From a Conference with

SILVIO SCIONTI

Secured Expressly for THE ETUDE Music Magazine

By JAY MEDIA

No ONE KNOWS EXACTLY when two-piano playing commenced [illegible] who were the first two-piano players. Though it seems that England must be given credit for the first composition written for [the] virginals, Couperin [illegible] one *Allemande* for two harpsichords. But Johann Sebastian Bach took a very keen and practical interest in music of this type, or else he would not have written three concertos for two claviers and orchestra, two for three claviers and one for four. This last work, however, is a transcription of a concerto for four violins and strings by the Venetian composer, the Abate Antonio Vivaldi, that curious and scholarly "red priest" (il [illegible]) who was the life director of the *Ospedale della Pietà* in Venice. Vivaldi was only ten years older than Bach, but the German [illegible] looked up to the genius of his Italian predecessor, making many transcriptions from his music to acquaint himself with the beautiful Italian style.

The initiative of Bach in writing so many noble works for two pianos stimulated an interest in his sons to write in this medium. Wilhelm Friedemann wrote a "Concerto in E-flat," as well as two sonatas for two pianos, in D and F. Two concertos, in E flat and F major, came also from the pen of Carl Philipp Emmanuel, while Johann Christian (the "London Bach") is known to have written one two-clavier sonata. One of the first two-piano performances to attract wide attention was the contest which the Emperor Joseph II arranged in Vienna in 1781 between Mozart and Clementi. Seated side by side at two pianos, they improvised alternately upon a melody by Paisiello. While one was playing the leading part, the other would supply an improvised second part on the other piano.

"The present very marked revival of interest in two-piano playing is a development rather than a sensational outburst of enthusiasm resulting in a fad. Carreño and her one time husband, Eugen d'Albert, gave a few memorable two-piano recitals in Europe. What a singular experience such a recital must have been to an audience with a kind of musical contest between a *Walküre* and a *Wotan*: two giants of pianism at two keyboards. From accounts of their almost incessant domestic battles this could not have been two-piano playing at its highest perfection, as, first of all, this art demands transcendent understanding, sympathy, and psychic cooperation between the participants.

"In 1893 two remarkable sisters from Baltimore, Rose Laura Sutro (1870-) and Ottilie Sutro (1872-) commenced giving two-piano recitals, first in Germany and England, and later in the United States. These attracted very wide attention.

An Art Develops

"THE PRESENT WIDESPREAD REVIVAL of interest, however, must be credited to the magnificent initiative of the famous duo-pianists Guy Maier and Lee Pattison. Mr. Guy Maier, born in Buffalo in 1892, studied at the New England Conservatory at Boston and with Artur Schnabel in Berlin. Lee Pattison, born at Grand Rapids, Wisconsin, in 1890, also studied at the New England Conservatory with Carl Baermann, and later with Artur Schnabel in Berlin. In 1916 these two artists appeared together for the first time in a two-piano recital in Jordan Hall, Boston. Shortly thereafter they appeared in Aeolian Hall in New York, with such extraordinary success that, during the following fourteen years, they played with many of the leading orchestras in Europe and America and gave innumerable recitals. Foremost composers wrote concertos and two-piano compositions for them.

"Two virtuosi of the pianoforte have been heard together in an occasional two-piano recital, but rarely with marked success. Their limited number of rehearsals and their unavoidable concern over the loss of solo personality would naturally impair the possibility of that resourceful tonal adjustment and color and subtle rhythmical freedom (the life of music) which distinguishes two-piano art from two-piano playing. Harold Bauer and Ossip Gabrilowitsch should be mentioned as an exception, because in spite of their great individual popularity and activity they succeeded in giving noble annual contributions to two-piano art. Recently Josef and Rosina Lhévinne celebrated the fortieth anniversary of their duo-activity which, in spite of Mr. Lhévinne's regular flights into the realm of outstanding solo virtuosity, has supported two piano ideals with unfading devotion.

"Among the outstanding duo-piano teams of our present time, who have dedicated their maturing efforts toward the great music of two-piano art, are the noted English artists, Ethel Bartlett and Rae Robertson; the Russians, Vitya Vronsky and Victor Babin, and Luboshutz and Nemenoff; the French and Italian, Fray and Braggiotti; the Austrian brothers, Hans and Robert Schultz; the Canadians, Malcom and Godden; and the Americans, Gunn and Hall. To whom may be added the duo-harpsichordists, Manuel and Williamson.

"The increased popularity of two-piano playing even diverged into the lighter style of music and found its way into the orchestras for popular musical theatrical revues. Theatergoers were no longer surprised to see two pianos in the orchestra pit or on the stage. Paul

(Continued on Page 602)

STRANGE MUSIC MAKERS

By JOHN HIX

The Greeks had a word for it! The bagpipe is not Scottish in origin, but goes far back to ancient Greece and Rome.

EXCITEMENT RAN THROUGH the French court of King Louis XI like an electric current. A wonderful show was about to be given by the Abbe de Baigne, favorite musician of the King, whose entertainments were the talk of Paris.

Monsieur de Baigne had erected a huge black velvet tent at one end of the great hall. From it ran strange wires connecting with an oddly shaped keyboard. From within the tent came strange inhuman noises. Eagerly the assembly waited for Monsieur de Baigne to draw back the curtains and start the performance. All eyes turned to King Louis. He gave the signal to begin.

When the musician uncovered the mysterious interior of the black tent, cries of surprise and screams of laughter filled the hall. Solemnly he announced, "Your Excellency, allow me to present the Pig-o-phone!" A score or more of pigs—big ones, little ones, fat ones, lean ones—were arranged in a long line and tied securely side by side. Suddenly Monsieur de Baigne struck the keyboard. Two pigs squealed loudly in close harmony. He struck more keys. Other pigs broke out in higher pitched squeals. Monsieur de Baigne played feverishly. The pigs responded with ever increasing volume until the entire hall was an uproar of pig squeals and shouts from the audience. King Louis laughed until his sides ached.

Out of the strange bedlam came the notes of an old French air, squealed harmoniously by the line of singing swine. Never had Paris seen or heard anything like it. Monsieur de Baigne was showered with praise. Questions were shot at him by the curious members of Louis's court. How did he do it? How was it possible to teach pigs to sing in harmony? Disdainfully Monsieur de Baigne answered, "An artist's secrets are his own. That is one secret I cannot reveal."

The musician's secret did leak out, however, and it was learned that Monsieur de Baigne had fixed sharp spikes at the ends of each wire from his keyboard which effectively produced the proper squeal at the proper time when he struck the corresponding keys.

Rarely Romantic Origins

MUSICAL INSTRUMENTS, like music itself, have a strange story to tell of themselves. Monsieur de Baigne's Pig-o-phone is an extraordinary example, but few of us know of the amazing stories which lie behind the most ordinary musical instruments.

Music as we know it to-day has had a comparatively short history and, without the help of the many stringed and wood instruments, our harmonic system of music might still be undeveloped. The ancient Greeks, masters of almost every branch of art, strangely did not consider music as an art in itself at all, merely regarding it as a means of heightening the effect of poetry. But the Greeks had a word for it, if not much else. *Mousike* (music), strange as it seems, was the name they gave to the entire field of psychic culture sponsored by the Nine Muses. A Greek musical education covered reading, writing and arithmetic, with [illegible]

On hearing the peculiar strains of bagpipe music one unconsciously pictures a gaily kilted Scotsman, cheeks distended, swinging along over the highlands or lowlands. Yet strange as it may seem, the bagpipe is really a very ancient instrument and we know from studying sculptures that the ancient Greeks and Romans were familiar with it.

If Emperor Nero and his friends were familiar with bagpipes, they did not know anything about violins; the legendary story of how Nero fiddled around Rome while that great city burned, may be cropped out, unless it originated in other than a musical sense. If Nero played any sort of an instrument, say historians, it was probably a lute. Nero set fire to the city to see how it would look in flames, and was so pleased with the spectacle that he refused to let anybody put the fire out. He blamed it on the Christians, like a good Roman, and set about persecuting them ruthlessly, even to requiring them to join in the popular applause of his singing.

The "Armonica"—a strange instrument invented and played by Benjamin Franklin. Glass discs vibrated pleasantly when Franklin applied wet finger tips to them as they rotated.

The world's highest heaviest and largest musical instrument—New York's 240 ton Riverside Church Carillon 400 feet above the streets of the metropolis. It contains 72 bells, the biggest containing a two ton clapper.

Too Much Skirl

WHILE ON THE SUBJECT of bagpipes it is interesting to note that this instrument once played an important role in the winning of the West during a siege at Fort Vancouver, in the Oregon country back in the early part of the last century. Dr. John McLaughlin, who was the Hudson's Bay Company's administrator in the Oregon country from 1824 to 1839, had been having great trouble with the Dalles Indians, a tribe which had been on the warpath and threatened to wipe out all the white trading posts in the region.

On one occasion when Dr. McLaughlin was stationed at Fort Vancouver a war party of these Dalles Indians broke from the woods and attacked the stockade. The fort was greatly undermanned. It would be impossible to resist the Indian attack for long. Dr. McLaughlin's worried gaze fell on one of his soldiers, Luke Fraser, a six foot Scottish Highlander who carried his beloved bagpipes with him wherever he went. The good Doctor was struck with an idea. "Music hath charms to soothe the savage breast," he mused. The Indians had never seen a bagpipe.

"Fraser," he called. "Let them have it with that bagpipe."

The Scotsman drew a deep breath and went to work. As he blew, his pipes wailed mournfully. Out over the stockade floated the strange music. In amazement the Indians stopped in their tracks and listened. Their amazement turned to terror. The White Men were brewing some powerful medicine music which would wipe them out.

The Dalles warriors threw down their weapons and fled into the woods, trailed by the incessant wail of the bagpipe. Later they returned, cautiously, only to be again stricken [illegible] the woods whenever Fraser started to play again. At [illegible] picked up his pipes [illegible] and, fearing the music [illegible] attach for them, the Dalles agreed to sign a treaty with the White Men. Never again, strange it seems, did they attack [illegible] Vancouver.

The tune Fraser blew [illegible] known, but most probably it was *The Blue Bells of Scotland* or *Scots Wha Hae*, which the Scotch revere as their national anthem along with *God Save the King*.

Drums and More of Them

IN POINT OF ANTIQUITY [illegible] oldest musical instruments in the world are drums. [illegible] savage tribes of to-day where no other musical instruments are to be found, the drum is usually in evidence. African tribes have developed the art of drumming to a high degree. They have evolved a sort of primitive telegraph system through expert manipulation of their instruments. Some of these are huge hollowed logs placed near a river, upon which they beat with sticks. The strange [illegible] can be heard for [illegible] up to many miles, and in this [illegible] messages are relayed for thousands of miles across impenetrable jungles of the Dark Continent. The different tribes, strange as it seems, are able to understand each other's drumming, through a [illegible] African "Esperanto," a universal [illegible] system which savants spent years in learning.

One of the strangest [illegible] on record was made from the human skin of *Zizka*, the great Bohemian general who fought in the cause of the [illegible] during Europe's Thirty Years' War. In his lifetime, *Zizka*—who got his name from the fact that he had but one eye—was a powerful and fearless military leader. Once he threw back an attack of one hundred thousand Crusaders with only a handful of forty thousand untrained Bohemian peasants.

Not content to cease leading his troops when death should overtake him, Zizka ordered that his skin should be stripped from his body and made into a drumhead. His request was granted, and after death halted his plans to effect a treaty for the Hussites' religious freedom, his voice reverberated to the beat of drumsticks time and again at the head of the army he had once led in person.

The drum of death! Zizka—the great Bohemian general—had his own skin made into a drumhead after death so that he might continue at the head of his troops.

Rivalling the drum in antiquity is a strange xylophone built a few years ago by Henry Reider of the Vertebrate Paleontology Department of the University of Nebraska. Curiously enough this instrument is made from million-year-old ribs of prehistoric rhinoceroses. The scientist selected enough ribs to give two full octaves, with sharps and flats, and mounted them on a suitable stand. Like a voice from the long dead past, the ribs give out a strange musical quality when played upon.

The "Pig-o-phone"—when the French Abbe de Baigne pulled wires the pigs broke forth in a "swine song" to the consternation and amusement of King Louis XI's court.

A Hirsute Symphony

USING HUMAN OR ANIMAL products in musical instruments is nothing new, but how many of our readers know that Mangyan natives of the Philippines can get music out of their hair? They string their ukuleles with human hair and achieve delightful results.

The ukulele, incidentally, is not a Hawaiian instrument, nor is it based on any instrument played by the Islanders. It was, in fact, designed by a [illegible] man whose modifications of the Portuguese "cavaquinho" fiddle resulted in its invention. Nor is ukulele a Hawaiian name and it means "[illegible] flea"! Similarly, the flute was named for an animal, a sort of eel. The word *flute* is derived from *fluta*, the Latin name for the small lamprey. This was because the small eel of the Sicilian Sea has seven small holes in its body corresponding with the holes on the front of the flute.

Another wind instrument with a story behind its name is the English horn. Really this instrument is not English at all and is not a horn. It is a form of oboe and was called a horn because the early forms of this instrument were curved to form part of a circle. The derivation of [illegible] is less certain. Originally a French instrument, it was frequently made in a bent form to which the French applied the descriptive word "anglé." From this, it is believed, its name was corrupted to "anglais."

How many know that the oboe is probably the most important instrument in a symphony orchestra? Due to the fact that it is very difficult to change the pitch of the oboe all the other instruments in the orchestra must take their pitch from it.

Bells, Great and Small

AMONG THE MOST ROMANTIC of all musical instruments are bells. For this reason perhaps the Empress Anna Ivanovna of Russia decided she would have made the greatest bell ever seen by man. At her order there was cast in 1733 the great Tsar Kolokol, weighing one hundred ninety-three tons. Unfortunately the Empress Anna's project was doomed to failure and the great bell was never rung. During the process of cooling, water entered the mold in which it was cast and caused the bell to crack. A section weighing eleven thousand pounds dropped out, ruining it completely. The heavy bell was abandoned and it slowly sank to the ground, where it lay for more than one hundred years. Finally Emperor Nicholas I, in 1836, succeeded in having it lifted from the ground and placed on a pedestal. Standing more than twenty feet high, the bell at one time housed a chapel, instead of a chapel housing the bell. Entrance was gained through the aperture left by the section which dropped out when it was first made.

Although the world's largest bell was never rung, another, the largest hung bell in the world, can be rung with a slight rap of the knuckles! This is the Great Bell of Mingun, near Mandalay, weighing eighty tons. It has no clapper and is rung with a heavy piece of wood, giving out a thrilling low note beautiful to hear.

An interesting feature is that to be in perfect tune a bell must have no less than five distinct tones. Thus a bell really does not sound a note when struck, but a true chord. To raise or lower the pitch of a bell basically the same method is used. Trimming off a little metal from the rim of the bell raises the pitch; trimming metal from the inside at the bottom swell lowers it.

Although *treble* is a term almost universally applied to high tones in musical instruments it means just the opposite in the case of bells. The bell with the highest

(Continued on Page 630)

The Threshold of Music

By LAWRENCE ABBOTT
Assistant to Dr. Walter Damrosch

Borrowed Chords and Altered Chords

This article is the fourteenth in a series on "The Doorstep of Harmony." The first appeared in The Etude for January 1938.

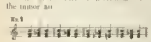
Part 1

THERE [illegible] harm[illegible] … that … regular … composer had … makes and … merely because … color the harmony.

We could explain these … lost modulations. But … that it would be more … them as … the moment to make the …

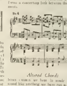
The most common example of borrowed chords is the use of minor chords in a major key, introducing … the vocabulary of C minor … major composition.

Some of the … borrowed … the minor are

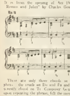


The borrowed chord, indicated by an x, is the minor version of the sixth-floor (La) triad.

The triad on La, as you already know, is the one used in deceptive cadences. The La Triad borrowed from the minor produces a deceptive cadence that is even more surprising. Like the ordinary deceptive cadence it is also a handy lever to use in changing keys. As will be recalled, the deceptive cadence is often used as a stepping stone by which to modulate into the relative minor (see *With a Song in My Heart* in Chapter Thirteen). Similarly, the minor version of the deceptive cadence makes an equally good stepping stone for modulating into that distant key, the relative major of the subdominant minor. It is a favorite modulation in musical comedy overtures and finales. The more serious composers have not neglected it either. The following measures come at the end of the *Eighth Variation* and the beginning of the *Ninth Variation* in Sir Edward Elgar's most famous symphonic work, the "Enigma Variations." Notice the sustained G which forms a connecting link between the movements.

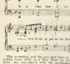


Here is a brief quotation from a famous opera—one of the most charming phrases in the whole opera, in fact—which illustrates an out and out case of borrowing. It is from the opening of Act IV of "Romeo and Juliet" by Charles Gounod.



There are only three chords in this phrase—the triads on Do and Fa and the seventh chord on Ti. Composer Gounod, upon repeating the phrase, felt the need of intensifying its beauty so he employed for the repetition the minor versions of the triad on Fa and the seventh chord on Ti. They will be found in the third and fourth measures. But do not be mistaken into believing that the music has modulated from D major to D minor. That is not the case for the tonic chord still remains major. These minor chords have merely been borrowed as pinch hitters.

Perhaps you remember this popular song *A Kingdom of Our Own* by George M. Cohan, with its prominently displayed borrowed chord.

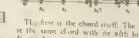


This quotation, and the one used later in this article from *Once in a Blue Moon* by Jerome Kern, are reproduced with the permission of the Music Publishers Holding Corporation, controllers of their copyrights.

Altered Chords

Some chords we hear in music do not sound like anything we have run across so far. They are not familiar chords which appear to be misplaced, like borrowed chords, but are definitely and strangely different in their sound. These are known as altered chords, that is chords which have had one or more of their notes raised or lowered in order to give them new character or a richer, more exotic color.

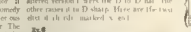
For instance, here are some alterations which can be made on a single chord, the Re seventh chord in the key of C Major.



The first is the chord itself. The second is the same chord with its fifth lowered. It can be considered the Re seventh belonging to the key of C minor. The third example might possibly be labeled the dominant seventh of D flat major but in that case it is certainly spelled wrong. The fourth (a diminished seventh) belongs to the scale of F minor. But the fifth example does not even sound like anything we have heard before in any key. It sounds more like a caricature or a grotesque version of an old friend. That is what it is—an altered version of the seventh chord on Re. You could also call it an altered version of the dominant seventh in the key of G major.

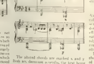
Altered chords retain some of the characteristics they had in their original form. If you are smart, you can recognize the old chord through its new trappings.

Two of the most frequently met altered chords are variations of the dominant seventh. In one case the fifth is lowered from a perfect to a diminished interval. In the other case it is raised to an augmented interval. In the key of C, the dominant seventh is G-B-D-F and its fifth is D. One altered version lowers the D to D flat; the other raises it to D sharp. Here are the two altered chords, marked x and y.



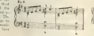
In each case the feeling … of the chord is heightened by the alteration and the magnetic pull of its notes toward the notes of the tonic is accentuated. Hence its effectiveness.

An example of an altered dominant seventh with its fifth lowered is found in *The Two Grenadiers* by Robert Schumann.



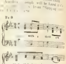
The altered chords are marked x and y. Both are dominant sevenths, the first being in the key of F and the second in the key of E-flat. By the way notice Schumann's shifting of keys from the original key (B flat major) to its dominant (F major), from F major to its tonic minor (F minor) and then, using the triad on F minor as re in the key of E flat major—thus considering it common to both keys—an easy shift into E flat (the dominant of the relative major of F minor).

An example of an altered dominant seventh with its fifth raised occurs in *Mighty Lak' a Rose* by Ethelbert Nevin.



The … fifth creates an augmented triad as … In addition to the tension already … in the seventh chord.

Another example will be found in … from "Stepping …" [illegible]



After … triads, the contrasting … of the altered dominant seventh, … final chord … the phrase, is doubly effective.

Chords that Fly Under False Colors

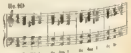
Sometimes … chords can be so altered as … of their original shape, so pulled and squeezed that it is finally made to resemble … chord in a far distant key. Such a chord is, of course, a deception. When we hear it we are apt to take it for a borrowed chord from another key but actually it is no such thing. It is a chord of an entirely different stripe, masquerading under false colors.

The False Dominant Seventh

Among … chords that fly under false colors the most prominent are those altered sevenths which sound exactly like dominant sevenths. Because their total effect duplicates that famous "chord of nature," they produce the same rich, satisfying tone on our ears, and for that reason they are held in high favor and often used.

If you take the second-floor seventh chord in the key of C major, consisting of the notes D-F-A-C, and raise its D to D sharp, there will be created one of these "mock" dominant sevenths. The resulting chord sounds exactly like the dominant seventh belonging to the key of B-flat, which consists of the notes F-A-C-E-flat—but its meaning is entirely different. E flat is found by the Melody Law to fall while D sharp is attracted in the opposite direction to F natural. So the false dominant seventh sounds like a true dominant seventh, but acts entirely differently.

Let us put this false chord into our notation and see how it looks and behaves.



(Continued on Page 597)

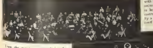
The Elementary and Junior High School Instrumental Program

By WILLIAM D. REVELLI

THE OPENING OF A NEW SCHOOL YEAR … fall brings … new yet familiar … problems … the instructor. With renewed zeal and with better ideas about how to solve the problems, … and retrace last year's course, … growing … some … his wisdom and experience. In … of the instrumental … the … of change is more patent. His orchestra and band are depleted, for last June a graduation has taken away important parts of their instrumentation. He cannot, like the professional director, … a group where every player he knows and whose idiosyncrasy he can foresee. He faces empty chairs which must be filled and he wonders what latent capabilities will come to the fore, what degree of … or improvement can be had over last year's organization.

Senior high school bands and orchestras … entering the new school … with players … important instruments … violoncellos … strong … in the orchestras … bassoons, … alto and bass clarinets and French horns in the band. These players have left the school rehearsal room … realizing … positions facing the … replacing them. Now the ranks … are to be filled … groups of children of junior high, and … excellence of the new material, the possibilities for development, lie in the efficiency with which the elementary and junior high instrumental program have been conceived … organized. In school systems where the elementary and junior high program has been properly carried through, the problem of replacements is not overwhelming. But where the program does not function or has been neglected, the problem has often …

It would be well, then, to give thought to the development of an elementary and junior high program which … function as a separate unit but which exists as a feeder source of players for the high school units. The competitive spirit … better and better results from high school musical organizations and, if not the competitive, then the progressive spirit calls for improvement. The director or teacher who has worked … the founda-



From the training received in the smaller ensembles pictured above were developed the Elkhart (Indiana) Junior High School Orchestra and the Elkhart Junior High Concert Band below it. Robert Welty is the director.

-tion of the elementary and junior groups … far ahead of the instructor who, in a … hurried way, must grasp at every straw to keep his group afloat.

To develop proficient players who compare in ability with these bands and orchestras of some communities, requires more than the time usually allotted the instrumental program in the four years of high school. If we were to make a survey of our outstanding high school bands and orchestras, we would find invariably that in every one a well rounded and efficient instrumental music program has been adopted for the elementary and junior high schools which feed the more advanced group. These communities have foreseen the advantages of this early training and provided for it, they have even realized the necessity for its development, not only from a musical standpoint but also from a general educational one.

We shall make the assumption that our readers agree on the importance of the early program and discuss those elements of this instructional program which go to make it the well rounded and efficient plan which we find so desirable. At this time of year when we are all beginning to work up musical organizations which will be a credit to school and community, some thought on those ideas will perhaps be of value.

The Beginning Instrumental Classes

NATURALLY THERE IS A precursor even to beginning instruction on instruments. Elementary instruction should be preceded, in the kindergarten and first grade, by singing and rhythm band participation, and in the primary grade, by piano (… private) or pre-band instruments, such as ocarina, tonette, clarinette, and so on. The beginning instrumental instruction itself should begin not earlier than the fourth grade, nor later than the fifth.

Above—A Junior High School "High Brass" Class; At left—A Class of Drummers in the Making; Below—A "Low Brass" Class.

Many elementary instrumental music curricula fail, due to the fact that music is still too often considered by many educational administrators as "extra-curricular." They have not yet placed it in the regular educational plan, and the music instructor must, after recruiting the material for instrumental beginning classes, arrange periods for rehearsals which do not conflict with the regular academic curriculum. The necessity for doing this might at first seem to be a handicap to the efficiency of the instrumental program, but then it is in reality a blessing. The fact that these schedule conflicts and short class periods necessitate the segregation of instruments from heterogeneous to homogeneous groups, makes for more efficient teaching and greater student progress.

Short periods are desirable, because at this time embouchures of wind players are being formed, and a long period would be harmful in addition to straining the endurance of the student. The fact that schedule conflicts in elementary schools often prohibit the adoption of a program entailing large heterogeneous groups is a distinct advantage, since beginners classes should be small and of homogeneous composition, in order to assure careful and thorough training.

Regardless of what plan is adopted, however, one period per week should be devoted to complete band and orchestra rehearsals. Saturday morning seems to be a preferable time, since there are then few conflicts. Children of elementary grades have a natural desire to play together in these large groups and, while there is a necessity for a certain amount of these full ensemble rehearsals for purposes of retaining interest, enthusiasm, and morale, it is advisable to maintain a system of small homogeneous groups for all preliminary instruction. Thus there is provision for systematic and thorough instruction on fundamentals, and opportunity for individual attention so necessary and important in the early stages of student training. Full band and orchestra rehearsals are not to be omitted, though, for they provide experience in ensemble performance, and this is also a step in the proper development of our young musicians.

The primary objective of the elementary and junior high school instrumental program is to provide the student with the means for mastering fundamentals, without which he cannot effectively continue his progress toward the higher levels of musical achievement. This early training should do much in the way of developing music appreciation and experience—it is a "sowing of the seed" from which we can expect a real growth as the student matures. This is and should be the ideal purpose behind the program.

Too often, however, the objective is otherwise. In our modern age when things are done so quickly it appears that rapid results are desired even with artistic performances, which should be the result of slow but sure development. Too many of

(Continued on page 607)

THE ETUDE MUSIC LOVER'S BOOKSHELF

By B. MEREDITH CADMAN

Realizing that many [illegible] may have difficulty in securing the books listed in [illegible] of THE ETUDE MUSIC MAGAZINE *will be glad to furnish [illegible] with these books at the price given, plus the slight charge for [illegible] and delivery.*

Alt Wien

IT SEEMS very appropriate now that Vienna is no longer a capital of Austria but a German city in the province of Ostmark, that a volume should appear giving a history of what most people will agree is the most musical city in the world.

Musical Vienna starts with the return of Christoph Willibald Gluck to the city in 1748. Haydn was then a boy of sixteen, but Mozart was still unborn. Now the thing that strikes the American traveler most is that one can go back at that day and cast his eyes upon the very buildings in the Graben, that Gluck saw and which were a part of the lives of all of the masters who have made Vienna famous.

We are told that old Vienna is no more. That the new regime has put an end to the *Lebhaftigkeit* and the *Gemüthlichkeit* which contributed to the indescribable liveliness and friendliness of that inimitable city. But one cannot take away the Graben nor St. Stephan's Turm, and the world looks forward to a time, which, with better economic conditions, will revive that free and unconstrained spirit believed to be responsible for the musical greatness of Vienna.

Gluck, Salieri, Haydn, Mozart, Beethoven, Schubert, Brahms, Strauss, Wolf and a score of other Viennese composers, all take such an important place in music that to remove them would cripple the art. Most of them lie in that little "Garden of Peace" on the outskirts and mark the city's richest treasures.

"Musical Vienna", makes a very fascinating series of pictures of the art life of the Austrian capital, reaching right up to the Nazi annexation. Vienna has been more than an incubator for musical genius. It

Vienna. The House of Federal Legislation (Parliament) at the left; the Town Hall (Rathaus) at upper center, the Burgtheater (City Opera House) at upper right, and the four towers of the historic and beautiful St. Stefan's Church.

has been a very hospitable haven for visiting artists, such as Rossini for instance.

The following excerpt is an indication of this:

"In the years between 1821 and 1823 the battle of German romantic opera was once again waged with vehemence on the Viennese stage. For a time it seemed as if the good old days of operatic feuds had come back, the struggles of Gluck and Metastasio, Mozart and Salieri.

"The standard-bearers of the opposing sides were now Karl Maria von Weber and Gioachino Rossini.

"Rossini had been brought to Vienna by the Italian impresario, Barbaja, who now held sway at both the Kärntnertor and the Theater an der Wien. His Italian company, recruited mostly from the San Carlo at Naples, was setting the Viennese agog with Italian tunes. 'So long as I have money for the Italian opera,' wrote the Philosopher Hegel to his wife, 'I shall not leave Vienna.'

"Fat, lazy, genial, gifted, Rossini walked the streets of Vienna in triumph. At the Kärntnertor theater were performed *Zelmira*, *Ricciardo*, *La Gazza ladra*—all products of his finest pen. From Metternich took to the [illegible] airs which Vienna was humming.

"For four months Rossini remained in Vienna. Shortly before his departure a benefit night was arranged for him at the Kärntnertor. Viennese admirers—several thousands of them—swarmed outside the theater. Rossini, who had invited the entire cast to supper, heard of the crowd gathered outside the theater and decided to arrange an impromptu concert on the balcony. Arias from *Elisabetta* and *Zelmira* were sung by the leading members of the cast. Rossini himself joined by singing the *Largo al factotum* from *The Barber of Seville*. The music went on until two in the morning.

"Then, loaded with praise and money, Rossini returned to his country—but not before he had composed for his hosts a parting song, *Addio ai Viennesi*."

Throughout the very entertaining book the reader will find much that is inspiring and helpful. We enthusiastically recommend this work to Etude friends.

