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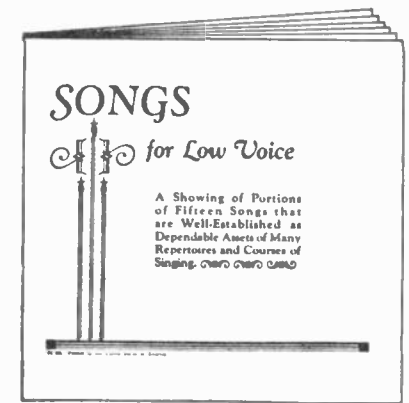
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**Lee S. Roberts**—Composer. Has written songs and piano pieces, also orchestra compositions. Among his songs, *Smiles*, one of the most widely used during the World War, is still popular.



**Margaret Romano**—B. Ogden, Utah. Soprano. Studied in London and Paris. Operatic debut in 1917, with Metropolitan Opera Co. Has made frequent appearances in concert.



**Romano Romani**—B. Italy. Comp., voice teacher. His "Fedra," with Rosa Ponselle (his pupil), sung at Covent Garden, London. Other operas have been produced in Italy. New York studio.



**Jose Rolón**—B. Jalisco, Mexico, 1883. Comp. Studied in Europe. Considered one of Mexico's leading musicians. His orchestral works have been played frequently. Piano pieces, also heard often.



**Andreas Romberg**—B. Vechta, Ger., Apr. 27, 1767; d. Gotha, Nov. 10, 1821. Comp., violin virtuoso. Many tours with cousin, Bernard R. Was court Kapellm. at Gotha. Operas and misc. wks.



**Bernard Romberg**—B. Dinklage, Oldenburg, Nov. 11, 1767; d. Hamburg, Aug. 13, 1841. Comp., violoncellist. Was prof. at Paris Cons., then court Kapellm. at Berlin. Violoncello works.



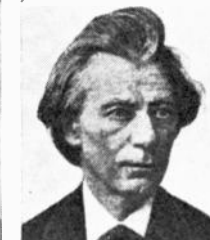
**Sigmund Romberg**—B. Hungary, July 29, 1887. Comp. Pupil of Heuberger in Vienna. From 1910 in Amer. Has conducted leading European orchs. Princ., Guildhall Sch. of Mus. Many works.



**Landon Ronald (Real name L. Russell)**—B. London, June 7, 1873. Comp., cond. Toured U. S. with Melba. Has conducted leading European orchs. Princ., Guildhall Sch. of Mus. Many works.



**Giovanni B. Ronconi (Family name Sauvlet)**—B. Rotterdam, Holland, 1811. Flute virtuoso, operatic singer, tenor. Operatic debut, 1879. Sang in Amer., 1883. Settled in Boston as vocal teacher.



**Engelbert Röntgen**—B. Deventer, Holland, Sept. 30, 1829; d. Leipzig, Dec. 12, 1897. Violinist, writer, tchr. Succ'd F. David as first concertm., Gewandhaus Orch. Was teacher in Leipzig Cons.



**Emily Roosevelt**—B. Stamford, Conn. Soprano. Debut New York, 1925. Sang with Phila. Civic Opera Co., 1928-29. Soloist with Apollo Club, Chicago, and Handel and Haydn Soc., Boston.



**Frederick Woodman Root**—B. Boston, Mass., June 13, 1846; d. Chicago, Nov. 8, 1916. Comp., cond., organist, teacher. Son of G. F. Root. First dir., Mendelssohn Club, Chicago. Vocal methods.



**George Fredrick Root**—B. Sheffield, Mass., Aug. 30, 1820; d. Bailey's Island, Me., Aug. 6, 1895. Comp., organist, publ. Widely known for *Battle Cry of Freedom* and other Civil War songs.



**Guy Ropartz**—B. Gulcamp, Fr., June 15, 1864. Comp. Pupil of Dubois, Massenet and Franck. Mem., Paris Cons. Council. Has written symphonies, operas, chamber mus., songs. Res., Paris.



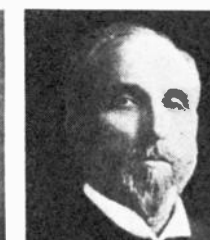
**Stanley Roper**—B. London. Organist, cond., lecturer. Studied at Corpus Christi College, Cambridge. In 1918, became organist of the Chapels Royal, Princ. of Trinity College of Music, London.



**Cipriano de Rore**—B. Mechlin, Belgium, 1516; d. Parma, Italy, 1565. Comp. In the service of Duke of Ferrara and of Duke of Parma. Wrote madrigals, motets, masses and other works.



**Friedrich Rösch**—B. Memmingen, Ger., Dec. 12, 1862. Comp., cond., writer. Active in Berlin, Petrograd and Munich. With H. Strauss organized Guild of German Composers.



**George F. Rosche**—B. near Navarre, Ohio, Aug. 18, 1855; d. Sept. 19, 1933. Comp., editor, publ., teacher. Studied in Ger. Had mus. publ. business in Chicago. Cantatas, gospel songs.



**Arnold Rosé**—B. Jassy, Rumania, Oct. 24, 1863. Violinist. Studied at Vienna Cons. Debut at the Gewandhaus, Leipzig, 1879. Active in Vienna State Opera, Fdr.-dir. Rosé Quartet.



**James Holmes Rosecrans**—B. Berne, N. Y., Aug. 3, 1844. Comp., organist, teacher. Associated with Fillmore Bros. in publishing Sunday School Books. Wrote Cantatas and gospel songs.



**Max Rosen**—B. Rumania, Apr. 11, 1900. Violinist. Pupil of Willy Hess and Auer. Debut, New York, 1918. U. S. and European tours. Has appeared with leading symph. orchs.



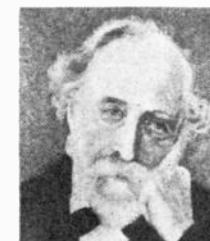
**Josef Rosenblatt**—B. Biala Clerkiev, Russia, May 9, 1882; d. Jerusalem, June 19, 1933. Tenor, noted cantor. Comp. From 1912 in New York. Toured U. S. and Europe. Wr. much for synagogue use.



**Sydney Rosenbloom**—B. Edinburgh, Scotland, 1889. Comp., pianist. Studied at Royal Acad. of Music, London. Has written piano pieces, some in larger forms, and violin and piano works.



**Maurice Rosenfeld**—B. Vienna, Dec. 31, 1867. Pianist, writer, teacher. Studied Chicago Mus. Coll., later mem. of faculty. From 1916-31, dir. of own sch., then became vice-pres., Chicago Cons.



**Jacob Rosenhain**—B. Mannheim, Ger., Dec. 2, 1813; d. Baden-Baden, Mar. 21, 1894. Comp., pianist. Made extensive tours. Wrote three operas, symphonies, piano pieces and ensemble works.



**Moriz Rosenthal**—B. Lemberg, Poland, Dec. 19, 1862. Noted pianist, comp. Pupil of Mikul and Liszt. Considered one of the greatest of living pianists. Numerous appearances in U. S. A.



**Albert H. Rosewig**—B. Hanover, Ger., Apr. 29, 1846; d. Phila., May 7, 1929. Comp., dir., publ. For over 50 years active in Phila. A prolific writer of masses, pla. pcs. and songs.



**Solomon Rosovsky**—B. Riga, Russia, 1878. Comp., tchr., editor. Pupil of Ljadoff and Rimsky-Korsakoff. Estab. a cons. in Riga; later became dir. of Jewish Cons. at Tel Aviv, Palestine.



**Gertrude Ross**—B. Dayton, Ohio. Comp., pianist. Studied locally and in Berlin. For some years active in Los Angeles. Accompanist for Schumann-Heink and other famous artists. Misc. works.



**Margaret Wheeler Ross**—B. Vicksburg, Miss. Pianist, teacher, club executive, writer on mus. subjects. A former dir., Nat. Federation of Mus. Clubs, Etude contrb. Res., Phoenix, Ariz.



**Stuart Ross**—B. Providence, R. I. Pianist, accompanist, voice coach. Pupil of Edwin Hughes. Accompanist for many world famous artists, incl. Rosa Ponselle. Res., New York.



**Lauro Rossi**—B. Macerata, Italy, Feb. 19, 1810; d. Cremona, May 5, 1885. Comp. Maestro in 1832 at the Teatro Valle, Rome. Was dir. of Milan Cons. and of Naples Cons. Operas and other wks.



**Marcello Rossi**—B. Vienna, Oct. 16, 1862. Violinist. Studied at Leipzig Cons. and in Paris. Was chamber virtuoso to Emperor Franz Joseph. Has made many successful tours of Europe.



**Gioachino Rossini**—B. Pesaro, Italy, Feb. 29, 1792; d. near Paris, Nov. 13, 1868. Celebrated comp. Wrote many operas ("Barber of Seville," "Semiramide" and others), and oratorio "Stabat Mater."



**Leon Rothier**—B. Rheims, Fr., Dec. 28, 1874. Operatic bass. Studied at Paris Cons. Former mem., Paris Opera and Metropolitan Opera. Many guest appearances with other companies.



**Walter Henry Rothwell**—B. London, Sept. 22, 1872; d. Los Angeles, Cal., Mar. 12, 1927. Comp., cond., pianist. Dir., 1906. Amer. premiere of "Madame Butterfly." Was cond., Los Angeles Philh. Or.



**Augusto Rotoli**—B. Rome, Jan. 7, 1847; d. Boston, Nov. 26, 1904. Comp., cond., singing teacher. In 1876 singing master to Princess Margherita at Rome. Was fac. mem., New England Cons.



**Claude-Joseph Rouget de l'Isle**—B. Lons-le-Saulnier, Fr., May 10, 1769; d. Choisy-le-Roy, June 27, 1836. Comp. of about fifty songs, incl. *La Marseillaise*; also opera librettist.



**Jean-Jacques Rousseau**—B. Geneva, June 28, 1712; d. Ermenonville, Fr., July 3, 1778. Comp., author, theorist. His theoretical writings had a great influence on French music.



**Samuel-Alexandre Rousseau**—B. Neuve-maison, Alsace, June 11, 1853; d. Paris, Oct. 1, 1904. Comp., teacher. Was prof. of harmony at Paris Cons. Wr. operas, a mass and many songs.



**Albert Roussel**—B. Tourcoing, Fr., Apr. 5, 1869. Comp. Pupil at Schola Cantorum in Paris; then prof. of est. there. Has written symphonies, piano works, ensemble pieces. Res., Paris.



**Emilio A. Roxas**—B. San Cataldo, Italy. Comp., cond., accompanist, teacher. Accompanist to Martinelli, Gigli, Claudio Muzio, and other artists. Has written songs. Res., New York.



**Marie-Hippolyte Roze**—B. Paris, Mar. 2, 1846; d. near Paris, June 1926. Noted prima donna soprano. Debut, 1865. For almost 20 yrs. a favorite in London opera. Visited America twice.



**Raymond Roze**—B. London, 1875. Comp., mus. dir. Son of Marie Roze. Has cond. opera at Covent Garden. Prod. his own "Joan of Arc" there. Has written overtures and "Incidental music."

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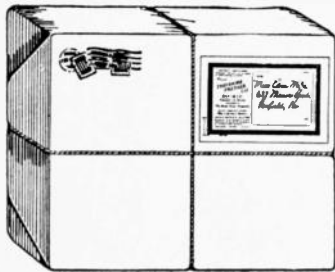
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# THE ETUDE

## Music Magazine

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

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Editor  
JAMES FRANCIS COOKE

Associate Editor  
EDWARD ELLSWORTH  
HIPSHER

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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



DR. CURT  
SACHS

DR. CURT SACHS, eminent European musicologist, has come to make America his home. His services will be shared by the Metropolitan Museum of Art, the New York Public Library, and the New York University Graduate School, where he will lecture on primitive music, music and the dance, and the history of musical instruments. Dr. Sachs was for years curator of musical instruments of the Berlin Hochschule and has later been professor at the Sorbonne and director of the Anthologie Sonore of Paris.

THE "CYRANO DI BERGERAC" of Franco Alfano opened in May the "Winter Opera" season at the Colon Theater of Buenos Aires. Pedro Mirassou interpreted the title rôle; Tullio Serafin was the conductor; and Alfano had journeyed all the way from Italy to be a guest of the management for the occasion.

THE CITY AMATEUR SYMPHONY ORCHESTRA of New York City, with Judge Leopold Prince as its moving spirit, has given eleven summer programs in Central and Prospect Parks. For the first concert, in Central Park on June 22nd, Judge Prince himself conducted.

"THE MAGIC FLUTE" has had a revival at the Royal Opera House of Rome, under the direction of Tullio Serafin, which has inspired the press to "hymns of praise to the divine Mozart."

THE REMAINS OF OTTORINO RE-SPIGHI, who died in Rome, on April 18, 1936, were transported, on April 17th, 1937, to Bologna and with solemn ceremonies interred, in an artistic sarcophagus of Byzantine style, in the Certosa (Cemetery of the Carthusian Monastery), where lie many other illustrious Bolognese.

WAGNER WORKS are said to have had twice as many performances as those of any other composer, in the past season of the Metropolitan Opera Company of New York.



JOHN  
BROWNLEE

NINE NATIONS contributed talent to the cast of Mozart's "Don Giovanni" on the opening night of the Glyndbourne (near London) Festival. These included the conductor and producer, Fritz Busch and Carl Ebert (German); *Don Giovanni*, John Brownlee (Australian); *Donna Anna*, Ina Souez (American); *Donna Elvira*, Luise Helletsgruber (Austrian); *Don Ottavio*, Dino Borgioli, and *Leporello*, Salvatore Baccaloni (Italian); *Masetto*, Roy Henderson (Scotch); *Zerlina*, Marita Farrel (Czech); with only the small rôle of the *Commendatore* allowed to English talent.

KING GEORGE OF GREECE recently attended a Kreisler concert in Athens, when the program consisted of concertos with orchestra. After the closing number King George decorated the "King of Violinists" and presented to him the symbolic palm branch from the gardens of Erechtee; upon which Kreisler responded by donating to the members of the orchestra the entire proceeds of the evening, some forty thousand francs.

THE GLASGOW MUSICAL FESTIVAL (Scotland), held from April 24th to May 1st, brought together the following entries: sixty-six school choirs, eighteen junior choirs, fifty senior choirs (men's, women's and mixed), six church choirs, seven percussion bands, five school orchestras, two hundred and thirty-one solo ensembles, three hundred and sixty-seven vocal soloists, ninety-two classes, and 6556 competitors.

LAWRENCE TIBBETT made his European début when in the second week of June he appeared at Covent Garden as the *Scarpia* of Puccini's "La Tosca." He is reported to have given a "powerful performance vocally and dramatically."

THE ANNUAL BACH FESTIVAL of Baldwin-Wallace College, Berea, Ohio, opened with a half hour of chorales played from the tower of the Administration Building by the Brass Choir. The first day programs offered miscellaneous choral and instrumental compositions of the great Cantor; and the climax of the second day came with a thrilling interpretation of the "Passion According to St. John," with full chorus, orchestra, organ, and quartet of noted soloists, under the direction of Dr. Albert Riemenschneider.

THE AMERICAN ORGAN PLAYERS' CLUB of Philadelphia celebrated on June 2nd, its forty-seventh anniversary, in the Parish House of the Church of the New Jerusalem where the organization had its inception. For the twenty-seventh time Dr. John McE. Ward was elected president, and for the twenty-fifth consecutive time Dr. Henry S. Fry became vice-president of the group.