"Old Vienna"
By David and Frederic Ewen
Pages: 321
Price: $3.50
Publisher: Whittlesey House

Musical Therapeutics

Edward Podolsky, M. D., who has written many articles for THE ETUDE, has recently put forth a new book, "The Doctor Prescribes Music."

His first chapter has to do with the efforts of man to use music for curative purposes, from the ancient Hebrews to this time. With the ancient Greeks music was a part of the regular therapeutic practice. The harp was used as a pacifier for maniacs. Democrates thought that the flute was a remedy for plagues. Napoleon went so far as to say that the failure of his troops in Russia was due principally to the Russian winter and Russian military music—the weird, barbaric tunes of "those mad strong Cossack regiments." Philip V of Spain and George II in England employed music to alleviate depression. How music affects the body, Music and Mental Health, Music is a Good Tonic for the Heart, Getting more Power from Music, Music Drives Away Pain, Music with your Meals, Music and Warped Personalities, Singing for Health—these are a few of the subjects of the chapters in a very entertaining book which will give the reader much to think about. It is a book of the popular type designed for the general reader rather than the physician.

"The Doctor Prescribes Music"
By Edward Podolsky
Pages: 134
Price: $1.50
Publisher: Edward A. Stokes Co.

The Making of Musical Instruments

Very, very few music students know how their particular instrument was made. There are a great many books upon the making of the piano, or the violin, or the organ, but the first book of a popular reference type upon making of the leading instruments of all descriptions, is that of T. Campbell Young. Richly supplied with excellent cuts, the book starts with the [illegible], moves to the violin, the brass instruments, the wood wind, and concludes with the organ and electronic organs, such as The Hammond.

Written from the English viewpoint it is equally useful to American readers. We are confident that this very simple and readable book will find its way to all American musical libraries of standing.

"The Making of Musical Instruments"
By T. Campbell Young
Pages: 190
Price: $3.00
Publishers: The Oxford Press

A Brilliant Vocal Accomplishment

A third edition of Douglas Stanley's voluminous and excellent discussion of "The Science of the Human Voice" has just appeared. It is easily the most authoritative work upon the subject and fortunately is written in language not too technical for the serious student and teacher to read. Vocal science is by no means a simple matter and writers upon voice have probably produced more poppycock upon the subject than has leaked out of the pens of any other scribes upon the arts.

The appendices (really a ninety-four page additional book) to the new edition are right up to the minute, even including descriptions of the astonishing Bell Telephone Company marvel, the Voder, which from a typewriterlike keyboard [illegible] makes a speech, halting and peculiar [illegible] it is, but none the less proving [illegible] the principles for which Dr. Stanley [illegible] contended. Millions have marveled at the Voder machine at the New York World's Fair and the San Francisco Fair. [illegible] invention of much of the scientific [illegible] of Electrical Research Products, Inc., researches of Dr. Stanley have had an important part. In fact, the vocal teacher of to-day who is not acquainted with these advances, can hardly consider himself well informed.

"The Science of Voice"
By Douglas Stanley, M. S. Mus. B.
Pages: 384
Price: $5.00
Publisher: Carl Fischer, Inc.

The Voder Maker

The Young Cosima

[illegible] daughter of one of the most [illegible] musical [illegible] virtuoso and composer [illegible] genius and creator [illegible] wife of the immortal Wagner [illegible] at no place in her life [illegible] the conventions of the [illegible] of Queen Victoria but [illegible] could [illegible] prevent her from [illegible] and dishonor [illegible] musical [illegible].

We [illegible] knew a piano charwoman who was a [illegible] both Wagner and Liszt. When [illegible] twitted him about the [illegible] affairs [illegible] both masters, he replied [illegible] am very [illegible] but, if I [illegible] with the [illegible] of those who [illegible] in the jungle, I should never [illegible]. However this may be, the [illegible] number of books upon both Liszt and Wagner which have had a large sale all lands concern themselves very largely with the frankly clandestine lives of the composers [illegible] In doing this, look [illegible] them as [illegible] apart from the great [illegible]. There can be no doubt that the very [illegible] of the lives of Liszt and Wagner makes them exciting material for [illegible] romancers.

Henry Handel Richardson's "The Young Cosima" finds the extraordinary young [illegible] in Berlin, at about the middle of the last century, in the house of [illegible] of Hans von Bülow, where she had been placed by Liszt's [illegible], Mme. [illegible] Comtesse d'Agoult. Liszt, at the [illegible]

(Continued on Page 587)

THE TEACHERS' ROUND TABLE

Conducted Monthly by GUY MAIER
NOTED PIANIST AND MUSIC EDUCATOR

Correspondents with this Department are requested to limit their Letters to One Hundred and Fifty Words

Inspiration from the Northwest

This month's page is dedicated to the [illegible] teachers of our great Northwest. A recent visit to that magnificent [illegible] the land—Oregon, Washington and British Columbia—revealed such surprisingly high standards and [illegible] active, fruitful cooperation on the part of the local music teachers, that I [illegible] Round Table [illegible] aims to share [illegible] technical [illegible]. I was delighted [illegible] technical [illegible] musical accomplishment [illegible] of many of the students and [illegible] with the [illegible] intelligence of [illegible] teachers. The [illegible] of impetus [illegible] was, in fact, a [illegible] experience.

[illegible] just settle yourself [illegible] listen to [illegible] of the things I [illegible] The gulf between [illegible] schools and private music teachers [illegible] widened so [illegible] that I recently [illegible] appealing [illegible] wanting to know [illegible] anything [illegible] be done about the [illegible] situation. [illegible] all have learned [illegible] sorrow that [illegible] are dropping [illegible] and left, [illegible] the schools [illegible] entire time. [illegible] encroachment [illegible] the music [illegible] domain has be[illegible] more flagrant [illegible]. As to remedy [illegible] I have been [illegible] "tree" and have [illegible] able to offer [illegible] occasional feeble suggestion. And [illegible] in time along [illegible] the community [illegible] Wenatchee, Washington—a city [illegible] 10,000 to 15,000 [illegible] with its own [illegible] scholar of [illegible] Eleanor [illegible] submitted the plan [illegible] of which [illegible] a [illegible].

Wenatchee boasts [illegible] teaching music [illegible] association of [illegible] five members, of whom one third are public school music teachers. This group sponsors a strong Public Relations Committee consisting of two studio teachers and the supervisor of public school music. The members of the committee are carefully selected, for in addition to their professional qualifications, they must be respected, energetic citizens, and [illegible] musical [illegible]."

The committee, which contacts the entire community on musical matters, has secured one hundred per cent cooperation of the school administration. Among the accomplishments to date are:

1. Full school credit for individual music study with accredited private teachers.
2. Students excused for music instruction at mutually convenient times during the school day, as for instance junior high pupils excused during gymnasium and school music periods, senior high students during vacant periods.
3. Arrangements for semester examinations by a qualified visiting examiner.
4. "Putting across" a remarkable series of all-music assemblies in the schools, sponsored by the Music Teachers Association and the Ladies Musical Club. The high school not only arranges for [illegible] student assemblies but also offers a small guaranteed fee for the professional artists who appear. Upon recommendation of the committee, the high school authorities also offer the auditorium gratis for occasional, serious evening concerts.

The public school officials make it a practice to confer with the Public Relations Committee when any changes in school music policy are under consideration. Frequent conferences have been invaluable in smoothing out countless minor frictions which developed—as for instance the wiping out of ill feeling in the matter of class piano instruction in the schools. Although such teaching is limited to the school supervisors, the private teachers have found the classes excellent "feeders" for their own studios.

Then, too, the private teachers have found it necessary to keep abreast of the progress of musical America within the public schools. They have learned to cooperate with all types of supervisors and to give intelligent, sympathetic support to the music problems of the community at large. After all, studio teachers are taxpayers and should recognize their responsibilities by keeping in touch with civic groups, and by coming the citizens to the realization that music education is not a "frill" but a major subject requiring efficiently trained teachers, who in turn require adequate salaries. They should preach to school boards, superintendents and principals, the gospel of "More and Better Music in the Public Schools," for we know, alas, how often music education is made a political football in the schools.

If you think an unusually favorable situation exists up there in the center of the great northwest apple industry, you are right. It does. But Wenatchee teachers pay the price for it, in constant cooperative study and effort, plus eternal vigilance.

Can anyone offer a sensible reason why the Wenatchee plan should not be used throughout our great musical land? The same set-up could be realized in your town, if a few moving spirits rose resolutely among you, determined to put the matter through regardless of how long or how much effort it would take.

Another problem which is being successfully attacked up in the Northwest is that of the talented student without funds. How we all whoop with joy when that rare, blessed paragon is found—a gifted, serious student who can pay for his lessons! Most of us have yet to experience one such thrill in a lifetime. If music teachers were suddenly to be reimbursed for the long hours and quarts of life's blood they have lovingly given to students they would probably retire on the income. On the other hand, such an unheard of windfall might result in a fatal heart attack—so watch out for it! Yet, although the temptation is strong, we cannot go through life teaching more and more "scholarship" pupils. We, too, must eat to live! In the Northwest, they have good amateur choruses and madrigal clubs which give the proceeds of their annual public concerts to deserving students. This helps the gifted pupil, pays the teacher and gives justification to public performances by amateur groups. If more choruses and clubs would devote part of their energies to financing students, they would bring infinite happiness to themselves and to the young musicians whose artistic development they make possible.

Vancouver (B. C.) has one of the most intelligent groups of teachers and pianists I have ever encountered. An enthusiastic bow to our Canadian confreres!

I can put down only a few of the things I learned in Portland (Oregon). Did you ever hear of a city where the teachers themselves get together in technic classes? Well, they do in Portland—and that is truly something to write home about!

E. C. J. (Portland) also gives very successful piano ensemble concerts, sometimes by sixteen players in arrangements of Debussy's "Petite Suite," Liszt's "Les Préludes," Mozart's "Symphony in G minor" (*Allegro*), Prokofieff's *March from the "Love of Three Oranges"* and Chopin's *Polonaise in C sharp Minor*. E. C. J. makes many of the adaptations from the two-piano, four hand versions; when a two-piano, eight hand arrangement is used it must be "filled in." I am glad to know that other pianists feel the thinness of these eight hand numbers, which are immensely improved by tasteful thickening. Two good recent eight hand publications are the *Dance of the Buffoons* (Wilhelm) from Rimsky-Korsakoff's "Snow Maiden" and Dietrich's version of the Schubert *Moment Musical in F minor*.

L. P. (Portland, Oregon) offers a good suggestion for that series of student recitals which many teachers give in the merry months of May and June. One thousand small, attractive eight page circulars are sent out containing dates, names of participants and programs of all the recitals, one page to each recital. On the last leaf are announcements of general interest like [illegible], [illegible] of town programs by students, [illegible] classes, [illegible] circular serves a [illegible] its [illegible] costs, and is [illegible] publicity material.

This is a good spot for me to let out a few [illegible] about pupils' recitals. There is no earthly reason for asking [illegible] parents to suffer through such dreadful affairs as I have recently endured. It does not take a dramatic genius to know that these events should begin promptly [illegible] out of respect to those who have come on time!; that each pupil should play only one short colorful contrasted piece (with all "repeats" omitted); that announcements must be audible to all the audience; that any hitch in the continuity of the program is ruinous; that students must be so well trained that they can go through their pieces almost automatically; that good platform etiquette is part of this training; and that short programs are a godsend to audiences.

It does not seem necessary, does it, to mention that the pianos ought to be good instruments in decent tune! Yet I have heard any number of recitals with miserable pianos flagrantly out of tune. How can one help condemning a teacher when the tone and pitch of an instrument brings agony to the soul? If teachers developed a keener dramatic sense they would be much more successful in both teaching and recitals.

I hasten to add that none of the events which caused the above outburst occurred in the Northwest. All honor to the teachers of that region for their up-and-coming [illegible]!

* * * * *

Minor Scales

[illegible] beginning one [illegible] half steps [illegible] given key [illegible] the [illegible] of the given key without raising or lowering any tone?

[illegible] minor scale, being this minor [illegible] A [illegible] I find [illegible] same signature of the C scale. If there is [illegible] minor what is the name, and does one play it in both sharps and flats?—H. A. T., California.

Yes, it is called the "natural" minor scale. It is used in all keys, and it is a good way to show pupils the close relation of major and minor. For scale practice, however, I think it advisable to work in the harmonic minor, formed by lowering the third and sixth steps of the ascending and descending major. Several different minor scale forms are unnecessary and only succeed in befuddling the student.

Business Ability

At the monthly meeting of our local music teachers recently we had a discussion on the subject of musical talent and business ability. Some of us contended that musicians were [illegible] poor business men, while others claimed that the more successful [illegible] the contrary that [illegible] in general got us nowhere, so we resolved to put it [illegible] you. Will you help us settle it?—S. F. K., California.

It gives me more hope than ever for the musical profession to learn that the musicians of many towns are at last getting together to "hash" over their problems. Wherever this has been done, it has resulted in increased understanding among music teachers, in higher standards and in laying the ghosts of jealousy, pupil snatching and price cutting. So I say, "Music Teachers everywhere, talk it out!"

To the world, we may seem a bit starry-eyed, or even downright "balmy," but no matter what the public thinks, the really successful musician has both feet firmly planted on the ground. He permits only his head to touch the sky, in the practice of his art.

Of course musicians are not naturally good business men at the start of their careers, or they would not be musicians. But, just remember the successful ones are those who, in addition to their artistic talent, possess high general intelligence. This intelligence teaches them early in life that it is necessary to develop a shrewd practical approach to the problem of earning a livelihood. Even though this business sense is hard to achieve, they force themselves to it. Almost every successful teacher of my acquaintance is a living example of slow, sure (though reluctant) development of the hardheadedness necessary to earn and save his dollars.

So I think your club would be safe to decide that the best musicians are almost invariably pretty good business men.

Rest During Practice

[illegible] stopping practice every [illegible] minutes for rest. How can I [illegible] remember when to stop?—[illegible], New [illegible].

If you concentrate so intently on your work that you cannot keep tabs on the time you will just have to use an alarm clock! It will probably scare you half to death when it rings in the middle of a poetic phrase, but it is the only sure way I know. After the alarm is shut off, and you pace around the room once or twice, look out of the window, make out a check or a bill (or better still a receipt) before resuming practice. You will often be surprised to find recalcitrant fingers completely capitulating upon your return to the piano.

KIRSTEN FLAGSTAD *as Isolde*

LILY PONS *as* [illegible]

NINO MARTINI

JOSEPHINE ANTOINE

BRUNA CASTAGNA *as Carmen*

Are You Aiming for the Opera?

By

ROSE HEYLBUT

How they "break into" the Metropolitan

THE GLAMOUR SURROUNDING OPERA in general, and the great Metropolitan Opera in particular, is unique. One reason for this is the artistic completeness of performances which combine symphonic richness of orchestration and the greatest singing of the day, with a stage play and scenic splendor and all at their best. Another reason is that the comparative scarcity of operatic opportunities makes the goal seem extra desirable. It is a fairly safe assumption that at one time or another every student in every vocal studio cherishes dreams, either secret or avowed, of finding a niche of his own somewhere on the Metropolitan's hundred foot stage when the great gold curtains swing apart. Not every one arrives there of course. Because of the splendid traditions of the Metropolitan, with its standards of merit set by Lilli Lehmann, Lillian Nordica, Bispham and Caruso, the organization has established certain levels of performance which must be maintained, and consequently it has but few openings to offer to less than experienced newcomers. But it does no harm to hope, to strive and to wonder.

How does one "get into" the Metropolitan? What happens between acceptance and performance? What is the routine of mounting grand opera? Each of these is a question of vital importance to the aspirant.

No Room for Novices

NO ONE APPEARS in even the smallest role on the Metropolitan stage without presenting carefully investigated credentials as to training, ability and experience, and without submitting to a series of auditions conducted by the General Manager and his staff. Requests for auditions are received throughout the year, and those candidates whose credentials seem most promising are invited to make the test. This operatic audition can prove a gruelling affair, for all the hope it may carry. The vast auditorium is entirely dark and apparently empty. Rows of vacant chairs and the shadows of overhanging boxes range before the candidate, nearly a city block in depth. Somewhere in that dark space sits the General Manager of the Metropolitan Opera, with his co-judges, waiting, unseen, to listen and discover valuable new vocal material.

The candidates do not know exactly who is hearing them or in what part of the house their judges are to be found. The huge stage is only half lit by a single electric lamp beside the piano. Several auditions are made on the same day and the candidates wait in the wings to be summoned forth to show what they can do. No candidate is engaged on the strength of a single audition. Those that make the best impression are invited to return for a second and a third audition. Sometimes a fourth may be required before the final decision is made. But then there may come a contract, and the one who stepped upon the stage as a candidate leaves it as a member of the Metropolitan Opera with all its opportunities to develop a talent that will please perhaps the most exacting audience in all the world.

Once admitted to company membership, our young artist is listed according to his voice and the number of roles he knows. The Metropolitan maintains no regular understudies, and consequently several singers must be able to perform the same part, for normal cast variations and in case of emergency. The casting of roles is undertaken in the spring of the year when the next season's repertory is announced, and the singers are expected to learn new parts and to brush up on familiar roles during the summer.

The actual work of rehearsal begins the following autumn, some two to three weeks before the opening of the new operatic season. It continues straight through the entire year up to the final preparations for the final performance. No performance is given without rehearsal.

As a general thing, leading roles are definitely assigned to the experienced artists who have performed them many times before. Secondary parts are assigned to several members of the company, the ultimate choice waiting over until the performance is cast.

As The Wheels Go Round

THE METROPOLITAN'S REHEARSALS require elaborate organization. The six regular weekly performances offer six different operas, with six different casts. All must be carefully rehearsed. No matter how familiar the individual singer may be with his individual role, the various styles must be blended together, and each performance is refreshed and drilled. This means that many different rehearsals are going on at the same time—on the stage, in dressing rooms, even in the patrons' rest rooms and lounges. Visitors to the Metropolitan often wonder why there are grand pianos in the rooms where coats are checked. They have nothing to do with the subscribers. The company's Musical Secretary works out this complicated rehearsal schedule, summoning the various casts to the proper room at the proper hours, and the work is ready to go forward.

The first rehearsal begins with the musical score. One of the assistant conductors goes through an entire part with its singer individually, indicating cuts or the open [illegible] further cuts, and [illegible] the singer's [illegible] preparation [illegible] conductor [illegible] performance [illegible] shapes the [illegible] the pattern he desires. [illegible] all are worked out, and the scene [illegible] must be repeated [illegible] Only then [illegible] begin [illegible] Duets, trios [illegible] are now rehearsed [illegible] individual [illegible] new and [illegible] scenes are taken [illegible] old scenes are worked [illegible] Act. These [illegible] perfected [illegible] begin. Rehearsals [illegible] may last two hours [illegible] performance [illegible] the audience.

When the [illegible] the stage director [illegible] The [illegible] individual [illegible] explains [illegible] stage business [illegible] quite [illegible] acting is [illegible] than [illegible] acting [illegible] the first consideration must be the welfare of the mechanism. This means that [illegible] rehearsal [illegible] a measure of perfect [illegible] but some [illegible] which might [illegible] counteracting to breath control [illegible] tone, and at the same time [illegible] a way that the audience [illegible] completely unaware [illegible] check on perfect freedom [illegible] newcomers at least this requires [illegible] drill. Again individual drill is followed by ensemble work, in which the solo singers adjust their own performances to blend with those of their co-workers.

While the cast is being drilled by the conductor and stage-director, the orchestra and chorus, in different

(*Continued on Page 612*)

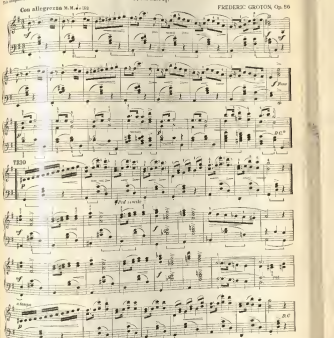
AMOURETTE

Mazurka Impromptu

Piquant, almost Gallic in type is this little recital *mazurka* by an American composer. Play it with decided rhythm but with light, springing fingers. This composition has all the characteristics of an excellent teaching piece. Grade 3½.

Con allegrezza M.M. ♩=152

FREDERIC GROTON, Op. 86



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Duets, trios, quartets, and so on, are now rehearsed; cues and entrances are timed; the half dozen individual performances are made to unite into a new and balanced whole. Often these ensemble scenes are taken in regular order; often the more difficult scenes are worked over first. It is possible that the sextet in Act Three may be perfected before a duet in Act One is begun. Rehearsals are never timed in advance. They may last two hours; they may require six. Often rehearsals are in progress on the roof stage while a public performance is being given in the auditorium.

When the musical rehearsals begin to "sound," the dramatic work is begun, under the direction of the stage director. The same general routine is followed. The stage director meets the members of the cast individually and explains to them, not merely motions and "stage business," but the quality of the performance he wishes to give. Operatic acting is different from, and more difficult than, dramatic acting, for the reason that the singer's first consideration must be the welfare of his vocal mechanism. This means that he must deliberately sacrifice a measure of perfect freedom to the demands of his voice. He may assume no position which might prove constricting to breath control and the emission of good tone; and at the same time he must carry himself in such a way that the audience is completely unaware of any check on perfect freedom of motion or gesture. To the newcomer, at least, this requires considerable drill. Again, individual drill is followed by ensemble work, in which the solo singers adjust their own performances to blend with those of their co-workers.

While the cast is being drilled by the conductor and stage-director, the orchestra and chorus, in different

(*Continued on Page* 612)

FASCINATING PIECES FOR THE MUSICAL HOME

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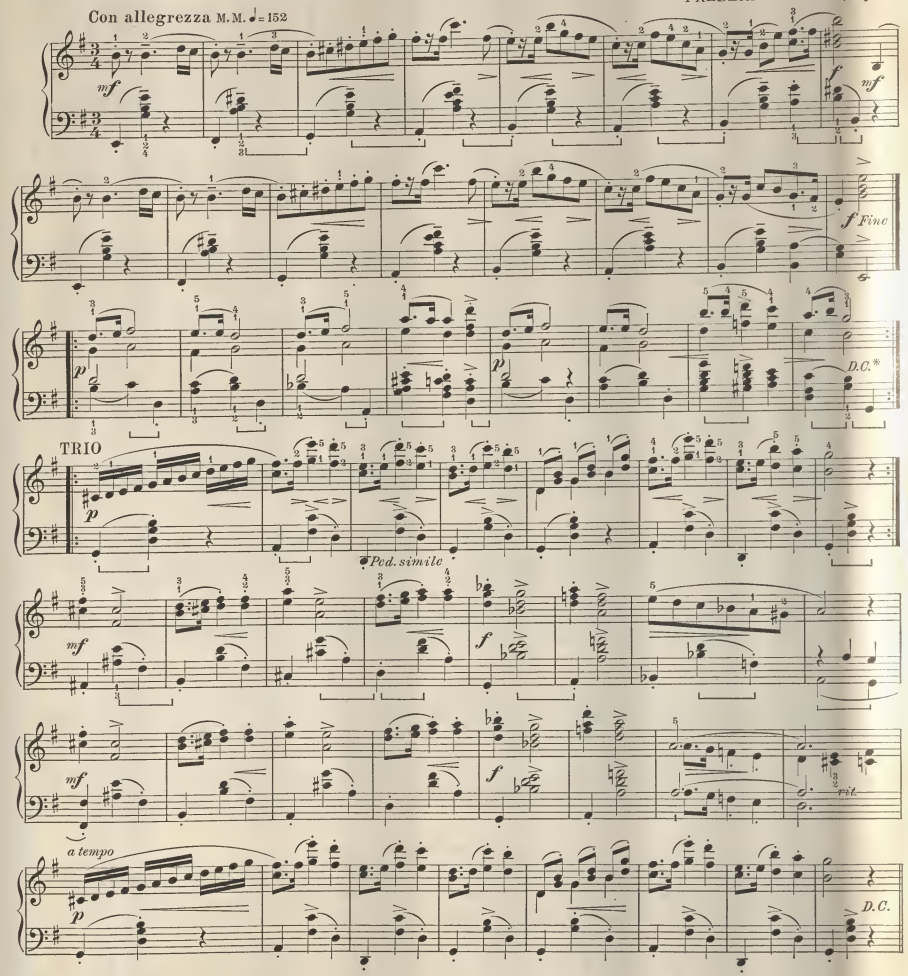
FREDERIC GROTON, Op. 86



*From here go back to the beginning and play to *Fine*; then play *Trio*.

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SILVER SLIPPERS

MAZURKA

FREDERICK A. WILLIAMS

Grade 3½. Tempo di Mazurka M.M. ♩=116

mf *Ped. simile* *f poco rit.* *mf a tempo* *Fine*

f *Ped. simile* *f* *Ped. simile* *dim.* *p*

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

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UP AND DOWN

Grade 3. M.M. ♩=112 18th Century

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AT THE DERBY

WILLIS NORTHRUP

Grade 3. Allegro

p *mf* *p* *mf*

p *mp*

p *mp poco a poco cresc.* *ff*

pochetto rit. *a tempo*

f *p* *mp*

p *mf* *sf* *p poco a poco cresc. ed accel. sin al fine*

gliss. *sf*

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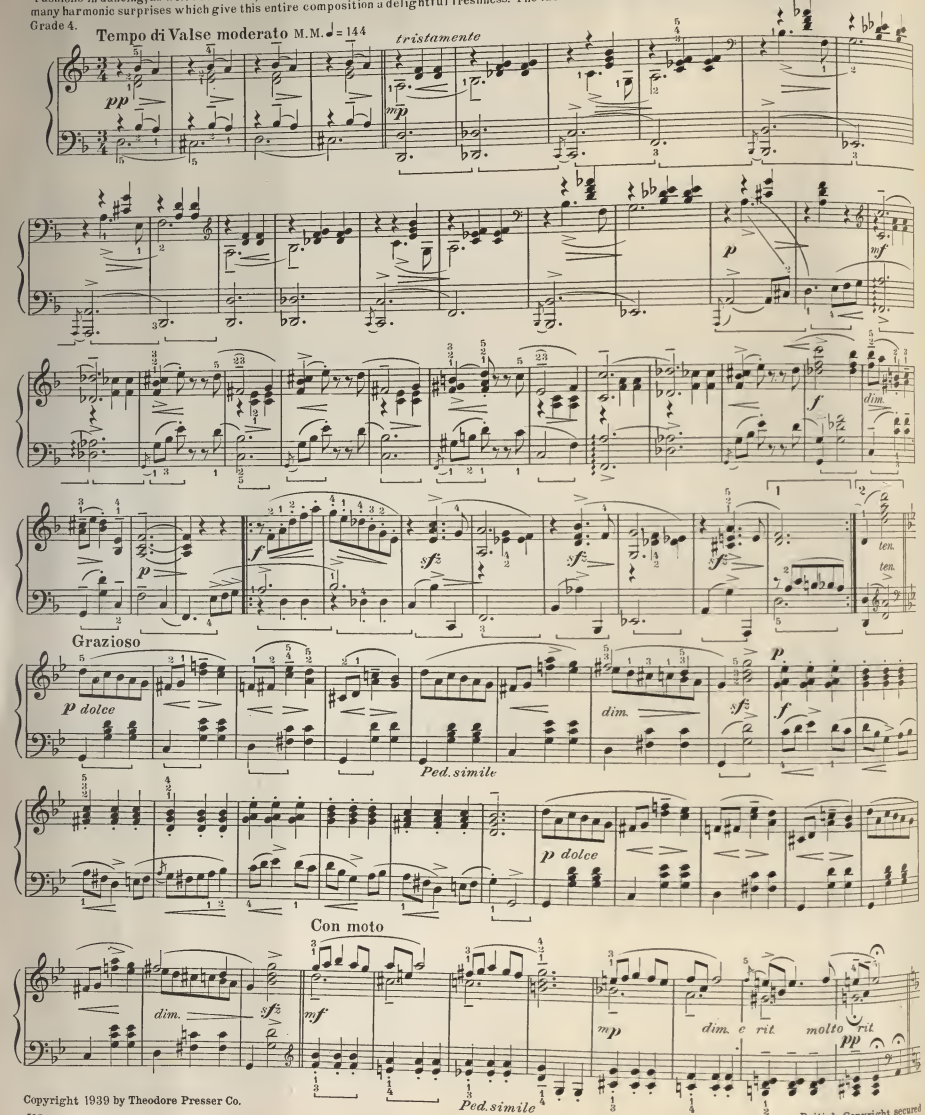
BLUE VEILS

RALPH FEDERER

Fashions in dancing, as well as in music, sometimes are short-lived. The slow or *adagio* valse, however, seems to grow increasingly popular. *Blue Veils* has many harmonic surprises which give this entire composition a delightful freshness. The last movement, in more lively fashion, makes a clever climax. Grade 4.



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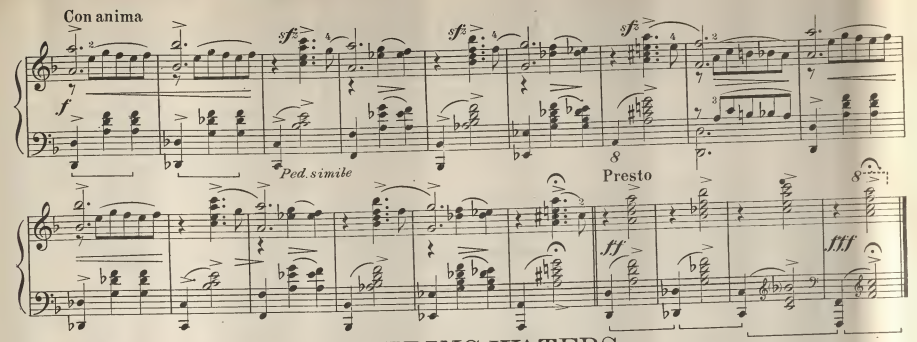
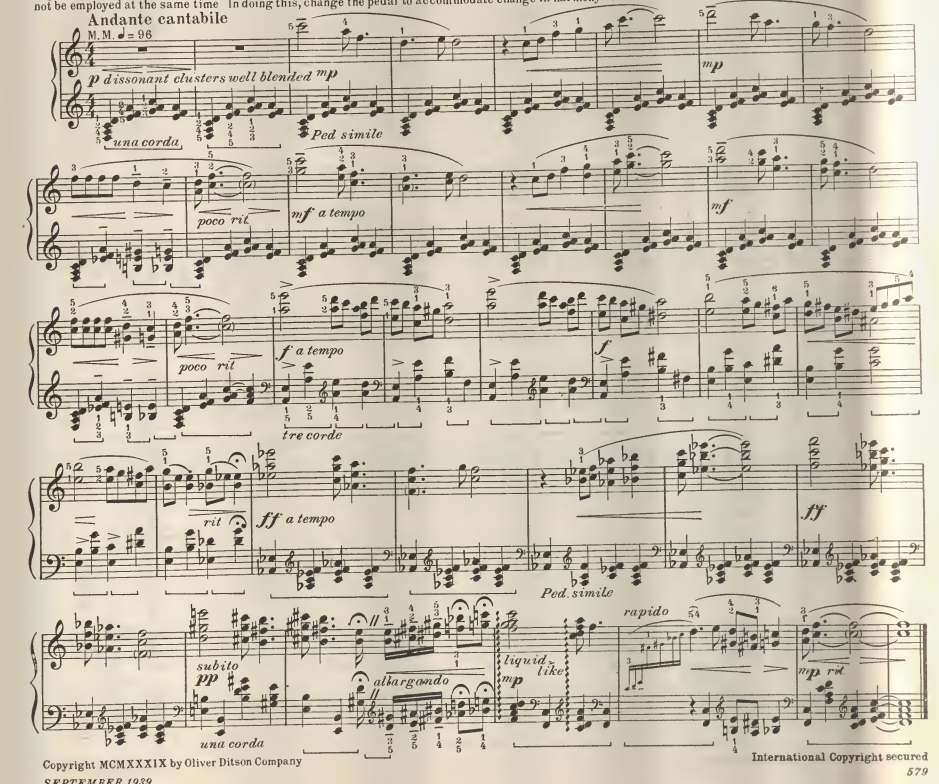


SLEEPING WATERS

A piece in thoroughly modern style. The inverted secondary seventh chords in the left hand must be played very evenly so that the muted effect is maintained regularly. Although the pedal marking *una corda* requires the so-called soft pedal, as indicated, this does not mean that the damper pedal (loud pedal) should not be employed at the same time. In doing this, change the pedal to accommodate change in harmony. Grade 4.

DENISE MAINVILLE



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INDIAN FLUTE CALL

FROM "MINISA"

At dusk he stood on the lakeside, yearning for his beloved;
the call of his flute echoed plaintively across hills and woodland.

This number from the impressive *Minisa* suite by one of the most distinguished American composers, Thurlow Lieurance, is arranged here as a piano composition worthy of a place upon the programs of our foremost virtuosi. Miss Lehman's transcription is thoroughly practical and is printed upon three staves in order to facilitate reading. Practice this for a few weeks, so that its delicate refinements may be developed properly. Grade 7.

THURLOW LIEURANCE
Transcribed by EVANGELINE LEHMAN

Slowly, freely like an improvisation

PIANO

p — *l.h.* — *poco marcato* — *r.h. over* — *l.h.* — *r.h.* — *molto legato* — *r.h. over* — *slentando* — *a tempo* — *poco marc.* — *cresc.* — *poco a poco* — *with growing intensity* — *mf* — *r.h.* — *f* — *sempre marcato* — *più cresc.*

Note: This transcription is an elaboration of the Indian Flute Call from Thurlow Lieurance's Symphonic work "Minisa."

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rit. — *ff* — *dim. molto* — *p* — *r.h.* — *l.h.* — *freely* — *pp echo* — *l.h. over* — *slower* — *dim.* — *slowly as heard from afar* — *ppp*

A BALLAD

This Brahms-like composition, by one of the most gifted of American composers, comprises in a comparatively few measures what is really a very broad and masterly theme. As an octave study it is especially fine. Avoid hurrying or its dignity may be sacrificed. Grade 6.

CECIL BURLEIGH, Op. 26, No. 1

Gravely; with quiet dignity M.M. ♩=54

very slowly — *p* — *increase* — *f* — *broadly* — *p* — *dim.* — *pp*

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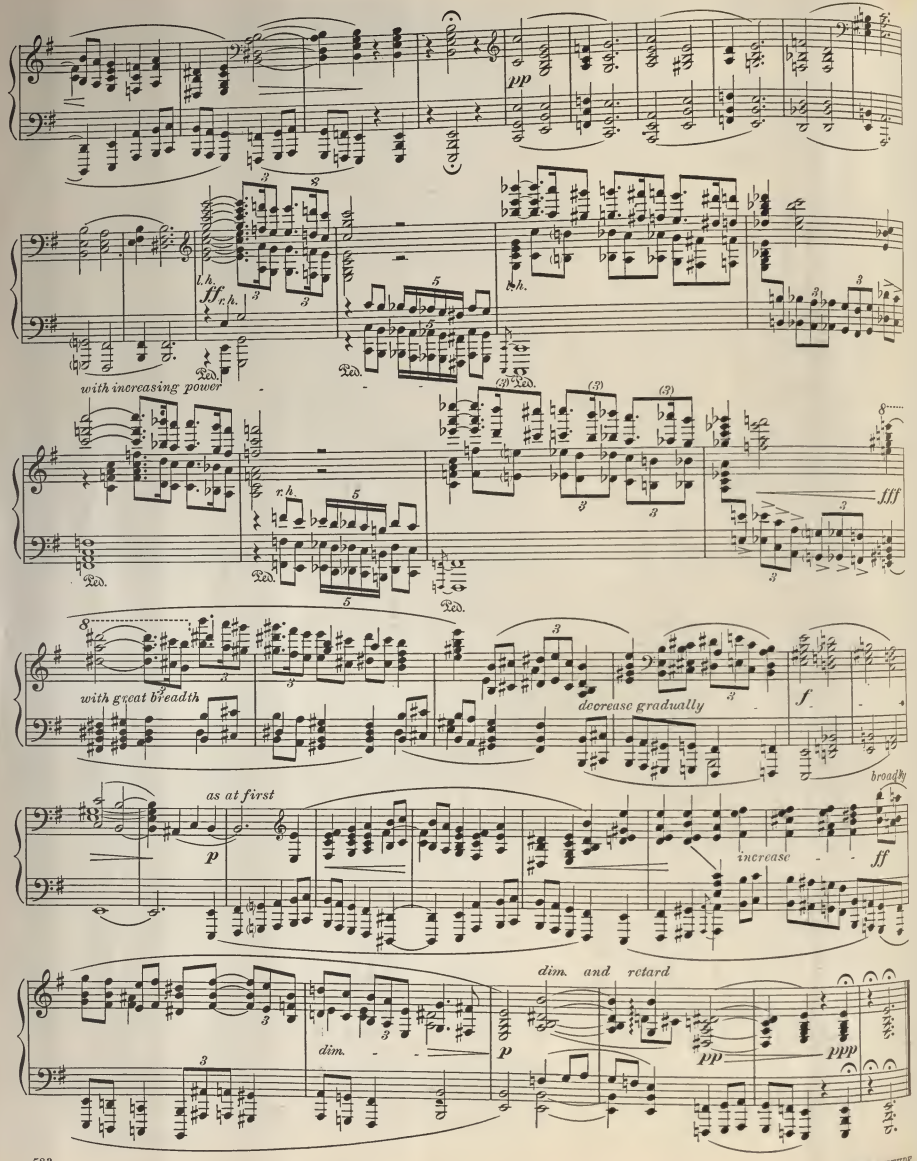


MASTER WORKS

PAPILLONS

BUTTERFLIES

(Composed in 1830 and 1831)

ROBERT SCHUMANN, Op. 2

The Etude promised to present Schumann's immortal *Papillons* in full. The first installment, with an educational preface, appeared in the July issue. The remaining numbers will appear later.

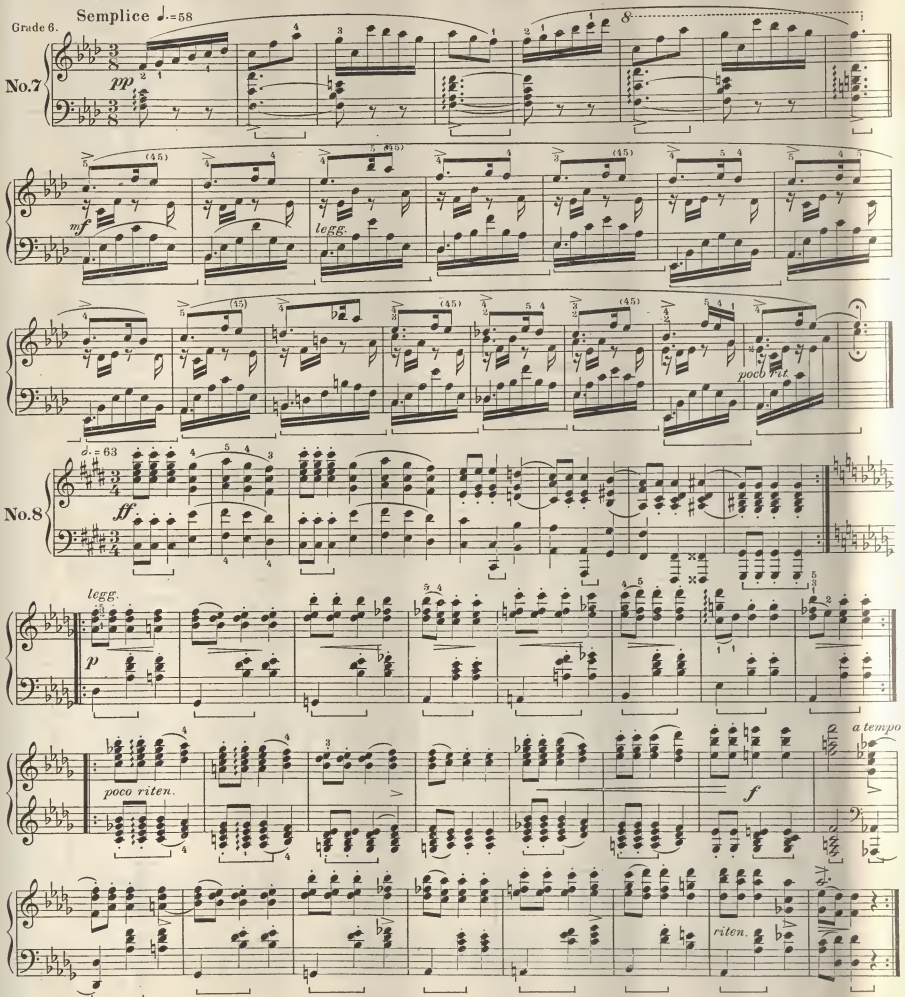
Grade 6.

Semplice ♩.=58

No.7

No.8

♩.=63



Prestissimo ♩.= 112

No.9

mf *sf*

(Più presto) *pp* (sempre staccato)

pp

(staccato)

pp

Vivo ♩.= 104

No.10

pp

Più lento ♩= 160

cresc. *ff*

p

dim.

dim. *mf*

pp *p*

mf

dim. *ff*

p riten. *pp*

BELLS OF TOMORROW

RICHARD SANFORD
A.S.C.A.P.

FRANK GREY
A.S.C.A.P.

Moderato

mf

Ding! Dong! Ding! Dong! I can hear my wed - ding song, Hap - py voic - es say Love is yours to - day. Ding! Dong! Ding! Dong!

rall.

How I love my wed - ding song, But as time draws near In my heart there's fear. Oh! Bells of To - mor - row, Will you chime with sor - row Or ring out with hap - pi - ness? Will my love be near me, To hold me and cheer me, For - ev - er with love's sweet ca - ress? My heart is so ten - der and

REFRAIN

mp - f a tempo

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new, I'll do what my heart bids me do; So Bells of To - mor - row, For - get a - bout all sor - row And ring out with Love to - day. Oh! day.

cresc.

LOVE DIVINE, ALL LOVE EXCELLING

CLARENCE ROBINSON

Andante religioso

mp

1. Love Di - vine, all love ex - cell - ing, Joy of heav'n, to earth come down, Fix in us Thy hum-ble dwell-ing, All Thy faith-ful mer-cies crown. Je - su, Thou art all com - pas - sion, Pure, un-bound-ed love Thou art; Vis - it us with Thy sal - va - tion, En - ter ev - 'ry trembling heart.
2. Come, al-might - y to de - liv - er, Let us all Thy grace re - ceive, Has-ten to re-turn, and nev - er, Nev-er-more Thy tem-ples leave; Thee we would be al-ways bless - ing, Serve Thee as Thy hosts a - bove, Pray and praise Thee with-out ceas-ing, Glo - ry in Thy per - fect love.

rall. e dim.

1st time D. S. Last time

pp *ppp*

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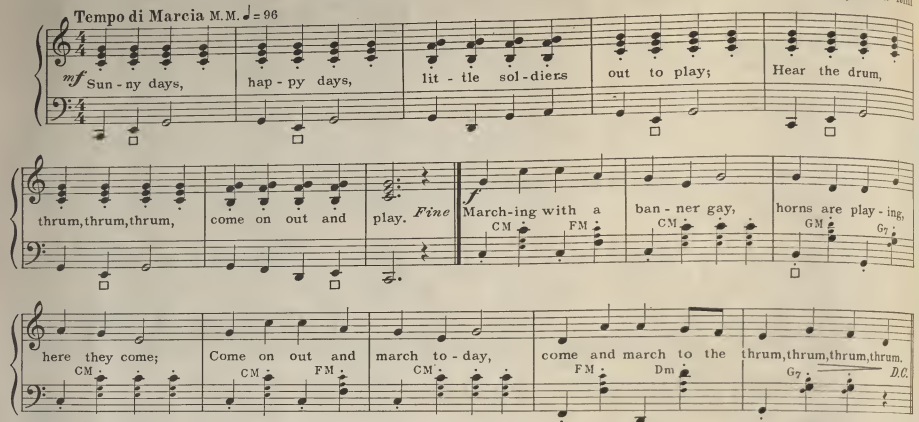
PIANO ACCORDION

SOLDIERS AT PLAY

LOUISE E. STAIRS
Arr. by Galla-Rini



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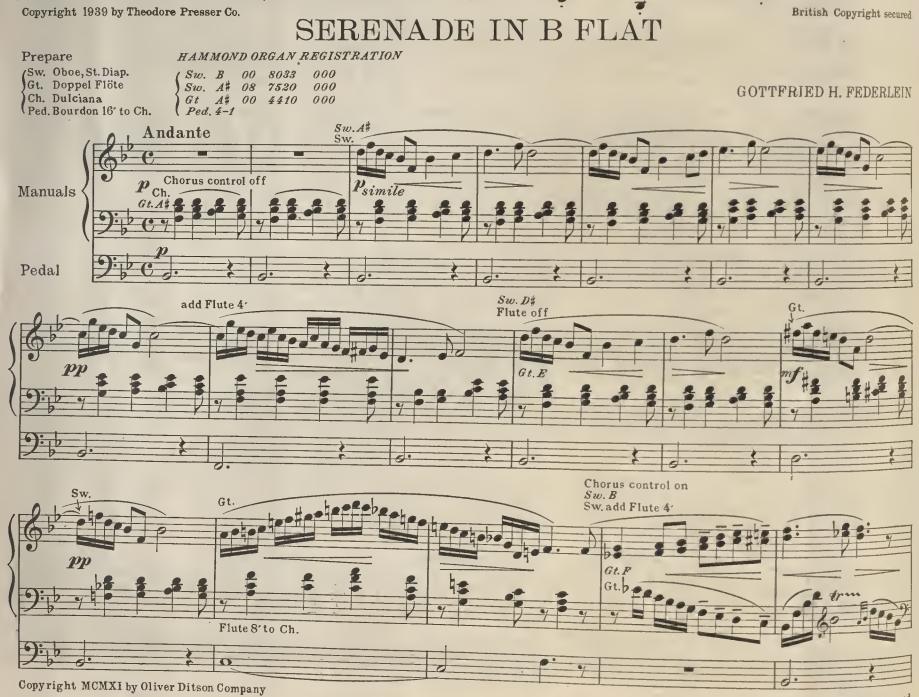
SERENADE IN B FLAT

Prepare
Sw. Oboe, St. Diap.
Gt. Doppel Flöte
Ch. Dulciana
Ped. Bourdon 16' to Ch.

HAMMOND ORGAN REGISTRATION

Sw.	*B*	*00*	*8033*	*000*
Sw.	*A♯*	*08*	*7520*	*000*
Gt	*A♯*	*00*	*4410*	*000*
Ped.	*4-1*			

GOTTFRIED H. FEDERLEIN



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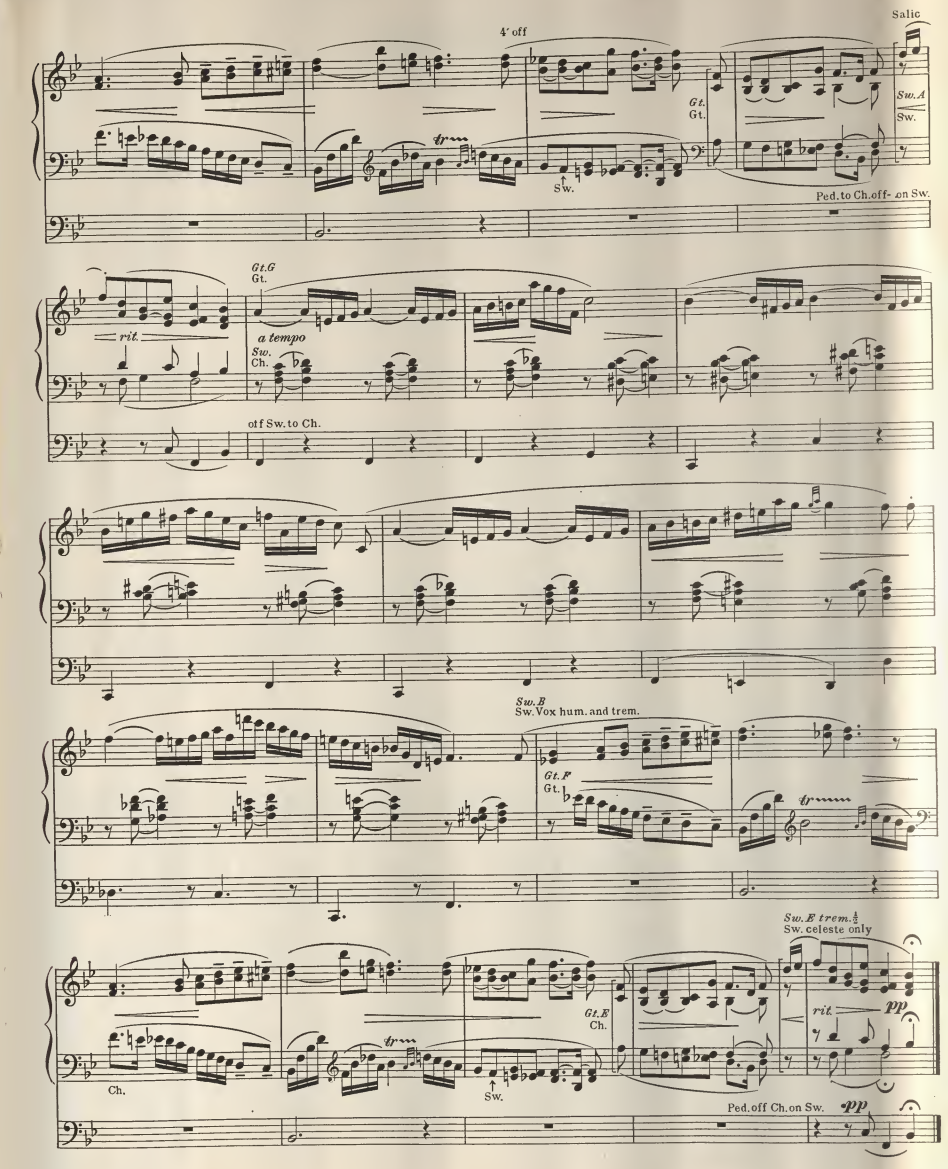

MINUET, in G

SECONDO

LUDWIG van BEETHOVEN
Arr. by Arthur H. Ryder

Allegretto moderato con grazia

p dolce sempre e sostenuto — *ten.* — *dim.*

mp dolce — *ten.* — *sostenuto* — *mf dolce* — *dim.*

TRIO — *pp*

mp — *mf* — *f*

p dolce sempre e sostenuto — *ten.*

mf dolce — *ten.* — *sostenuto* — *f dolce*

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MINUET, in G

PRIMO

LUDWIG van BEETHOVEN
Arr. by Arthur H. Ryder

Allegretto moderato con grazia

p dolce sempre e sostenuto — *mp* — *dim.*

mf dolce — *f dolce e sostenuto* — *dim.*

TRIO — *mp* — *poco cresc. ben legato*

mf poco intenso — *f*

p dolce sempre e sostenuto — *mp* — *dim.*

mf dolce — *f dolce e sostenuto* — *dim.*

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MEADOW SPRITE

CHRISTOPHER O'HARE

Allegretto

divisi

Violins

Piano

Più mosso

unis

meno

dim - in - u - en - do

pizz.

Allegretto

arco

divisi

FLUTE

Allegretto

MEADOW SPRITE

CHRISTOPHER O'HARE

Più mosso

8va ad lib.

8va ad lib.

Allegretto

meno

dim - in - u - en - do

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CLARINET in B♭

MEADOW SPRITE

CHRISTOPHER O'HARE

Allegretto

Più mosso

meno

dim - in - u - en - do

Allegretto

E♭ ALTO SAXOPHONE

MEADOW SPRITE

CHRISTOPHER O'HARE

Allegretto

Più mosso

meno

dim - in - u - en - do

Allegretto

CORNET in B♭

MEADOW SPRITE

CHRISTOPHER O'HARE

Allegretto

softly

Più mosso

meno

softly

Allegretto

CELLO or TROMBONE

MEADOW SPRITE

CHRISTOPHER O'HARE

Allegretto

Più mosso

meno

dim - in - u - en - do

pizz.

Allegretto

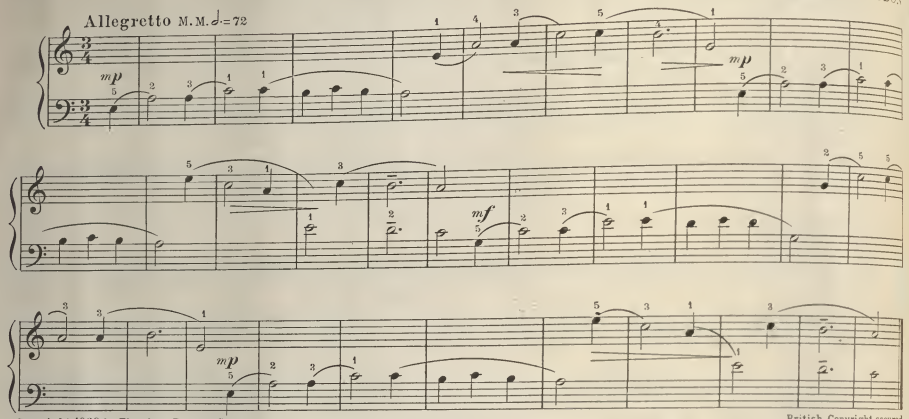
arco

MY SHADOW

Grade 1

SARAH COLEMAN BRAGDON

Allegretto M.M. ♩=72



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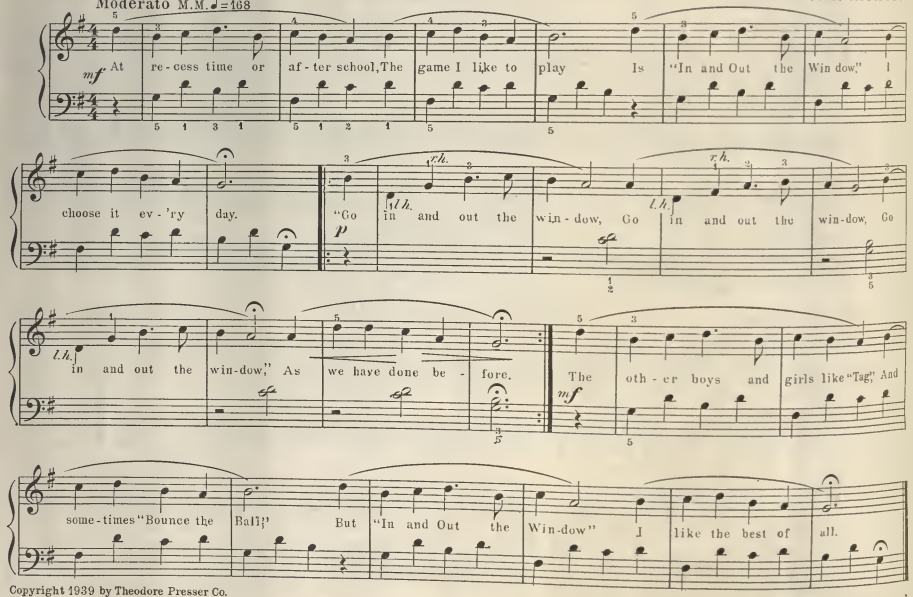
IN AND OUT THE WINDOW

Grade 1½

ADA RICHTER

Moderato M.M. ♩=168



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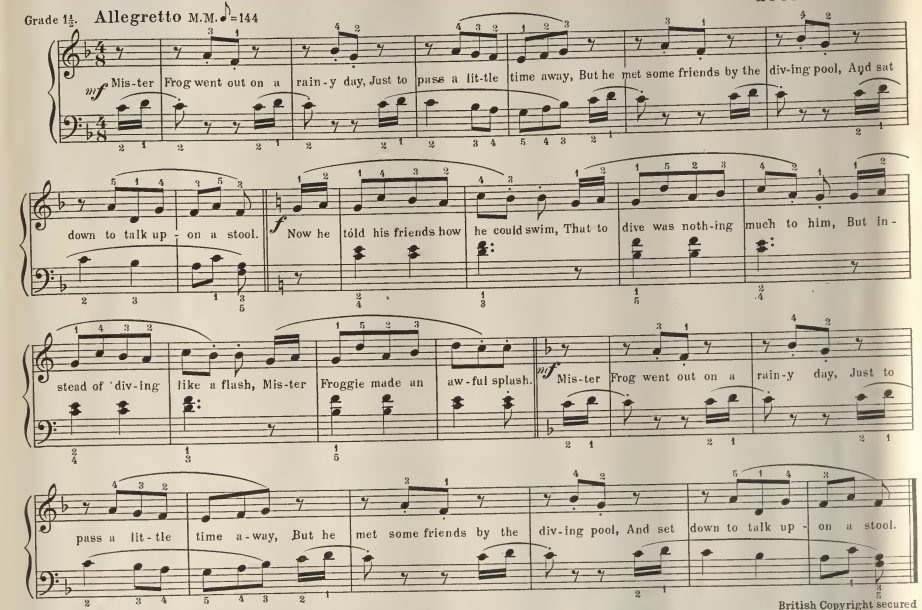
THE BOASTFUL FROG

LOUISE E. STAIRS

Grade 1½. Allegretto M.M. ♪=144



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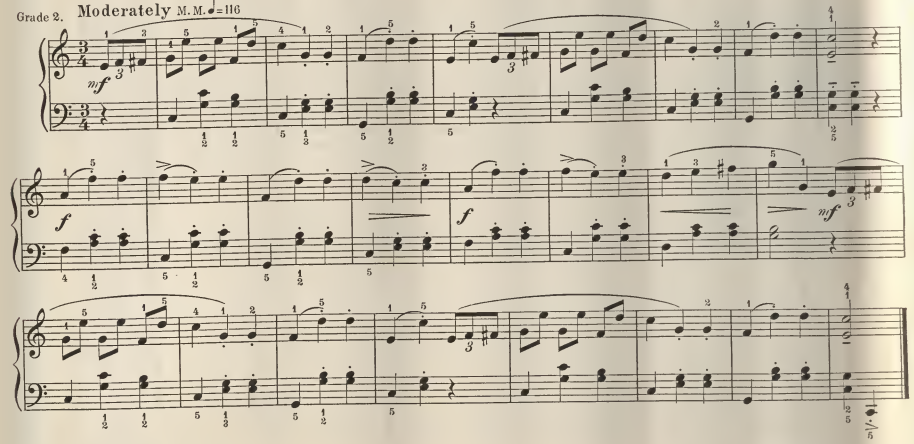
BETTY'S WOODEN SHOE DANCE

FRANCES M. LIGHT

Grade 2. Moderately M.M. ♩=116



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Grade 2½.

A MERRY FROLIC

BURTON ARANT

Allegretto M.M. ♩.= 92

mp — *f* — *mf* — *cresc.* — *dim. e poco rit.* — *Fine* — *a tempo* — *mf* — *poco rit.* — *D.C.*

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Grade 2½.

RODEO RIDERS

MICHAEL AARON

Lively M.M. ♩ = 132

mf cresc. — *f cresc.* — *f* — *mf cresc.* — *f cresc.* — *f* — *Fine*

Molto agitato

f well marked — *rit.* — *D.C.*

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Suggestions for Good Reading

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TWENTIETH CENTURY MUSIC—Bauer. How it developed—how to listen to it. An explanatory guide to a new musical era. Not method, biography or criticism. Debussy, Ravel, Scriabin, Stravinsky, Strauss, Kodaly, Schoenberg, others. $3.00 postpaid.

PLAIN WORDS ON SINGING—William Shakespeare. New revised edition by popular demand: describes voice teaching method and spirit of the most successful voice teacher of his day—"the first singing teacher of London." $2.00 postpaid.