GEORGE GERSHWIN, one of the most versatile of American composers, died on July 11th, at Hollywood, California, from an operation for a cerebral tumor. Born in Brooklyn, September 26, 1898, he gave no indication of musical talent until at the age of twelve his interest was incidentally aroused. While coming up through the musical life of tinkling tunes in Tin Pan Alley, New York, he found time for serious study of counterpoint and composition; and, by mixing this knowledge with his fertile genius for ear-tickling rhythms and melody, he in February, 1924, sprang into international renown by the performance of his *Rhapsody in Blue* at a Paul Whiteman concert in Aeolian Hall, New York. Gershwin was a prodigious worker, having created many successful songs and musical comedies, as well as the widely produced more serious operatic work, "Porgy and Bess."

THE MOZART ORCHESTRA of Salzburg, consisting of thirty musicians of the Mozart Conservatory, has appeared in Queen's Hall of London, under the baton of Dr. Bernhard Paumgartner, when it is said to have demonstrated that perfection in art is not measured by quantity in its production.

CHICAGO MUSICAL COLLEGE celebrated in June its seventieth anniversary, with a festival lasting from the 23rd to 25th. The College Orchestra, with Leon Sametini conducting, had a prominent part; there was a program of compositions by alumni of the school, with most of the works interpreted by their composers; several students programs; and a concert by members of the artist faculty.

DIMITRI MITROPOULOS, the eminent Greek conductor, who has been leading the summer symphonic concerts at Monte Carlo, displayed both virtuosity and musicianship which recently surprised and thrilled his audience when he appeared as pianist in Malipiero's concerto, while at the same time conducting the orchestra.

THE CINCINNATI MAY FESTIVAL, "long recognized as the most important music biennial in America," for both choral standards and orchestral work, offered this spring, for its thirty-second event, performances of "The Apostles" by Elgar; the one-act opera, "Judith," of Goossens, in concert form; "St. Mary Magdalene" of d'Indy by six hundred public school children under Alfred Hartzel; the world première of "The Ordering of Moses," an oratorio by Robert Nathaniel Dett; preceded by the "Requiem" of Berlioz with its four brass bands and sixteen kettledrums, to augment the orchestra, and the "Missa Solennis, in D" of Beethoven, with full chorus and orchestra, and with an incomparable quartet of soloists consisting of Kirsten Flagstad, Kathryn Meisle, Frederick Jagel and Ezio Pinza. The Cincinnati Symphony Orchestra gave full support, and Dr. Eugene Goossens conducted.

JULIUS LIEBAN, last of the known soloists who sang under Wagner's baton, and famous for his characterization of *Mime*, has celebrated his eightieth birthday.

THE EMIL HERTZKA PRIZE for 1937 has been divided between the composers Hans Erich Apostel of Vienna, for his "Requiem," and Ludwig Zenk, also of Vienna, for his two songs for mixed chorus with solo quartet.

THE MISSOURI MUSIC TEACHERS' ASSOCIATION held its Thirty-fifth Annual Meeting, on June 30th and July 1st, in St. Louis, with Ernest C. Krohn presiding. Interesting items of the occasion were "Reminiscences of Brahms and Dvořák," by Louis Victor Saar; "Rote Teaching in Piano Study," by Ruth Jesse Aull; "Sight Reading in Piano Study," by Dorothy Gaynor Blake; the usual conferences and programs; the Annual Banquet; and two programs devoted to Missouri composers.

DIETRICH BUXTEHUDE'S three hundredth birthday anniversary was celebrated in April, at Helsingör (English, *Elsinore*), Denmark, where for thirty-two years his father (Johann) was organist at the St. Olai Church. Joseph Bonnet, internationally known French Organist, journeyed to Helsingör to contribute a program of Buxtehude's works for this event which filled a whole week. It was while Dietrich Buxtehude, in later life, was organist of the Marienkirche of Lübeck, that the young Johann Sebastian Bach made the historic journey of two hundred miles afoot to profit by contact with this most celebrated organist of the day.

LISA PERLI (a talented *English* soprano in spite of her name) made a decided success of the faylike rôle of *Melisande* in Debussy's atmospheric opera, "Pelléas et Mélisande," during the Coronation Season at Covent Garden, London.

PERHAPS THE LARGEST Music Trades Convention and Trade Show in the world's history was held in New York from July 26th to 29th. Sponsored by the National Retail Musical Instrument Dealers Association, it enlisted also the National Association of Music Merchants, the National Association of Band Instrument Manufacturers, the National Association of Musical Merchandise Manufacturers, Inc., the National Piano Manufacturers Association, and the National Association of Musical Merchandise Wholesalers, with a recorded attendance of several thousand of the leaders in musical promotion in America.

THE CALIFORNIA SOCIETY OF COMPOSERS held its first chamber music festival on May 24th to 26th, when composers of the "State of the Golden Gate" were given an opportunity to hear their works interpreted under favorable environments. A movement which might well be adopted by other states. Mary Carr Moore, widely known Los Angeles composer, is a sponsoring spirit of the enterprise.

THREE AMERICAN SINGERS won Parisian laurels in June recitals: Noël Murphy, with a program of lieder; Roland Hayes, Negro tenor, by his "highly polished interpretations"; and Jules Bledsoe, Negro baritone, "whose technic, sonorous palette, and emotional quality cause one to wonder and thrill." Like our revered David Bispham, Mr. Bledsoe has won in Europe a reputation as an actor almost equal to his vogue as a singer. By many of his own race he has been nicknamed "Ol' Man River Himself," because of his great success with this famous song from "Show Boat."

(Continued on Page 624)

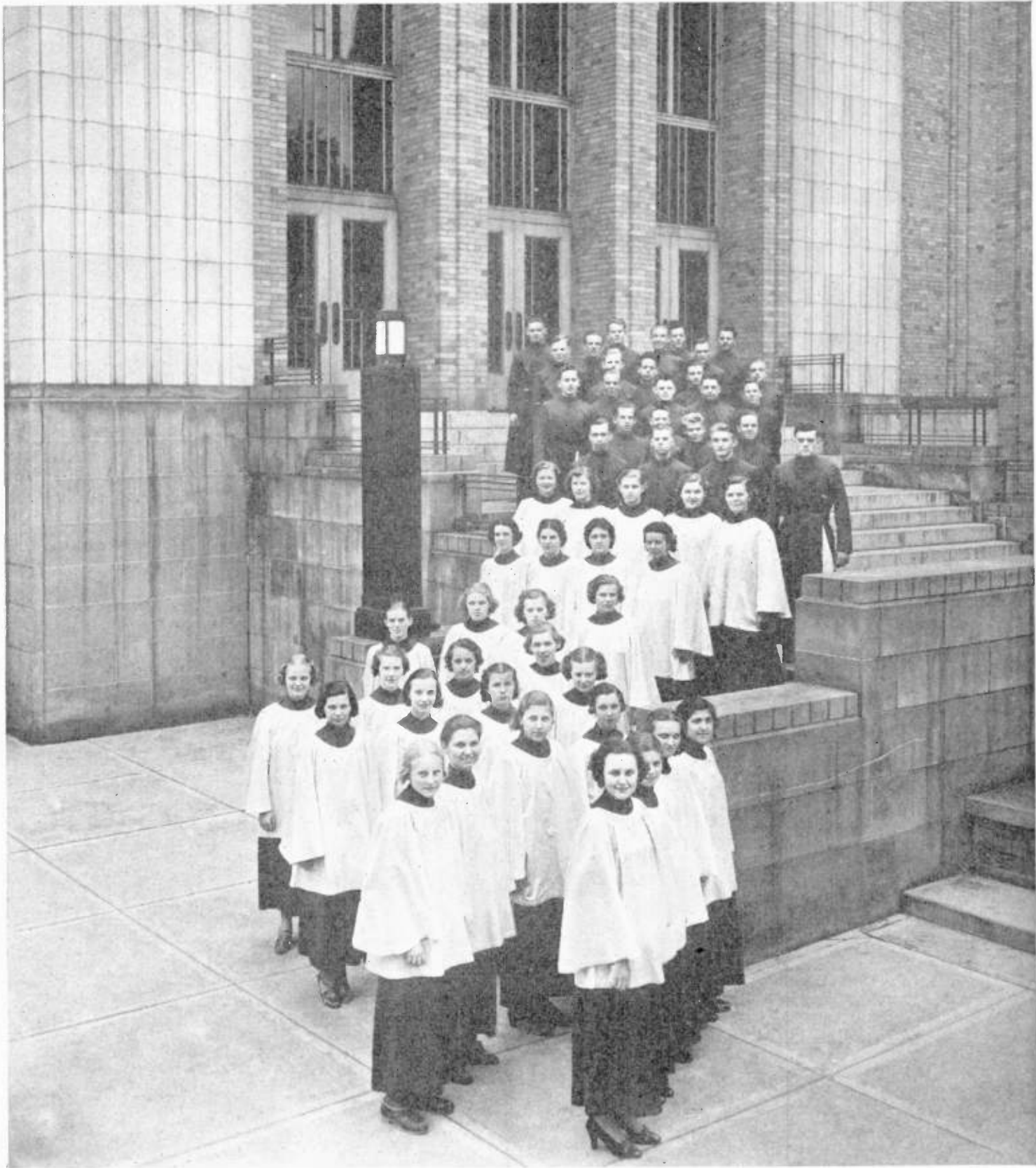


JOSEPH  
BONNET



JULES  
BLEDSOE





A CAPPELLA CHOIR OF THE JAMESTOWN, NEW YORK, HIGH SCHOOL

## The Grand Crusade

**L**IKE an immense crusade in the Middle Ages, a very momentous movement has been arising all over America, in our public schools, high schools, and colleges. This was impressed upon us by a somewhat startling recent experience. Your editor was the speaker at a luncheon held by the Kiwanis Club of Buffalo, N. Y., during the highly successful April meeting of the Eastern Music Educators Conference, ably conducted by its President, Dr. George L. Lindsay, Director of the Division of Music of the Pub-

lic Schools of Philadelphia, Pennsylvania. After the luncheon the doors of the large banquet room parted, and a choir slowly marched in, four abreast, humming the old Welsh folk song, *All Through the Night*. They were garbed in cardinal robes with white cottas. Standing on a terraced, temporary stage, they sang, in really magnificent fashion, a program of serious, masterly, choral music of great beauty and dignity.

This chorus of forty singers was made up of young men

and young women of high school age, and is known as the Jamestown High School A Capella Choir, of Jamestown, New York, directed by Miss Ebba H. Goranson. At the end of an impressive program, the singers left the room, humming again *All Through the Night*; and the effect was that of a great, moving, human organ. The representative gathering of business and professional men came to their feet with unfeigned cheers and applause. To many of them this display of the new soul of youth in America was clearly refreshing and exalting. One widely known Buffalo manufacturer said to us, "It is a wonderful thing to see fifty thousand youths at a stadium football game; but I got something out of that thrilling singing that gave me more faith in the earnest, serious spirit of the young people of to-morrow, than I could get from a dozen football games with their frantically cheering mobs."

Suddenly we began to realize that an amazing dream was coming true. This choir was only one of scores. At last America is beginning to develop its own music through its own youth. At the end of the last century vocal ensemble music in America was, generally speaking, of four kinds: First, unison singing, such as that which was heard when groups of young people gathered around the piano and sang hymns or college songs; Second, the singing of the college glee clubs, composed largely of youths who "couldn't make" the football team and contented themselves with howling out a mixture of bathos or cheap humor which "went down great" in those precious Gibson days; Third, the singing of church choirs, a mixture of amateur and professional effort; and Fourth, the music of the oratorio societies which gave performances of serious music, laying principal stress upon mass effects, with results sometimes excellent but often indifferent.

Professor Archibald T. Davison of Harvard, in 1912, was among the first to turn the college glee club from a kind of musical circus to a body of real musical vocalists that sang nothing but recognized masterpieces. To him must be given the kudos for sounding the knell of *The Dude who Couldn't Dance*. The European tour of the Harvard Glee Club was one of the first conspicuous steps in a new kind of music in our colleges. Then superlative choirs began to be active in various parts of the country. Among them were the St. Olaf Choir, under Dr. F. Melius Christiansen; the famous Westminster Choir under Dr. John Finley Williamson, a choir that amazed musicians in all parts of Europe, during two highly successful tours; the A Capella Choir of Noble Cain in Chicago; and the Vesper A Capella Choir of Emporia, Kansas, of which Percy Grainger wrote: "I never heard a choir which had quite the quality of Dean Hirschler's choir. If he had such a choir in London, Chicago or New York, it would be considered one of the wonders of the musical world. The finest things in the world are not always heard in large centers." Numerous other superior choirs, with similar objectives, mark a magnificent renaissance of choral music in America. At last we are learning in our land that the great joy of music is in making it ourselves. No longer do we rave about the wonderful hours we spent in the Russian Cathedral in Paris, listening to the ethereal sopranos and the deep "octave" basses; no longer do we exclaim over the fabulous choral effects we heard in the Vatican at Rome; no longer do we go into raptures over the wonderful boys at St. Margaret's, Westminster, in London; because we have heard musical choral performances in our own beloved America, of such transcending beauty that we can hardly express our wonderment.

The increased interest in choral singing, which pointed to a higher type of music in the schools, came at a most opportune time; because shortly thereafter (in 1907) The Music Educators Conference was founded. The Conference owes a great debt to Dr. ("Mother") Frances Elliott Clark, and to the enthusiasm of that remarkable choral leader, Dr. Hollis Dann. Together with an army of able supervisors, The Music Educators Conference set about to improve choral music in the schools of the United States. This was followed by the American Choral and Festival Alliance, Inc., under the direction of Mrs. William Arms

Fisher, an organization designed to promote the interests of choral music in America.

Once the writer was a member of a famous German *Gesangverein*, the *Würzburger Liedertafel*, and went upon a pilgrimage to that most picturesque of all Teutonic mediæval cities, Rothenburg, where a great song festival was to be held. In order to reach the city in time, the society left by train at three o'clock in the morning, arriving about dawn at Rothenburg via a plateau which terminated in a kind of high promontory overlooking the deep valley, through which flowed the crystal Tauber. From the ramparts of this ancient fortress-town, roofed with vermilion tiles, we peered down into the misty valley and from all directions, on the roads leading over the Bavarian hills, might be seen groups of marching men, singing old German songs. Most of the singers carried branches of oak leaves. Some of the Vereins had been on the way all night, but as they came in singing lustily they showed no signs of fatigue. It was song, the beautiful old songs of the Germany of yesterday, which brought them together with such enthralling enthusiasm. Although wholly without German blood, we felt a new and singular thrill in this musical feast.

Just now we are standing upon a vantage point from which we can look into the America of to-morrow. All over our country we see arising choruses of children and youths. Here they come, in companies, regiments, phalanxes and armies, marching toward the new day, with new spirituality and new ideals. Behold! We have before us one of the greatest crusades in modern history—a crusade fighting its tireless way inevitably through an age of un-speakable confusion, distrust, skepticism, suspicion and conflict, for the normalization of man through music! What could be more stabilizing, more steadying, more reassuring to the youth of to-morrow than this glorious influence of noble music? It forces its irresistible path through the black chaos of the hour and makes it almost impossible for our young people to stoop to taking mean advantage, exercising cheap spite, defaulting in promises, ignoring the rights of others, forsaking ideals, sacrificing honor or losing faith in the highest and best.

Many times, in *The Etude*, we have alluded to the danger of misapplied leisure. We may be pardoned for calling attention to the somewhat prophetic leading editorial in our issue for November, 1932, "The Perilous Blessing of Leisure." With labor making an objective of a thirty hour week, the natural question is, "What are we expected to do in the one hundred and thirty-eight remaining hours?" Deducting eight hours daily for sleeping, and six hours daily for dressing and eating, we would still have more time for leisure than the entire period suggested for work. Let us hope that some considerable portion of this time will be given to such things as beautiful music, which go to make fine citizenship, and not to the dangerous plagues which have wrecked many previous civilizations. Remember, always, that the misuse of leisure wiped out no less a nation than mighty Rome.

Most of our great present day musical crusade has come from the people themselves. These groups do not represent armies of musicians from other countries. They have started straight from the heart of our American-born girls and boys. For years we have benefited by what we have learned from artists from over the seas; and we have valued their rich gifts to us. Now the tide has turned, and we have begun in earnest to create our own music. With the fine background of the surprisingly excellent school bands and orchestras; with the increased attention to the development of character after the manner proposed by "The Golden Hour Plan," which *The Etude* introduced years ago, advocating the study of practical ethics combined with the emotionalizing force of music; we pray that our America may be insured through music, from the intellectual, social, industrial and moral chaos into which some hare-brained, fanatical dreamers would plunge our country. Mark the wisdom of Miguel Cervantes, "Where there's music, there can't be mischief."

Lo! As the choral crusaders irresistibly and invincibly

(Continued on Page 612)

# The Need For Musical Pioneers

By MARY LOUISE CURTIS BOK

Founder of The Curtis Institute of Music

SINCE THE FOUNDATION of The Curtis Institute of Music, in October, 1924, Mrs. Mary Louise Curtis Bok, daughter of Cyrus H. K. Curtis, publisher, and widow of the late Edward W. Bok, famous journalist, has had many and varied musical and educational experiences. The daughter of a devoted musical amateur, she has been an accomplished performer, although in no sense a professional musician. The Institute has numbered on its faculty many of the foremost musicians of the past half century; and the students, who not only have paid no fees but also have had in some instances other financial aid of a very munificent character, have already produced from their number, artists of wide recognition.

In 1927, Mrs. Bok announced that she had endowed The Institute with \$12,500,000 and that the great pianist, Josef Hofmann, had been secured as the Director of the School. Naturally The Institute has been incessantly flooded with applications from students. The successful ones are selected only after the most exacting examinations. The students must also be under certain ages, as it is recognized that time in music is so valuable that usually the best results come to those who are younger. The Institute conducts a splendid student symphony orchestra, which has been trained by such leaders as Leopold Stokowski and Fritz Reiner.

Because of her unusual experience in this work, Mrs. Bok was requested to make some observations on the outlook for young musicians, and she unexpectedly stresses the need for pioneer teachers, a matter that THE ETUDE has emphasized for years. The great, all pervading musical work of America is not done by the leading conservatories, which, at best, can teach only a handful of the students provided by our enormous population. They are analogous to the leading universities of the New World, which would mean nothing if it were not for the public schools and private schools that lead up to them. The well trained, capable teacher in the small town and the small city does the pioneer work, without which the larger schools in larger centers would die of inanition. Mrs. Bok calls particular attention to this in the following article.—*Editor's Note.*

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## A Fertile Field

THE EDITOR of THE ETUDE has asked if in my work at The Curtis Institute of Music I have become aware of any particular needs in musical education. Since my work is executive

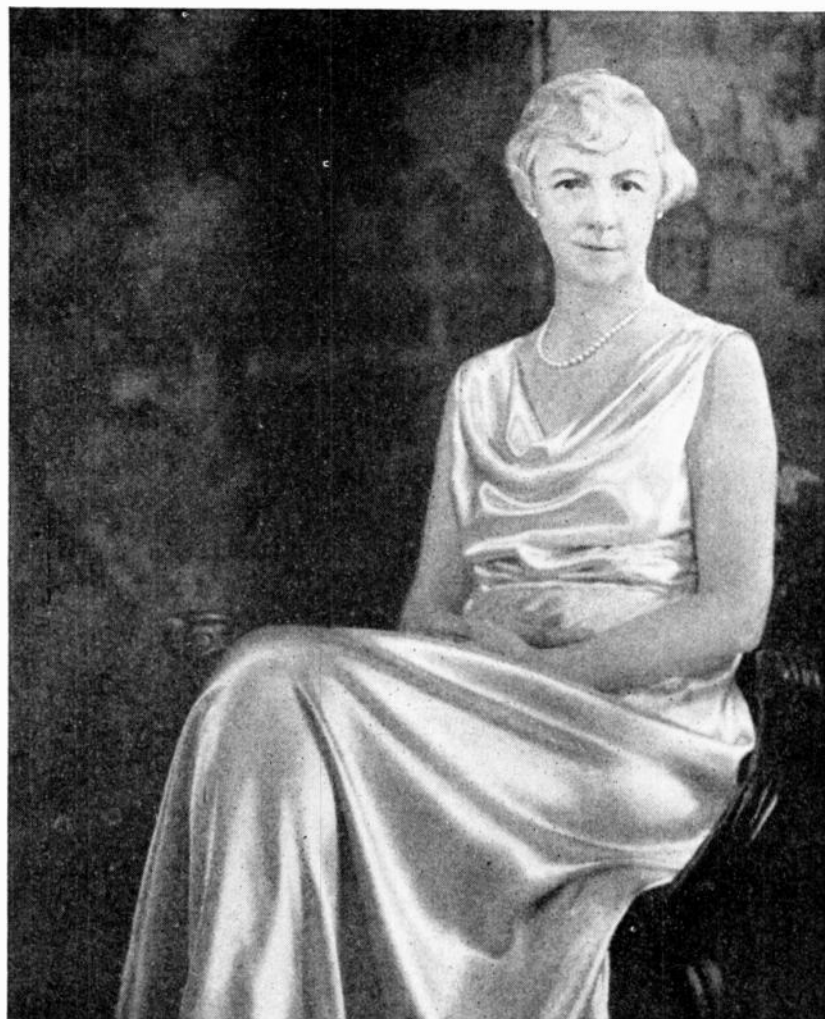
rather than academic or professional, I speak with some hesitation; but naturally I have given some thought to certain phases of musical education in America.

Let us grant that there is native talent, that there are young people all over the country wishing and needing instruction. The gift of music is inborn, but it will scarcely develop without education and guidance of some sort. It is seen, therefore, that the first need is for good teachers. I believe that these exist, since there are more creditable schools of music in different sections of our country and more colleges with music departments than ever before; and there are also many fine individual teachers, not connected with these institutions. I am sure the supply will grow with a properly voiced demand.

I want to make a strong plea to music graduates, teachers, and even solo artists, to be willing cheerfully to do pioneer work in fields that are far from metropolitan centers. Perhaps it is natural that students, graduates, newly fledged teachers, and young conductors look to the large centers and big cities with longing eyes, wishing for themselves the inspiration to be had in these places from the musical life existent there; but I know it is, oh! so hard to secure even a footing in these overpopulated centers. If the young conductor or artist teacher will be but content to start his labors in a small community, he will soon find a place for himself. Competition is not so keen there as in the metropolis, and there is no limit to the influence he may wield in his sphere. His first aim will be to secure pupils. If his work is sufficiently good, his name will become known, and the families and friends of his pupils will form the nucleus for a concert course which he can evolve or direct, or cause to be brought to the community. Chamber music can be done. Perhaps a glee or singing club, and perhaps in time a small orchestra, can be formed.

## Apostles of Music

TWO MEN, who have done such work, I have known. Each was content to stay in one community where he became the center of an ever widening circle of musical appreciation and achievement. One of these men, Owen Hugh Evans, came from Wales to Marysville, Ohio, and, having obtained a thorough musical education abroad, began as a teacher. Throughout his life he composed and taught the piano. He organized church choirs and a chorus; and finally he conducted musical festivals to which people came from miles around, with special trains run from cities throughout the state. For thirty-eight years he was



MARY LOUISE CURTIS BOK

a central figure in the musical life of Ohio. The other, Hermann Kotschmar, was for forty years a church organist, teacher and composer, in Portland, Maine. The influence of these men, in each case, changed a well-nigh tone deaf community to one of manifold musical activity. Perhaps it is the principle of being a big toad in a small puddle, but I would beg the young teacher or artist not to overlook this field.

One enthusiastic music lover in a small community made a unique contribution to the cultural life of her native town. This was the gift to the library of a set of records, which have been listed and filed, and which the public may withdraw and take to their homes for a specified time, exactly as books are taken home from the library.

## Art Asks Whole-Hearted Service

THERE IS ONE service to the cause of music that lies in the hands of every parent, and that is to see that the young child learns at an early age the charm and value of good rather than of cheap music. With a radio installed in so many homes, it is possible for some good music to be heard almost every day in the year. There is need of care, on the part of parents, that the music coming so easily into the home be carefully sifted.

With amazement I see young people studying their school lessons while the radio blares aloud. I am told that these youngsters are not disturbed by it and soon become adjusted to the combination of ear-storming and brain-cramming. That may be, but I doubt it. I would beg all parents to tune in on well established programs of quality, and to tune out when the cheap and tawdry music makes its entry. With a phonograph in the home, the selection of quality is easy. Then a child can hardly be too young for some of the simple but beautiful records, all of which are to be found in published catalogs of recorded music.

There are two ideas rather firmly lodged in the American mind, one that an interest in music on the part of a man savors of the effeminate, the other that music makers are afflicted with a unique disease known as "temperament." I agree with neither of these ideas. It appears to be quite all right for Big Business to collect paintings and attend concerts, or even to indulge in a little fiddling, in its leisure moments. Now, if it is not effeminate for a man to be a patron of art, neither is it effeminate for him to be a practitioner of art; and the virtuoso of keys or strings, the orchestra conductor, or the operatic tenor is no less a man therefor than is the corporation head, bank president, or bank clerk who merely loves music instead of making it his life work.

The first rank musician is a busy, hard working person, with no time in which to pose, and still less for indulging in tantrums. I can never understand why a business executive may fly in a rage and be instantly excused on the score of "pressure of affairs," and so on, while a musician is declared "temperamental" at the first lift of a shoulder or eyebrow. The word "temperament" is never applied to a business man, be his temper ever so vigorous. Although I may seem to be defending artists, I see small difference in men. For every temperamental musician I know, I can balance with a business man who may have inspired "The Terrible Mr. Bang"; and in my acquaintance I can balance the business Art Patron with many a musician of practical business ability and a good disposition. Either may boast or conceal a temper; and both may be and sometimes are "temperamental." Oh, man!

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"The man who disparages music as a luxury and non-essential is doing the nation an injury. There is no better way to express patriotism than through music."  
—Woodrow Wilson.

# Bach and Modern Keyboard Technic

By CAMIL VAN HULSE

**T**HE VICISSITUDES of life contributed their share towards developing the many-sidedness of Bach's genius. Having a large family to support, Bach would sometimes resign one situation to accept a more lucrative one. So it was that he occupied many different musical positions, all of which called for the most varied aptitudes and talents. Starting out as chorister boy, he became successively violinist, organist, composer, teacher, repetitor, orchestra director, and capellmeister, or "Cantor."

Many of Bach's compositions were, from a technical standpoint, fully a century ahead of his time. We can hardly imagine violin players of his time playing the *Chaconne in D minor*—nor can we picture very well any viola-pomposa, or violoncello players among his contemporaries doing justice to his sonatas for this last named instrument. In the field of keyboard instruments, Bach's music still offers to modern virtuosos the supreme test of their powers. An organist who can give us a faultless rendition of the great *Fantasia and Fugue in G minor*, can be counted on to play anything; and a pianist who has mastered the *Chromatic Fantasia and Fugue*, or the *Goldberg Variations*, will never be at sea in any other kind of music.

## The Resourceful Genius

ON THE WHOLE, the compositions for the organ seem to be the most lavish in technical resources; which is probably due to the fact that the organ, in Bach's time, was the most perfected solo instrument, presenting the greatest possibilities, and also that Bach, as church organist used that instrument more regularly than any other.

The clavichord, however, runs a very close second, being the only other instrument capable of producing full harmonies and simultaneous melodic lines, and also the instrument that Bach had at his constant disposal in his home.

To these circumstances we have to ascribe it that by far the greatest part of Bach's instrumental compositions are written for either of these two keyboard instruments. It is remarkable, to say the least, that compositions written more than two hundred years ago still offer such

tremendous difficulties to present day performers. It would appear almost that technic has made no progress at all during that time. But more remarkable is it when we read the testimonials of Bach's contemporaries, who are unanimous in saying that he played his own works with the utmost ease, fluency and clarity. His biographers have given us records of some of his astonishing performances before the public. The Marchand contest is too well known to need more than mention. And yet, judging by the terrific amount of compositions he left, and by the record of professional duties he fulfilled (he even taught Latin!), he must certainly never have spent any time "practicing" on technic. How then can we account for his virtuosity?

During the last century and, more especially, during the last three or four decades, we have advanced not through one, but through several revolutions in the field of keyboard technic.

Leaving out the thumbless technic of pre-Bach times, we have seen the high-stilted, trigger finger technic; the stiff, rigid hand; the cocked wrist-action; the forearm technic; the shoulder technic; tension technic; and relaxation technic. We have seen players sitting as still as wooden Indians; and we have seen others going through the motions of the various swimming strokes and even fancy dives. We have been offered all kinds of contraptions, from Schumann's ceiling-pulley, to finger-rings weighted with lead, hand-carriages, and special claviars, with adjustable resistance. We have had hundreds of methods, schools, courses, manuals, parnassums, instructors, handbooks, and guides (not to mention the "Piano Playing Taught in Twelve Easy Lessons by Mail!"); and we have had thousands upon thousands of studies, exercises and "daily dozens." All of these ideas, inventions and writings were conceived in good faith; many of them were tried with great expectations; most of them were a disappointment, and few will be heard of a hundred years from now.

## Back to Fundamentals

AND WHAT is the outcome of it all? To-day we are witnessing a gradual but general discard of much of this tremen-

dous quantity of teaching material. Many leading teachers have reduced their technical exercises to an absolute minimum and their oral explanations and exhortations to a like quantity of aphorisms and precepts. Their attention seems to be given, not to the "what" but to the "how."

The best and most readable treatise on modern piano technic is incontestably the Leimer-Giesecking, "Modernes Klavier-spiel."\* Leimer is one of the outstanding piano pedagogues of the day; and Giesecking is the foremost exponent of his method.

Turning to the English translation we read on page twenty-two:

"The tone should be produced by soft pressure, the first condition being that the finger does not leave the key at all; that is, pressure playing is employed. There again the sense of relaxation in the arm must be retained."

Now, returning to Bach, we open the English edition of Schweitzer's thoroughly competent two volume biography,† and read in Volume 1, page two hundred and seven:

"Strongly incurved and loose fingers and loose wrists were also part of Bach's method of playing. The fingers rested directly on the keys. He himself played with so slight and easy a motion that one could hardly notice it. . . . The hand preserved its rounded form even in the most difficult passages. . . . He aimed chiefly at a singing tone."

This surely is more than just a mere coincidence. It means that Bach, two hundred years ago, knew the "secret of keyboard technic that we are now "discovering" after two centuries of practically groping in the dark. How can we explain this miracle?

## A Universal Mind

SIMPLY BY the "supremacy of mind over matter." Bach's musical nature was so powerful in its manifestations that a little thing like technic could never stop it. Unconsciously and spontaneously, his hand and fingers obeyed the impulses of his mighty brain—and found the most

\* Rendered accessible in English through translation by the Theodore Presser Company. † A. & C. Black Ltd., London.

expeditious way of expressing his musical ideas. And right here we touch upon another very important phase of modern technic.

Turning again to Leimer-Giesecking we read on page five:

"To acquire good technic is also mental work. If this intensive work is done by the help of strong concentration, it is possible for technic to improve so rapidly that marvelous results will be sometimes observed."

Shades of Plaidy! And of Kalkbrenner who advised his pupils to relieve the monotony of long hours of finger exercises by accompanying them with the reading of a good book!