MUSIC THROUGH THE AGES—Bauer-Peyser—authors of "HOW MUSIC GREW" ($4.50). Authoritative complete textbook—many chapters on modern music, mechanical music, instruments, orchestras, individual composers' works. $3.50. **G. P. Putnam's Sons, Dept. E, 2 West 45th St., New York.**

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MUSIC IN MY TIME and other Reminiscences—by Daniel Gregory Mason—a joyous journey through the past five decades of music with this famous musician composer, teacher, writer — over 400 pages illustrated. $3.00 postpaid. **Macmillan, 60 5th Ave., New York.**

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CREATIVE MUSIC IN THE HOME. Satis N. Coleman. How children can create and play musical instruments: violin, marimba, drums, piano, many others. Written for children. 400 pages. 500 illustrations. $3.50 postpaid. **JOHN DAY CO., 2 WEST 45 ST., NEW YORK.**

The Etude Music Lover's Bookshelf

(*Continued from Page 572*)

conductor of the court theater in Weimar, where he met a new flame, the Princess Carolyne von Sayn-Wittgenstein. Wagner, at the time, was in Zurich with his wife Minna, in the grounds of a large villa owned by Otto and Mathilde Wesendonck. From these beginnings, the author has built a tale with credible dialogue and situations not strictly historical, of course, but quite in line with what might have happened.

Cosima (*Cosette*) moves through the chapters like a phantom of fate, destined to wreck the life and ambitions of Hans von Bülow, whom she married, and to ride ruthlessly over the feelings of Minna, all for the purpose of ultimately bringing to Richard Wagner the help, understanding and inspiration for which he had longed for so many years. It is an interminable ethical problem, "Do the ends justify the means?" It is not settled in this book; and it is not likely to be settled in any book. Nevertheless, the material makes a mighty interesting story, and one which the author has worked out with fine consideration for history. His bibliographical list cites twenty-nine important reference sources. Many readers of THE ETUDE will find it most enjoyable.

"The Young Cosima"
By Henry Handel Richardson
Pages: 390
Price: $2.50
Publisher: W. W. Norton & Co., Inc.

The Phenomena of Inspiration

There are few subjects apart from those sure fire journalistic magnets—sex, selfishness and survival—that draw the human imagination to texts more than that of inspiration, the mysterious force coming from somewhere and tenanting the human mind for a period during which it creates great and wonderous things for mankind. The writer of this review has never had any suspicion that the source of inspiration was not divine; and, moreover, after consultation with scores of men and women noted for their fine creative genius, he has found almost none who did not look to inspiration as coming from this same source.

We have seen many books upon inspiration, but very few that have had the significance to us that is contained in a little volume, "Creative Power," by Frederic Howard Griswold. Usually such books are pedantic, pseudoscientific, supertechnical, or just plain dull. We have felt that the time spent in reading them has been wasted. Here, however, is a thoroughly readable book filled with interesting references which bring us a clearer light upon one of the most engaging problems of life.

Among the thousands of music students we have known, there has been a laudable struggle for higher technical efficiency. Laudable, because, before we can walk, we must first learn how to walk. Watch the little toddler in his first amusing efforts to stay perpendicular. It is his first great lesson in acquiring a technic. At last, he does walk. What then? Everything depends upon how and where he walks, that is, what he does with his walking technic. If he is inspired to do things that get him into trouble, he will walk toward them. If he aspires for higher things, his walking technic may lead him to them. That is, if he wants to do anything in life, particularly in the arts, he must have a technic; but the technic is only worth what his inspiration leads it to do.

Far too many teachers of interpretation and composition give their pupils technic galore and then leave them stranded with little idea of the meaning of inspiration. Schubert died resolving to study counterpoint. He knew that he was deficient in advanced technic; but there have been scores of composers with greater technic than Schubert who have been long forgotten because they did not have inspiration.

Therefore we feel that this book, although it is not entirely a musical book, is a very valuable one for supplementary reading and "cogitation." The teacher who can get pupils to think over the things he can learn in this book will produce finer results. Such chapters as "Can we saddle Pegasus?"; "Secrets of Great Creative Writers"; "Beethoven points the way"; "Brahms' Views on Inspiration"; "Inspiration and Dreams"; "How Tschaikowsky Invoked his Muse"; "Mozart Passes the Torch"; "Behold the Dreamer Cometh!"; "Revelation or Inspiration"; Utilizing Suggestion"; "Kipling's Daemon"; "Glimpses behind the Scenes"; "Genesis and Inspiration"; "Can We, Too, Invoke the Muse"?: and "The Power to Create Rests Within Us," all should be gold in the hands of the worth while student who remembers that the best, and often the most practiced, things in life are spiritual. For composers of all kinds and all ages, the book is a windfall.

"Creative Power"
By Frederic Howard Griswold
Pages: 174
Price: $1.50
Publisher: David McKay Company

The Threshold of Music

(*Continued from Page 570*)

If the little markings below each chord are followed, it will be seen what it is all about. The first measure is in the key of C major. We start with an ordinary *re* seventh chord (2_7), alter it by raising D to D-sharp (2_7a), thus creating a false dominant seventh, and progress nicely into the tonic. The second measure is in the key of A minor (the relative minor). This key has several chords in common with C major, among them the same seventh chord on D which appeared in the first measure. This chord becomes the Fa seventh chord of A minor (4_7). We alter it (4_7a). This, too, progresses nicely into the minor tonic triad. The third measure is like the second, except for the fact that we are now in A major, using 4_7 and 4_7a as borrowed chords, on loan from A minor. Thus far we have illustrated the *false* dominant seventh. The fourth measure presents the true dominant seventh, which, as will be seen, belongs to the key of B-flat major. It is included here so that you can observe for yourself that its sound is the same but its meaning quite different.

(*Continued in* THE ETUDE *for October*)

* * * * *

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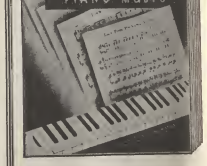

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FREDERICK A. WILLIAMS

Grade 3½

Tempo di Mazurka M.M. ♩=118

mf — f poco rit. — Ped simile — mf a tempo — Fine — f — Ped simile — f — dim. — p — Ped simile — f — Ped simile — f — p — D.C.

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UP AND DOWN

Grade 3 M.M. ♩=112

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PLAIN WORDS ON SINGING—William Malkmus. New revised edition of popular manual. Sometimes teaching method and application of the music of contemporary composers of late day—a great singing teacher of London. $2.75 postpaid.

MUSIC THROUGH THE [illegible]—Personal-cultural "HOW TO BE AN Appreciative Listener" [illegible] music, instruments, [illegible] individual composers. [illegible] Paterson's Sons, Dept. [illegible] 4th Ave. New York.

MY WIFE AND I—The story of Louise and Albert Homer—By [illegible] Homer. A fascinatingly human story of the public and private life of a famous singer and her composer husband. [illegible] postpaid.

MUSIC IN MY TIME [illegible] Rowe—By Daniel Gregory Mason—a journey through [illegible] music with this [illegible] composer, teacher [illegible] music appreciation. Illustrated. [illegible] postpaid. Macmillan, 60 5th Ave., New York.

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The Etude Music Lover's Bookshelf

(Continued from Page 572)

confusion of the court theater in Weimar where he met a new figure, the Princess Carolyne von Sayn Wittgenstein. Wagner, at the time, was in Zurich with his wife Minna, in the grounds of a large villa owned by Otto and Mathilde Wesendonck. From these beginnings the author has built a tale with credible dialogue and events not strictly historical of course but quite in line with what might have happened.

Cosima (*Cassette*) moves through the Empire like a phantom of fate, destined to wreck the life and ambitions of Hans von Bülow whom she married, and to rule ruthlessly over the feelings of Minna, all for the purpose of ultimately bringing to Richard Wagner the help, understanding and inspiration for which he had longed for so many years. It is an interminable ethical problem, "Do the ends justify the means?" It is not settled in this book, and it is not likely to be settled in any book. Nevertheless the material makes a mighty interesting story, and one which the author has worked out with fine consideration for history. His bibliographical list cites twenty-nine important reference sources. Many readers of THE ETUDE will find it most enjoyable.

"The Young Cosima"
By Harry Handel Richardson
Pages 390
Price $2.50
Publisher W. W. Norton & Co. Inc.

The Phenomena of Inspiration

There are few subjects apart from those more fire journalistic magnets—sex, selfishness and survival—that draw the human imagination to texts more than that of inspiration, the mysterious force coming from somewhere and transiting the human mind for a period during which it creates great and wonderous things for mankind. The writer of this review has never had any suspicion that the source of inspiration was not divine and, moreover, after consultation with scores of men and women noted for their fine creative genius he has found almost none who did not look to inspiration as coming from this same source.

We have seen many books upon inspiration, but very few that have had the significance to us that is contained in a little volume "Creative Power" by Frederic Howard Griswold. Usually such books are pedantic pseudo-scientific superstitious, or just plain dull. We have felt that the time spent in reading them has been wasted. Here, however, is a thoroughly readable book filled with interesting references which bring to a clearer light upon one of the most engaging problems of life.

Among the thousands of music students we have known there has been a laudable struggle for higher technical efficiency. Laudable because, before we can walk, we must first learn how to walk. Watch the little toddler in his first amazing efforts to stay perpendicular. It is his best great lesson in acquiring a technic. At last he does walk. What then? Everything depends upon how and where he walks, than on what he does with his walking technic. If he is inspired to do things that get him into trouble, he will walk toward them. If he aspires for higher things, his walking technic may lead him to them. That is, if he wants to do anything in life particularly in the arts, he must have a technic but the technic is only worth what his inspiration leads it to do.

Far too many teachers of interpretation and composition give their pupils technic galore and then leave them stranded with little idea of the meaning of inspiration. Schubert died resolving to study counterpoint. He knew that he was deficient in advanced technic but there have been scores of composers with greater technic than Schubert who have been long forgotten because they did not have inspiration.

Therefore we feel that this book, although it is not entirely a musical book, is a very valuable one for supplementary reading and "cogitation." The teacher who can get pupils to think over the things he can learn in this book will produce finer results. Such chapters as "Can we saddle Pegasus?", "Secrets of Great Creative Writers" "Beethoven points the way" "Brahms' Views on Inspiration" "Inspiration and Dreams" How Tschaikowsky Invoked his Muse", "Mozart Passes the Torch" "Behold the Dreamer Cometh!" "Revelation or Inspiration" Utilizing Suggestion" "Sapling's Daemon" "Glimpses behind the Scenes" "Genius and Inspiration" "Can We Too, Invoke the Muse?" and "The Power to Create Rests Within Us," all should be gold in the hands of the worth while student who remembers that the hard, and often the most practiced, things in life are spiritual. For centuries of all kinds and all ages, the book is a windfall.

"Creative Power"
By Frederic Howard Griswold
Pages 174
Price $1.50
Publisher David McKay Company

The Threshold of Music

(Continued from Page 570)

If the little markings below each chord are followed, it will be seen what it is all about. The first measure is in the key of C major. We start with an ordinary ninth chord (2-). After it by raising D to D-sharp (2#), thus creating a false dominant seventh, and progress nicely into the tonic. The second measure is in the key of A minor (the relative minor). This key of A minor has several chords in common with key has several chords in common with the same seventh C major among them the same seventh chord on D which appeared in the first measure. This chord becomes the Fa seventh chord of A minor (4-). We alter it (4#). Then ten progresses nicely into the minor tonic triad. The third measure is like the second, except for the fact that we are now in A major using 4- and 4#a as borrowed chords, an loan from A minor. This far we have illustrated the *false* dominant seventh. The fourth measure presents the true dominant seventh, which as will be seen belongs to the key of B flat major. It is included here so that you can observe for yourself that its sound is the same but its meaning quite different.

(Continued in THE ETUDE for October)

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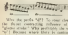
Is Singing a Gift or An Acquirement?

By

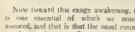
WILLIAM G. ARMSTRONG

Part II

NOW WHILE STILL WAITING for breath development, we have to do something about range extension, and we reason so. If we take this voice up the scale, we are going to cause a succession of efforts as the voice ascends to higher and higher notes. With dependence upon a breath supply not yet assured, that succession of efforts will bring back the old contraction of the throat and tightening of the jaw; whereas if we start the voice on an upper note, say C in the third space of the treble staff, and bring it downward, we shall have in place of the succession of upward contractive efforts, the single effort of starting the voice and an easy dropping of the voice from the C downward. Quite similar to starting upstream, and floating down with the current instead of starting downstream, and paddling upstream against the current. Yes! And so, we decide upon an exercise of this type.



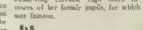
Why the prefix "d"? To steer clear of the throat contracting influence of the "glottis stroke." Why preferably the vowel "o"? Because where there is contraction of the throat, there is always an elevation of the tone, and the effort made to form "o" lowers the tongue. But will not the setting of the lips tend to tighten the jaw? Yes! How shall we avoid this? By just a suggestion of a smile. Is this exercise applicable to the male voice? No! We use one of this type for the male voice.



Now toward this range awakening, there is one essential of which we must be assured, and that is that the nasal resonator is playing its part. So again we reason. If we instruct the student to add nasal resonance to his tone, he will be sure to contract his throat in his effort to do so; whereas, if we place the consonant "n" before the dark sounds "o" and "aw," and instruct him to direct his voice downward to his chest, we shall, through the nasal influence of "n" and the downward thought, be adding nasal resonance and preserving dilation of the throat, and this without his knowing that he is making use of his nose. Hence the exercise.

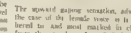
Later other vowels are added, forming no, naw, we may as with the vowels "a" and "e" darkened, and the jaw active.

Another essential is a well arched palate, and for this we choose one of a number of exercises used by Anna Lankow for awakening extreme high notes in the voices of her female pupils, for which she was famous.



To be sung thinly. There should be an *upward* gaping sensation accompanying the singing of the upper notes, with the jaw dropping well, and the tongue lying quietly with its tip touching the lower front teeth throughout the exercise.

Here is a palate arching exercise for the male voice.

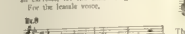


The upward gaping sensation, advised in the case of the female voice, is to be adhered to and most marked in changing from the sound "aw" to "u." In making this change we shall not try to give "u" its true character but only approach it, or borrow from it; and, when making the change, we shall hold the tone well focused on the upper front teeth, otherwise the tone will be, very likely, excessively "covered." Different voices change at different notes, but all, male and female, change within the second interval C to F-sharp, so that by transposing the exercise upward in semitones, we find the point where all voices change, and that change is always to the short sound of the vowel of the moment, or the short sound of another.

This carries us into the "old song," *registers*, but as it is our intention to take up that subject later on, we shall only touch upon it here.

It is possible to sing all vowels in their true characters on medium low, and medium high notes; but when a certain low and high note is reached, comfort demands an alteration of vowel character. The most pronounced alteration is made in the low range of the female voice, and in the high range of the male voice. When the female voice reaches a certain note in its low range tone is "opened" in order to reach lower notes; while when the male voice reaches a certain high note, tone is "covered" in order to reach higher notes. The female voice is covered also in the high range but not in the same degree as the male voice. But, we are getting far afield and must call a halt somewhere—so just an exercise, for the time being.

For the female voice.



take this final phrase of the song, "The Star" by Rogers, and,

1. Sing the phrase slowly and on full breath and with no attempt at great power.
2. Pronounce the [illegible]

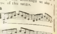
JENNY LIND

3. Open the mouth well for the sound "i" in eyes, and hold "i" well focused on the upper front teeth while slurring it down to the note A, and on to the word "on."
4. Give to the final sound of the word "eyes" the sound "Z."
5. Dwell for a moment on "n" in the word "on" before passing to "th" in the word "thee," and dwell for a moment on "th" before passing to "ee" in the word "thee."
6. Sing the phrase as one word, or, as an uninterrupted flow of tone changing in color as "withalltitseyesonthee." (Note: This is an exercise for mechanical control, and not for diction.)

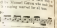
Preserve an *upward* gaping sensation and a smiling position of the lips through out the exercise and keep the jaw active. The whole idea is to prepare for the coming drop from the note G to the note A so that, when it comes, the tone will remain focused on the upper front teeth, instead of, as it were, dropping suddenly to the lower throat and chest.

For the vowel alteration necessary in the high range of the male voice, we use Exercise 7.

So far so good. What is needed now for this "voice in the making" is flexibility, and accordingly we adopt an exercise of this type.



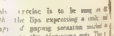
This was used with a vocal study invented by Manuel Garcia, who made Jenny Lind a singing marvel for all time.



These [illegible] are sung both legato and [illegible] quickly. A smiling position of the lips is to be preserved throughout the [illegible] so that the lips may not be set [illegible] for the vowel "a."

[illegible] voice flexibility we recommend

Our [illegible] need is an exercise to [illegible] (medium voice)" which [illegible] high range.



This exercise is to be sung on all [illegible] with the lips expressing a smile and an upward gaping sensation suited to approach to the *pianissimo* note. This is structured to experience an upward gaping sensation. It is just another way of saying [illegible] to arch the palate.

The [illegible] requirement is accurate, fluent [illegible] of vowels, and [illegible] movements, and for this, the following [illegible]

Do re mi fa so la si do re mi
Re mi fa so la si do re mi fa
Mi fa so la si do re mi fa so
Fa so la si do re mi fa so la
So la si do re mi fa so la si
La si do re mi fa so la si do
Si do re mi fa so la si do re
Do la so fa re mi do si la

Sung as rapidly as possible with the lips exaggeratedly active, and the [illegible] relaxed.

Each group is sung on a note of the descending diatonic scale, starting at Middle C for the male voice and on third space treble staff C for the female voice. Upward transpositions stop at F.

We have now made such progress in the way of breath development, flexibility of the throat and jaw muscles, and scope of relaxation that we may leave further development of breath capacity, extension and outgoing control, and vocal development to the enthusiasm of the student, and see what progress we have made to songs.

Artistic Tones

By

HERBERT WENDELL AUSTIN

By ARTISTIC TONES [illegible] not [illegible] demonstration of [illegible] rainbow [illegible] every [illegible] that the pro- [illegible] be- [illegible] to [illegible] vowels [illegible] really a [illegible] has [illegible] skill. The singer [illegible] word plain [illegible] tone [illegible] bought by clothes [illegible] No affectation [illegible] take [illegible] It requires [illegible] to drop off [illegible] directly [illegible] and [illegible] the [illegible] may be improved [illegible] produces [illegible] voice [illegible] the singer [illegible] correctly yet [illegible] subject to a [illegible] of [illegible] modification [illegible] all the tones that [illegible] have a [illegible] from [illegible] A good [illegible] is as essential [illegible] singer as [illegible] the public speaker [illegible] writer.

Some Fundamentals of Song

In singing, vowels and consonants demand [illegible] consideration; the [illegible] to drop off [illegible] nimbly [illegible] free [illegible] tongue [illegible] are slighted [illegible] when they should [illegible] round, [illegible] characteristic [illegible] pleasingly [illegible] This is attained [illegible] through [illegible] practice.

[illegible] with the syllable [illegible] Speak it [illegible] open throat, and [illegible] the mouth [illegible] smiling position. Place the [illegible] forward, as if [illegible] were to [illegible] a few inches in [illegible] the lips, [illegible] the sound as [illegible] pitch, [illegible] in the production of a rich, [illegible] Relax the muscles [illegible] the throat [illegible] as much as possible [illegible] to enable [illegible] of tone [illegible] any muscle. [illegible] for power [illegible] the sound [illegible] as possible [illegible] the lower [illegible] involuntarily [illegible] a good position [illegible] the jaw and throat muscles are [illegible] relaxed.

[illegible] the same syllable [illegible] different [illegible] the tones of the diatonic scale [illegible] syllable and [illegible] make the progression from one [illegible] to other very [illegible] this [illegible] on purity and quality of tone [illegible] pitch.

[illegible] same thing with other syllables—[illegible] and so on. Sing in [illegible] then practice the sylla[illegible] Strive for quality—a well [illegible] free flowing, and resonant [illegible] pitch. Do not force the voice in [illegible] produce greater volume. It will [illegible] vocal habits [illegible] to critical [illegible]

[illegible] sounds produce covered tones [illegible] and [illegible] are taken with rounded lips, in a sort of whistling position. Sing the tonic scales and melodies using [illegible] and so on for the same practice [illegible] centered tone feeling. The *o* sound [illegible] found in many words, such as *moon*, *June*, *blue* and *you*. Sing each [illegible] different pitches, striving for quality, tone purity of vowel.

O should bring a round and full tone—vibrant and pleasing. Half vocalized, it is a sound well. Coming directly from the voice box, and taking on its character tonality in the cavities of the mouth, this vowel is beautiful and solemn. To produce this tone the lips should take a rounded form as described for *oo* sound, except that the aperture is larger. Sing this sound to exercises suggested for other vowel sounds. Also sing words such as [illegible] and *snow*, to scales and melodies, working as always for tonal quality instead of for tonal power.

Ee sounds bring the voice forward. Make them full and ringing by impelling the tone against the hard palate just above the front teeth. The male voice sometimes encounters trouble in handling these sounds well. They expose bad voice qualities quite readily. Practice daily the syllable *me* and words containing these sounds.

[illegible] and *I* sounds if practiced as suggested for the other vowels seldom give trouble. Try to render them in pure clear artistic quality.

We still have another beautiful sound found in *ou* as in *out* and *round*. Such sounds are sung flatly by untrained singers, but when rendered pure by the good vocalist they may become sounds of lovely quality. Essential syllables of many words have this *ou* diphthong, which should be purely vocalized for effective singing. Train on sounds as you do the other vowels.

Putting Them to Use

AFTER LEARNING TO PRODUCE the suggested sounds, as recommended, mix them. Sing entire scales and melodies, using mixture of *eh, a, e, oo, e, ou*. Work for free flowing characteristic tones, for quality and not for power.

Be patient and faithful in this vowel practice. Do not be too anxious to rush into actual exhibition song. By no means leave this vowel practice until the vocal string of the characteristic vowel sounds has become a second nature—so much so that words containing them will be properly enunciated and vocalized.

Having practiced the vowels, go over the song you are to sing. Study its words—each one. How can you make each of them beautiful through what you have learned about vowel tonal production? Sing slowly, smoothly, giving attention to proper pronunciation and full enunciation.

In no case should the practicing student overdo the thing. When the voice mechanism begins to feel wearied, take a rest. Prolonged practice may do more harm than good. Fifteen to thirty minute practice periods are usually long enough anyway.

Remember all along that a loud voice is not necessarily a good voice; that quality is more important than power. Remember further that, no matter how poor may be the voice, it can be improved by diligent practice of the vowels, as here suggested. No effort, with a good purpose, is in vain.

* * * * *

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The Organist's Etude

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Making Acquaintance of a "Unit Organ"

By EVERETT E. TRUETTE

The late Everett E. Truette left an incomparable legacy to better organ playing in America. Born March 14, 1861 at Rockland, Massachusetts, he graduated from the New England Conservatory and later studied with August Haupt in Berlin, Alexandre Guilmant in Paris and William T. Best of London and Liverpool. He held an eminent position among American church organists and as a concert artist gave over four hundred recitals from coast to coast. For ten years he was Editor of the Organ Department of The Etude, and this article is one of the last from his prolific and learned pen.—Editor's Note

YOUNG AND ASPIRING ORGANISTS frequently ask the question, "What is a Unit Organ, or a unified Organ"? And, to clarify these problems in the minds of readers of The Etude, we have had pleasure in preparing this rather detailed description of such an instrument and now the uninitiated may become acquainted with it.

A pipe organ is an expensive instrument. It costs a large sum of money and occupies a large amount of space in a church, theater or hall. Naturally efforts have been made for years to reduce the cost and to reduce the amount of space required. One of the first results of these efforts was the borrowing of the 16 ft. Bourdon of the swell organ for a soft pedal stop named, "Lieblich Bourdon," or "Lieblich Gedeckt," without adding any extra pipes. With the advent of electric action, this borrowing of a stop from a manual for the pedal proved to be a simple mechanical process entailing only a small amount of extra wiring, or possibly a different kind of a magnet.

For the sake of clearness it may be stated, that a "borrowed stop" is a second drawstop by means of which the individual stop, whose name it bears, can be played from some other keyboard than the one with which its first drawstop is primarily connected, without the assistance of a coupler. For example, if one draws the Sw. Bourdon 16 ft. and the Sw. to Ped. coupler, the Bourdon can be played from the pedal keyboard. If, however, any other stop of the swell organ (Oboe, for example) is drawn at the same time, it will sound on the pedal, as long as the Sw. to Ped. coupler is on.

On the other hand, if the Sw. Bourdon is borrowed on the pedal and one draws the extra drawstop labeled "Ped. Lieblich Bourdon," that one stop and no other stop of the swell organ, will sound on the pedal. If the Sw. Oboe is drawn at the same time it will sound on the swell keyboard but not on the pedal. The 16 ft. Dulciana of the choir organ has likewise been borrowed on the pedal and named "Ped. Dulciana," without the addition of the word "Lieblich."

There is another system of borrowing or partial borrowing called "augmenting" which first came into use with the pedal organ. This consists of extending the compass of a 16 ft. pedal stop by the addition of twelve small pipes at the upper end of the stop. By omitting the lower twelve pipes and using these added pipes at the upper end of the stop, the stop becomes an eight foot stop. With these forty-two pipes we have a 16-ft. and an 8-ft. stop, whereas it would require sixty pipes if the stop were not augmented. The added twelve pipes cost less than one-quarter of the amount for the full thirty pipes, and occupy less than one-quarter of the space that the full set of pipes would require.

The organ builders, finding it a simple matter to borrow a stop of one department of the organ for another department proceeded to borrow stops of one manual for some other manual and in time all, or nearly all, of the stops of the swell organ were borrowed for the great organ, substituting these borrowed stops of the swell organ for the usual stops of the great organ. Obviously this borrowing resulted in a great saving of space and money.

"Borrowing" and "augmenting," as described above, are the germs from which the "Unit Organ" have been evolved.

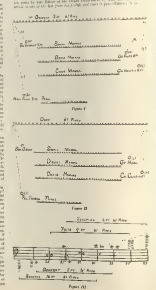
By referring to Figure I it will be easily understood how the pipes of the [illegible] are playable from the [illegible] manuals by means of the drawstop [illegible] electric wires (e). The same stop [illegible] [illegible] on the great manual by means of the drawstop (d) and wires (f) [illegible] the [illegible] manual by means of the drawstop (l) [illegible] wires (g), also on the pedal keyboard [illegible] means of the drawstop (h) and wires [illegible].

[illegible] this principle of borrowing and [illegible] a generous amount of [illegible] [illegible] organ builder borrowed [illegible] the Swell Organ (Fig. II) [illegible] manual and called it "Gt. [illegible] whole manual and called [illegible] also on the pedal keyboard [illegible] "Ped. Tromba." Obviously the Oboe is unlike the [illegible] but, both being reed [illegible] of about the same power [illegible] be substituted (with [illegible] [illegible] to which reference [illegible] made) for the latter. [illegible] imagination the Oboe [illegible] [illegible] for the Ped. Tromba. [illegible] extensions of this principle [illegible] many of the stops are [illegible] different keyboards, using [illegible] different names for the borrowed [illegible].

[illegible] to Fig. III one will observe [illegible] Gedeckt (or St. Diapason) [illegible] augmented from sixty-one pipes [illegible] pipes, in order to provide [illegible] set of pipes four distinct [illegible] 16 ft. by adding twelve [illegible] compass of the Gedeckt [illegible] Flautina 2 ft., by adding twelve [illegible] above the compass [illegible] (It should be noted [illegible] Gedeckt is rarely augmented [illegible] above its usual compass [illegible] Flautina this [illegible] obtained from the augmentation [illegible] stop. In this particular [illegible] no illustration of the [illegible] extended augmentation.) [illegible] of augmentation, the [illegible] [illegible] the four stops [illegible] Gedeckt, Flute 4 ft., and Flautina [illegible] augmentation the four stops would [illegible] four hundred twenty-four pipes. The [illegible] [illegible] expense and space will be [illegible] to [illegible]. As this article is [illegible] to [illegible] it is unnecessary [illegible] the musical disadvantages of such augmentation and borrowing.

In a Unit Organ nearly every set of pipes is augmented to seventy-three [illegible] eighty-five (sometimes ninety-seven) pipes so that separate stops (of the same [illegible]) of 16 ft., 8 ft. or 4 ft. (sometimes 2 ft.) can be obtained from each of [illegible] pipes by borrowing. Each group of sixty-one pipes is borrowed on each of the [illegible] and many groups of thirty-two pipes are borrowed on the pedal. In some organs only part of the stops are "unified" (augmented and borrowed), the rest being [illegible] are called "straight stops."

Fig. IV illustrates the specification of a much unified organ which was sponsored by the late Robert Hope-Jones, who, perhaps more than any other individual, has been responsible for the early working out of the fundamental principles of unit organs. In the first column of the illustration



Fundamental Stops	Pipes	Ped. Stops	Gt. Stops	Sw. Stops
Gedeckt 8 ft.	85	Resultant Bass 32 ft., Bourdon 16 ft., Gedeckt 8 ft.	Bourdon 16 ft., Gedeckt 8 ft.	Bourdon 16 ft., Gedeckt 8 ft., Lieblich Flute 4 ft.
Diapason 8 ft.	73	Diapason 16 ft.	Diapason 8 ft.	
Flute 4 ft.	73		Flute 8 ft., Flute 4 ft.	Flute 4 ft.
Viol d'Orchestre 8 ft.	73	Cello 8 ft.	Gamba 8 ft.	Viol d'Orchestre 8 ft., [illegible] 4 ft.
Voix Céleste 8 ft.	73			Voix Céleste 8 ft., Oct. Céleste 4 ft.
Dulciana 8 ft.	85	Dulciana 16 ft., Dulciana 8 ft.	Dulciana 16 ft., Dulciana 8 ft.	Dulciana 16 ft., Dulciana 8 ft., Dulcet 4 ft.
Vox Humana	61		Vox Humana 8 ft.	Vox Humana 8 ft., Vox Humana 4 ft.
Tuba 8 ft.	85	Ophicleide 16 ft., Tuba 8 ft., Clarion 4 ft.	Ophicleide 16 ft., Tuba 8 ft., Clarion 4 ft.	Cornopean 8 ft.