Another remarkable feature of modern piano-teaching is the greater use made of Bach material. Many teachers have discarded volumes and volumes of studies and exercises, their place to be taken by *Inventions, Preludes, and Fugues* of Bach.

The most famous example of the kind is Ferruccio Busoni's sketch of complete piano instruction, on which he had worked all his life, and in which Bach compositions predominate. As a matter of interest, we give here a brief transcript of this course of studies which Busoni himself called "Eine Hochschule des Clavierspiels (A High School of Piano Pieces)".

1. Cramer—8 "Etudes" (legato and staccato school).
2. Bach—15 "Two Part Inventions."
3. Bach—15 "Three Part Inventions."
4. Bach—"The Well-tempered Clavichord."
5. Bach—"Concerto in D minor."
6. Bach—10 "Choral Preludes."
7. Bach—*Prelude and Fugue D major*.
8. Bach—*Prelude and Fugue E major*.
9. Bach—*Chaconne for Violin*.
10. Bach—"Toccatas and Fugues in D minor and C major." (5 to 10, inclusive, in Busoni arrangements)
11. Liszt—*Fantasia and Fugue "Ad nos."*
12. Liszt—*Mephisto-Walzer*.
13. Various other Liszt etudes and arrangements.

## The Studio Waiting Room

By N. D. DUNLEA

THE ATMOSPHERE of a studio, regardless of a teacher's qualifications, is apt to be felt in the waiting room. The ideal reception room is separate from the studio proper. It should have comfortable chairs, tasteful walls, good ventilation and some worth while reading matter. If this room must be an inside cubicle, cheerful lamps, flowers or potted greens, and an electric fan for warm weather, are pleasant adjuncts.

Musical atmosphere, wisely stressed by any teacher, is gained by certain wall decorations. These may consist of pictures of musicians, the teacher's framed diplomas or certificates, or some bas-relief like the Cantoria frieze. White lightens a dark or small room, as do mirrors, also.

A bulletin board, so much used by schools and libraries, is equally useful in

the studio. A blackboard, a wallboard or a piece of burlap tacked on the wall, makes an excellent background upon which to post concert announcements and reviews, pictures, and publishers' lists of new musical compositions. Even radio programs of value may be listed on the board, with date, station and hour.

Another diversion for the waiting student is a musical scrap book. A good one can be purchased at dime stores and gradually filled with pictures of composers, and contemporary pianists, vocalists, violinists, directors, and others active in music. Much of this material can be gathered from THE ETUDE.

Students who come often, need other occupation, and a small library of musical books, magazines and encyclopedias is worth while. Naturally age has to be con-

sidered. The teacher with a variety of pupils will find everything from a fairy book to a newspaper practical in preserving quiet for the lesson in progress.

Boys of all ages delight in animal stories. Indeed, pictures of animals, such as are found in the volume, "Dogs from Life," by Masson, have been exceedingly successful in one studio, for keeping boys engrossed until their "turn."

The studio telephone is another problem. If it is in the waiting room, it may draw visitors who do not "belong." If in the studio proper, it may interrupt valuable lesson time. Unless there is a secretary to answer, it may be better for the telephone to be convenient to the teacher, rather than a temptation to casuals in the waiting room. A sensible plan to limit the telephone to professional conversations only is to have

a little framed card above saying: "This telephone is for musical business only. Kindly limit conversation to what is necessary." Hotels and dentists use reminders to patrons, so this, or some other wording cannot be offensive.

In general, make the waiting room a place in which to wait comfortably, but not to loaf or visit.

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"Music is a personal thing. I cannot live it for you any more than you for me. Yet I have seen appreciation lessons with good materials ruined by teachers who insisted that their interpretation must be their pupils'."—Franklin Dunham.

# Queen Victoria and Music

England's Queen-Empress Studied Voice  
with the great Lablache for Two Decades

By JOHN HARWOOD

THE FOLLOWING article by John Harwood is reprinted from *The Pianoforte Teacher*, a representative British music magazine of high standing. Queen Victoria was born in 1819 and died in 1901. She became Queen in 1837, at the age of eighteen; and thus her life is contemporary with the ascendancy of Chopin, Liszt, Wagner, Verdi, Brahms, Mendelssohn and Schumann. Her parents, notwithstanding their royal estate, were very conservative and thrifty. In Kensington Palace we were once shown music copy-books in her own handwriting, in which the little Princess Victoria had transcribed many of her favorite compositions. The mother of a King (Edward VII), the grandmother of a King (George V), and the great-grandmother of two Kings (Edward VIII and George VI), the musical traditions which she fostered were promoted by her successors, not with the same practical and enthusiastic activity as that which she herself showed, but with unquestioned benefit to the art in England. In the year of her Coronation Sir Julius Benedict, born a German Jew, was just beginning his brilliant career as an opera conductor at Covent Garden. The Queen took an immense interest in his work, as she also did in that of the great-oratorio singers. When, in 1847, Jenny Lind was received with wild acclaim in London, Victoria was among the first to welcome her and to make a friend of the Queen of Song.

From Wagner to Strauss, and from Liszt to Paderewski, practically every eminent composer and pianist who visited England was invited to appear before the great Queen, at Windsor Castle or Buckingham Palace. A book might be written about her conferences with great musicians, if they could have been properly reported. Command performances before Victoria were eagerly awaited by musicians, not merely because she was Queen, but because the artists knew that they would have an understanding and sympathetic audience.

During the earlier part of Queen Victoria's reign, music for women was regarded largely as a drawing room accomplishment; but she lived to see the art become one of the great factors in the life of her sex. —Editorial Note.

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## A Propitious Reign Begins

JUST ONE HUNDRED YEARS ago—it was on June 20th—there ascended the throne of England a young girl but lately past her eighteenth birthday, yet with all the regal dignity of a storied queen in her small person.

Alexandrina Victoria, daughter of the Duke of Kent, and the grand-daughter of George III, had been very carefully educated to fulfill her high destiny as Queen of England. Her childhood had been supervised with scrupulous care and a succession of tutors called in to teach the future Queen all that a royal young lady should know.

Included in this careful curriculum were naturally a number of drawing-room accomplishments, and some of these, besides being the hall mark of a well-educated young woman, gave the Queen lifelong pleasure.

Of these music was probably the most important. Victoria evidently had a natural

taste and aptitude for music, which, combined with the application with which she pursued all her chosen studies, made Paderewski declare, years afterward, that she was a competent and able musician. Her own diary, kept from the time she was thirteen, leaves no doubt that she was an enthusiastic one. Its daily entries are scattered with excited comments on visits to the opera, on the delights of her singing lessons, and on the playing and singing she did for her own amusement.

## Tutors to a Princess

VICTORIA was obviously happy in her teachers. Her pianoforte mistress was Mrs. Anderson, whose maiden name was Lucy Philpot, and who achieved the distinction of being the first woman pianist to play at the Royal Philharmonic Society's concerts. She was a pupil of Felix Mendelssohn and a teacher of repute in fashionable circles, probably because she taught the Queen and all her children.

Mrs. Anderson seems to have instilled into her young pupil not only the ability to play the showy and rapid transcriptions, which formed a large part of the musical diet of those days, but also a lasting love for making music. Victoria's mother, the Duchess of Kent, seconded her efforts. She was herself a pianist and composer of some note, and frequently joined her daughter in

both piano and vocal duets. Among the volumes in the Royal Music Library are several books of solos, duets, and other music, that belonged to Queen Victoria as a girl, bearing inscriptions which show them to have been gifts from her mother.

There is a record also of the young Princess being taught the harp, but probably her greatest joy was singing. She had a naturally sweet soprano voice, not very large but pleasing, and it was trained from an early age, first by John Bernard Sale, organist of St. Margaret's, Westminster, and of the Chapel Royal, and then by Luigi Lablache, one of the most prominent singers at the Italian opera in London.

The young Victoria was ecstatic over her singing lessons with Lablache, and this was no passing feeling, for she kept them up for twenty years, well after she became Queen. They seem to have consisted mainly of extracts from Italian operas, sung by herself, or with her mother or her teacher, or by the three together. They and the visits to the opera that became increasingly frequent as she grew up, seem to have determined her love for the Italian style of compositions, and her consequent coolness of feeling towards the more solid style of Handel and Bach. The "Messiah" she found (as a girl at any rate) "very heavy and tiresome, except a few choruses and one or two songs. . . . I am not at all fond of

Handel's music. I like the present Italian school, such as Rossini, Bellini, and Donizetti, much better."

## Music in Court Life

MANY DUTIES crowded in upon her when she became Queen, but Victoria found time, none the less, to indulge her passion for music. During the year of court mourning, before her Coronation, she commanded a concert at Buckingham Palace. This was one of the first entertainments to be held at that rebuilt royal residence, which, like its royal mistress, celebrates its centenary this year. This concert was under the direction of Costa, and included singers from the Italian opera; while, to celebrate the event, the Court was ordered out of mourning for the day!

Some weeks before this the young Queen had received Thalberg, "the most famous pianist in the world. He is unique, and I am quite in ecstasies and raptures with him," she wrote in her diary. "I sat quite near the piano; and it is quite extraordinary to watch his hands, which are large, but fine and graceful." He played four fantasias of his own composition, including one on *God Save the Queen and Rule, Britannia*.

## A Congenial Consort

IN HER PRINCE CONSORT, Albert of Saxe-Coburg-Gotha, Queen Victoria found a partner who was, if anything, more fond of music than herself. He was a sensitive, cultured musician, a considerable executant on the piano and organ, and somewhat of a composer.

The Royal Library of Music contains several volumes of his music, most important of which is a volume of songs in German, with the inscription, "To my beloved Victoria from her faithful Albert."

Albert's influence on Victoria was profound, and it is reasonable to suppose that his German predilections balanced and to some extent corrected the Italian bias in her musical outlook.

At all events, the music making in the Queen's household, after her marriage, became a whole-hearted family affair. One of the most welcome guests was the young and famous German composer-pianist, Felix Mendelssohn-Bartholdy, who spent much of his short life in England. Both the Queen and the Prince Consort admired him and his music, and he made repeated appearances at Buckingham Palace and residences of royalty and nobility.

## Embarrasses a Master

ON ONE celebrated occasion it is recorded that the royal pair paid their visitor the compliment of themselves performing one of his songs, and of telling him how much they liked it. The composer looked more uncomfortable than the occasion demanded, and finally stammered out that though the song was published in his name, it was really the composition of his sister, Fanny, but not ascribed to her because it was not thought nice for young ladies to publish music.

During the long retirement which followed the death of the Prince Consort in 1861, Queen Victoria had little heart for  
(Continued on Page 612)



Mendelssohn playing his "Songs Without Words" for Queen Victoria and Prince Albert, at Buckingham Palace.

# Address To An Entering Class

By DR. PERCY GOETSCHIUS

A Renowned Theorist Gives Very Practical Advice  
to Students Beginning a New Season of Work.

IN ONE of my rather frequent restless nights, recently, I imagined myself in a sort of dream, addressing a class of young students who were entering upon their courses of study. And this is what I said—partly in a dream—you understand; but, if it is true that “many a truth is spoken in jest,” it is probably just as true that many an inspiration comes to us through the mystic veils of dreamland. This was my advice:

Dear Children, success in any undertaking depends upon three factors:

- (1) Talent;
- (2) Unlimited Diligence;
- (3) Common Sense.

Talent is generally regarded as a vague quality, that eludes precise definition. I believe, however, that a very simple demonstration of it is possible and irrefutable, namely; talent for, let us say, Music, is the manifestation of a strongly pronounced preference, an intense *liking*, for music. A child who possesses musical talent simply loves music most sincerely, often absorbingly.

He will (like Handel or Bach) steal every opportunity to get to the keyboard and play, no matter how imperfectly, any printed music sheet that he can lay his hands on (just as Abraham Lincoln studied books by the uncertain light of a log fire, because he had so great a love, that is, talent, for literature and what it revealed to him). If you are endowed with this kind of talent, this keen desire to hear, and to

make music, you possess a most important guaranty of future success in music. For it just simply goes without the saying, that we do that thing best that we like to do.

## No Reward Without Labor

AS TO DILIGENCE, you may recall Edison's whimsical but significant aphorism: “Genius (or success) is one-tenth inspiration and nine-tenths perspiration.” If you aim for more than average reward, you must manage to acquire more than average knowledge; and no matter whether you learn quickly or slowly, you must study very, very hard unfalteringly and unwearingly, in order to arrive above the plane of the average, and capture the prize that is pictured by experienced souls as lying *at the top*—where, by the way, there is plenty of room. Another often quoted epigram avers that “A little knowledge is a dangerous thing.” But this has been much disputed. Arthur Brisbane said recently, “Any knowledge is useful.” In my opinion we should substitute the word “superficial” for “little.” It is surely likely to lead to false conclusions and perhaps fatal consequences, when we depend upon a shallow, superficial apprehension of certain truths. For this is not real knowledge but only a smattering, as it is appropriately called.

To master anything, say music, you must know all that can be reasonably learned about it. Bach, Beethoven, and Brahms, knew so much more about tone association

than the most of us have gained, that their works amaze us by their perfection of technical detail—quite as much as by their loftiness of conception, and by their consummate strength of structure. Now such a high degree of knowledge, the “knowledge that is power,” cannot be achieved without a correspondingly high grade of diligent study. It may be overdone—and that brings me to the third of our three points, Common Sense.

## See All Things Near You

MANY PERSONS of real talent, and even genuine diligence, fail of that degree of success which would be adequate, and expected, because they are deficient in the exercise of common sense, or of that wisdom which places a just estimate on all the conditions involved, and maintains a just balance between the real and the apparent.

It is not a proof of common sense to sit at the piano six or eight hours every day; for, barring the few exceptional individuals of gigantic physical energy (like Anton Rubinstein, for example), such an extreme strain is certain to exhaust and thereby dull the receptive faculties and frustrate the very result desired.

It is not common sense to apply your mental powers constantly to one and the same thing. If you occupy your time uninterruptedly with music, you may gradually sicken of it, ultimately hate it. What was

a cherished ideal will become a dreaded nightmare.

“Change of labor is rest.” Make it a habit to alternate your studies and your physical exercises. Treat your favorite study—say, music—as a most precious, revered, celestial thing, which you may take to your heart, but surely would not desecrate. One cannot beat or abuse what one really loves.

Finally, it is not common sense to bury your eyes so deeply and fixedly into your musical pages that you do not see what is going on about you; that you fail to foresee and grasp opportunities that are plentiful enough (if you will but practice ordinary forethought and judgment), and that may assure you that success which is, after all, probably the most powerful incentive to your entire career.

## A Sage Last Word

AT THIS POINT the current of my thought faltered, and ceased. There was nothing more to say. But as I look back over it, I realize clearly that it is no mere dream; it is a plain, normal statement of the Truth, divested of Fancy.

Therefore, my worthy young friends, I beg you to ponder my words seriously; if need be to readjust your plans; and above all things to be *diligent*.

An old friend of mine, who achieved very remarkable success through precisely the conditions I have here outlined, once said to me, “The worst sin we can commit is Indolence.”

# The Charm Of Mexico's Popular Music

By ELENA PICAZO DE MURRAY and PAUL V. MURRAY

## Part II

CONSEQUENT with the development of this type of music, stringed instruments began to be made according to the artistic and economic capabilities of the inhabitants of Mexico. As a result, we have home made violins and harps of wood, while guitars, constructed from the shells of armadillos, came into use. With these instruments were formed small town orchestras, which are the pride and delight of many communities even to this day.

Meanwhile new models and styles were presented by the growing current of European music that invaded the cities, with the advance of civilization. The young musicians followed them with enthusiasm, forgetting the primitive and somewhat savage tone so characteristic of *mestiza* music. But this new orientation was acquiring mutations proper to the country and the people; and the people were fitting them to their own manner of life and thought. This type of music is that regarded as *musica criolla*.

## Creole Music

THE CREATION of the more formal theater, which presented the diverse themes of Spain, France and Italy, spread the European popular music so that it quickly caught the fancy of the Mexicans. Popular inspiration soon followed the new ways and began to improvise songs after the Spanish style, songs that were usually played to the accompaniment of a guitar.

The *corrido*, a striking result of Spanish influence, is a free verse narration whose rhyme scheme generally needs much polish and correction. With a wealth of detail,

the *corrido* sings the adventures of the popular idol of the poorer districts, or of the recognized national or foreign hero. The *corrido* may well be considered a historical jewel, for with naturalness and spontaneity it sets forth the people's appreciation and judgment of men and motives. A collection of *corridos* would furnish a most entertaining history of the country, in addition to material sufficient for a book on popular Mexican psychology. Some *corridos* date from the time of Spanish rule (1521-1821); others tell of incidents during the dictatorship of the flamboyant Antonio López de Santa Anna (1833-1855). Austrian Maximilian's ill-fated Empire of the early sixties has left its mark on *corridos* that are still sung; and the Revolution of 1910, with all its upheavals, strifes, and elemental passions, has contributed a wealth of this type of song to the musical albums of the country. In fact we may say with a reasonable degree of certitude that the *corrido* has been wrapped like a veil of immortality around every noteworthy figure and incident in the history of Mexico.

During France's intervention in Mexico on behalf of Maximilian (1862-1867), the soldiers of that fair country were apt to fall in love and marry Mexican señoritas from the smaller towns. The local orchestra was called upon to play at the marriage festivities. With the passage of time, the term “marriage” came to designate the small town orchestras gathered for such occasions; and the twists of language and popular usage finally produced its present form of *mariachi*. The little *mariachi* or-

chestra generally uses songs from the states of Jalisco, Colima, and Michoacán; its music is vigorous, aggressive, playful; the words are simple, clever and humorous. The songs tell charming stories of life in the Mexican towns.

Religious music, too, appeared in “Pastorelas,” town theater entertainments in which twenty or thirty of the most prominent residents took part. The play represents scenes built around the adoration of the shepherds at Bethlehem's first Christmas. With a seriousness which holds comedy for only the more sophisticated, the villagers take great pains to present the malice of the Devil and the horrors of Hell; the sweetness of the angels and the happiness of Heaven. With childish tricks they seek to frighten the spectators. Such simplicity is at times touching and at times comic, because of the anachronisms resulting from the author's ignorance of history. After the pompous and high sounding verses declaimed by the Devil, the voices of the *Sad Angels* are heard. The person in charge of producing these voices usually is a venerable old man from the village who, with a hoarse and impressive voice, sings the verses. A few scenes later, the joyful melodies are supposed to be coming from heaven. After listening to their rather screechy and discordant tones, it may be that there is little desire in the audience to join the privileged group which will listen to them as a reward for virtue—unless the good Lord gives special orders that their quality be improved. Though the “Pastorelas” leave much to be desired, from an artistic standpoint, their charming

simplicity and vivid presentation give picturesque details of folk life hard to match anywhere else in the world.

The type of popular music briefly sketched here is a product of the country life wherein peasants are not contaminated by music foreign to their background—American jazz, Cuban rhumbas, or Argentine tangos. We do not find in it the melancholy and languor attributed to Mexican music. The sad, wailing songs that have been called Mexican music rate the designation only because they have been composed by Mexicans. None of them, however, contains the elements that would classify it as belonging to the body of real Mexican music. The sad and wailing type of song is frankly Italian in origin and owes its presence in the country to the irresistible power that, in the middle of the 18th century, spread Italian music throughout the world. A bit of French influence, also, may be found; but certainly little suspicion of the Spanish; since the Mexican melodies are ample and symmetrical, vastly different from Spain's *malagueñas*, *rondenas*, and so on. The melodies of the east coast region (comprising Tamaulipas, Veracruz, and Yucatan) are types which show the foreign influence of *danzones*, tangos, and other languid dances.

In closing, it should be emphasized that the plaintive Mexican song which is not an expression of the country folk but is produced by musicians of culture and musical education, with a decided foreign style in their artistry, is Mexican only because Mexicans have learned to love it.

# Practice As An Art

By the Eminent Virtuoso, Composer and Teacher

SIGISMUND STOJOWSKI

THE BELGIAN POET, Maeterlinck, affirms that transient but powerful impressions brought home from intercourse with nature and art—those golden hours of intense living, in contemplation or by stimulation of higher powers, whether due to a beautiful landscape, the glow of the sun and the scent of roses, or to the enjoyment of some masterpiece of art in gallery, theater or concert hall—are permanent values that stay with us forever, to illumine the long, dark and dreary hours of toil and struggle, by their blessed presence in the shrine of memory. The shrine is located in that "Temple of God"—the human body; where memory is not only the artist prepared for some gold inlay, but the humble work-a-day artisan who, by steady if obscure toil, erects the entire structure. For it is habit—the outcome of repeated experience—which moulds us day by day, makes or unmakes, builds or destroys body and mind, life and character, work and achievement, success or failure. By man's concentrated effort and intelligent control, our structure may turn into a palatial home for the spirit to dwell in, or it will remain—because of the lack of wise guidance—a flimsy, perishable shack at the mercy of all the winds, an abode of misery. "Practice as an Art"—that is, steadily directed, purposeful application resulting in skill—can alone enable us to rise and meet the challenge of Tennyson's creed that "Man is man and master of his fate."

It once happened that the writer was sitting at the side of an eminent English educator who has played an important part in the recent movement called "Education through Recreation," during one of those interminable banquets held in New York, at which speeches, more or less digestible or refreshing, are delivered for the edification of a crowd eager for intellectual pabulum on top of an elaborately festive meal. The topic of memory having been broached, my neighbor commented, "It is a mistake to believe that memory is merely a function of the brain; our hands and feet, our nerves and muscles, in fact, all our organs have the power to remember, so that the body becomes a mass of reactions acquired and retained, that is—a storehouse of memories." As a pianist, I could but endorse at once Dr. Jacks' remark, from personal experience. I often heard Paderewski repeat, in my student days, that among the various kinds of memory—aural, visual, and so on—the most reliable at the piano is the muscular memory of the finger. This points to naught the assertion of a new-fangled school that fingering scarcely matters. It does matter because the fingers are few and the notes are many; so that we must advisedly choose ways and means of subjecting the many to the few, as does any government. And it chiefly matters because the trained finger naturally falls, upon the keyboard, as into a prepared groove, thus lending accuracy, security and freedom to the performance, by virtue of its memory. The more automatically assured our means of execution have become, the better we can concentrate upon esthetic and expressive ends and values. It even happens that this memory of the finger actually saves one from dis-

aster on the concert platform, when head and nerves seem to balk.

## The Need of System

SOME PEDAGOGS would have us believe that a player should be able to improvise fingerings any time, anywhere. This seems a large order. It may be that some exceptionally gifted and experienced artists can, in an emergency, find not only fingerings but notes, quite unprepared, to help themselves out and astound us. Saint-Saëns was a prodigious reader who could reduce orchestral scores at first sight on the piano, his swift fingers falling into place in miraculous fashion. Such feats, however, are only possible as the result of long nurtured coördination of eye, mind and hand. They really combine several technics: those of the virtuoso, transcriber and improviser, as some actual guess-work is entailed and, initially, an intuitive individual gift required. Incidentally, it might be remarked that the practice of reading music at sight—not only from orchestral but even from piano scores—is sadly neglected in the students' world. To the accompanist it should be a vital necessity, to the virtuoso a point of honor, to the amateur an enjoyable accomplishment. Some time should be devoted to it regularly, even daily, for it can and should be trained and improved. Then the fingers—and a few false notes—scarcely mat-

ter. All that is required, for such practice to be fruitful, is that the student invariably look ahead—at least one measure—of what his fingers play and that he take in with his eyes and carry out in performance, on time, only what is essential and indispensable. Detail then naturally goes by the board and it becomes quite a skill, as it also is a gift, to know what should be retained and what can be omitted. Like in all practice, a progressive grading of difficulties, in the material chosen, will serve the purpose best. Starting with collections of easy pieces, the student may gradually become acquainted with a vast range of literature, also covering four hand arrangements and chamber music.

But we are here concerned with the practice needed for building up a technic and a repertoire. What can be forgiven or dispensed with in sight reading, cannot be condoned nor missed in a finished performance. In such, an approximate text and random fingerings simply will not do. Nor can stunts take the place of considered preparation. It happens that the most skilled aviators break their necks in unnecessarily daring stunts. On the keyboard, improvised stunts end less heroically, but also tragically, in the overthrow of the performance. Paderewski carries care to the point of marking fingerings even on a simple melody which he trains himself to use without variation, as I once had the

opportunity of verifying upon my own "Chant d'Amour," the study of which I happened to interrupt by appearing on the premises. Many a time it is by elaborate thought that the right fingering may be found, by which is meant one perfectly fitting the case and the hand. Hands, of course, are not identical; and editors in their markings are far from infallible. Bülow, for instance, illuminating as he is in his footnotes to Beethoven, is an unsafe guide for fingering, because his hand was peculiar and because, at times, his personal idiosyncrasies become substituted for the composer's intentions. Like a shoe, a good fingering has to be tested in the wearing. Oddly enough, it sometimes helps to practice one passage with various fingerings. But, since practice is predicated upon repetition, which breeds habit for good or ill, we need select a rational, and purposeful and convenient fingering, and must adhere to it, making it, as it were, part of the text. It then becomes part of our anchorage.

I remember a noted pianist's performance of Rubinstein's "Concerto in D minor," which went to smash, in the *Finale*, on the rock of the following passage:



because of the pianist, instead of dividing the run into symmetrical groups of four notes, permitting the use of a systematized fingering as here indicated, used his thumb repeatedly on white keys only, the old fashioned prejudice of avoiding the thumb on black keys thus being responsible for the overturn.

As there does not exist a unique kind or size of glove or stocking, so there may not be any universally valid fingering. But there are standardized types, normal averages, and safe models; since, after all, there are an anatomy of the human hand and a keyboard geography to be depended upon. Often, too, fingerings have to be adjusted to expressive ends, or to the purpose of enhancing some characteristic detail. Such considerations may even take precedence over the players' convenience. Certain connections are possible only in certain ways, whether it be a matter of molding a phrase so that it sings expressively, almost vocally, upon our percussion instrument, or of presenting clearly a tangled polyphonic web, with due regard to part writing and continuity, without undue gaps, like holes and seams too visible in a badly contrived or worn garment. While absolute *legato* may be unattainable on the piano, it is our duty to devise ways and means, at times uncomfortable, of covering up patent breaches of continuity at least the impression of perfect flow and illusion of continuity, without the pedal's blur. Paderewski is a past master in that beautiful *legato* which, alas! seems nowadays on the wane as one listens to many new players who place an excessive reliance upon the pedal and entirely neglect useful finger-connections. Like the old Italian "belcanto," so-called, it may become a lost art, to music's lasting damage.

If melody can be thus made to suffer, multimedley, or the polyphonic style, fares even worse at such rate. It is strange that



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many students seem exclusively concerned with pitches as indicated by notation, as if these were the sum total of music; while they become utterly neglectful of note values with regard to duration, because of a wicked habit of neither binding nor sustaining keys with their fingers. How often has the writer been obliged to call the attention of performers to executions of Bach wholly destructive of time values, therefore of part-writing and important harmonic features!

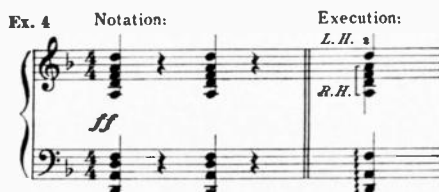
Even in the simple *Prelude in G minor* from the first part of "The Well Tempered Clavichord," the tenor voice, in the example quoted, cannot be made expressive, nor the bass continuous, except by properly fingering and sustaining the notes tied over, which become suspensions.



If the suspensions be cancelled, as careless players are liable to do, the passage resolves itself into a meaningless succession of broken sixths. Or what becomes of the following structure if, instead of the full harmony required, gaps become substituted for the tied-over notes in either of the two upper parts, as shown by the sixteenth pauses, indicative of faulty but quite usual finger-lifting.



Faithfulness to text, with regard not merely to pitches but also to the duration of notes, being the first fundamental prerequisite of a merely correct and, the more so, of an artistic performance, it follows that accurate reading and thorough analysis should precede the learning process of a given piece. This, however, does not imply an unintelligent or slavish adherence to text and directions, carried to the point of veneration of misprints and harboring complete ignorance of the composer's—or editor's—possible omissions and inadvertencies. Anton Rubinstein, whom Joseph Hofmann, his favorite pupil, represents as very much of a "letter-stickler," for all the inspiration that his playing breathed—was singularly careless in matters of notations, as are many composers whose attention is distraught from minor details by other more important labors. In the already mentioned "Concerto in D minor" there are, at the end of the first movement, some powerful triads to be played in rapid succession, while requiring an almost impossible stretch, actually destructive of the power called for. When asked whether he played those chords as written, the old master growled: "Of course not, I only wrote them so!"



And Leschetitzky once told me an amusing reminiscence from his own career. Scheduled to play the "Concerto in C minor" of Saint-Saëns, in Hamburg, he found himself suddenly confronted by the composer's unexpected presence. At the rehearsal Saint-Saëns, a great pianist himself and an unpredictable traveler, turned up out of a clear sky. Leschetitzky felt uneasy, the more so that he was guilty of resetting an important passage in the *Scherzo*, which in Saint-Saëns' rather

clumsy notation reads:



and which the performer deftly rearranged in the following fashion, now universally adopted:



When the moment arrived, Leschetitzky perplexedly glanced in the direction of the presumably angered composer. But, lo and behold! there he sat, all smiles, and was throwing kisses to his daringly resourceful performer.

Just as fingering should be adjusted to the musical purpose and the player's convenience, thus any resetting must be justified by some gain in practicability, clarity or euphony. It should result in an improved rendition or an enhanced effect, or both. Occasional alterations in a composer's text, for a good reason, are certainly preferable to bungling the job, because of lack of endurance or a limited span of hand, or any natural deficiency leading to inadequate treatment through mere lack of discrimination. Such devices as the use of both hands in passages supposedly calling for one, are, of course, familiar. Sometimes, composers themselves indicate alternatives or facilities for the use of those whom Liszt wittily designated as "fresh water pianists." Various transcriptions and arrangements have acquainted us with and accustomed us to different instrumental settings of the same idea. Undoubtedly some virtuosi are prone to go too far in that direction. Instead of resorting to clarification or simplification, they indulge in additions and distortions. These are often reprehensible, as combining bad faith with bad taste, for the sake of mere display. In art, as well as in life, tact and taste may be elusive and perhaps undefinable; but they are all-important and precious, as the hall marks of the true artist and gentleman. The spirit always vivifies, but the letter need not necessarily kill. It is upon a proper perspective in the reconciliation of the two, as far as possible, that an artistic and telling performance depends, and practice should pave the way to such.

With the text properly stabilized and fingerings advisedly selected, the musical contents and technical demands of a composition should be clear to us from the start, although, in the process of learning, many additional points of detail and importance may be discovered. But the main obstacles to be overcome, even a cursory first acquaintance will readily disclose. Adequate comprehension of their nature is needed, if stumbling blocks are to be

successfully disposed of. In every instance the root of the difficulty has to be found and tackled. Every technical requirement proceeds from some fundamental type of pattern and action. Are we confronted by scales, diatonic or chromatic, by runs and trills, repeated or double notes, wrist or arm action, or what not? If the difficulty lies in the passage of the thumb, adequate preparatory exercises should be devised. Quick repetition may depend on a loose and limber wrist. Are we perplexed by jumps, distances, stretches? If so, it must be remembered that positional changes are secured by preparation, displacement actually preceding the stroke; and, as distances are not affected by dynamics, we can save energy by practicing such distances *piano*. The visual and tactile senses can spare us many a superfluous muscular exertion.