Total Gen. Pipes 608 — Figure IV — Total Draw Stops 36

is shown the eight distinct sets of pipes, from which the whole organ (thirty-six drawstops) is made up. The second column indicates the number of distinct pipes in each set. The third column gives the individual stops borrowed on the pedal keyboard. The fourth and fifth columns show the individual stops borrowed on the great and swell manuals. With several of the borrowed stops the name of the stop is changed, to conform to the usual name of such a stop in that department of the organ. In this unit organ, with [illegible] drawstops, there are but 608 distinct pipes. In a straight organ with the same thirty-six stops there would be 1996 pipes. On this unit organ a chord consisting of one pedal note, two notes in the left hand and three notes in the right hand, using all the stops except the Voix Céleste, would sound 53 pipes. On a straight organ the same chord would sound 130 pipes.

During the past year or two very large unit organs have been constructed, principally for theaters. One with thirty-nine sets of pipes has 336 drawstops. This organ is mentioned specifically, simply to indicate to the reader the "inflating possibilities" of the "unit" principle in organ construction.

Interesting Facts About Organs and Organists

By MILDRED MARTIN

HISTORICALLY, THE ORGAN is one of the most ancient of all musical instruments. In the book of Genesis we read, "And his brother's name was Jubal; He was the father of all such as handle the harp and organ." Jubal, as we know, lived in 4004 B. C., and at that time the harp and the organ were considered the higher forms of musical instruments.

It is thought that the early organ was the Pan's pipe or syrinx of the Greeks and was "made of reeds of unequal length and thickness, which were joined together." At first two reeds or pipes were used; later there were seven, and still later the number was further increased.

In ancient days, the organ was spoken of as "an instrument of pleasure and praise."

History tells us of a barber by the name of Ctesibius, who lived about 284-246 B. C. and invented an organ. He had noticed that the counter-weight of a movable mirror produced a musical sound by the force with which it drove the air out of the tube in which it moved. By experimenting he succeeded in producing powerful sounds from water pumped into a vase which had a trumpet attached to the top. Not entirely pleased with the result, he continued the experiment and finally arranged a row of pipes in the order of a musical scale, that could be made to sound at the will of the player. The motive power was supplied by water. This instrument was called the "Hydraulus" and is considered to have been the predecessor of the organ of to-day.

In the museum at Naples, there are two hydraulic organs, which were excavated from the ruins of Pompeii, destroyed by an eruption of Mt. Vesuvius, on August 24, 79 A. D.

It is interesting to trace the development and use of the organ. About the year 450 A. D. organs were in common use in the churches of Spain. Pope Vitalian introduced the organ in Rome, in 666 A. D. "to improve the singing." Just about one hundred years later they came into use in England and France, and in 811 or 812 the first organ was introduced in Germany in Aachen (Aix la Chapelle).

Pope John VIII, in the year 880, sent to Germany for an organ and a teacher to "instruct the Roman artists."

In the tenth century St. Dunstan built an organ for Abington Abbey, England.

It is quite generally thought that the Romans had the first balanced keyboard; however, the first one was used in Magdeburg in the eleventh century. It had sixteen keys, each having a width of three inches.

The early organs were built in the churches and not in factories as is the organ of to-day.

How very strange the instrument mentioned as "the Winchester organ" would look to us with its four hundred bronze pipes, two manuals of twenty keys each and with the note name lettered on each key. When the keys were struck the wind was given to ten huge diapasons tuned in octaves or perhaps in octaves and fifths.

Byzantium (Constantinople) was the first city to become an important center of organ building, and it was there that the first pneumatic organ, with the wind supplied by bellows, was used.

As late as 950 A. D., history tells us that "seventy men, acting as blowers," were used in Winchester Cathedral.

Prior to the sixteenth century organ making was entirely in the hands of the Monks, but after that time the trade was learned by those outside the church.

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The Fascination of Two-Piano Playing

(Continued from Page 567)

Whiteman, and other conductors of popular ensembles, began to employ two pianos and for years the now well known composer Ferde Grofé (who arranged Gershwin's *Rhapsody in Blue*) was one of a two piano team which contributed much to Mr. Whiteman's success.

An Art With An Individuality

"Two-piano playing of the higher type cannot be compared with solo playing. They represent two entirely different arts, with greatly different objectives. The resources of two piano playing are naturally greater, in many particulars than solo playing, because there are twenty fingers and two pair of brains involved! When the two performers have arrived where the problems of a perfect artistic ensemble have been mastered to the point of becoming second nature, the possibilities for a freer [illegible] expression are great indeed. Here they are giving 'imagination its full chance and justice! With the greater resources of pedal effects, tone coloring and adjustment, which two pianos offer, and with a greater technical coloring and emotional range at their command the performers are indeed inspired to orchestral heights. Two players with distinctive and individual musical and artistic personalities will fit into this marvelously artistic scheme more forcefully and effectively than two pianists who are as much alike as identical twins.

"When the number of pianos is increased, the opportunity for artistic effects is diminished accordingly. The giant ensembles, say from ten to a hundred pianos, while entertaining from the standpoint of a 'stunt' and of creating an interest in the instrument itself, do not provide an easy opportunity for rehearsals and cannot realize all that two pianos can achieve in the way of a finished product.

"Two piano playing that suggests just the mechanical, naturally must be avoided, as less than the curse of Hades! Precision there must be, of course, but anything which suggests wheels, levers, cams, bolts or gears, would support the old saying 'What is worse than one piano? Two pianos!' And I would add another bit of advice 'Tune up the instruments and assassinate the players.'"

"How should one start two-piano playing?"

"First, with a certain degree of individual advancement in solo playing. A beginner in two-piano playing must have a good knowledge of the instrument's resources for tone production and a fairly good command of technic. The many transcriptions by Bach, and other classics by Guy Maier and those by Mary Howe, are excellent material in this type of work. Of unusual interest is the second piano part to the Bach 'Two-Part Inventions' ingeniously written by Louis Victor Saar. Students practicing the 'Two-Part Inventions' will find it refreshing to try them with the additional piano. Ensemble playing, that is, playing together with precision, must be mastered and forgotten, just as one masters the technic of the piano itself. Not until this occurs can there be any emotional beauty."

"How much time should be spent on rehearsals?"

"As much as is at all possible. It takes hours, days and months of indefatigable labor at the dual keyboards to conquer the difficulties that stand in the way of beautiful coloring rhythms and dynamics. The players must learn to listen to each other so acutely that, with years, something resembling a kind of mystic musical telepathy is developed. At all times, the ear must be intensely alert.

An Abundant Repertory

"The repertory for two-piano playing is far larger than most people realize.

"Mozart has given us two sonatas (D major and F major), a 'Concerto in E flat for Two Pianos and Orchestra' and a *Fugue in C minor*. Edvard Grieg added a second piano part to Mozart's piano sonatas Nos. 3, 4, 5, and 18, thus making these available for duo pianists.

Clementi: Two Sonatas.

Schumann: *Andante and Variations, Opus 46* (first played in public by Mendelssohn and Clara Schumann).

Chopin: *Rondo in C, Op. 73* (effectively abridged by Lee Pattison).

Liszt: "Concerto Pathetique" (without orchestra).

Brahms: Masterful *Variations on a theme by Haydn* considered by many "the most inspired and inspiring achievement in two-piano literature."

Grieg: *Romance and Variations, Opus 51*.

Edward Schütt: *Variations, Opus 9*.

Sinding: *Variations E flat minor*.

Camille Saint-Saëns was especially fond of two-piano playing and valued it very highly. Among his best compositions are the famous "Carnival of the Animals", *Variations on a theme by Beethoven*, *Caprice Arabe, Opus 96*, *Danse Macabre* and *Scherzo*.

Emmanuel Chabrier: *España* (transcribed for two pianos from his popular rhapsody for orchestra) and three *Valses Romantiques*.

Martucci wrote also an interesting *Theme with Variations* for two pianos, performed in this country several times in 1932.

Rachmaninoff has contributed two beautiful suites for two pianos, and we must not forget the popular suites of Arensky who had a marked aptitude for two-piano writing.

Arnold Bax, among English composers, has contributed a number of [illegible] including *Mor Nell* or *The Happy Forest*, *The Poisoned Fountain* and *Hardanger*; Norman O'Neill, a *Variations and Fugue on an Irish Theme, Op. 17*; and Sydney Rosenbloom, a *Variations and Fugue for Two Pianos*.

These are but a few of the outstanding numbers written for two pianos. We have a great number of transcriptions, among which must be mentioned Louis Victor Saar's arrangements of the mighty *Passacaglia* and *Chaconne* by Bach; Vivaldi's "Concerto Grosso in D minor" and Giovanni Battista Martini's *Prelude and Fugue in B Minor*, all unpublished; Maurice Ravel transcribed Debussy's *Fêtes*, *Sirènes*, and *Nuages*.

The increasing popularity of two-piano playing has encouraged composers in every nationality to write for this combination, and practically every pair of the many well known duo-pianists has been honored with two-piano works written especially for them. American composers, also, have written excellent works for two pianos, the most recent being the brilliant piano concerto by Harl MacDonald. Leo Sowerby has written a beautiful *Ballade* for two pianos and orchestra, which has been frequently performed by Maier and Pattison. Lora Aborn's *Fugue in Yellow*, dedicated to us, has been received with favor. She is now writing a *Rhapsody* for two pianos and orchestra for our duo.

"We have had great success with Castelnuovo-Tedesco's *The Little Siren* and *The Bluefish*, still unpublished; his "Alt Wien Suite" and airs with Casella's "Pupazzetti" and *Fox Trot*, which are most humorous. Stravinsky's "Concerto for Two Pianos" without orchestra, is a really brilliant work. Poulenc's "Concerto for Two Pianos with Orchestra" has [illegible]

(Continued on Page 617)

Organ and Choir Questions Answered

By HENRY S. FRY, Mus. Doc.

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

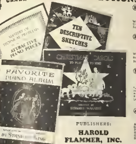
No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinion as to the relative qualities of various instruments.

Q. I am enclosing a diagram of our church auditorium and choir loft. Is there a standard way of arranging sopranos, altos, tenors and basses? In our case should the altos and basses be placed nearest the organ?—E. N.

A. The conventional way is to arrange sopranos and tenors on the conductor's left when facing the chorus, with altos and basses on the right. This, of course, can be changed if advisable for giving more prominence to some weaker part, and so forth. In your case apparently none of the singers face you unless it should be the end singer or singers on the back row, so that you would probably be justified in having the choir arranged so that the congregation may have the benefit of the best results. It might be advisable for you to do at least part of your rehearsal (using the choir facing piano for accompaniment if necessary and advisable) so that you may judge the balance of parts, and so forth. The relative position of the organ, [illegible] and your choir does not appear to be a very satisfactory arrangement for the organist to hear the choir to advantage.

Q. At present I have a one manual reed organ of [illegible] [illegible]

[illegible]



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The Accordion Department

Secrets of a Big Technic

By CHARLES MAGNANTE

An Interview with PIETRO DEIRO — As told to ElVera Collins

During its many years of existence, Carnegie Hall in New York City has [illegible] artists [illegible] instrument, [illegible] Charles Magnante [illegible] in an [illegible] concert on April [illegible]. This event [illegible] new high mark in the annals of [illegible] history not only for the performance [illegible] but also for the high type of program presented.

Those who were fortunate enough to be present at this concert, as well as the thousands who have listened to Magnante [illegible] for the past [illegible] years would like to know more about him. His [illegible] has been an interesting one because [illegible] success in such a [illegible] short period of time. Although [illegible] he has [illegible] the peak of his career. Those [illegible] him well attribute his success [illegible] fact that when he was nine years [illegible] made up his mind what he was [illegible] make of himself and then set out [illegible] straight path with no detours and [illegible]

Magnante's first teacher was his father. [illegible] not know what system of instruction was used but it must have been a good [illegible] Magnante was in demand to play [illegible] dances and other entertainments when [illegible] only fourteen years old. After [illegible] he began teaching and continued for [illegible] years. His popularity then led him to [illegible] and he claims to have the distinction [illegible] the first solo accordionist to broadcast [illegible] the Eastern air waves. A few of [illegible] programs were under such leaders [illegible] Rapée, B. A. Rolfe on the [illegible] Strike Hour, Rudy Vallee on the [illegible] Yeast Hour, Paul Whiteman [illegible] Old Gold Program, Roxy's Gang, and many others.

Among the more recent programs are Manhattan Merry-Go-Round, Music International, Hobby Lobby, Waltz Time, Schaeffer Revue, Lucky Strike and Major Bowes Capitol Family. He claims that the busiest year in his life was in 1930, when he averaged thirty-one commercial programs a week.

A Busy Artist Finds Time

One might think that such a strenuous routine would have absorbed all of Magnante's time, but such was not the case, for during the past ten years he has composed many fine accordion compositions and has also made some excellent accordion arrangements and adaptations. In addition to all of this he has found time to make recordings for the Brunswick Company and he is also an R. C. A. Victor artist.

Those who hear Magnante play are immediately impressed by his remarkable technic. It seems to be flawless, [illegible] though he plays with lightning speed, every individual note sounds distinctly and [illegible] no emphasis or accent is slighted. Knowing that many of our readers are desirous of building just such a technic, we have asked Magnante to tell what method he used to accomplish it. His first remark on the subject may be a surprise, for he emphatically stated that he does not believe there is such a thing as natural talent for

CHARLES MAGNANTE

rapid technic. He believes it can be accomplished only by hard work. We assume that he implied hours and hours of [illegible] practice, but [illegible] in his words, "It is not the number [illegible] one practices but how he concentrates. It is not the size of the hand but the size of the mind which counts. Four hours of proper practice [illegible] technical [illegible] Arrangements [illegible] studies should be practiced faithfully.

This advice direct from Magnante will [illegible] adults who have been trying to work out a practice program.

Speed in Slow Practice

We [illegible] confront Magnante with another problem which frequently comes to this column. We have answered it many times but we wanted our readers to hear Magnante's advice. It is the old question, Why do many accordionists fail when they try to execute a difficult passage rapidly? Magnante's reply was, "The trouble is caused by the fact that the passage has not been perfected slowly. Students are not [illegible] [illegible]

(Continued on Page 617)

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Carving a Golden Voice

By
KATHRYN SANDERS RIEDER

THOUGH MANY YEARS have gone into eternity since the Cremona makers Amati, Stradivarius, Stainer, Ruggeri and Guarnerius produced the matchless instruments which every violinist dreams of playing, the search for the secrets they knew goes on unabated. Though much is swathed in tantalizing mystery which inspires continued research, the fascinating requirements of fine violin making are very definitely known.

At first glance the violin does not seem complicated. Many boys have set out to make them in manual training. When they have finished they are puzzled by the flat, unpleasant tone which comes from the instruments. They may have a good example of manual training, but it takes a lifetime of study and practice to make a fine violin. Stradivarius, one of the very few men to whom it was given to make perfect violins, was apprenticed to Amati when he was about seventeen. Though he was thoroughly versed in the intricacies of his craft and art, he did not open his own shop until he was nearly forty. Even then he spent years in experimenting, and did not reach his stage of mastery until he was about fifty in 1700. Why? What makes these violins almost priceless and classed among the world's greatest treasures of art?

The violin maker's mastery begins with the very wood itself, for he will use at least six or eight different kinds of wood, probably maple, pine, deal, plane tree, ebony, rosewood, bird's eye maple and boxwood in many varieties and many degrees of softness, grain and age. It is said that "Old Stainer" walked through the Tyrolean mountain woods with a hammer in his hand. So sensitive was he to the vibrations set up when he struck a tree trunk he knew instantly when the wood was fit for his violins, and he would order the tree chopped for him.

There must be a fine model from which to work. This the maker takes apart, handles, studies and tries to reproduce. To begin, he may take the model back, outline it on wood, and cut it with a sharp knife.

The Ultimate in Skill

THE VIOLIN CONTAINS seventy parts. Each of these must be perfect in itself and in its relation to all other parts. When we add the fact that the violin must be made by hand, literally carved piece by piece, with no two violins exactly alike but each an individual work of scientific and artistic achievement, and a law unto itself, we marvel that any perfect instruments have been made.

The back of the violin is made of a hard wood, usually maple. The top or belly is made of a soft wood, usually deal wood which will vibrate freely and carry the vibrations to the sides and back. Uneven grain, or roughness, or knot holes, would make the wood useless as any of these conditions would interfere with the vibrations. Green wood is useless, and yet the seasoned wood must not be entirely sapless as it will not be elastic enough, for the violin must support a tension of sixty-eight pounds on the strings and a pressure vertically at the bridge of twenty-six pounds.

Next the maker must be certain that the top and back will vibrate together. If the vibrations of one conflict with those of the other no beautiful tone ever can result. The Cremona makers had a superlative talent for selecting these harmonizing woods. The curious part of it is that wood which at first seems right often will change, and the violin will be a failure. No exact rule can be given for the thickness of the top and back, though the latter is always a little thicker than the former. A good violin becomes better with the years, a poor one never does. It is difficult to predict at the time of the finished violin, what kind of a tone it will have eventually. Some violins, which start out with rather harsh unpleasant tones, may after some settling and drying of the wood, become fine instruments.

The sides which are made of maple must be of the right height and thickness. If the measurements are wrong—and there can be no exact rule given for them—the sides will not transmit vibrations to the back. A wrong height will make the space inside the body, which determines the necessary volume of air, of the wrong size. The sides of the violin are made in six pieces. They are dipped in water and bent with hot irons. It is a delicate task to bend them, and many are spoiled before a satisfactory set is completed.

These sides are glued to the back and its corner blocks, small pieces of pine or willow carved to fit, are glued to the corners formed by the center curves and the top and bottom curves. They transmit some sound and are important in strengthening the structure. Between the blocks are thin strips of wood called linings, which serve the same purpose. The top is further strengthened by a threadlike line of wood near the edge, which appears to be purely ornamental. This "purfling" prevents the splitting of the wood.

A violinist should be very particular about the bridge used on his instrument. He should buy the best he can afford, change it at the slightest sign of warping, and straighten it almost every time he picks up his violin. There is an important reason for this. The bridge has been called the tongue of the violin. It is still an exact copy of the one made by Stradivarius. Though many attempts have been made to change its design, it remains much like its original form. Bird's-eye maple of horizontal grain is used and it must be of medium hardness.

The top of the bridge where four shallow notches are cut for the strings to cross, must be one half as thick as the base. The two feet of the bridge which rest on the violin must be shaped to fit the curve of the top. A dull heavy sound results from failure to fit the feet of the bridge to this curve. The slant of the top of the bridge from the G string to the E string is an exact science. A too gradual slope results in a sharp disagreeable violin tone. Of course the bridge must be sloped enough so the player can draw the bow across one string without touching the others but if the slope is too sharp the tone goes to the other extreme and is sluggish and dull. Even the placement of the bridge, between the two *f* holes is important.

Stradivarius at Work

The Inner Secrets

INSIDE THE VIOLIN under the right foot of the bridge is the sound post, the soul of the violin. The duty of this small round, upright stick, not more than a fourth of an inch in diameter, is to carry the vibrations into the amplifier or box of the violin. Tiny as it is, it is the soul, and if it is too long, too short, too thick or too thin, it is a bad soul to have. It is made of even grained pine. It is not glued in place but fits snugly between the top and back and is held in place by the pressure of the strings on the bridge. Its adjustment requires great patience, as the work must be done through the *f* holes. Though special instruments are available it is still the work of an expert to place it correctly. In general, it is placed about one fourth inch back of the right foot of the bridge, though experts tell us that this depends on the arch of the belly. If it is high, the sound post must be nearer the bridge.

The bass or sound bar is fastened to the belly or top inside the violin. It is often called the nervous system of the instrument. Made of soft, even grained pine, it runs for ten and a half inches, obliquely under the left foot of the bridge. It has an interesting function for beside strengthening the top it compensates for the difference in pitch caused by location of the *f* holes in the top. The angle at which it lies varies by no more than a tenth of an inch in its full length and must be placed to suit the individual instrument. Unless the placing is above reproach, it produces what violin makers call a "wolf," a disagreeable growl, which ruins the instrument.

Even the cutting of the two *f* holes is a task requiring scientific precision. While makers did vary some in this matter, with[illegible] harm, the [illegible] be long and [illegible] such a way that the [illegible] would [illegible] sufficient to [illegible] the [illegible] and the [illegible] may seem rather complicated [illegible] demonstrates [illegible] must be the art of the [illegible] *f* holes make the [illegible] by exposing the air [illegible] and they add to the [illegible] appearance of the violin.

The [illegible] without the curved scroll [illegible] from maple. It must be [illegible] resist the strain [illegible] be capable of [illegible] scroll is the part of [illegible] the peg box. Here [illegible] ebony or rosewood [illegible] sides of the peg box and [illegible] ready for tuning. The [illegible] ebony lies beneath the [illegible] the strings, glued to the [illegible] the neck, but suspended [illegible] violin at its lower end [illegible] smoothest of surfaces [illegible] to shift easily among the [illegible]

The [illegible] piece holds the lower end of the strings and it in turn is held in place by a thick gut extending around the end [illegible]

For varnish is important. Here again the Cremona secret of varnish is unknown. They varnished the inside as well as the outside. Interest finish is vitally important when judging the worth of a violin. [illegible] slow drying varnish, applied in several coats, is used and several months are usually required for the treatment. Sometimes the most of a year may be given to the proper varnishing job. The wood themselves produces very little of the volume of sound. Volume results from the vibrations being carried from the strings through the bridge and sound post to the wooden parts, causing them to vibrate in sympathy, all of which produces the sonority of the violin tone.

The strings are made of sheep or goat gut and the lowest string, the G, is wound with wire. Also in recent years the E string wound with aluminum wire has come into almost general use. The best materials for the strings are soaked in solutions, scraped, cleaned, divided into shreds and finally spun into strings. [illegible] [illegible]cted quality as [illegible] to having such bow [illegible] making is an art in itself and was brought to its highest development by a [illegible] Tourte. Fine old bows are as [illegible] as rare old violins, and it is not [illegible] for them to cost two thousand dollars. The bow is often made of Pernambuco [illegible] or snakewood. The stick [illegible] be well balanced and responsive to the [illegible] command of the player. From one hundred and seventy five to two hundred [illegible] horse hairs of very carefully selected quality as [illegible] to having such bow [illegible]

Stradivarius excelled his teacher Amati, and all others who followed him. Violin makers still wonder and dream about it. In time these old violins may be gone. Will the art of the Cremona masters be forever lost? Present day craftsmen know that age of wood and varnish, and continued use of the instrument mean much. "Perhaps," they dream, transfigured at the thought, "perhaps, our modern violins will—in a century or two—take on the golden voice."

The Young Violin Student and the Teacher

By J W HULFF

[illegible] are [illegible] lasting. To [illegible] teacher who has beginners in the study [illegible] violin, and especially young beginners, the fact should not be lost sight of [illegible] the parent brings the child for the [illegible] lesson.

[illegible] at the very first [illegible] what the [illegible] most interested in—airplanes, ships, [illegible] books, dolls, certain [illegible], and so [illegible] the knowledge so gained [illegible] be used [illegible] during the [illegible] that follow [illegible] making the child feel [illegible] at home [illegible] studio, and in creating [illegible] real desire [illegible] the teacher talk [illegible] and to [illegible] Our most [illegible] [illegible] are those who know [illegible] respect's [illegible] and show an interest [illegible] is hobby [illegible] taking lessons. [illegible] child has [illegible] or strong liking [illegible] something, [illegible] good psychology [illegible] teacher [illegible] out what this is [illegible] use this [illegible] in making the [illegible] pleasant [illegible] at the same time [illegible] for the [illegible].

[illegible] child is a boy not yet in his "teens" and is for instance, interested in airplanes, the teacher after a few lessons have been taken, can draw an outline of a plane on a page farther along in the lesson book and tell the child that he will be presented with a small plane as soon as he reaches the page and can play it creditably. The girl who may be interested in Mickey Mouse may be told that she will receive one of the many inexpensive Mickey Mouse novelties on the market when she reaches a page in the book that the teacher selects and designates with a suitable drawing or Mickey Mouse clipping from a magazine or newspaper. A phonographic record of the child's work may be promised as soon as a certain composition in the lesson book can be correctly played.

Make the child happy with and anxious for little surprises and above all, let him know that you are not only his teacher but also his friend. Remember too, that the psychological effect of a music magazine in the home of a family that has a violin student in it cannot be overestimated.

Paganini

By ALTON A ADAMS

[illegible] NEAR APPROACH of the [illegible] attempts of [illegible] passing of this extraordinary performer [illegible] render the following extracts from [illegible] description of him in [illegible] of his [illegible] interesting to me [illegible]

[illegible] Paganini and his violin [illegible] A tumultuous clapping welcomes [illegible] appearance [illegible] stage. He advances [illegible] several paces [illegible] embarrassment, and [illegible] and the [illegible] are recurrences. He [illegible] recedes with [illegible] still more awkward [illegible] again [illegible] He bows repeatedly [illegible] and endeavors to throw into his [illegible] countenance an acknowledgment [illegible] ring in room, [illegible] replaced by an [illegible] oddness of [illegible]

[illegible] stops, and in a position in which [illegible] possible, still more contrasted [illegible] his walk and [illegible] salutations [illegible] his violin placed between his [illegible] his breast, and casts on it a proud [illegible] once piercing and [illegible]. He stands [illegible] several seconds [illegible] the public [illegible] leisure and examine his strange [illegible] to gaze with curiosity at him [illegible] body his long arms and fingers his [illegible] colored hair flowing over his [illegible] the illness and suffering [illegible] on his whole person, his sunken [illegible] his long hawk nose, his pale and [illegible] cheeks, his large fine and open [illegible] which Dr. Gall would love to contemplate, and under that forehead, eyes, [illegible] as it in shade but every instant [illegible] forth lightning.

[illegible] suddenly his looks descend from his [illegible] the orchestra, he gives the signal [illegible] abruptly raising his right hand he [illegible] lets his bow fall upon the violin. You expect that all the strings are about to be broken. Nothing of the sort. You are surprised by the lightest, the most delicate and finest of sounds. For several instants he continues to play with your anticipations, and to provoke you. All the caprices which occur to him are employed to rouse you from the indifference which he supposes you to feel. He runs, he leaps from tone to tone, from octave to octave; he passes with incredible swiftness and precision the widest distances; ascends and descends natural and chromatic gamuts; produces everywhere harmonic chords; draws forth the most extraordinary sounds of which the violin is capable; makes it speak, sing, complain; now there is a murmuring of waves and now a breeze of wind, now chirping of birds. It, short, an [illegible] *chaos* [illegible].

"This great artist has, however, other resources than such fantasies for the captivation of the public. To this musical phantasmagoria presently succeeds a broad grand and harmonious simplicity. Pure, sweet, brilliant, tuneful chords flow from his bow; sounds which seem to proceed from the heart and which plunge you into a state of delicious feeling. Then comes a vague sighing of melancholy and soft abandonment. While you are sympathizing with the touching and melodious performer, a sudden access of violent grief, a sort of shuddering and rage appears to seize him, and cries which penetrate the depth of the soul alarm and freeze you and make you tremble for the unfortunate being whom you see and hear."—*Bell's Weekly Messenger.*

* * * * *

"*I have been teaching young violinists for forty years now. I find that the present generation of students has a bad inclination to give over the work it wishes to accomplish what requires a body and a soul and a lifetime all in a few years and with partial application.*"—César Thomson.

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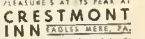
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This Prize Contest is open to all who wish to enter it, excepting members of the staff of THE ETUDE MUSIC MAGAZINE and employees of the Theodore Presser Co.

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Only Piano Solos will be considered in this Contest.
Do not send compositions of any other character

CONDITIONS are simple

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All manuscripts submitted must have written at the top of the first page—"For THE ETUDE PIANO COMPOSITION PRIZE CONTEST."

The real name of the composer-contestant must not be placed on the manuscript. [illegible]

No composition already published shall be eligible for entry in this contest.

No variation nor any adaptation of a previously published melody shall be eligible for entry in this contest.

[illegible]

The Piano Compositions winning prizes are to become the property of THE ETUDE MUSIC MAGAZINE with full publishing rights vested in its publishers, the Theodore Presser Co.

Contestants may enter compositions in both classes.

Although there are two prizes in each classification the publishers of THE ETUDE expect to find a number of the manuscripts not winning prizes to be deserving of publication, and accordingly expect to offer some contestants who are not prize winners an opportunity to realize something on their composing efforts by offering to purchase the manuscript for regular publication purposes.

VIOLIN QUESTIONS *Answered*

By ROBERT BRAINE

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

(Much of the mail addressed to the Violinist's Etude consists of [illegible])

How Long to Study

W. J. H.—So much depends on the talent of the pupil that it is impossible to set the exact number of years it will take him to become a professional [illegible]

To Study the Vibrato

L. W. [illegible]—It is practically impossible to teach the technic of violin playing by mail. A few hints can be given, however [illegible] "Violin Teaching and Violin Study" by Eugene Gruenberg [illegible]

Copyright on Popular Melodies

[illegible]

To Practice Quietly

[illegible]

What I'm to Accomplish

[illegible]

Violins by Guadagnini

J. H. [illegible]—There were several violinmakers named Guadagnini [illegible]

Position of Fingers on Bow

[illegible]

Tools for Making Violins

[illegible]

Thickness of Violin Ribs

[illegible]

Another Lebanon Maker

[illegible]

A Talented Boy

[illegible]

A Supposed Stradivari

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SPECIAL NOTICES

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BANDS AND ORCHESTRAS

The Elementary and Junior High School Instrumental Program

(Continued from Page 771)

[illegible] elementary instrumental groups are exploited for the benefit of their school patrons and communities, long before their musical training and experience are in line with the demands of adequate [illegible] school administrators, patrons and [illegible] who are responsible for [illegible] appearances, are not helping the instrumental music program. Rather [illegible] and interest which burns itself out too soon [illegible] benefit to the student's musical future.