### Let Punishment Fit the Crime

THE QUESTION of the end sought invariably arises in some form. Is the given passage supposed to sound loud or soft; does it move at a slow or rapid pace; must it glide smoothly and evenly; or does it present a jerky and rugged aspect? Does it call for *legato* or *staccato* treatment, for lightness, fluidity, brilliancy, for depth and power, for richness of tone, for incisive accents, for graded shadings or sudden contrasts? These are questions related to interpretation, from which technic cannot be entirely divorced. Especially, it should never be dissociated from tone, while both are but the tools to be advisedly and effectively used for artistic purposes and expressive appeal. Intervals and speed are the controlling factors on the physical side—the musical effect is dependent on dynamics and what we call "phrasing," that is, connections and separations through which the performer takes breath and the listener catches sense on the wing along the way in which the music unfolds. We must always know what we should be working for. Some virtuosi, like automobilists, seem exclusively haunted by speed. They want to dazzle by sheer brilliance, like a Mrs. Newrich just bent on senseless display of glistening expensive jewelry.

I recall a jury meeting in an international contest in Paris some years ago. While one of the candidates for the prize was playing beautifully a *Ballade* of Chopin, a renowned virtuoso, who sat on the jury, whispered to the ear of the late Moszkowski, another jury member, "Between the way this young man plays and I do, lie ten years of hard work." Like a shot, the reply flashed on Moszkowski's sharp-witted tongue, "What a pity for those wasted ten years of yours!" If anything, this meant that even perfection, every artist's elusive goal, may yet be of an undesirable kind. This happens when means become confused with ends, art's tools mistaken for its message. But it does not imply, in any way, that the forging of our tools can be dispensed with. And there is a mysterious interrelation between an artist's ideal and his most favored tools. Consciously or unconsciously, results achieved depend on modes of approach; performance unmistakably reflects ways of practice; it reveals both individual preferences and the kind of preparation. Does this artist sound super-

ficial and shallow, if brilliant; crude and harsh, if powerful; dry and stiff, if precise and accurate; blurred and muddy, if temperamental; pale and colorless, if swift and soft? Be sure it is all related to modes of practice. Exclusively high finger action may have engendered some swiftness and lightness at the cost of depth in tone quality. The excessive use of the arm's big gun may have impaired another player's lightness and elasticity; while still another—as Chopin once scornfully said of Thalberg—"makes his shadings with his feet instead of with his fingers." And how often are unsavory affectations or unhappy accidents due to some uncontrolled bodily motions and contortions, indulged under the guise of "relaxation" or "rotation," and fixed by "repetition"—the three "R's" of piano practice, preached by well meaning but sometimes misguided, or misguiding, pedagogs. There is a certain dignity, even in physical approach, which cannot be jeopardized. There also is a hierarchy of achievement, not only because of differences in natural endowment but also because there exist different systems, more or less adequate and valuable, of actual work and preparation.

### One Thing at a Time

WE THUS REVERT, as must every student, to the all important matter of isolating problems, for the purpose of their comprehension and solution. As said before, each and every problem requires a special handling. Every monster encountered on the road proves vulnerable by some special weapon, at times by several. To enter into more detail here would naturally transcend the narrow limits of a mere article. There are books galore, full of advice and discussion, as well as innumerable editions, from which hints and cues may be derived, provided nothing be taken uncritically, but rather "with a grain of salt." Advice is indeed more plentiful than reliable, nor does this writer ever demand—or believe in—any thoughtless "jurare in verba magistri" (swearing in the master's words). Insight into technical problems should be accompanied by a realization of one's own possibilities and limitations. There exists a case law for every problem, as well as for each individual. Every player is possessed of some kind and amount of natural technic, has his special facilities and particular handicaps, all of which call for careful diagnosis and appropriate treatment. I once inherited a pupil from a teacher of some repute. I was struck at once by a curious discrepancy between an efficient but overworked left hand and a clumsy, seemingly neglected right hand. It was soon found out that neither the teacher's perspicacity nor the pupil's thoughtlessness had taken account, in the process of study, of the fact that he was left-handed.

Studies and repertoire, therefore, should be selected, ordered and graded, in accordance with individual needs and capabilities, remembering that all qualities and accomplishments cannot be acquired at once and simultaneously developed; accuracy and security, force and endurance, speed and dash, and so on. No luxurious palace, on solid earth and for human use, has ever been erected at the bidding of a magic wand. Foundations have first to be laid, and the structure must be completed brick by brick, according to a plan which—contrary to the belief of many students—never starts with the roof. Overreaching oneself by attempting to handle too difficult or too copious material may hamper rather than promote growth and cause actual damage and harm. But it is also a mistake to narrow down one's activities to one-sided and exclusive catering to one kind of technic, style, or piece. Students often behave as if they just had to learn and know one single thing for one single occasion. Yet we need to build

(Continued on Page 614)

### PICKING OUT A PLUM

Little Jack Horner, sitting in his corner picking out a plum, had a serious problem on his hands. We have just been going over our treasure trove of manuscripts in reserve for readers of THE ETUDE; and there are so many plums coming that we do not know which one to pick. Just now we are looking at a wonderful interview with Dr. Walter B. Pitkin ("Life Begins at Forty"), eminent psychologist and professor of journalism at Columbia University, of whose books it is reported that over a million copies have been sold. You surely will want to read what this brilliant thinker has to say on "Mind and Music." He is, himself, a very good musician.





Helen Traubel



Hilda Burke



Maria Matyas



Lucy Monroe



Margaret Daum



Ruby Mercer



Jarna Paull

# New Gateways to Opera

By LEE PATTISON

Director The Spring Season of Metropolitan Opera

A Conference Secured Expressly for The Etude

By ROSE HEYLBUT

THE PURPOSE of the extended Spring Season of Metropolitan Opera is a dual one. Looking in the direction of the public, the management offers its patrons the artistic standards plus the musical and scenic equipment of the Metropolitan, at a scale of prices lower than the regular "season," in the hope of helping to make grand opera a more popular form of entertainment. The repertory is chosen from among the best beloved standard works, and includes some distinct novelties as well. During the past Spring season, one of these was an excellent English version of Henri Rabaud's "Marouf," which had been heard at the Metropolitan a number of years ago; and the other, the world première of Dr. Walter Damrosch's "The Man Without A Country," of which the libretto is Arthur Guiterman's distinguished version of Edward Everett Hale's immortal story. Before the work was produced, interest centered about it as a one hundred per cent American contribution to operatic literature, because of its American theme, its American elaboration, its music by the dean of American conductors, and its performance by an all American cast. The artistic value of the work itself, however, soon removed it from the field of mere nationalistic interest and placed it among the list of truly worthy works—which is doubly heartening.

Turning from the public and looking in the direction of the singers, the Spring Season of Metropolitan Opera offers aspiring young artists an opportunity of rubbing off the corners of their work on an elaborately equipped stage and under the direction of Metropolitan conductors and stage directors. The first steps in a vocal career are none too easy, under any circumstances. In America they are perhaps more difficult than elsewhere, because of the scarcity of permanently established opera houses where young performers can forget studio theories and build for themselves in actual practice, that surety and style which alone can bridge the gap between dilettantism and permanent artistry. We ought to have our larger cities; and until this is done the young artists' chances for practical operatic experience remain deplorably scant. In just this regard the Spring Season of Metropolitan Opera fills a need in our musical life which reaches beyond even a matter of agreeable entertainment. Sacrificing nothing of Metropolitan standards, it provides a proving ground for talented young artists, which otherwise they might not find (surely not under the same auspices), and which may be of the greatest benefit to them in furthering their careers.

*Lee Pattison, the distinguished pianist, and Guy Maier, in coöperation, became one of America's most celebrated piano-duo ensemble groups, and, in fact, one of the foremost of the world. He of late has turned his notable talents to the field of operatic organization when accepting the directorship of the second Spring Season of Metropolitan Opera. In the following conference, Mr. Pattison speaks to aspiring young vocal students as directly and as frankly as is his habit in Iowa, the artists under his direction. Mr. Pattison reports that, as a little boy in Iowa, his first acquaintance with music was through The Etude, which has come regularly to his home ever since. In those early days he used to dream of musicianship, and much of his inspiration came from reading articles written by noted musicians for The Etude.—Editorial Note.*

MOST EMPHATICALLY, however, this must not be taken as implying that the Spring Season of Metropolitan Opera chooses its singing personnel from among students or amateurs. In seeking artists for the company the first requisite is not merely voice

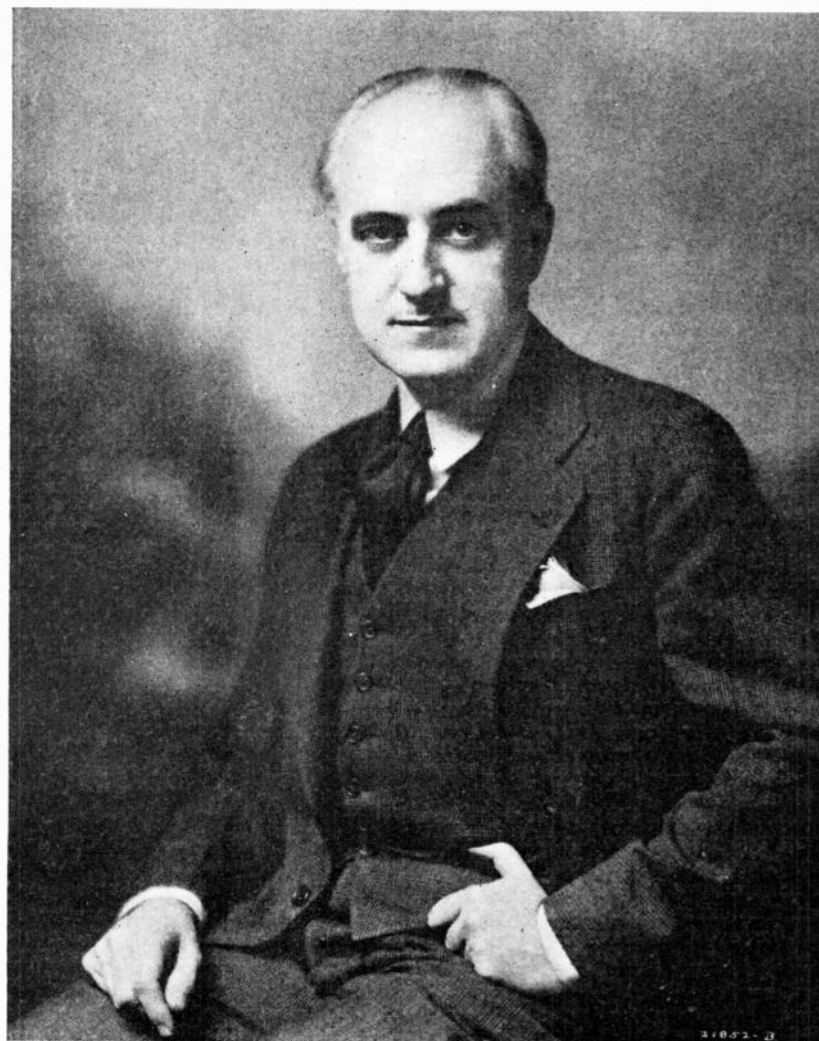
but also a certain amount of stage experience. Our candidates must already have had sufficient theatrical background, of one sort or another, to enable them to feel at home on a stage and to be sufficiently aware of stage needs to fit themselves easily into the further discipline of a first class performance. Many of them come to us from the smaller seasons of touring opera, others from musical comedy, while some are members of the Metropolitan's regular winter company. All of them must know how to handle themselves on the stage as individuals, and how to fit their individual conceptions of operatic interpretation into the work of a complete ensemble group.

As to vocal material, we seek, of course, true, beautiful voices, which have been well trained and which, even if they are still developing, are sufficiently under control to stand secure and reliable at all times and under all circumstances. Eager as we are to offer definite assistance to the younger artists, we have no room for performers who are not yet sure of themselves and their poise.

The third important requisite is a vocal production which can be depended upon to carry over a large orchestra. This must be most carefully tested, because voices can play surprising tricks. In auditioning candidates we sometimes find that a voice which, to piano accompaniment, sounds large enough to fill the Metropolitan's vast auditorium, becomes completely lost when singing with an orchestra. On the other hand, it sometimes happens that a much smaller organ can project itself clearly and fully over the largest orchestra. This is due to production methods rather than to voice quality. Unfocused, unconcentrated tones become diffused, and consequently lose themselves under the heavy pressure of orchestral accompaniment. Pure, clear, well focused tones soar above it and, as it were, ride upon it.

## "The Word's the Thing"

IN ADDITION to the "musts" of experience, and to vocal material that is both naturally pleasing and competently schooled, we pay great attention to excellence of diction, in English as well as in foreign languages. Opera in English is of the greatest importance in increasing national interest in the operatic form. It is one of the goals of the Spring Season of Metropolitan Opera to further the cause of opera in English; and, personally, I look forward to the day when American audiences will be afforded a greater familiarity with the words of the operas they hear. However, it is not advisable to translate the libretto of every opera. This is due, not to any



LEE PATTISON

inherent deficiency of English as a language, but rather to a feeling of basic artistic integrity. I know perfectly well that in some of the foreign opera houses the invariable rule is to present all works in the language of the country; still, I believe that opera should be permitted to rise above a question of linguistic nationalism. Opera, after all, is infinitely more than a mere matter of words plus music. Its full value depends upon the essential unity with which the words of the text and the notes of the score have been wedded. There must be the same complete oneness and sympathy between them that exist between the two tones of a major third. You can play C on the piano, and you can play E; but it takes the two, indissolubly bound together, to create the new sound of a third.

It is the same with the words and music of an opera. Words which sound well in their own right, and music which sounds well in its own right, can mean very little if they become joined in such a way that they vibrate in different keys! It is this sense of unity which must remain the ultimate test of operatic language, not a matter of nationalism. In the French works particularly, the very nature of the language makes it difficult to translate; not the words themselves so much as the comparatively accentless rhythms and the general intimate feeling which distinguish the French tongue. It would be hazardous to attempt to combine the music of "Pelléas et Mélisande" with any translation into English. But not all operas are untranslatable, to be sure, as has been shown by the success with which the English version of "The Bartered Bride" of Smetana has been received. In spite of this, however, "Pelléas et Mélisande" remains a splendid example of the complete unity of words and music which should be respected wherever it occurs. For this reason, then, it is important that our candidates offer us perfect English diction, to be used

in those works that are produced in this tongue; and equally perfect French, Italian, and German diction for the operas which we still present in their original texts.

### The Singing Musician

FINALLY, we seek in our candidates evidences of solid musicianship. They must know not only their own parts in the various operas but also the operas as complete works. This is immensely important, and for reasons which go beyond a mere ability to come in on the proper cue. When a singer ventures to approach an operatic rôle without a complete knowledge of the value and meaning of the other rôles with which his own must blend, he misses the significance of the opera as a whole, and as a result his own work becomes dull and flat. An opera is conceivable only as a complete whole, and every person taking part in it must realize this. Each singer should enjoy a degree of familiarity, at least, with the complete score—the orchestral coloring, the significance of the various parts, the characterization of those parts, and a sure conception of how his own rôle fits into the whole picture.