This statement is not to be taken to imply that our elementary groups should not engage at all in public performances which are vital and of great significance to all concerned. But the plan which permits "over night" training to be substituted for the child's fundamental musical education is not sound. It is in vogue in many of our schools but is not in keeping with the requirements for a healthy strong musical foundation. In any case, the plan of organization should be flexible enough to allow for whatever situations exist in the school system.

In the average school system, elementary instrumental classes should meet at least once a week, and these meetings should last for more than forty-five minutes, not less than thirty. If classes cannot be held during the school hours, then one period per week might be scheduled during school time, and the other period before or after school. [illegible] with all pupils [illegible] buildings brought together.

Beginning classes should be divided into at least four groups:

1. Violin (violoncello, viola, and string bass are not [illegible])
2. Woodwind
3. Brass
4. Percussion

If at all possible these instruments should be owned by the school and rented to the students at a nominal fee. Reasons for this are that in the first place all children, including those who are not [illegible] afford to purchase an instrument will have equal opportunity to acquire a musical education. The development of [illegible] in our country exists [illegible] children lacking [illegible] real desire for [illegible] lose [illegible] investment.

Incidentally [illegible] that gradually [illegible] own these instruments [illegible] revenue received [illegible] applied to the [illegible] and orchestra [illegible]

Elementary classes should not be too large, a maximum of twelve to fifteen being most practical. [illegible] it is advisable [illegible]

considered, since the group will cease to vary [illegible] the two contrasting [illegible] and [illegible] in the same class [illegible] be discouraged. The [illegible] these two families [illegible] fundamentally different [illegible] those [illegible] can be combined at a later [illegible] problems have been [illegible] and the fundamental [illegible] established.

Objectives

PRIMITIVE AIMS [illegible] the scope of [illegible] but it is helpful in [illegible] some of the motives which guide us in action. The primary objectives [illegible] teaching, should be:

1. To develop a [illegible] and desire for sufficient [illegible] interest in instrumental [illegible]
2. To transfer the [illegible] knowledge acquired [illegible] instrumental music and to apply them properly.
3. To develop a fundamental knowledge of good tone [illegible]
4. To master the [illegible]
   (a) Tuning the [illegible]
   (b) Playing [illegible]
   (c) Tone production
   (d) The symbols of music
5. A very gradual development [illegible]

The school music should be [illegible] sufficient musical [illegible] to meet these [illegible] teaching material [illegible] playing position, breathing [illegible] string players' [illegible] hand position [illegible] control. It is at this stage [illegible] that the teacher must [illegible] patient. The ranging of all [illegible] notes will serve as a valuable [illegible] improvement of intonation.

It is wise to [illegible] to Lib. or Lit. [illegible] placed as well as [illegible] players might be [illegible] and the class asked to evaluate their performance in making comparisons and pointing out the outstanding faults and weaknesses of these good points.

The material selected for elementary class instrumental instruction will depend largely upon the existing situation. For instance, in [illegible] program rehearsals are limited to one period per week [illegible] the same material [illegible] need [illegible]

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The Elementary and Junior High School Instrumental Program

(Continued from Page 607)

methods are devised with the specific purpose of developing groups and preparing them for public performance in a short time, and other methods are designed for those cases where adequate time has been provided for a thorough musical preparation. Each method is adapted to the requirements of the situation, and for that reason a wise selection of method is very necessary.

In accordance with these aims, we would advocate the beginning of instrumental instruction in the elementary grades, and the continuance of that study in class work up to the junior high school. During the first two years, classes will be offered in violin, clarinet, flute, cornet, and percussion. At the beginning of the third year, a number of brass instrument students are transferred to such as French horn, trombone, baritone and tuba. Some of the students of clarinet are transferred to oboe, bassoon, saxophone, and some of the violin students are moved to viola and violoncello. These transfers are made with an eye to the student's general physical and musical adaptability and to his general attitude toward the change and interest in playing the different instrument. Under no circumstances should a student be transferred from one instrument to another merely for the purpose of maintaining a balanced instrumentation. Instead a student should be fitted, in all ways, for the instrument to which he is transferred. This matter of changing over is very important and demands considerable foresight and thought on the part of the instructor.

Very seldom does a mediocre performer on one instrument object to his being transferred to another instrument for which his capabilities are better suited. In aiding these students, and to give each student a good start on his new instrument, the advanced high school players of violoncello, string bass, oboe, bassoon, and so on, can be used to good advantage. These *older* students are especially valuable in that they have a psychologically good effect on the morale of the younger ones in addition to whatever musical instruction they can pass on. The younger student is even more interested in his new instrument when he has the attention and interest of an older and a more capable student.

The aforementioned instruments are a necessary and often vital part of the instrumentation of every band or orchestra, and classes consisting of groups of these instruments should be organized as early as possible, as it is virtually impossible to develop excellent players on these instruments during the rapid moving four years of high school.

Naturally students of musical instruments should have been the adept, talented students of the grammar school classes. The musical knowledge gained in the elementary classes then can be readily transferred to the handling of the new instrument, the result of which will be a much more rapid progress than if they were just beginning the study of instrumental music.

When the elementary stage has been safely negotiated and the student has acquired those proficiencies indicated in our list of objectives, the carefulness and efficiency of the program must be continued in the plans for junior high.

If the junior high schedule does not permit full rehearsals, we would recommend a continuance of the classes, with the full rehearsals held on Saturday morning. The preferable thing at this point would be to combine classes if possible, so that the groups rehearse as complete and separate units—and as orchestra. This program allows for development of appreciation of the more important musical compositions and makes possible a retention of interest in instrumental music through the medium of full ensemble experience. Participation in full band and orchestra helps to broaden the student and exerts a profound influence on him at this age of early adolescence.

Small instrumental ensembles should be developed and given the opportunity to play before various community and school audiences. Students should be especially encouraged to engage in solo work, and to improve themselves where conditions permit with private lessons.

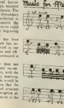
The Junior High Instrumental Program

REGARDLESS OF WHAT REHEARSAL plan is adopted, we must not lose sight of the fact that the elementary and junior high instrumental program is the foundation of our entire high school instrumental set up. It is indispensable, and a carefully worked out program will be a joy and a help to the director who season after season must watch his older and better players go away on new paths, and must help the growing youngsters into the places which have been left vacant.

Orchestras and bands, whether they are the grade school groups, the junior high, the senior high, or the college level organizations, should not be so different from each other in schooling. Their difference lies in quality of performance. The elements of musicianship and technic of performance are fundamentally unchanging, but the degree of perfection attained in these elements constitutes the variance between one age group and another.

I am reminded of a saucy but certainly apt remark made once by a little boy when his older brother said that "he wasn't very big." "Well," said he, "I'm just as big for me as you are big for you!" And it is that very feeling that should typify the morale of each of our school music groups. They have their separate bignesses, but there are an interdependence and a cohesion among these groups that demand of the progressive director a program and a plan of organization which are wide enough in scope to handle the elementary and middle groups as well as those of the high school.

Good things in life are most often a result of foresight, and of the preparation and planning which back it up. If we earnestly desire the advancement of our high school instrumental organizations, and if we want to lighten the burden of yearly replacements, an amount of attention given to the program for the elementary and junior high schools will be wasted.



The Philadelphia Catholic Girls High School Orchestra Playing at Scottish Rite Temple in Philadelphia. Inset: Benjamin A. d'Amelio.

A Notable Philadelphia Girls High School Orchestra

THIS ORCHESTRA is unique in so far as it is composed entirely of one hundred and twenty five high school girls from the John W. Hallahan Catholic Girls High School and the West Philadelphia Catholic Girls High School, many of whom receive their first musical training from these high schools. Each year both schools have increased their membership and introduced new equipment, till each of them now has an organization with the full instrumentation of a symphonic orchestra.

At the Hallahan Catholic Girls High School and at the West Philadelphia Catholic Girls High School, the Department of Music, under the direction of the Sisters of St. Joseph, supervises the practice of the students and is responsible for the general management of the orchestra. Weekly lessons are given by specialists in the various fields of music. Many of the instructors employed in the schools for this purpose are [illegible] of wide experience. [illegible] pressed members of and [illegible] organizations as the Philadelphia [illegible]. The general direction [illegible] organizations is under [illegible] [illegible]melia.

[illegible] April 1932, the combined orchestra [illegible] high schools gave their first [illegible] concert. In May of 1938, this [illegible] was held for the second [illegible] Philadelphia's famous Academy of Music [illegible] same summer the orchestra [illegible] in Robin Hood Dell, under [illegible] of José Iturbi. The concert [illegible] in 1939 was again held [illegible] Academy of Music, in early May [illegible] part of the same month [illegible] upon the invitation of the [illegible] High School cooperated [illegible] "[illegible]hy Day" at the World's Fair [illegible] York City and presented [illegible] part of Peace.

Practical Crime Prevention

(Continued from Page 558)

men of intelligence and are firm believers in rehabilitation. Constructive work is encouraged in every way."

The main point of this editorial is this: Experience has shown that music is invaluable in crime prevention. When your time comes to vote, in your home or in your community, for an investment in music study, an investment in an instrument, an investment in music books, or an investment in the local orchestra or band, give the project all your enthusiasm and convince other parents and taxpayers that there are few wiser and more prudent ways in which to spend money.

Small wonder that the band interests have been employing a slogan, "Teach your boy to blow a horn, and he will not blow a safe."

A Popular Composer of Another Era

"Monteverdi ruled in all domains: church, theatre, chamber. His masses in contrapuntal style were no less admired of connoisseurs than his motets for soli, choruses and orchestra; his madrigals no less than his art for voice alone. On every harpsichord lay a copy of the Lamento d'Arianna which in earlier days in Mantua had drawn tears from thousands of spectators. Whether for ballets or for tournaments, for operas, cantatas, or solemn masses, Monteverdi's compositions were always in demand."—Henry Prunières in the Musical Quarterly

VOICE QUESTIONS *Answered*

By DR. NICHOLAS DOUTY

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

Yawning During Singing Practice

Q.—Please discuss the matter of excessive yawning during singing practice and suggest [illegible] it may be overcome.—H. L.

A.—Perhaps you have been taught to sing with wide open throat and a wide mouth, in order to prevent constriction [illegible] of jaw and throat. Some singing [illegible] their pupils should [illegible] position during singing [illegible] a yawning position this and formed a [illegible] you may have overdone this and formed [illegible] of stretching the throat open instead of [illegible] it to open naturally. If this is so, [illegible] you have only to stop this exaggerated throat [illegible] and return to a natural throat and [illegible] position, for the excessive yawning to [illegible]. However if this does not help, you would better consult your physician.

Closed and Open Tones

Q.—In our [illegible] a discussion about the [illegible] of closed and open tones in [illegible] [illegible] an open tone throughout the voice [illegible] that open and closed tones is [illegible] method of itself. Is this [illegible]

In the best teachers in New York, Chicago and Europe teach closed or open tones? [illegible] authorities in reference on this subject.—L. A. M.

A.—There are many expressions used by [illegible] and singing teachers in an attempt to explain different qualities of tone and different methods of production. Very often these expressions are not scientific, but are [illegible] [illegible] [illegible]. For example, what is the difference between Head Voice and Falsetto in the voice? [illegible] What is the difference between a Closed and an Open tone, [illegible] the French [illegible] [illegible] understanding of these words, depends [illegible] [illegible] your own voice. Speaking generally it is a question of the balance of resonances. There are three—1. The resonance of the [illegible] and bones of the [illegible]. 2. The resonance of the cavity of the mouth and the [illegible]. 3. The resonance of the [illegible] and cavities of the [illegible] and the [illegible] [illegible]

That Fatal Break

Q.—I am a tenor. My highest well produced tone is E flat above High C. The break in my voice occurs at F above Middle C. I have [illegible] my break [illegible] falsetto down to [illegible] the first space on the treble staff. From

I can get a [illegible] resonant tone, while from there down I [illegible] a lower [illegible]. While I [illegible] [illegible] and easy, but I [illegible] [illegible] of practice and it [illegible] and become [illegible] without any [illegible]. All my tones [illegible] almost equally resonant and [illegible] [illegible] [illegible] [illegible] singing teacher has suggested.—W. [illegible]

A.—The production of the so called head voice and the falsetto is not the same. In the first instance the vocal bands are not nearly approximated, and this is the reason why the high tones [illegible] [illegible] so called head voice [illegible] [illegible] felt at the roof of the mouth [illegible] passages, and sometimes in the head [illegible] the vocal cords must be [illegible] [illegible]. It is seldom possible to start a scale on a very high tone in falsetto and [illegible] down to [illegible] just above Middle C [illegible] clearly defined break into what is called the lower register. A voice trained in this fashion may do very well in a chorus [illegible] quartet. The solo singer must have a smooth scale, from bottom to top, and inversely from top to bottom. A perceptible break [illegible] him have two distinct qualities of tone [illegible] is very inartistic, to say the least. [illegible] and freedom of throat from your falsetto [illegible] use it with the greatest discretion. I wish the expression "falsetto" and "head voice" could be abolished and superseded by terms more descriptive and scientific.

Singing "Dans La Musique"

Q.—I am [illegible] and I have studied singing for a little over two years. My voice is a baritone of fine natural quality. My teacher [illegible] [illegible] [illegible] [illegible] [illegible]

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The Guitar and Modern Music

By

GEORGE C. KRICK

NOT LONG AGO the writer received a letter from a former pupil now residing in a large western city, describing an interview he had with a guitar teacher, on whom he called in order to resume his studies. After telling him of his two years work with the guitar, using the "methods" of Carcassi and Foden, and supplementing them with etudes by Giuliani, Sor and Tarrega, the teacher turned, picked up a wire strung plectrum guitar, strummed a few chords with a pick, and then made the statement: "This is the modern way of playing the guitar; yours is old fashioned and out of date and most present day guitarists use the plectrum method." Needless to say that teacher did not get a new pupil.

To this young student the plectrum guitar was not a novelty; he had heard this instrument in the hands of many clever players, but he had also heard Segovia, Oyanguren, Gomez, Foden and others play the guitar in the way it was intended to be played, and his discriminating musical sense convinced him that he was traveling on the right road.

Any one stating that the classic guitar is "old fashioned" or "out of date" thereby admits his lack of knowledge of the history and literature of the instrument. How ridiculous it would sound if we should apply those terms to the violin, because the finest instruments were made during the time of Stradivarius and present day violinists still play the works of Bach, Mozart, Haydn and of other composers living several hundred years ago.

Let us for a moment go back to the early keyboard instruments, the forerunners of the modern grand piano. Here we find the harpsichord, spinet, virginal and clavichord, which have virtually disappeared from the concert platform, although the harpsichord is staging somewhat of a comeback. The present day piano is the result of changes and improvements in the former keyboard instruments, until today it is considered the perfect instrument for the artist.

While the history of the guitar dates back hundreds of years, and while there have been periods during which its popularity was on the wane, it always has reappeared on the musical scene, and through its beautiful tone quality it continues to capture the hearts of listeners and to attract the attention of thousands of talented students.

The instrument itself has retained its shape and size, and the method of stringing it with three gut and three silk wound strings. Through the careful selection of wood, and different bracings of top and back, the tone quality and carrying power have been improved by some of the prominent guitar makers, but it is still the same guitar beloved by Schubert, Beethoven and Paganini. It has been adopted by many great artists of the past and present as the means of musical expression and of providing pleasure to those millions of amateur players of the instrument during several centuries.

Doubtful Claims

THE CLAIM that the plectrum guitar is an improvement or a modern version of the classic guitar is not based on facts. It should be called the noisy brother to the romantic, aristocratic and highly cultured member of the guitar family. It was invented to compete with the trumpet and saxophone in the dance band, where it is primarily used to strum chords as a rhythmic background for the melody instruments. It is true that the shape is the same and it has six strings tuned in a like manner. However, the strings are made of steel wire and played with a heavy plectrum in order to get quantity of tone. The difference in tone quality is so pronounced in favor of the classic guitar that there is hardly a division of opinion amongst those who have made a thorough study of both instruments.

Another claim frequently made is that the plectrum guitar is better fitted to play popular [illegible] and for that reason the younger [illegible] prefers it. It is the writer's opinion that the main reason for the constant popularity of the classic guitar is its versatility. When played by even a mediocre performer it will adapt itself to the playing of simple popular melodies; it will pro[illegible] a satisfactory accompaniment to songs; [illegible] will take its part in the performance of chamber music. The alluring tone of its gut and silk strings blends beautifully with that of the flute, violin, violoncello [illegible] mandolin. In the hands of an artist the guitar becomes an instrument of the highest order, and its artistic possibilities are unlimited. Listening to a sonata by Ferdinand Sor, or pieces by Coste, Giuliani, Legnani, and Mertz, one is astounded at the many beautiful effects possible [illegible] this instrument seemingly limited [illegible]. When one hears the works by Mozart, Bach, Haydn, Chopin and Scarlatti, one begins to wonder how these things are possible on an instrument with six strings. But, looking over the literature for guitar by modern writers, we are reminded that the classic guitar is more alive than ever and able to hold its own against all comers. Since the advent of Segovia, many of the present day composers have given us a number of beautiful works especially written for guitar, of which mention is made of a few of the prominent ones: Moreno F. Torroba—*Sonatina* and eight other pieces; Manuel M. Ponce—Three sonatas and about twenty smaller numbers; Joan Manen—Several pieces, including *Fantasia Sonata*; Joaquin Turina—One Sonatina, three other numbers; and many more.

Since all of this music is the product of living composers and written in the modern vein, we must admit that the classic guitar and the method of playing it are not "old fashioned" but very much up to date, and it probably always will remain so.

G. Jean Aubrey, the distinguished French critic, and this to say of the guitar after a Segovia recital: "The principal merit of the guitar is to be at the same time sonorous and not noisy and even in a large hall its sound carries everywhere. Because of the variety of tone possible on the guitar, people can listen to it for a longer time than to almost any other instrument played alone. It is an instrument of the present which succeeds in preserving the secrets belonging to ancient works, without, however erecting a barrier of several centuries between the listener and the music."

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

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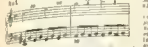
How to Play a Turn

Q. I [illegible] are the turns played in these [illegible] Op. 120 [illegible] the sharps that bother me [illegible]



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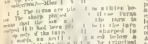

[illegible]

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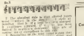
Q. I am a graduate [illegible] with a degree in public school music and a teaching certificate [illegible] I am a constant reader of your Question and Answer Department in THE ETUDE MUSIC MAGAZINE and [illegible]

[illegible]



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Are You Aiming for the Opera?

(Continued from Page 574)

[illegible] the building, are being coached in their special routine. An opera may be in preparation a week before solo singers, chorus, "supers," and orchestra meet together on the stage for the all important final rehearsal. The orchestra is generally the last unit to join the others. Before it does stage rehearsals are accompanied at the piano by one of the assistant conductors. The conductor directs from score the stage director moves about the stage and the chorus master stands in the wings where all the members of his group can see him, even if he has to mount a ladder to effect complete audibility.

On the day of the performance, the wardrobe and make up departments prepare the materials that enable the music to come visibly to life. While the leading singers generally supply their own costumes, the opera company maintains complete wardrobe equipment for the secondary singers, the chorus, and the "supers." The wardrobe department delivers the costumes to the various dressing rooms during the late afternoon hours, and the singers find their robes ready for them when they come to dress. First the make-up goes on. Crayon wrinkles, false eyelashes, grease paint powder. Then the wig is adjusted, and the make-up master makes a tour of inspection of all dressing rooms, to convince himself that the appearance of each singer is as it should be. Next the costume goes on and the wardrobe master makes a similar tour of inspection. No one steps forth upon the stage without the approval of these two department heads who are responsible for the appearance of the "show." And all the while the dressing room corridors resound with famous voices, warming up with scales and exercises. At last, the call boy makes his rounds tapping at the doors and calling out "Twenty minutes before the curtain—ten minutes before the curtain."

The Play Is On

Now the overture begins and the call boy announces that, too, into the sound-proofed doors which separate the stage from the dressing rooms allow no [illegible] to pass. The singers must be at their posts in the wings from which they enter five minutes before they are due to appear. Singers not needed for the opening are specially called. The rap on the door, the call "We are ready for you now, please" and the "show" is on.

The studious candidate of [illegible] singing at the Metropolitan Opera [illegible] years [illegible] private study, months of preparation, [illegible] weeks of immediate rehearsal, and [illegible]. And when the critics hear it [illegible] may be surprised to find that there [illegible] still points aplenty that you [illegible] point [illegible] you are aiming at the opera [illegible] thing to know what you face [illegible]. But do not expect to arrive at the Metropolitan without Metropolitan stand[ards of] material and experience.

Make Your Pupils' Recitals Fascinating

(Continued from Page [illegible])

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The Hurdy-Gurdy Man (Easy), E. Goossens
Jeux-D'Eau (Difficult) M. Ravel
Etude in C-sharp minor (Medium) A. Scriabine
En Route (Medium) S. Palmgren
Marche, Op. 12, No. 1 (Medium) S. Prokofieff
A Joyous Party (Medium) E. Von Dohnanyi
Page d'Album (Easy) C. Debussy
Chanson Pensive (Easy) A. Gretchaninoff
Malaguena (Medium) E. Lecuona
Scaramoutie (Medium) J. Turina
Danse de la Mouche (Easy) J. Strimer

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The Kiss Waltz . . . . . Arditi
On Wings of Song . . . . . Mendelssohn
Theme from "Finlandia" . . . . . Sibelius
I Come . . . . . Flinch
Selections from "Chimes of Normandy" . . . . . Planquette
Slavonic Dance, No. 8 . . . . . Dvořák
The Swallow . . . . . Serradell
Valse Triste . . . . . Sibelius
Waltz (The Merry Widow) . . . . . Lehar

Here is a practical recital program sent in by Miss Esther Quick, who furnished also the charming pictures of children at the head of this article.

Indian Medicine Man . . . A. Richter
An [illegible] Music Box . . . R. R. Cyphel
[illegible] . . . A. M. [illegible]
Songs [illegible] Mother Taught Me . . . Dvořák-[illegible]
The [illegible] . . . Burgmüller
Black[smith] Shop . . . E. P. [illegible]
[illegible] Barnes* . . . Bobby Crook*
A [illegible] . . . J. Thompson
Bells [illegible] England . . . A. M. [illegible]
Capri[illegible] . . . June Wells
Son[g of the] Pines . . . M. [illegible]
1. [illegible] Ruth Hall* 2. Violet Ann Tassed*
3. [illegible] Howell* 4. Marian Russell*
Trip[ping Thro]ugh the Meadows . . . E. E. [illegible]
A V[illegible] Melody . . . Art J. Thompson
Sambol . . . F. [illegible]
The [illegible] Sailor . . . M. [illegible]
M[illegible] . . . J. Thompson
Ballo[illegible] . . . R. R. Ford
Musette . . . Bach
Larar [illegible] . . . R. G. Connor
Ghost [in t]he Haunted Room . . . R. R. Arthur
Arabes[que] . . . Heller
Medley [of] American Tunes . . . H. MacGregor
1. Duet Waldow* 2. David Dresher*
3. Billy Simmons* 4. Bobby Crook*
Careless and Free . . . G. D. Martin
The [illegible] . . . M. Adler
Valse [illegible] . . . L. Bergen
Watching Moonlight . . . L. Chatelet
With Sails Unfurled . . . F. Gay
Ballet Dancer . . . A. L. Brown
Ariel . . . C. W. Kern
In A Flat . . . W. Chenoweth
Air De Ballet . . . Mendelssohn
Minuet In [illegible] . . . G. Faure
Impromptu in A Flat Minor . . . Schubert
Prelude in [illegible] Minor . . . Mendelssohn
Valse Op. 2 . . . Levitzki
Hopak . . . Moussorgsky
Dream Barque . . . F. M. Hamilton

* Names of pupils pictured at the head of this article

THE COVER FOR THIS MONTH—The cover for this month portrays a group of boys typical of thousands of such school-boy groups throughout the country. While playing in a school band or a school orchestra may be a far greater musical advantage than the parents of most of these lads enjoyed, these fine young fellows deserve even more musical opportunities. Their musical horizons should be widened and their future musical experiences made more enjoyable by the additional study of the piano. They will be better performers on their chosen solo or ensemble participating instruments if they learn through piano study the melodic, harmonic [illegible] qualities of a wealth of music [illegible] available in such completeness to any [other] instrument. The basic photograph used [for] this month's cover is the work of Harold M. Lambert Studios, Philadelphia, Pa. An artist was commissioned to add the decorative pieces to finish out the subject for cover use.

ANNUAL FALL BARGAIN OFFERS—"If I only had another chance" is the remark [of] many after they discover they have missed [an] opportunity. "Presser's Fall Bargain Offers" represent another opportunity for those who neglected to take advantage of the "Advance of Publication Offers" on any sets of music studies, collections of music, compilation, or music literature books added to the Presser catalog during the twelve preceding months. These "Fall Bargain Offers" are "Final Introductory Offers" on Presser's new book publications issued during the 1938-1939 season. Most of them already have won many friends. Here is a chance [for] these friends to obtain another copy at a special low cash price and it is a chance for others to secure the first copy at a real saving. Only on the basis of "cash with order" [is] it possible to make these "Final Introductory Offer" price reductions. This is the "another chance" but it expires with the calendar turn to [October 1], 1939 with no possibility of enjoying the Bargain Offer prices after that date.

THE ETUDE MUSICAL BOOKLET LIBRARY—Because the Theodore Presser [Co.] from its inception specialized in serving music workers not having in any near-by trading districts anything in the way of a music store carrying a representative stock of classical, standard educational or sacred music publications, it has found it necessary to be able to supply direct information or direct answers as to sources from which [they] might obtain information when the supplying of such information would run beyond the scope of the average letter.

In the larger cities free public libraries, having comprehensive collections of musical literature books, provide a source of reference for local music students, music teachers, music club workers, etc. Such folk, however, in the smaller cities, towns and lesser-sized communities, not possessing such free library service and such persons interested in building up a private music library represent many of the [patrons] to whom the Theodore Presser Co. gladly has given helpful service for many years. Many requested facts are supplied in letters, but since it would be impossible to send long and four page letters to those seeking such information as Biographical Data on a Master Composer, How to Get Rid of Nervousness in Public, How to Accompany, How to Conduct a Music Memory Contest, How to Organize a Music Club in Your Community, What Music to Use for Weddings, and How to Become Proficient in Sight Reading, etc., the Theodore Presser Co. began a [series of] 10¢ booklets known as *The Etude Musical Booklet Library*. Thus, someone wanting a substantial amount of biographical information on Brahms, Chopin, MacDowell [etc.] would be told that for 10¢ in stamps a copy they would be sent a booklet giving an excellent biography and a portrait of the composer.

Likewise, there are 104 booklets on the other subjects mentioned. Perhaps in this array there is some subject about which you would like to have information, so why not send a postal request to-day for a complete list of the books in *The Etude Musical Booklet Library*. They are a convenient pocket-size, and at only 10¢ each it is a good investment to [get] a few of them every now and then, and add to your store of useful musical information.

Publisher's Notes

A MONTHLY BULLETIN OF INTEREST TO ALL MUSIC LOVERS

CIRCLE-O-KEYS—There is no better way for music students to make certain musical knowledge just a matter of course with them than to be able to see in concise visual form that musical knowledge as it sits up on the musical staff. This *Circle-O-Keys* is a clever vest pocket size device. It consists of a heavy paper flat sleeve or envelope with open ends. The card that fits in this sleeve has one side covering sharps and the other side covering flats. The sleeve has printed on it five lines of the staff and on each line and in each space utilized for sharps or flats given in a signature a round hole is perforated. There are other openings, and when this card is so that through the hole opposite the words "Number of Sharps" the figure "1" shows up, through the hole beside the word "Major" the letter "G" shows, and through the hole beside the words "Relative Minor" the letter "E" shows, and through the perforations on the top staff line the one sharp, "F-sharp" required for the key signature, shows itself. Through another opening lower in the sleeve the details of the minor scale progressions are shown giving both the melodic and harmonic scales.

In similar fashion by moving the card to whatever letter is wanted opposite the major or minor opening, there is instantly given the number of sharps or flats and the relative minor scale progressions. In other words, this card in its cleverly devised sleeve in an instant will tell such things as the name of the notes and rests, their time value and where they appear on the staff; the name of all major and all minor keys, the signature relation between the major and minor keys, the names of the sharps and flats of each key and the notes that are raised or the half steps controlled in the melodic scale and in the harmonic minor scale.

It shows the key of any composition for whatever number of sharps or flats are used as the key signature of that composition or vice versa for any key it will show the number of flats or sharps required for that key signature. It shows the names defining the steps of the scale—that is Tonic, Super-Tonic, Mediant, etc. It is a quick checking pocket medium for music-minded folk and it also shows a simple form of transposing.

These charts are sold singly at 10¢ each, or for the convenience of teachers buying them in quantities of a dozen or over there is the rate of $1.00 per dozen and in a lot of 100 or over the price is at the rate of $8.00 per 100. The Theodore Presser Co. has sold thousands of this *Circle-O-Keys* device which has been endorsed by many well-known music educators.

THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES—When you received this issue of THE ETUDE it may have awakened you suddenly to the realization that Summer is almost gone and that soon it will be necessary to banish all thoughts of carefree vacationing from your mind. This breaking away from pleasant warm weather associations is never a happy task but it does have a bright side in as much as it heralds the coming of a new music season.

The exciting development of embryonic ideas soon will demand all of your attention, and, if you are pressed for time you may be tempted to overlook some of the less important details. Perhaps your plans for collecting portraits for reference work and scrap book projects will be one of the "less important" matters likely to be neglected.

This is where *The Etude Historical Musical Portrait Series* (see page 551 in this issue) will prove a real help because it supplies, in one set, portraits of practically all of the world's best known musicians together with brief authoritative biographical data. These are presented in alphabetical order as a "Series" of sheets and each sheet of 44 picture-biographies is printed separately—costs only 5 cents.

PEEKING OVER A PUBLISHER'S SHOULDER—Inside information, when absolutely authentic, has possibilities of being very helpful. It is just such helpful information that the active music worker obtains in learning what publications a publisher is finding it necessary to reprint to keep stocks abreast of orders for those publications. Here is a "peek over a publisher's shoulder" giving a chance to identify some of the many items that were put on the printing order sheets of the last 30 days. Full information with any one or a number of these publications may be had by requesting the Theodore Presser Co. to send them "on approval."

SHEET MUSIC—PIANO SOLOS

Cat. No.	Title and Composer	Gr.	Pr.
[illegible]	The [illegible] Marble Bee—Spaulding	1	$0.25
26416	The Jolly Whistler—Stairs	1½	.25
23063	The Lightning Bug, Op. 62, No. 2—Mana-Zucca	3	.30
23042	Banjo Song—Ashley	2½	.25
11111	A Winter Tale, Op. 113, No. 3—Ashbery	2½	.25
[illegible]	In Lilac Time—[illegible]	2½	.25
26443	The Camel Train—Baines	2½	.25
[illegible]	Lily Pads—Lewis	2½	.25
[illegible]	Scarlet Tanager Fro—Howe	3	.40
[illegible]	La Ninita, Op. 160—Johnson	3½	.35
[illegible]	Sunny Beach Parade—[illegible]	2	.25
[illegible]	The Stars—Schubert-Haser	4	.35
[illegible]	Sonatina, Op. 9—Dussek	3	.40

SHEET MUSIC—PIANO EIGHT HANDS

17664	Taps—Engelmann	4	.75

PIANO SOLO COLLECTION

First Recital Pieces	1.00

PIANO METHOD

Kindergarten Class Book—Bertini	1.00

OCTAVO—MIXED VOICES, SACRED

[illegible]	Come Unto Me, Ye Weary—Wolcott	.12
[illegible]	O Master! Let Me Walk With Thee—Latta	.12

OCTAVO—MIXED VOICES, SECULAR

20054	The Gypsy Trail, Op. 16, No. 2—Galloway	.15
35044	Let Us Cheer the Weary Traveler—Dett	.12

OCTAVO—WOMEN'S VOICES, SECULAR

[illegible]	[illegible]	.10
[illegible]	Mighty Lak' a Rose—Nevin	.10

OCTAVO—MEN'S VOICES, SACRED

21300	Holy Art Thou—Handel-Nevin	.10

OCTAVO—MEN'S VOICES, SECULAR

[illegible]	A [illegible] Rose—[illegible]	.10
[illegible]	I Love Life—Mana-Zucca-Moore	.12

OCTAVO COLLECTION—SACRED

[illegible] Anthem Book [illegible]	.35

OCTAVO COLLECTION—SECULAR

School Trios—Part Songs S.A.B.	.75

ORGAN

23044	Christmas Offertory—Harker	3	.50
11176	Kamennoi-Ostrow, Op. 10, No. 22—Rubinstein-Lane	5	.40

VIOLIN AND PIANO

24118	A Garden of Roses—Ritter-Perry	1	.35
[illegible]	Mighty Lak' a Rose—Nevin-Tharpe	1	.30

VIOLIN STUDY

30 Selected Studies in First Position—Levenson	1.00

SHEET MUSIC—VOCAL SOLOS

[illegible] With the Wind [illegible]	.40

VOCAL STUDY

Master Vocal Exercises—Connell	1.00

AN UNUSUAL BOOK—The Theodore Presser Co. has accepted the distributing agency for a book that is different from any thing else upon the market. This book is *The Music Album* by Samuel G. Houghton. It has not been an easy book to prepare since it involved special binding problems, costly pin-hole perforation of sheets of stamps, time-taking typographical layouts, and to be presented in a satisfactory manner it required over 150 pages, each page 7" x 10" bound between heavy board covers. In a way it may be termed a "stamp album" to collect and record your musical experiences and memories.

The more prominent of the many composers represented in this book each have a full blank page to accommodate notes on that composer, his works, etc. There is a portrait stamp for each of the 90 composers so covered, and this gummed back stamp may be glued on the proper page, giving a portrait to accompany the birth place and birth and death dates which are printed in the book for each of these composers. Similar data is given on many other composers who having fewer prominent works are accorded less than the page space. There are sheets of other stamps on blue, yellow and pink gummed paper for use on the squares allowed for certain symphonic works, operas, songs, piano selections, quartets, airs, etc., etc. When these have been heard, space on the stamp permits writing in the date as to the date, artist, orchestra or whatever else you want to remember upon hearing a work.

Its supplied text *The Music Album* makes it possible to keep records on what you have heard of 1,008 compositions and the composers whose works you have heard out of 850 composers. There is ample blank space for the addition of many more compositions and composers, should you be so fortunate as to pass the average record of the truly appreciative music lover. This is a book for music lovers of all ages, and for the genuine student-lover of music it can be developed into a priceless lifetime possession. In its unique way it helps its owner to record his musical memories, to tabulate the music he comes to know, to guide him as to the music he ought to know, to give him a wide acquaintance with music selections and their composers, and to preserve his opinions of music and artists he has heard. Considering all that this book makes possible and considering the production problems it gave its publishers, it is reasonably priced at $2.50.

CHANGES OF ADDRESS—When returning to the city from your country home, please advise us at least one month in advance giving us both the old and country addresses to insure against copies going astray. Wrappers for each issue of THE ETUDE are printed very much in advance of the date of publication and we should have ample time in which to make the change. Thank you for your co-operation.

FINE MERCHANDISE GIVEN IN EXCHANGE FOR ETUDE SUBSCRIPTIONS—If you prefer merchandise instead of a cash commission in return for securing subscriptions to THE ETUDE, here's your opportunity to secure valuable articles which you will find both attractive and useful. For each $2.00 subscription secured, (not your own) a credit one point toward any reward in our catalog. The following items will give you an idea of the merchandise offered:

Bon Bon Dish: A footed Bon Bon Dish will come in very handy as a container for shelled nuts as well as all kinds of candy. This one is 5½" in diameter and has a bright chromium finish that will not dull or tarnish and can be kept clean by simply washing. A splendid "little" gift, a fine prize. Your reward for securing ONE SUBSCRIPTION.

Smoker's Set: Here is a novel Smoker's Set in the form of a miniature cobbler's bench. It has a polished maple finish and includes a covered glass cigarette container, two match holders, and a glass ash tray. A practical gift for the smoker. Your reward for securing ONE SUBSCRIPTION.

Chromium Plated Cake or Sandwich Tray: A combination of chromium and glass with a chromium swinging handle trimmed in crystal, diameter 10½". Your reward for securing FIVE SUBSCRIPTIONS.

Send post card for complete list of rewards offered for securing subscriptions to THE ETUDE.

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Offers No. 1 to No. 33 are Final Introductory offers, copies of these works ready for immediate delivery. Offers No. 35 to No. 54 are Advance of Publication Offer Prices to be enjoyed on orders placed now with delivery to be made when published.

Offer No. 1

CINDERELLA—A Story With Music for Piano

By ADA SCHITER

This book is one of the oldest delights for the young pianist in the world today. It is a charming little book that young pianists will enjoy playing little pieces that help his progress. The pieces help you to develop qualities of a very further individual interest in the book comes to the [illegible] the text [illegible] the new full-page illustrations of the adventures of Cinderella. As a present to a young pianist or as the music story for pupils to memorize and dramatize the story [illegible] with various pupils playing the piano and assisting in telling the story in some of these musical numbers.

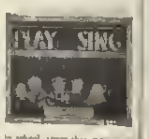
(Regular Price, 60c)

Introductory Cash Price, 40c POSTPAID

Offer No. 2

PLAY AND SING—Favorite Songs in Easy Arrangements for Piano

By ADA SCHITER



[illegible] this collection the young pianists [illegible] the beginning of [illegible] year of study may [illegible] has had satisfaction [illegible] who has been very [illegible] a musical [illegible] experience as well as [illegible] the [illegible] of young people. [illegible] arrangements [illegible] simplicity [illegible] effective for piano [illegible] for piano accompaniments [illegible] simplicity [illegible] the young pupil. The [illegible] offers six songs. These are favorites everywhere learn to sing in school songs that [illegible] from other lands songs that are individually American songs operatic sources, and songs which our grandparents and [illegible] Like Mrs. Richter's book (My Very First Song Book) presented in [illegible] large clear [illegible] of interesting songs beyond the [illegible] to sing and [illegible] the pick out tunes at the piano even though they have had no lessons or perhaps only a very few lessons somewhat or other in piano playing.

(Regular Price, 75c)

Introductory Cash Price, 45c POSTPAID

Offer No. 3

28 MINIATURE ETUDES—A Book of Studies for Third Grade Piano Students

By ELLA KETTERER

This book is a wonderfully interesting group of studies for the piano student. They may be taken up at the beginning of third grade work and make a supplementary material throughout most of the second grade. Each etude has a somewhat slow tempo, gives the child [illegible] and [illegible] each one uses [illegible] selection of [illegible] each one uses [illegible] [illegible] the [illegible] [illegible] [illegible]

Advance of Publication Offers . . .

(Advance) Offer No. 35
JACK AND THE BEANSTALK
A Story with Music for Piano

By ADA RICHTER

In the foreword the author [illegible] This book grew out of [illegible] experience in teaching piano classes. In these classes it has been [illegible] after a period of [illegible] to have a rest period in which the children are allowed to choose what they like [illegible]. The usual request is for a story. In [illegible] the children a demand for a story [illegible] the period [illegible] to tell the story with [illegible] the pieces. That story [illegible] put in many [illegible] based upon this story [illegible] especially suitable [illegible] a child. For [illegible] elementary material [illegible] used for [illegible] to the story [illegible] which may be sung. The book [illegible] published in the [illegible] illustrated [illegible] a number of line drawings. Some of the pieces are *Climbing the Beanstalk*, [illegible] *The Golden Harp Plays*, [illegible] *Down the Beanstalk*, and *The Giant Is Gone*.

Advance of Publication
Cash Price, 25c, Postpaid

(Advance) Offer No. 36
POEMS FOR PETER
A Book of Rote Songs

By LYSBETH BOYD BORIE

Set to Music By ADA RICHTER

When Ada Richter, with her gifts as a composer and her experience as a school teacher and a specialist in teaching young music pupils, came across these charming and entertaining poems she could not resist giving them musical settings. These little poems have a direct appeal to children, and youngsters in school and in the home are sure to find great delight in singing the selected *Poems for Peter* verses for which Ada Richter in this collection provides appropriate singable melodies. The advance of publication offer on a book such as this is a rare opportunity for anyone interested in songs for young singers to sing, or to be sung to young singers.

Advance of Publication
Cash Price, 50c, Postpaid

(Advance) Offer No. 37
EIGHTEEN SHORT STUDIES FOR TECHNIC AND STYLE
By CEDRIC W. LEMONT

GRADE III—IV

In these eighteen short studies melody has been so well combined with technic as to make easier and more attractive the task of learning them. Also, the composer has shown that style and technic can be taught effectively without having to use the more difficult keys. Among the studies are problems in legato, staccato, triplets, octaves, chords, arpeggios, running passages, phrasing, pedaling, left hand melody, finger control, double thirds, double sixths, etc., and giving equal development of right and left hands.

Advance of Publication
Cash Price, 20c, Postpaid

(Advance) Offer No. 38
TWELVE MASTER ETUDES IN MINOR KEYS, Op. 29
For Piano

By FRANCESCO ZACHARA

These *Etudes in Minor Keys* display to advantage the composer's inventive and melodic gifts set off to advantage by a fine musicianship. There is much in these *Etudes* to make them useful in the advanced student's piano education. Work in octave and chord playing, scale passages, and cross rhythm designs and other technical demands are set forth in these *Etudes*, which range from grade 6 to grade 8. They are to be issued in the *Music Mastery Series* form and therefore it will be seen the advance of publication price is a genuine bargain price.

Advance of Publication
Cash Price, 20c, Postpaid

(Advance) Offer No. 39
MELODIES EVERYONE LOVES
A Collection of Piano Pieces for the Grown-Up Music Lover

Compiled and Arranged

By WILLIAM M. FELTON

Sold Only in U. S. A.

The joy which accompanies the handclasp of a meeting of old friends is no more keen than the gratification experienced by music lovers when they [illegible] a book containing [illegible] of old and cherished melodies. Many pieces of bygone days, acceptable [illegible] the form in their original [illegible] need some harmonic revision and alteration to meet present day requirements. The contents of this book will include good arrangements of some of the [illegible] folk music literature, together with [illegible] best known numbers from the [illegible] several spirituals and pieces [illegible] various numbers comprising the contents [illegible] assembled under the following classifications: Folk Songs, Ballads, [illegible] Grand Opera, Musical Comedy, [illegible] Overtures, [illegible] from the Classics, and Pieces in Latin Rhythmic Style. Each number will be expertly arranged, fingered, and pedaled and the grading will run from 3½ to 5. The numbers in this album will be [illegible] particularly by adults for recreational playing. Teachers also will find these to be splendid [illegible] to encourage and develop a pupil's sight reading ability.

Advance of Publication
Cash Price, 40c, Postpaid

(Advance) Offer No. 40
CHRISTMAS CAROLS IN VERY EASY ARRANGEMENTS FOR PIANO DUET

Here we have a dozen of the best known Christmas carols in easy arrangements for four hands at one piano. This collection should mean much to those teachers who are besieged every Christmas with requests for pieces for the [illegible] at which entertainments [illegible] the rare [illegible] the younger children to be called upon for such entertainment [illegible] should always be possible [illegible] and among them at least two who are able to play first [illegible] grade music, and that is about all that is required to perform the music in this collection, both parts being equally simple. Some of the numbers can be used to support the singing of these carols. The following list of contents will be found both appropriate and full of variety: *Away in a Manger*, *Jingle Bells*, [illegible] *Joy to the World*, *I Saw Three Ships*, [illegible] *Upon the Midnight Clear*, *O Tannenbaum*, *O Come, All Ye Faithful*, *The First Nowell*, *O Little Town of Bethlehem*, and *Hark! the Herald Angels Sing*.

Advance of Publication
Cash Price, 30c, Postpaid

(Advance) Offer No. 41
SIDE BY SIDE
A Piano Duet Book for Young Players

By ELLA KETTERER

These are tuneful duets for young players early in their first year of piano study. In another part will a beginning pupil have [illegible] while another the playing [illegible] [illegible] There are a few [illegible] these are only for pupils who [illegible] play them [illegible] [illegible] While there is [illegible] demands these duets are easy [illegible] [illegible] for the beginner. [illegible] D Minor and G Major [illegible] Secondo part [illegible] the melody [illegible] [illegible] Ella Ketterer.

Advance of Publication
Cash Price, 30c, Postpaid

(Advance) Offer No. 42
CHILD'S OWN BOOK OF GREAT MUSICIANS—DVORAK
By THOMAS TAPPER

The series of booklets by which children become so intimately acquainted with the master tone concerning the lives of our great composers, has proved so popular that teachers want more composers added to the series. This new booklet will tell about Antonin Dvořák, famous Bohemian composer of such musical gems as *Humoresque*, *Largo* from the "New World" Symphony, *Slavonic Dances*, *Songs My Mother Taught Me*, and many others. Like the previously issued booklets of this series, a set of pictures accompanies this book. These are to be cut out and inserted in their proper places. Also reading the biography [illegible] the child then writes his own story and binds the book (art album style) with a silk cord and needle furnished with each copy, thus making his *Child's Own Book*.

Advance of Publication
Cash Price, 10c, Postpaid

(Advance) Offer No. 43
TWELVE CHRISTMAS CAROLS FOR BRASS CHOIR
Arranged by ROSS WYRE

The popularity of brass ensembles at the Yuletide season prompts us to make available the most familiar Christmas carols in expert arrangements for various combinations of brass instruments. In addition to their usefulness at all such services, these arrangements are ideally suited for school work and should fill a long felt need for material of this type for seasonal programs. With four-part harmony in open position as the basis of the scoring, transpositions for [illegible] parts for all brass players. The instrumentation includes—1st B-flat Trumpet, 2nd B-flat Trumpet, 1st Trombone (Bass Clef), 2nd Trombone and Tuba (Bass Clef). A quartet of two trumpets and two trombones is the normal combination, but [illegible] other groupings are practical. The E-flat or F Horn may substitute for 1st Trombone, the Baritone may substitute for 2nd Trombone. The Tuba may be added to larger groups. An optional piano part may be used to supplement combinations of two, three or more instruments. One complete set of parts including piano will be [illegible] under one cover and may not be ordered at the low advance of publication cash price. Separate additional parts are not obtainable under this advance offer.

Advance of Publication
Cash Price, 50c, Postpaid

(Advance) Offer No. 44
ALL-CLASSIC BAND BOOK
For Young Bands

Arranged by ERIK W. G. LEIDZEN

Those familiar with the work of Mr. Leidzén can appreciate what has been done for the school band field in having him arrange this school band material. The following list of contents substantiates the quality of music of selections [illegible] to the repertory of young band players:—*Largo*, [illegible] Haydn; *At Twilight*, Schumann; *Minuet*, Bach; *Soldiers' March*, Schumann; *Romance*, [illegible]; *First Waltz*, Schubert; *Andante*, Beethoven; *Romance*, Mendelssohn; *Slumbering Roses*, Mozart; [illegible] Verdi; [illegible] Handel; *Polonaise*, Bach; *Cradle Song*, Schubert; [illegible] Haydn; *Gavotte*, Handel; and *Air*, Gluck. The instrumentation is as follows:—C Flute and Piccolo, D-flat Piccolo, E-flat Clarinet, 4 B-flat Clarinet parts, E-flat Alto Clarinet, and B-flat Bass Clarinet, 1st Oboe, 2nd Bassoon, [illegible] E-flat Alto Saxophone, B-flat Tenor Sax, the E-flat Baritone Sax, 3 B-flat Cornet parts, one of which may be used for B-flat Soprano Saxophone if desired, [illegible] Horns or [illegible] E-flat Alto Horns, 3 Trombone parts, Treble Clef Baritone, Euphonium, Bass Clef, Basses, Horn in Treble Clef, Bass Horn, Tympani, Drums, and a Conductor's Score which provides a piano part that may be used as rehearsal.

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All of those experienced in producing operettas in high schools and [illegible] colleges who were invited to review the manuscript of this operetta [illegible] confident that it will meet [illegible] success [illegible] [illegible] The [illegible] group [illegible] in the [illegible] Cedar [illegible] [illegible] the [illegible] [illegible] the solos, [illegible] choruses [illegible] [illegible] [illegible] The [illegible] The complete [illegible] may be [illegible] [illegible] publication [illegible]

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Text by MATTIE B. SHANNON

Music by LAWRENCE KEATING

The most wonderful happening [illegible] all the ages [illegible] the miraculous birth [illegible] [illegible] beloved theme of [illegible] [illegible] in [illegible] languages, and [illegible] old [illegible] telling *The Monarch Divine* [illegible] [illegible] of the [illegible] [illegible] because of its [illegible] and poetic [illegible] the joy of [illegible] the [illegible] significance of the [illegible] the time of [illegible] birth. It [illegible] of twelve at [illegible] but not difficult [illegible] presenting [illegible] variety of solos [illegible] solos for [illegible] and [illegible] soprano and [illegible] and baritone [illegible] [illegible] [illegible] for the [illegible] [illegible] minutes. A [illegible] [illegible] [illegible] advance of publication [illegible] [illegible] to take up [illegible] [illegible] for this [illegible]

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By WILLIAM M. FELTON

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In response to the wishes of the many in this country now playing [illegible] the Theodore Presser Co. decided to issue this album and placed with William M. Felton the responsibility of compiling a collection, arranging the numbers and indicating the desirable registrations [illegible] the organ utilizing both the [illegible] and [illegible] music drawbars devised of the Hammond Organ as well as the registration for all other organs. Mr. Felton has had a wide experience as an organist and in the days when the pipe organ was taken up in such grandeur by motion picture theaters he [illegible] at the console in prominent theaters in such cities as Los Angeles, Detroit and Philadelphia. His church organ experience covers many years, and the church position he now holds, in one of the beautiful suburbs for which Philadelphia is noted, finds him presiding over a Hammond Organ. The volume he has under way is very promising and he has selected [illegible] very desirable selections from Bach, Handel, Tschaikowsky, Grieg, Liszt, Bizet, Flotow, Chaminade, Durand, and also has made special arrangements of favorite melodies from other sources.

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(Advance) Offer No. 54
THE THRESHOLD OF MUSIC
A Layman's Guide to the Fascinating Language of Music

By LAWRENCE ABBOTT

A series of articles has been appearing in The Etude Music Magazine by Lawrence Abbott and it has proved a notable contribution to music literature. Most of those who have read the articles want them in some permanent form and, even though Mr. Abbott has written his material for the person who doesn't care about being able to write harmony but merely wants to know about harmony in order to become a more intelligent listener, it would be to the advantage of every private teacher, every school music educator, every active music club worker and to those in the general public who do want to become more intelligent listeners to read this book and to have it at hand for re-reading and reference. Mr. Abbott has met the needs of these listeners and at the same time has provided much that is enlightening, interesting, and helpful to all lovers of music, as in this book he quotes from the works of Beethoven, Bach, Brahms, Wagner, Debussy, Puccini, Dvořák, Franck, Mendelssohn, Tschaikowsky, Chopin, and other classical composers while at the same time he uses excerpts from composers who have written in lighter veins as Victor Herbert, Oley Speaks, Franz Lehár, Johann Strauss, Ethelbert Nevin, and even some of the present day writers of popular music [illegible] getting the masterpiece of the late beloved George Gershwin, *Rhapsody in Blue*.

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The Fascination of Two-Piano Playing
(Continued from Page 602)

recently performed several times in this country. This and the two-piano concerto of Harl MacDonald had their world premieres on programs of the Philadelphia Orchestra, with Jeanne Behrend and Alexander Kelberine at the pianos.

National Awakenings

"THE ADVANCE OF MUSICAL APPRECIATION in the United States, during the last quarter of a century has been astounding, especially in a country where it is necessary to pay so much attention to business, in order to make what Americans consider a good living. Other nations are content with less, but demand more artistic and spiritual refreshment. Mexico, for instance, is our next door neighbor, but the attitude toward music upon the part of its general public is a far more [illegible] and personal one. Music is one of the great enthusiasms in the life of the Mexican. In certain other countries, there is an ultra reserve. In [illegible] land, for instance, it is the custom not to applaud until the intermission. This is not so inspiring for the artist, as he never knows which composition in his program has pleased the audience most.

"The layman in Mexico makes [illegible] a matter of deep [illegible] It is not at all [illegible] to [illegible] eight [illegible] in the [illegible] of [illegible] works devoted entirely to the Sonatas of Beethoven. These may attract audiences of fifteen hundred or two thousand people for each [illegible] recital.

"Music has [illegible] many famous visiting pianists. A notable one last season was Claudio Arrau, from Chile, who has a prodigious memory and [illegible] It is claimed that he can play any one of two hundred different programs on short notice.

"Mexican audiences are very demonstrative and [illegible] It is not improbable that they will [illegible] and even march [illegible] the hall in a body when they do not approve of a program. There is a story told of a tenor at the State Opera, who was so badly hissed in the first act of 'Aida' that the appearance of another tenor for the rest of the opera was demanded. On the other hand, the enthusiasm of the Mexicans knows no bounds when they are carried away by a great performance, and at times they forget themselves in vociferous expression common to that of the spectators in the bull fight arena.

Secrets of a Big Technic
(Continued from Page 605)

seem like minor details and yet they are important enough to spell the difference between playing a difficult passage perfectly or stumbling through it.

Nuggets of Accordion Wisdom

IN CLOSING OUR INTERVIEW we asked Magnante to give our readers a few more bits of advice on how they should proceed if they wish to follow in his footsteps. Here is the advice as it was given:

"Study harmony and particularly the construction of chords. I attribute my aptitude for memorizing to the fact that I have a knowledge of the harmonic structure of a selection.

"Grasp every opportunity to play before people. Do not wait until you think you are a good player but start with the most elementary selections. It is only in this way that you overcome [illegible] when playing in public. It cannot be taught.

"Listen to good music in concerts, on the radio and from recordings. Cultivate the society of musical friends. Study the biographies of great musicians. Much can be learned from them. Try to broaden your musical knowledge in every way possible.

"Study selections which are within your grade. Most accordionists retard their progress by trying to play music which is too difficult for them.

"The reason some accordionists never progress far is because they get to a certain point and are satisfied. They do not try to advance themselves. No matter how good you are, continue to practice and study. If you are an orchestra accordionist, strive to be a soloist so that your name will be known. If you are a soloist, try to be a better one. There is always more room at the top of the ladder than at the bottom and the only way to get there is by hard work."

The foregoing advice by Magnante is not only inspiring but also very practical, and by observing his precepts accordionists will reap much benefit.

* * * * *

Pietro Deiro will answer questions about accordion playing. Letters should be addressed to him in care of THE ETUDE.

The World of Music
(Continued from Page 556)

ROBERT BERGMANN'S "HOT SYMPHONY," written for the New York World's Fair, has been given its first performance anywhere when on a program of the Concerts Poulet at Paris.

A SIBELIUS FESTIVAL, consisting of [illegible] programs devoted to the most important works of the great Finnish master, has been recently held in London. Organized and directed by Sir Thomas Beecham, this was a rare honour to an artist still living.

A NATIONAL MUSIC COUNCIL has been organized, under the auspices of the National Federation of Music Clubs, for the purpose of promoting a closer cooperation among the sixty or more organizations promoting musical interests in the United States.

THE ENGLISH SCHOOL MUSIC ASSOCIATION held recently its seventy-seventh Festival which featured a national chorus of three thousand voices, at the Alexandra Palace, with R. Walker Robinson conducting. At the same time at Queen's Hall was held the Tenth School Orchestra Festival and Competition.

M. EDOUARD MANGEOT, widely known piano manufacturer of Nancy, France, has celebrated his golden jubilee in this activity. At the Universal Exposition at Paris in 1878 he exhibited his first piano with an iron frame; and his piano with a double keyboard, exhibited at that time, is still to be seen in the Museum of the Conservatory of Brussels.

THE BACH SOCIETY of Cincinnati, one of the oldest in the United States, has merged with the University of Cincinnati Bach Society to continue the traditions of the late Emma Roedter, who founded the society in 1897.

A FESTIVAL EVENT in the musical season of Stockholm, Sweden, was the recent first performance of Hilding Rosenberg's new opera, "The Marionettes," which had a great success.

THE MOZART FAMILY CORRESPONDENCE, as translated by Emily Anderson, has been widely mentioned in England as "The most important publication (musical) of the year 1938."

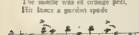
The Junior Etude

Edited by
ELIZABETH A. GEST

Golliwogg's Cakewalk
(Debussy)
By Mrs. M. J. Bruce

The Golliwogg a riding went
Upon a bale of hay
For every ride he paid a cent,
So he could ride all day

He wore a spur upon each heel—
Of clothespin it was made
The middle was of orange peel,
His lance a garden spade



Theme of Golliwogg's Cakewalk

His hay horse stumbled on a root,
And Golliwogg fell down
He tied a cookie on each boot
And cakewalked back to town.

The Pillars of Music
By Annie Charles Smith

After the recital everyone told Betty she played very well.

"Oh, it is easy," answered Betty, "all I have to do is to remember two things. One is a secret my teacher told me."

"Tell us about it," said Mary.

"Well," replied Betty, "although it is a secret I will tell you, because my teacher did not say not to tell. To play well I must have well shaped hands. And to have well shaped hands we have to keep our wrists loose and our fingers curved. Now to do this my teacher said to pretend that the hand is a palace and the fingers are the pillars to keep up the roof. But the fingers have to be curved to let plenty of light into the palace."

"Well," said Mary, "if that is why you play so well I am going to try it, too."

"So am I," declared Dorothy.

"So am I," exclaimed the others in chorus.

THE FOUNTAIN

The Patient Piano
By J. LILIAN VANDEVERE

There was once a piano which stood in a pleasant room, but it was lonely because no one ever came to play it.

"I don't enjoy standing here alone," sighed the piano. "I was meant for making music." Then with a deep sigh, it sadly sang,

"Oh dear, Oh dear, how happy I'd be
If somebody wanted to play on me!

Perhaps some one will come if I keep on waiting." And the patient piano waited.

Before long a small brown dog came trotting by. "Perhaps the little brown dog can play," said the piano. He sniffed at the piano, jumped up on the bench and wagged his tail; then he put his two brown paws on the keys and played a funny tune.

All at once he got down from the bench in a great hurry, as if he thought it would be much better if no one knew he had been playing the piano.

As he scampered off the piano cheered up and said,

"I'm glad he left. I really must say
The little brown dog should not try
to play.

Perhaps some one else will come," and the patient piano waited.

Then pattering along came a silky black cat. "Perhaps the little black cat can play," thought the piano. She rubbed against the piano, jumped up on the bench and leaped right on the keys. Her four soft paws made a funny tune as she struck one key after another.

Then the silky black cat jumped down in a great hurry, just as if she, too, thought it would be much better if no one knew she had been playing the piano.

Then the piano continued,

"I'm glad the cat stopped playing
because
You never make music with four
black paws.