It is extremely gratifying to be able to report that the general standard of musicianship among the younger singers is a great deal higher than it was in the days when a singer was supposed to need only a voice and a good accompanist. To those who have the welfare of public music at heart, it has always been perfectly evident that a singer needs to be as well grounded in sound musical habits as any other musician; what is especially encouraging to-day is that the vocal students themselves are coming to appreciate that fact. The young people who come to us often show astonishing skill in reading scores as fluently as words. As a parenthetical bit of advice, let me say that a singer can find no better means of improving himself than that of reading as much music as he possibly can—all kinds, all styles, all ranges, all parts.

So MUCH for the demands we make in selecting candidates for the Spring Season of Metropolitan Opera. Let us turn now to a consideration of the problems they are most likely to encounter when they have begun their operatic work. Without a doubt, the greatest obstacle that the young operatic artist finds in his path is the business of combining acting and singing in such a way that neither seems at all difficult or cramped. For this reason, it is well to stress the value of some musical comedy experience as a prerequisite to full operatic work. After all, the operatic actor is, first and foremost, a vocalist, who must keep the demands of his vocal mechanism uppermost in his mind. This has been impressed upon him all through his years of study. The moment he approaches a stage, then, he finds himself suddenly beset with a series of demands which, apparently, take purely vocal needs into no account whatever. He must walk, run, move about, fall down, gesture, swing himself gracefully about into various postures none of which may be especially conducive to the best emission of tone, and all of which are strange to him. And not only must he master these demands, but he must also do so in a way that will make them seem entirely natural to his audience. In the field of musical comedy the familiar studio procedure is entirely reversed. Here the singer is called upon to take part in rapid tempo acting first, and later to intersperse his acting with occasional moments of song. And precisely this shifting of emphasis is of the utmost importance. As a general thing, though certainly not always, we find that those young artists who come to us with "musical show" experience, lend themselves with greater fluency to a finished pattern of acting.

### The Complete Singing Actor

THE DEMANDS of grand opera are great. Physically, it is not easy to divide one's reserves between singing and acting. The

dramatic actor knows the ardors he must devote to projecting his spoken part, and anyone who has ever sung a song or an aria in a concert understands how completely he must keep his wits and his energies about him to focus all his resources of breath control, vocal emission, projection, and interpretation, at the same moment. The operatic singer needs to combine all these efforts, in an apparently effortless manner.

Justly or unjustly, another factor, which is coming to mean more and more in building an operatic success, is personal appearance. This certainly does not mean that only handsome people have a place in the operatic world. It does mean, however, that the public is making greater demands that the illusion of the eye match that of the ear. Perhaps the motion pictures have made us more keenly aware of eye values. At all events, audiences of to-day find something ludicrous in the aspect of a buxom lady of nearly two hundred pounds languishing on her couch as the consumptive *Violetta*.

On the other hand, a factor which is steadily becoming less of a problem is the attitude of the singers. There was a time when every freshly graduated conservatory student gave herself the airs of the traditional prima donna—which latter, by the way, flourish more conspicuously in fiction than in fact. This is no longer the case; chiefly, I suspect, because a more musically minded public refuses to countenance it. We have no "temperament" with which to cope. Our singers realize their responsibility to the public and acquit themselves of it creditably. The enthusiasm among them, the zeal with which they work to bring finesse to the smallest rôle, and their complete willingness to profit from correction, all are heartening to observe. They prove better than anything else that our young American artists are taking themselves and their work seriously. They are the ones, after all, who will take their places among the great singing actors of to-morrow.

## Can Perfect Pitch Be Acquired?

Research into the baffling problem of Absolute Pitch Memory

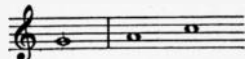
By C. F. SCHIRRMANN

HOW TO ACQUIRE perfect or absolute pitch is an intriguing subject to most musicians, young or old. Many will say that it can not be acquired, but must be innate, or in other words—one must be born with it. In any case the gift of absolute pitch is rare. The possession of it enables an individual to have the tones of the musical scale fixed in his mind at all times without having to hear them played on an instrument. For instance, if such a person is asked to hum C or A or G-sharp, or any sound of the musical scale, when he first rises in the morning and has not heard any instrument for several hours, he will be able to give it at the correct pitch.

Those who do not possess perfect pitch often like to depreciate its value or say that the acquired facility does not correspond to the expense of time necessary to its attainment. Probably the chief point of contention centers around the question of whether the person who listens to a piece in the key of G and thinks it in F is not getting just as much out of it musically as though he thought it in G. The chord relations and harmonic progressions are of course, the same, be the key F or G.

Great music educators have declared that young children may be brought to show evidence of absolute pitch, if properly instructed. By teaching tones in association with certain letters, the children learn to reproduce the tones absolutely when given the letters. For example strike the note G on the piano, or A or C.

Ex.



Fix the sound in your mind. Come back in half an hour and sing or whistle the note before you check up on the piano, to see how nearly you have retained the original pitch in your memory. After two or three days, trying it two or three times a day, you will come within a tone or two, and at the end of two weeks, you will probably get it right most of the time.

The question has been raised as to whether perfect pitch is a sign of unusual musical talent. Noted minds have taken opposite sides on this problem of subtle complication. It is true that many composers of great merit are without it; and they do not envy those who possess it. On the other hand, one has only to cite Mozart, Brahms, von Bülow, Rachmaninoff, Mendelssohn, and Max Reger, to realize that the trait was frequently the possession of the musically eminent.

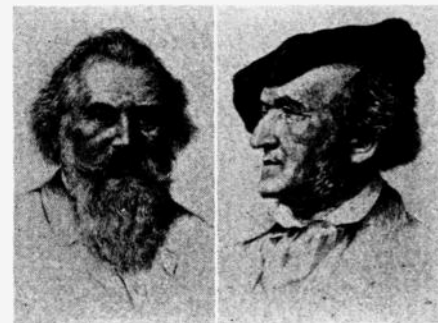
Brahms is reported to have said: "I have known two people who understood something of music. One of them plagued himself in vain for a lifetime to learn absolute pitch. The other took no pains because he knew he could never acquire it. One of them was called Julius Stockhausen; the other—Richard Wagner. Still, you know, in spite of their lack, both had some idea of music!"

Wagner was without the power of abso-

lute pitch. Nevertheless he was a strong adherent to the cause of key colorists. He held that there is an undeniable constancy of characteristic "key-color" in all music. His music-dramas required a most careful selection of suitable keys.

### Can It Be Acquired?

COMING BACK now to the original question, "Can perfect pitch be acquired?" we may say: (1) Some people possess absolute pitch memory without special practice. This is the group who seem



Brahms

Wagner

always to have had perfect pitch. Practice would be superfluous with them. (2) Others are able to acquire it through practice. This requires method, a certain background, and persistence. (3) Some persons are never able by any means to acquire perfect pitch.

These may take comfort from the case of Wagner and other great musicians. The memory for tones is subtle and complicated; there are not the memory aids readily available which are found in other types of learning.

Other factors which hinder the development of perfect pitch memory are the variations in the keys in which an individual hears the same song sung or played. The Doxology, National Anthem, *Home, Sweet Home*, or any familiar and well known song is given a wide range of keys in order to have a general use applicable to many occasions. A band may have its particular version in one key, the Rotary Club sings it in a lower key to accommodate the male voices, and so on, until any fixed association between song and key is virtually impossible. Then there is the common factor of variations in the standard pitch for different instruments. And probably the most important factor of all is the widespread use of the movable "do" system in public school music. According to this system "do" may sometimes be C, sometimes E-flat, and so on. The pressure of musical training, from the tonic sol-fa system onward, is all toward relativity. If the pupils are able in spite of this, to preserve a considerable power of absolute judgment, it means that they have kept an unusually firm grasp of tonal background, that "somehow they have in mind an unusually clear cut and well defined apprehension of the tonal system; and this argues an unusual auditory disposition."

# What Adult Beginners Need for Rapid Progress

Helps for This Rapidly Growing Class

By RUSSELL SNIVELY GILBERT

**T**HE ADULT beginner should play from his brain and not from his fingers. Most adults feel that they make mistakes because they are old and their fingers are stiff, and they forget the source of power that directs their fingers. The brain is like central at the telephone headquarters. Wires run from central to the telephones, and nerves run from the brain to the fingers. Too often central is asleep or absent in the adult beginner.

**Preparation:**—For the beginner as well as for the artist music must move from within outward; but before anything can come out, the within must be prepared for work. All thoughts foreign to music must be brushed aside. The pupil will do well to keep a small pad by his piano and to write down upon it thoughts that come to him that should be remembered after the practice period is over. A pupil, trying to practice and at the same time to remember to order butter and baking soda, is wasting time. Write down on the pad about the butter and soda, and dismiss it till the practice is over. Devote your practice period to practice, and nothing else!

**Mental Attitude:**—The adult beginner usually starts with the wrong mental attitude. Lack of confidence and fear of difficulties must be banished by strong concentration upon the beauty of the simplest melody. The beginner usually tries to rush over the first few months, in the hope of reaching something difficult and beautiful. He should remember that the notes of his first lesson may express beauty if he listens for it.

## A Working System

**PRACTICE** should be divided into two parts, technical work and musical playing. Technic comes from the brain, music from the soul. As the adult beginner is not striving to become a professional player, it is right that the musical playing should receive most of his time. As his musical playing advances, he will find need for more technical work and will be glad to earn it.

**Musical Playing:**—Central will remain asleep until the soul wakes it up. Interest in work must be aroused to cause the soul to stimulate the brain into action. Fearful of what he terms his stiff fingers, the adult often spends hours drilling his fingers and killing the love for music in his soul.

**The Favorite Piece:**—Most adults have certain tunes or pieces which they love. The desire to play these often starts them taking lessons. It is these pieces and tunes that will hold their interest during the early months, and it will be well to let them buy easy arrangements of them and keep them on their pianos. The experienced teacher will not object to this; but he will object to the manner in which these pieces are usually treated. All too often the pupil will struggle through the piece with the pedal down, striving only to increase the volume and the speed. He never takes time to listen to the result. It is the neighbors who hear and complain.

**Expressing Beauty:**—From the first lesson, the adult beginner should strive to express something beautiful. He should take the melody of his favorite piece and mark off the first phrase with a pencil. A musical phrase is like a sentence in a book and expresses a thought. He should stick

to this one phrase, repeating it many times and trying to see how many different thoughts he can express with it. Much fun and great benefit can be had by this means. The pupil might picture in his mind the King walking down the aisle to his coronation to the tune of that phrase. This picture would cause him to play it in a slow, stately tempo with a strong tone. He might then picture a little child walking down the aisle to recite her first piece. This would cause him to play it in an entirely different manner. Mental pictures in the mind are reflected in the playing of a phrase. Be warned.

## The Pause for Preparation

**STUDENTS OF ALL AGES** usually repeat a phrase as many times as their teacher has marked, without a stop between. At times there may be a good reason for working in this way; but as a general rule it leads straight to disaster.

Everything in this world has a balance point, and those who fail to pause on it soon experience a fall. The pupil should think of the musical phrase as being a musical thought. Having played the musical phrase while trying to express a definite idea, he should stop and go back and recreate in his mind the feelings he has expressed and think how he did it. Later on, when he joins several of the phrases together to express a larger thought, the rhythmic circle of each phrase will cause him to pause at its close. At these pauses he will balance himself before starting a new impulse for the next phrase. The adult beginner often keeps one eye on the last measure of the page; and, in his frantic effort to reach it, he overlooks these pauses, keeps increasing his speed, and never does reach the last measure.

**Technical Work:**—Technical work is done by the brain and is exhausting. Mere finger exercises, with no brain energy behind them, develop nothing and waste precious hours. When a pupil is really sending energy from his brain to his finger, he will know it. As soon as he feels tired, he should continue a few moments longer and then relax his brain by returning to his musical playing.

**Visualizing:**—Adults are so anxious to work their stiff fingers that they rarely get a mental picture of anything. Suppose the pupil wishes to learn the scale of E major—one of the easy scales, in spite of its four sharps. With eyes closed, he should name each note to be played and visualize how it looks on the piano. He should repeat this, giving the number of the finger to be played on each note.

**Finger Sense:**—The pupil should place his fingers on the keys and, with closed eyes, play each note with the correct finger

but without making a sound. The four black notes in the scale will act as a guide to the white notes. This silent playing will give him the feeling of the location of the notes. Silent playing is also a help in memorizing.

## Air Playing

**THE METHOD** of playing in the air, insisted upon by Dr. Frederick W. Schlieder (in his Improvisation classes), has proved to be of great value to those whose vision is broad enough to give it a fair trial. The pupil will hold his hand in the air or above the notes and play the scale in the air. This allows a greater stretch of the finger and develops more muscle and does not wound his pride by the sound of a wrong note. The more energy sent from the brain, the more impulse will enter the finger and put life into it.

**Playing in Rhythm:**—When the scale can be correctly played in the air and upon the piano, rhythm should be added. A rhythmic impulse of four notes, then eight notes, and finally of sixteen notes, will develop a flowing scale. Anyone can tell if a person walks down street with a rhythmic swing or just ambles along. The same is true of playing the piano.

**Patterns of Time:**—Time should not be counted, but felt. If we meet a new word in reading we go to the dictionary and find out how to pronounce it. After that we know how it sounds when we see it.

The first time the pupil meets a measure in common meter of two quarter notes and a half note, he must count it out to find the correct feeling and sound. He should then clap the notes while counting the time. He should also tap the notes on the piano and play them in the air, until the feeling is so firmly established in his brain that he can recall this sensation any time he pictures the measure. Time is not arithmetic, but arithmetic is used to indicate the pattern. Students of all ages are careless about the impressions these patterns make on their brain, and in time they become so confused that they always have trouble with their time. There is no excuse for an adult's making of mistakes in time.

**Independence of Hands:**—The hands have to play different notes. They also play different patterns of time. This control of course comes from the brain, and it must be drilled until there is no danger of the wrong order being sent to either hand. Let one hand tap one time pattern while the other taps a different one. Do the same thing, playing in the air. This will save years of work. Turning again to Dr. Schlieder, let the pupil apply his principle of rhythm and play these patterns in the air in four measure rhythmic phrases.

**Picture Patterns:**—In learning the feel of these time patterns, the pupil should

impress how they look upon his eyes. He should cut out small squares of cardboard and upon each write in ink one pattern. As he practices the feeling of this pattern, he should be looking at it on the piano rack.

**Learning the Vocabulary of Time Patterns:**—To ask the adult beginner to memorize all the different patterns is useless, for he will never take the time because of his feeling that he must keep his stiff fingers going at every possible moment. When he has worked on a certain pattern, ask every time he discovers that particular pattern, to play it in the air or clap it. This him to read through a book of music, and, will interest him, and soon his eye will learn to recognize the pattern and never to forget it.

## Impulse in Movements

**THE ADULT MIND** is sometimes slower than the mind of the child, but its power to impulse quick movements can be easily awakened. Children love pieces in which the hands cross, but adults often find difficulty in working them up to a good tempo, because their power of impulse is asleep. The pupil should play middle C. Jumping off it, he should give a quick impulse to his hand that will carry the finger to the C two octaves above or below. The new tone should not be sounded until the eye has made sure that the finger is over the correct note. Thirds and chords should be added, as practice earns the power to handle them. The power to impulse and unimpulse should help the pupil in other things beside music. Great men of all times have kept fit by keeping their power to impulse in playing music.