Perhaps some one will come and play," and the patient piano waited.

Then bustling along came a woman. She had a duster in her hand. "Perhaps she can play," said the piano hopefully. "Dear me," the woman exclaimed, "how dusty this piano is, but small wonder since nobody ever plays it." She put her duster on a lot of keys at once which made a queer sound, then she, too, hurried away.

So the piano went on with its rhyming,

"I'm glad I'm clean, but still I may say
That dusting is never the way to play.

Perhaps some one else will come and play." And the patient piano waited again.

Then along came a toddling baby. "Perhaps the baby can play," said the piano. The baby could just reach the keys with his little fat fists and he struck all the keys he could reach. Then he ran away as fast as his short legs would carry him, just like he thought it would be better if mother did not find him playing the piano.

And the piano went on,

"The baby tried but still I insist
You play with your fingers and not
your fist.

Perhaps some one else will come and play." And the patient piano waited.

Then tramping along came a boy. He was whistling and the piano was pleased. "Ah, surely the boy can play," said the piano. The boy sat down and began humming, while picking out a tune with one finger. He was not quite sure which keys to play, so he tried experiments. Outside some one called, "come out and play ball." So the boy hurried away, for to him it was much easier to play ball than to pick out tunes on the piano.

"That boy knows very little about music," said the piano.

"He found a tune but yet, and then
One's fingers must really know where
to go.

Perhaps some one else will come and play," and the ever patient piano waited.

Then a little girl came by. "Perhaps the little girl can play," smiled the piano. The little girl sat down, opened her book and began to play her new piece. Her fingers skipped nimbly over the keys and nearly always found the right ones.

"I believe this little girl can make music," said the piano.

"How is it how sweet! I'm certain that
tone
This little musician can play a nice
tune."

The next day the little girl came again and played still better. The patient piano was so pleased it could hardly stay in its own corner. When the little girl could play her piece without looking at the notes and without making any mistakes, she played it for the whole family.

The patient piano chuckled to itself and said proudly,

"I knew I'd find the one who could
play,
The one who's been practicing every
day.

And I deserve to hear real music after waiting so long. You see, I have been a very patient piano."

The Forecast
By Gertrude Greenhalgh Walker

"Mother, may we hold our picnic tomorrow?" asked Bruce. "Maybe," answered Bruce's mother, "but we had better make sure it will be a fine day before we ask any of your little friends to join us. Here, Bruce, turn on the radio now. It is just time for the weather man to give us his daily forecast."

So Bruce turned on the radio just in time to hear the announcer say "Cloudy today, with showers late this afternoon. Tomorrow, light variable winds with fair weather over this portion of the country."

"Goody, goody, now we may plan our picnic tomorrow, can't we, mummie," urged Bruce.

"Yes, indeed, we will go tomorrow," agreed his mother.

Then Bruce became real thoughtful. "Radio is certainly wonderful."

"Mother, how can the weather man be so sure of his predictions?"

"Well," answered his mother, "the weather man gets reports from all over the country. He knows that if a cold current of air is rushing toward a warm current, something is bound to happen, and when he is given their rate of speed he comes very close to knowing just what and where that happening is going to be. His charts and signs are very accurate."

"Hmm, I see," said Bruce. "I'll bet Miss Brown has some sort of a forecasting system. I [illegible] tell what kind of a music lesson I'm going to have for her. Sometimes she will say, just as I come into the room, 'Oh, we're going to have a good lesson to-day.' Then sometimes she will say, [illegible] I play my piece before she will say, 'I see what we are going to have trouble today.' I sure would like to know how she does it."

"That's easy, son," answered his mother. "If you enter the studio on time for the lesson and have a cheerful smile, get your music ready quickly, sit erect, smoothly while playing, play your scales and arpeggios right, without any hesitation, and if your teacher asks for your memory work and you know it, then she can forecast a splendid lesson. Remember, son, the approach to a lesson period and the attitude throughout the hour, do much to make or mar a splendid lesson. Forecasting weather and music are both alike, inasmuch as one must read the signs to forecast accurately," said Bruce's mother.

"Thanks, Mum," said Bruce. "You are a help to a fellow. I'm going to try to have no storm signals in my lessons. Then every day and it's always going to be fair weather in music hereafter for me."

River Songs
By ALETHA M. BONNER

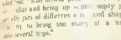
Let us sing gay songs of rivers,
Songs that everybody knows,
As, *The Beautiful Blue* ____,
And, *Where River* ____ *Flows.*
Then to these add, "*Old Man* ____ ____,"
With its rippling rhythmic swing;
Next "*Way Down Upon The* ____ ____."
All together now—let's sing!
(Answers: Danube, Shannon, River Swanee.)

Jelly Glass Music
By Priscilla M. Pennell

Arlene had practiced her piano lessons faithfully all winter and both she and her teacher were much pleased with her progress. But summer was fast approaching. One day she rushed into the living room waving a letter excitedly. It was from Aunt Sue inviting her to spend a vacation on the farm after school closed. Her mother was only too glad to let her little daughter have a well earned vacation in the country, and in due time the great day of the departure arrived.

Arlene had such fun on the farm, roaming the fields, feeding the chickens and watching Uncle Ned milk the cows. But there came a spell of rainy weather and Arlene began to wish Aunt Sue had a piano so she could play the pieces she had learned. Anyway, she could pretend. So she sat at the kitchen table and hummed as she ran her fingers up and down the edge. Aunt Sue, who was washing potatoes, noticed this and thought of a plan.

"Arlene, would you help me a little?" asked Aunt Sue. "Run down, please, to the preserve cellar and bring up some empty jelly glasses of different sizes and shapes. Don't try to bring too many at a time. Make several trips."



"Why, we're not making jelly, Aunt Sue," said Arlene in amazement. "What are you going to do with the glasses?"

"You'll see," said Aunt Sue, smiling. "We're not going to make jelly but we are going to make something else."

Arlene was wondering what it could be all about as she went to get the glasses. When she had brought about fifteen to the kitchen and Aunt Sue had finished preparing the vegetables for dinner, she waited patiently to see what would happen.

Aunt Sue took a teaspoon and holding it between her thumb and forefinger, tapped the back of the bowl lightly against first one glass and then another.

"Why, why," cried Arlene in surprise, "it almost sounds like music, but most of it is badly out of tune, it seems to me."

"Never mind," said her aunt. "We can easily fix that. First, let us find those that come near to the right pitch. We can make them lower but not higher."

They found one that sounded like high do and one that sounded like ti just below it, one that was a little too high for mi and one that was a little too low for re. By adding a little water to the re glass they tuned it to low do, and a little water in the mi glass brought it down to the correct pitch. Now they had an octave with two of the correct notes in between. By trying different glasses with different amounts of water they finally produced a perfectly tuned scale. Arlene was so excited her eyes shone. She found she could play many of the tunes she knew and she became so interested she did not want to stop for dinner but as Aunt Sue insisted she must eat, she set the glasses aside on the window sill until later.

After the dishes were done Arlene hastened back to the glasses but was dismayed when they sounded dead and out of tune.

"Oh that's nothing," Aunt Sue reassured her. "Just stir the water with the spoon and they will ring true again." Which they did.

Aunt Sue put a little strip of sticky paper at the water level of the glasses just needed to make it easier to tune them the next time, so that Arlene could play them whenever she wished. The next day the sun came out again but Arlene liked her musical glasses so much that she often played them when she came in from the fields.

When her visit was over she took them home with her and when her music club had its first meeting in the fall she played some of the well known songs on the program. Her friends liked them so much that many of them made a set of musical glasses for themselves.

The F Clef Music Club Project
By Gladys M. Stein

At the first meeting of the season for the F Clef Music Club, all the members were earnestly discussing the projects which they hoped to carry out during the coming year.

"Suppose we try The Etude Junior Contests," Martha suggested. "We're all young enough and I think it would be fun to follow these contests in the Junior Department month by month."

"I believe that Martha's idea is a good one," said John. "And writing the essays will be fine practice in English composition."

"There are prizes given for the best answers to the contests, and honorable mention for many others," Martha explained. "But," she added, "it's the thought and research which we would have to put into writing really good essays that would be of the most value to us, and not the prizes which we might possibly win."

"You're right," declared John, "and I move that we all try these contests as our music club projects for the coming year."

Junior Etude Contest

The Junior Etude will award three pretty prizes each month, for the best and neatest original stories or essays, and for answers to puzzles.

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

Subject for story or essay this month, "Musical Biographies." Must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pennsylvania, by September [illegible]. Names of prize winners and their contributions will appear in the December issue. The thirty next best contributors will receive honorable mention.

RULES

Put your name, age and class in which you enter on upper left corner of the paper, and put your address on upper right corner. If your contribution takes more than one sheet of paper, do this on each sheet. Write on one side of paper only. Do not use typewriters and do not have anyone copy your work for you.

When clubs or schools compete, please have a preliminary contest first and submit not more than six contributions (two for each class).

Contributors who do not comply with all of the above rules will not be considered.

The Orchestra
(Prize Winner)

The orchestra is a wonderful thing which beautifies music many times. The chords produced by an orchestra may be mighty or they may be very tender. The conductor of an orchestra is very important. What would a class do without a teacher? The same thing would be an orchestra without a conductor. There would be no team work.

An orchestra is different from a band, yes, very different. The band has more wind instruments while the orchestra has more strings. I personally prefer an orchestra, but of course that is a matter of taste. Some of our large cities have very fine symphony orchestras. In my opinion swing should not be played on such lofty things as orchestras.

Barbara Harrison (Age 13), Class B,
Wisconsin

The Orchestra
(Prize Winner)

The most eloquent and capable instrument in the world is the modern orchestra. It is the instrument whose employment by its learned and powerful school of composers marks the high tide of musical art. It is an instrument which is never played upon without giving an object lesson in musical analysis, without inviting the eye to help the ear in [illegible] the course of the composer [illegible] and stir up pleasurable emotions.

With all the changes that have come over the orchestra in the last two hundred years the string quartet has remained its chief factor. Its voice has not grown less [illegible] in playing, and, besides its tonal qualities, it commands a more varied manner of expression than any of the other sections of the orchestra.

I consider the orchestra a necessity in the lives of people of today.

William Cohn (Age 15), Class A,
[illegible]

Letter Box

Dear Junior Etude:

I have much to tell to you. My teacher requires me to memorize all my pieces, and I have a repertoire of twenty pieces [illegible].

I am enclosing a write-up about my music which I clipped from our newspaper. I hope you will [illegible] it when you have read it.

From your friend,
Evelyn Franks (Age 8),
Iowa.

Dear Junior Etude:

We are writing to you for the Mozart [illegible] of Italy, Texas, and we want to tell you how much we enjoy the Junior Etude. Most of our club material is taken from your pages. [illegible]

From your friends,
Harry Wilson (Age 11), President
Erma Waller (Age 11), Secretary

Musical Instrument Building
By E. Mendes

1. Add a letter to a propelling implement and find a horse of a certain color; add another letter and find a musical instrument.
2. Add a letter to the fruit of the pine tree and find an ugly old woman; add another letter and find a musical instrument.
3. Add a letter to a row and find "belonging to them"; add another letter and find a musical instrument.
4. Add a letter to a short sleep and find suffering; add another letter and find a musical instrument.
5. Add a letter to father and find a sharp knock; add another letter and find a musical instrument.

MOZART MUSIC CLUB
Italy, Texas

Honorable Mention for April Puzzles

Lorraine Bohne, [illegible] [illegible]

Enigma
By Moera Hartschendt (Age 14)

My first is in *hidden* and also in *echo*,
My second's in *hermit* and also in *yellow*,
My third is in *help* but not in *girl*,
My fourth is in *fuel* but is not in *spire*,
My fifth is in *foreman* but not in *indirect*.
Put them together and find an instrument.
(Answer: Cello)

Answers to April Beheading Puzzle

Chart, hart; [illegible]; Opine, pine; Place, lace; Irate, rate; Newt, [illegible]. Beheaded letters give CHOPIN.

Prize Winners for April

Class A, Marjorie Ann Ports, Age 15, South Dakota.

Class B, Janice Markley, Age 13, Pennsylvania.

Class C, Johnson Black, Age 9, Ohio.

Honorable Mention for April Essays:

Marjorie Ann [illegible]; Betty Louise [illegible]; Ruth Kloster; [illegible]

The Orchestra
(Prize Winner)

[illegible]

Strange Music Makers

(Continued from page 569)

pitch is the treble and the lowest is the [illegible]. The usual explanation for this terminology is that in a set of ten bells the largest, and hence the lowest, was called the tenor or, later, the tenor.

The art of bell ringing has been practiced since Medieval times. When a series of bells is rung over and over, each time in a different order, the term "change ringing" is applied. The number of possible changes on any given series of bells is determined by multiplying the number of bells serially together. Thus on three bells only six changes (1 x 2 x 3) can be produced. But twelve bells can be rung in no less than the astonishing number of 479,001,600 different changes. The longest peal ever rung was carried out in 1761 at Leeds, Kent, England, when fourteen men, relieving one another, rang 40,320 changes.

What is the biggest musical instrument in the world? It is the two hundred [illegible] ton Riverside Church Carillon four hundred feet above the streets of New York, and consisting of seventy-two bells. The clapper of the biggest bell weighs [illegible] tons by itself.

No Ordinary Organs

In the opposite extreme, a tiny pipe organ only one foot high, yet complete in every detail, was built for Titania's Palace, the famous fairy castle of visionary Sir Neville Wilkinson. It has one manual, five stops, thirty pipes and a tiny hand power pump. So tiny is this instrument and the keys so narrow that they must be played with a match stick.

The strangest organ in the world is that built by J. F. Pearson, an unemployed English musician, from old tin cans, scrap lumber and string. It plays well, and critics claim that its tone is comparable to that of expensive theater organs.

Another curiosity in music is that your piano is not in tune and it never has been. This may sound shocking, but it is true. No keyboard instrument, as a matter of fact, plays in exact tune. For example, C-sharp and D-flat are not theoretically of exactly the same pitch, but on a keyboard they are represented by the same key producing a tone that differs very slightly from either. The piano, of course, has its mechanical limitations, because it has only eighty-eight notes, while there are no less than ten thousand distinct tones within the range of human hearing.

The first piano ever built was a baby grand. Its maker, Bartolomeo di Francesco Cristofori, called it a "Gravicembalo col Piano e Forte," which means "harpsichord with soft and loud." Eventually the instrument became known as the pianoforte and later simply piano.

The best pianos require as long as six years to complete, but the finest violins often are the result of one hundred years of patient work. Much of this time, however, is taken up by the seasoning of special wood until it attains the proper quality for correct sounding.

Violins have been made from glass, metal, sugar, a steer's horn, and even the jawbone of a mule. A man in New Jersey built a violin that stood fourteen feet high. A St. Louis artisan made one only two and one half inches long, and it really played.

It might be well here to mention that Antonio Stradivari, greatest violin maker the world ever has known, refused to sign his name to the instruments he turned out late in life in fear that some small error might escape the scrutiny of his failing eyesight. Eight years before he died, Stradivari bought a tombstone for his own grave, but the marker was a second hand one. Under the great violin maker's name, that of Francesco Villani can still be seen.

Victorian "Hot" Music

In this day of "swing," when popular music seems to run to "hot" music, it is amusing to recall the strange instrument invented in 1875 by a German that produced real hot music. Called the pyrophone, it consisted of various glass tubes of different lengths which gave forth musical tones as a hydrogen gas flame played up and down within them.

Benjamin Franklin, that versatile jack-of-all-trades of American history, included among his achievements the invention of another strange musical instrument which he called the armonica. It consisted of several glass discs mounted on a common shaft which could be turned by a foot treadle. Franklin wetted his fingers with [illegible] water, and by holding them against the different sized revolving glasses he produced pleasant tones. A similar effect can be obtained by lightly rubbing the rim of a thin wine glass with a damp finger tip.

Who ever heard of a curfew whistle playing with a philharmonic orchestra? This actually happened not long ago in San Diego, where the distinguished Dr. Otto Klemperer was directing the Los Angeles Philharmonic Orchestra in a rendition of Mason's "Abraham Lincoln Symphony." At the close of the second movement a conventional chord in D major is rendered. After stopping the chord, Dr. Klemperer was annoyed to hear another perfect D major chord vibrate throughout the auditorium. In consternation he glanced over his orchestra to find the guilty musician. But not until the concert was over did he learn the true source of the chord—it was the San Diego Consolidated Gas and Electric Company's curfew whistle.

The man who tried to get the most out of musical instruments was Patrick Gilmore, the Barnum of the music world. At the World Peace Jubilee in Boston, 1872, Gilmore assembled the greatest array of musicians ever to play together at a series of concerts. In all, there were [illegible] musicians under his direction. [illegible] and instruments in his orchestra were supplemented with military bands [illegible] volume, numbering eight hundred fifty individuals, and a chorus of [illegible] singers [illegible] with the instrumental [illegible].

As a climax to his marathon [illegible] Gilmore astounded his audience with a rendition of Verdi's "Anvil Chorus" from "Il Trovatore," which only a genius such as he could think up. Ten Boston firemen beat lustily on fifty anvils, and a battery of cannon outside the great hall let go a tremendous salvo when Gilmore triumphantly touched an electric button. Boston's ears are still ringing.

Next Month

THE ETUDE for October 1939 Will Have a Dozen Features Any One of Which Is Worth the Cost of the Issue.

How People Are Swayed By Song

[illegible]

How to Make Money By Teaching the Piano

[illegible]

Marian Anderson

[illegible]

The Art of Two-Piano Playing

[illegible]

Time, Only, Tells

[illegible]

"Married Music"

By Esther Wallace Dixon

A crusade should be started for encouraging the married women of America to develop their musical talent. Alibis for lack of time to practice are very prevalent among our American women. A slogan of "One hour a day for music" would do wonders for the development of music in the home, and then parents would no longer have the alibi of "It's no use to give our daughter a college education in music, because as soon as she gets married she will drop her music."

* * * * *

Do You Know?

That Wagner, Mozart, Verdi and Puccini seem to be the Four Power Dictators of the world's operatic fare?

That more than three hundred and fifty tunes have been published in the United States, under the title of "Memories."?

Luring the Child to Love the Piano

(Continued from Page 5[illegible])

little [illegible] free articulation [illegible] great [illegible] rules that the finger [illegible] directly and [illegible] the touch. [illegible] make sure that [illegible] moment from [illegible] increase the tone, [illegible] dependent attack and [illegible] strength in the finger.

This exercise is a severe one [illegible] principle of the first [illegible] may be undertaken only when the [illegible] been already strengthened and [illegible] to obey, and also when the [illegible] child has been awakened.

The "[illegible]" never should be [illegible] too long at a time, but several times [illegible] the [illegible] little exercises [illegible] from the early exercises always [illegible] alternated with them. Thus [illegible] hand will become conscious of [illegible] will develop in a sort of [illegible] starting from natural [illegible] making [illegible] right muscle work [illegible] time.

We [illegible] thus far from [illegible] which sometimes has been [illegible] the Polish master [illegible] who were [illegible] not understanding. Leviczki [illegible] all things that [illegible] should learn to make [illegible] one's own hand [illegible] and the most [illegible] "From the [illegible] from the fingers [illegible] for yourself and [illegible] other who plays [illegible] which probably is not [illegible].

7. Incorrigible Thumb

[illegible] seven weeks [illegible] *pianissimo* without [illegible] it is large, heavy and [illegible] trained. It will be [illegible] being moved about [illegible] hand which must [illegible] never flatten itself [illegible] movements of the thumb [illegible] swiftly interspersed [illegible]. The thumb must [illegible] as indicated [illegible] always with extreme [illegible] may next be played [illegible] thus C B—C A [illegible] played by the thumb [illegible] another finger [illegible] throughout the exercise [illegible] in advance [illegible] third, the fourth, and [illegible] fifth [illegible] remains [illegible]. The hand [illegible] on which the [illegible] the other finger [illegible] toward its note [illegible] which the thumb [illegible] *Illustration* [illegible].

The [illegible] to C must be [illegible] time [illegible] rapidly. It is always [illegible] a short pause which precedes the [illegible] passage.

The left hand will practice the [illegible] in the opposite direction [illegible] movement which draws the [illegible] body is always easier than that [illegible] draws it away. Exercises for [illegible] always should be interspersed [illegible] exercises for speed. In this [illegible] every finger must play freely [illegible] described.

All of these slow exercises [illegible] practiced with the back leaning against a chair in order to keep the muscles [illegible] back free and the faculty of deep breathing unimpaired.

* * * * *

"*The man who invented bagpipes got his idea from stepping on a cat.*"—Lord [illegible]

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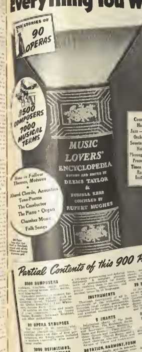

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THE WORLD OF MUSIC

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

* * * *

ROBERT TEICHMULLER

ROBERT TEICHMULLER, famous piano teacher of Leipzig died recently, two days after his seventy sixth birthday. A native of Brunswick (Germany) he prepared for a virtuoso career and played many times at the Gewandhaus Concerts but was compelled to abandon this work because of an inflammation of sinews, and so he turned to teaching. He became associated with the Leipzig Conservatorium in 1897 was made a Professor in 1908, and became head of its piano division in 1920. He knew Brahms heard Liszt and Clara Schumann play and counted many artists among his friends.

MUSICAL POSTAGE STAMPS are to be issued by the United States Post Office Department bearing our American composers, Edward MacDowell Victor Herbert, Ethelbert Nevin Stephen Foster and John Philip Sousa—a part of a series of about thirty-five recognizing American authors, poets, musicians scientists and inventors.

THE AMERICAN SOCIETY OF RECORDER PLAYERS, of Provo Utah gave in July a three day Festival of music of the Thirteenth to the Eighteenth Centuries for the recorder viola d'amore lute and other instruments of that musical era. This group of musical antiquarians possesses one of the largest collections of recorders in the United States. Provo holds also the distinction of being one of the liveliest centers of American Indian musical research in our land.

PAUL CALLAWAY

PAUL CALLAWAY organist of St. Mark's Episcopal Church of Grand Rapids, Michigan, has been called as organist and choirmaster of Washington (D. C.) Cathedral. A native of Illinois while a cadet at Missouri Military Academy he won first prize in the piano division of the Interscholastic Competition held at the University of Missouri. At twenty he began five years of study with Dr. T. Tertius Noble during which time he was organist and choirmaster of St. Thomas' Chapel.

JEANNETTE VREELAND national American festival soprano and Bach interpreter died July 20th, at the home of her parents in Denver. Born in Los Angeles, she was taken to Denver by her parents, to study with Percy Rector Stephens, her only teacher, to whom she was married in 1921.

SIR DANIEL EYERS GODFREY, foremost of Band Leaders of the British Isles, died on July 20th at the age of seventy one. Sir "Dan" came of generations of band masters. He attended King's College School and then the Royal College of Music from which he received the Bandmaster's Diploma in 1890 and was appointed conductor of the London Military Band. In 1893 he began his memorable career at Bournemouth the famous seaside resort, first as conductor of a band of thirty one musicians, and twenty years later he was giving six hundred concerts a year with an orchestra of symphonic proportions, at fifty cents admission.

BELA BARTOK, eminent Hungarian composer pianist is announced to visit us during the present season.

THE ROBIN HOOD DELL concert season of Philadelphia closed on August 16th when the most successful series of this fine movement became history. Miss Frances A. Wister, Chairman of the Women's Committee of the Philadelphia Orchestra spoke gratefully of the united sentiment which had made this triumph possible.

RISE STEVENS, young American contralto of the Metropolitan Opera Company is announced for the role of *Carmen* for the Glyndebourne Festival of next summer.

DANTE FIORILLO of Westfield, New Jersey has been named as the Pulitzer Prize winner in the field of music for this year. The award carries with it a travelling scholarship of fifteen hundred dollars for the continuance of studies with the advantages of European instruction.

MENDELSSOHN'S "ELIJAH" was presented on August 27th as open air opera at the New York State Fair Coliseum, with a chorus including the Rochester Chapel Choir of sixty voices and the Syracuse A Capella Choir of sixty five voices. Mark Love of the Chicago Opera Company sang the rôle of *Elijah* and John T. Clough conducted.

Competitions

PRIZES OF TWO HUNDRED FIFTY DOLLARS and One Hundred Fifty Dollars, each are offered for the best and second best Concert Piano Solo and for the best and second best Entertaining Piano Solo, entered in THE ETUDE Piano Solo Composition Prize Contest Competition open to all composers excepting members of the staff of THE ETUDE and employees of the Theodore Presser Co. closes November 1 1939 complete information will be found on Page 616 of this issue.

THE CHICAGO COUNCIL OF TEACHERS OF SINGING offers its annual prize of One Hundred Dollars for a song to words chosen from the Psalms by the composer. The prize is endowed by the W. W. Kimball Company; the competition closes November Fifteenth and complete information may be had from Walter Allen Stults P. O. Box 694 Evanston Illinois.

THE PADEREWSKI PRIZE COMPETITION offers $1,000 for the best work for Chamber Orchestra and a second $1,000 for a concerto or other serious work for a solo instrument with symphonic orchestra. Works must not exceed fifteen to twenty minutes in length and must be received before February 1 1940.

Full information from Mrs. Elizabeth C. Allen, Secretary Paderewski Fund 290 Huntington Avenue Boston, Massachusetts.

A PRIZE OF FIVE HUNDRED DOLLARS is offered by the Henry Hadley Foundation for the best composition in any of the major forms to be submitted within the autumn months. Full particulars may be had from the Henry Hadley Foundation, 635 West 155th Street New York City.

A PRIZE OF ONE THOUSAND DOLLARS, with a possible Six Hundred Dollars additional is offered for a "Concerto for Violin with Orchestra" by a native American composer. The prize is furnished by an internationally known violinist, with the option of giving premiere performance of winning work. Competition closes April 30 1940. Particulars from Violin Concerto Committee % Carl Fischer Inc. 56 Cooper Square, New York City.

AN ANTIQUE MUSICAL INSTRUMENT EXHIBIT is to be an important feature of the Tenth Annual Chicago Antique and Hobby Fair at the Stevens Hotel from November 13th to 18th. Harpsichords square pianos, melodeons, zithers, harps, trumpets and all the other instruments that lulled serenaded, dirged or mobilized people of earlier days will hobnob with barrel organs and hurdy gurdies. Dr. Hewitt A. Wangener of Hollywood will exhibit his collection of saxophones made by their inventor, Adolph Sax, about 1850.

PRINCE MAHMUD twenty-one year old brother of the Sultan of Trengganu, is a student of the violin.

ALL JOHANN STRAUSS' PROPERTY, including his personal estate and rights to his music, has been decreed by the municipality of Vienna to be the property of the city, the composer's descendants thus losing all their holdings.

PAUL AMBROSE

THE CANADIAN COLLEGE OF ORGANISTS held its annual convention on August 28th to 30th, at Hamilton Ontario. A profitable program was carried through, with lectures and lecture recitals by widely known artists, with social events and sight seeing interspersed and a closing banquet to crown all. Paul Ambrose, for many years a popular organist and composer of Trenton New Jersey, is chairman of the Hamilton center of the C. C. O. and also president-elect of the national organization for the current year.

CATEAU STEGEMAN TRACY widow of Dr. James Madison Tracy has received from Central University of Iowa the honorary degree of Doctor of Music.

HOMER HENLEY widely known teacher and writer of San Francisco, passed away on June 23rd at the age of [illegible] seven. He was long a valued contributor to our singers' columns of THE ETUDE.

PERHAPS THE LARGEST ORCHESTRA ever assembled played at the World's Fair at San Francisco on June [illegible] when [illegible] island junior musicians [illegible] blend in [illegible] ing *Treasure Island* [illegible] written especially for the occasion [illegible] Straus' [illegible] *Widow Waltz* and other popular [illegible] Edwin Franko Goldman guest conductor of the event, led the band in [illegible] *On the Mall*.

FERRUCCIO BUSONI'S *Doctor* [illegible] is announced for its first performance in Italy during the coming season of the San Carlo at Naples.

CARROLL GLENN [illegible] violinist has won the annual Town Hall Award as having given the most notable performance of the [illegible] by an artist under [illegible] years of age in popular concert in New York. The [illegible] carries with it the offering of an engagement in the Town Hall Endowment Series of the coming season which [illegible] will be played with [illegible].

AN EISTEDDFOD instituted in 1860, in the little mining town of San Juan [illegible] its rails by Welsh pioneers [illegible] the gold [illegible] era, was held this [illegible] at the Golden Gate International Exposition.

GIOVANNI LONGAIDA, a well known violin maker [illegible] London passed away July 9th at [illegible] seventy-seventh year. His instruments [illegible] a marked individual and an excellent tone" and the largest portion of [illegible] are in the possession of professional [illegible].

ALEXANDER LIPPAY composer, conductor and impresario, died on [illegible] 3rd, in Manila. After experience in the houses of Mannheim Cologne and Frankfurt he drifted to Manila where he became known as the "Music Bringer" of the Philippines. As leader of the Manila Symphony Orchestra for which he trained many of the musicians as director of the Academy of Music of Manila, and as the moving spirit in enticing the world's great artists to stop on their world routes, he developed in these stranded Pacific islands a new musical culture and love for the finest products of our greatest creative geniuses in tone language. Verily a prophet has found his reward and his works shall live.

HISTORIC LA SCALA OPERA HOUSE has been rechristened and henceforth *Teatro della Scala* instead of *Teatro alla Scala*, that is it is *of* instead of *at* the [illegible] La Scala Museum authenticates the change.

HENRY TOLHURST widely known throughout Great Britain as a violinist, organist and especially as composer for violin, passed away on July 9th. A native of London, born in 1854 he was also conductor of the Lee (Kent) Philharmonic Society and the founder of the Gold School of Music.

(Continued on Page 686)