**Sight Reading:**—The goal of most adult beginners is to be able to read at sight. This means that the eye must be trained to read both horizontally and vertically. The pupil should select a line of music having but one melody on it. He should learn to recognize at a glance those notes that go scalewise without a skip. He must know the first and last notes in the group, but he need not read each note between, merely playing as up a scale. He must learn to recognize at a glance the interval distance of those notes that do not go scalewise. From C to F would be a fourth, and his eye must see it instantly so that his brain may send out the proper orders for playing that interval. He should also take a hymn book and learn to read from the bottom note up. In the bass clef he should read from the bass note to the tenor saying the distance and finding it on the piano with his left hand. His right hand will do the same with the alto and soprano notes. Having trained the eyes to recognize the interval distances and the places in scale passages where the melody turns in the opposite direction, the pupil will soon learn to read at sight, if he does a little every day of this using his brains and making haste slowly.

**Conclusion:**—To succeed the adult beginner must approach his work with a cheerful mental attitude. If he will forget his stiff fingers and work to liven up his brain, the fingers will take care of themselves. If he will have regular periods for work, stick to them and work in a sensible manner with a patient teacher, he will find success much sooner than he had hoped.

## FIRESIDE DAYS

Autumn already has donned her latest gown of red and gold, and soon we shall be transferring our joys of living to the fireside. More and more, sensible people are realizing that the finest pleasures in life are not those which we seek at a distance but the simple enjoyments that we find indoors. Music stands among the first of these pleasures, and sad indeed is the home without one or more members who are versed in music.

# The Ideal Teacher for the Ideal Instrument

By PROFESSOR ISIDOR PHILLIPS

Translated from the French by Florence Leonard

**T**HERE ARE in the world several kinds of piano teachers. There are some who preach technic to the exclusion of expression. There are others for whom expression is everything, even though the lack of technic may destroy the sense of the composition or the pleasure of the listener. There are still others who, soaring perpetually in the lofty realms of art, or at least seeking to give that impression, do not concern themselves with the aptitude of the pupil, but require him to play, without estimating the difficulty or the meaning of the compositions which he undertakes.

Those teachers who lay too much stress on technic forget that it is something more than mere manual skill. The others forget that without having acquired this technic the player will always fail of accuracy. The results of work which is merely mechanical will always be undependable, always uncertain. The brain it is that leads to the solution of the technical problems which appear on every page of the compositions of the masters. As Saint-Saëns would say: "One knows thoroughly only

that which he has worked over repeatedly."

An excellent way of studying, and a true way, is a science which it takes long to learn. But the teachers who know the true road and lead to the goal without hesitation, without delay, are rare. Very rare also are those who, knowing what should be done, are willing to impart their secret. How much time is lost, how much effort is wasted when one is without guidance!

## The Complete Pedagog

THE IDEAL professor ought to be skilled in technic and to have a profound knowledge of his art. He should know how to think, to analyze, to observe, to judge and to explain; and all of these, with clearness. He should know how to stimulate the attention and the ambition of his pupil. He must be able to lead the thought of the pupil to understand and to act; and, besides, he must discipline the fingers into skillful execution. Much patience, combined with firmness, does he need; and he must take into account every slightest effort.

He must make his pupil understand that what matters is the quality of labor, not the amount, and that work without concentration, without control, produces no result. He must know how to combat the pupil's desire to indulge in difficult compositions without having mastered simple ones. He must require exactness in details, accuracy of movement, sincerity of expression. And when the student has finally arrived, thanks to the efforts of his teacher and to his own natural gifts, at the mastery of his fingers, the professor then has before him a limitless field—interpretation. Here, while following scrupulously the text, he must be able to find what is concealed between the lines, that invisible something which touches the heart, which translates precisely the meaning of the composer.

## The Versatile Piano

IT IS FOR the piano that some of the most perfect masterpieces of music have been written. Thanks to the piano, one can become acquainted with beautiful compositions which were written for other instruments or for the voice. The piano is to

music what engraving is to painting. To be sure, it is easier to make a needle run over a disc, or, seated in a comfortable chair, to listen to the sounds which come over the air through the radio than to work a little at the piano every day. But is there no satisfaction in interpreting the great works for one's self, in communicating to others a little of one's enthusiasm for the noblest of the arts? Is it not a source of higher pleasure to one's self, somewhat like reading to one who loves it, to offer thus sometimes a consolation, a refuge?

The evils of machine music are only the consequences of lack of effort. The conspiracy against the piano will be short-lived. The decline is only seeming, and the piano will not die.

It must be remembered that a large number of poor "professors"—those persons who have the least education can call themselves professors—can do a great deal of harm; and often these poor teachers have a larger following than the true artists. Snobbism, the one; the other, knowing what and how to do.

## 'Their Toughest Spot'

III—Laughing at Rejection Letters

By CHARLES WAKEFIELD CADMAN

**T**HE TIME COMES in the life of every artist that a point is reached when an important decision must be made. THE ETUDE asked a number of foremost artists to relate the "toughest spot" in which they had ever been placed. These replies are being published in a series. Charles Wakefield Cadman, whose opera "Shanewis" was produced at the Metropolitan in New York, at the Chicago Opera and in many other American cities, and whose songs, *At Dawning* and *From the Land of the Sky-blue Water*, have had enormous popularity, tells of the surprising difficulties he had in getting publishers to accept pieces which afterwards proved to

be "hits" through many years. He writes: "I think the 'toughest spot' of my whole career as a composer was passed between the years 1903 and 1908, when, as an aspiring writer, I had most of my effusions rejected times without number, often the same composition being returned to me by no less than nine or ten different publishers, sometimes with just a printed rejection slip, and again with a conservative regret voiced by the harassed editor.

"In those days, when I earned but fifty cents for my piano lessons given youngsters in or near the city of Pittsburgh, Pennsylvania, postage was quite an item; and it was a real sacrifice to spend such a sum,

especially when the song or piece came back *ad infinitum*.

"I don't know what kept me from utter discouragement. Probably just the fire of youth and a burning zeal to have the editorial doors opened to me. And, by the way, did you know that the Theodore Presser Company was the very first publisher to open any door to me? (The bene-



C. W. Cadman

fits to me in my youth, through THE ETUDE, were incalculable.) After that, in rapid succession followed other eastern publishers; and, with the acceptance and success of my "Indian Cycle" (eight publishers turned them down, and B. M. Davison of White-Smith Company seemed to have the vision to take them), the "hoo-doo" was broken, and the gates opened outward. The period before this was, to my mind, the toughest spot in my whole career."

Charles Wakefield Cadman

## FIFTY YEARS AGO THIS MONTH

**W**E WERE PRIVILEGED to offer to our readers a spirited reminiscence of a day in the autumn of life of the always marvelous Franz Liszt, as it has been translated into poetic English prose from the German of Bernhard Hoff. It is the story of one of those rare days on which the master met with his class of younger artists and runs thus:

"On the day on which he really came—a late fall day, with the bright snow shining over the snow caps—Johann, the servant, 'the musical boot-cleaner,' whom we one day had caught practicing finger exercises on the grand piano, made a great fire in the stove in Liszt's room. Liszt's room! That was the sanctuary of the Castle Itter; the Persian saloon with its silk rugs, the music room with all its ebony furnishings and bronze candelabra, the dining room with the antique articles gathered together by the half of Tyrol—all were as nothing compared to Liszt's three rooms. The bedroom with the huge oak bed, dark and solemn as a mausoleum, filled with fine, soft, silk cushions, with silk spread, trimmed with lace, and embroidered with the master's name—all the dark red hangings, of windows and doors, with heavy golden cords and tassels, and the divan filled with

great cushions, with satin covering, over all the large F. L. in gold embroidery. Three rooms were there, all equally beautiful.

"And then he finally came on this fall day. How old he had become the last year! The slender form seemed bowed and tottering; the countenance was flabby and the eyes seemed tired and strained. The three or four days which now succeeded were dedicated to a true culture. The old man went friendly and somewhat tiredly among his admirers. He had the restlessness of the old, who never are quiet and yet never accomplish anything. At four o'clock in the morning he was up and went to the church. An entire hour he prayed in the small cold village church before the red cheeked Madonna with the flaxen wig and tin crown. When the hour of prayer was over, he wrote and read. Then he came where the others drank coffee, and sat conversing an hour or two, until Vasili or one of the other pupils played him to sleep before dinner. He slept very well while they played; he sat nodding his head and slept sweetly while the pupil, with quaking heart, played before the fate-determining master. When the last note was heard Frau Menter would make a little noise, and the old man would awake and say a word of

praise, with which he had made so many happy during his life—perhaps too many.

"After dinner the entire company played whist, at which the master always won, for he possessed the weakness not to like to lose. He had become old, but once in a while came a moment when one saw what he once had been. In the midst of a speech would appear a brilliant paradox, a flash of wit, an expression with such a fine and self-conscious superiority; and often, when the old champion parried words with lightning rapidity, a brilliant fire would come into the tired eyes.

"The evenings were spent in the music room. The master, when the concert grand was opened, would conduct 'Sophie' to the instrument and kiss her hand before she began to play.

"When Frau Menter played then Liszt did not sleep. But has she ever played in a concert room of the world as she played for her old master? She played her entire worship, her entire blind love to this man. One evening she played the *Barcarolle*. As the tone died away, a breathless silence reigned in the room, and Liszt, the great master, arose, went to her, and bowing before her said, 'So can no one but you play.' And Frau Menter drew away the

hand he had kissed and broke into tears.

"All this, perhaps, appears stretched and affected for those who do not know the power this man had over those who surrounded him. Those who knew him, however, find it self-evident. It was always so wherever the master was.

"One evening he played, himself. Facility—one did not think if he still possessed that. It was only an echo of wonderful music that endured for a moment. So poetically played no other; as if the music was breathed over us. So might he well have played on that evening at Castle Nohant, when he, as Chopin blew out the lights, in the darkness, took the seat of his friend and so meltingly played that George Sand cried, 'See, Liszt, only Chopin plays so!' 'And Liszt when he will!' said the master, as he again turned on the lights.

"Now the old man is dead. How much honor, renown, love, work and glory in this one life! He was, as a man, deified; as an artist, worshipped. For more than fifty years he almost held the world. Perhaps the coming generations will be stricter judges of his music; but the history of our time, in any case, will confirm Liszt's picture as a picture of one of the greatest and most remarkable men of this entire century."

# The Immortal "Beautiful Blue Danube Waltzes"

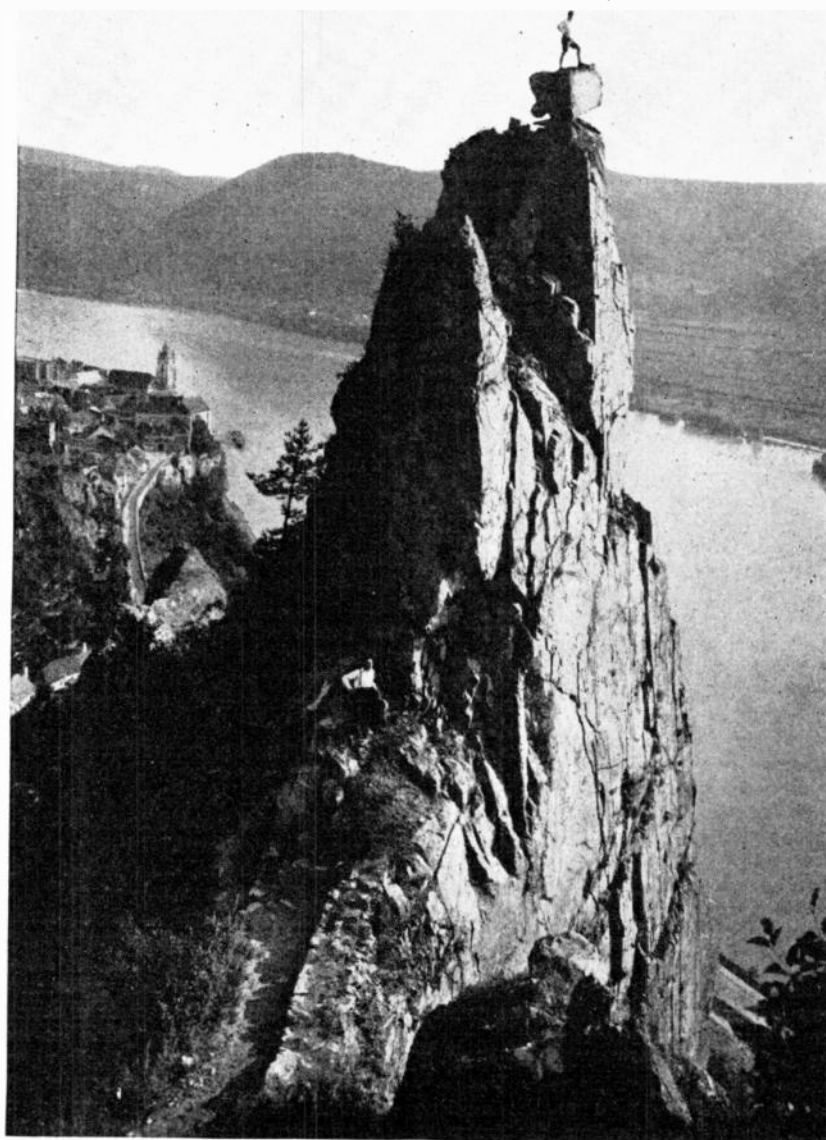
*The Seventieth Anniversary of this Johann Strauss Masterpiece*

By VIRGINIA CREED

SOUTHWARD out of the German hills, gathering force and volume as it moves, the mighty Danube rolls to empty the snow waters of the Alpine Divide into the Black Sea, where they lap the shores of Asia. A great commercial waterway, an economic focus, a conditioner of history, a bearer of civilizations, is this river; but to the world's heart it is much more than that, for, as it sweeps majestically toward the Balkans, it describes a wide arc and passes through the flowery Wachau, into a sloping bowl of woodland, in the center of which there lies outspread a city of rare enchantments. To-day, as in that dim yesterday when the Celts called it "The Gleaming City," Vienna, with its tree shaded promenades, its proud palaces, its rich hoard of treasure, beckons from afar. In the course of its hectic history it has served diverse needs; but other cities have done likewise. Vienna's unique significance rests in the fact that the legion of creative men who have loved her have never been able to resist singing this city's charms. Moderatus, moved to great wonder, wrote first of Vienna's music long centuries ago; all the mimesingers chanted her praises; Walter von der Vogelweide told that "in Vienna I learned to sing and say." Through the years the immortal procession of those music makers who have cherished Vienna has passed: Gluck, Haydn, Mozart, Beethoven, Schubert, the older Strauss, Lanner, Liszt, Brahms, Mahler, Weingartner, Bruckner, Kienzl, Wolf, the younger Strauss, Lehar. Of them all, two, the younger Strauss and Schubert, have best captured Vienna's own intimate soul, and have expressed that soul in a music almost untouched by any digressions. Strauss the younger, although a prolific

composer, would have earned immortality for himself and his native city had he written nothing at all but "On the Beautiful Blue Danube."

Vienna has seen three successive empires wax and wane, without losing her own passion for the arts. Men there are said to prefer music to bread, or at least to the whipped cream to which they are all addicted. The people of Vienna can forget the fall of an empire, have even been conjured out of their desperation over the ravages of a plague, when a new and fetching tune drifted forth upon the Foehn breeze, which is said, by the way, to account for their proverbial charm. Nevertheless there are times when even Vienna can no longer laugh. The winter of 1867 was such a time. The Prussian on the north and the Italian on the south had hammered with notable success at the Hapsburg's borders. Two sizable pieces of empire dropped away when the picturesque armies of Austria went down to defeat. The Viennese, for all their frivolity a sensitive people, felt that Austria had come to a fork in the road and had been compelled to take the turning that led on into shadow. A pall of sadness muffled the magnificent Ringstrasse. There were no frolics in park and palace. Haggard men returned from the wars to a city bereaved. No one expected the annual carnival to be gay. Even the Vienna Men's Choir, then as now one of the most distinguished singing societies in Europe, had no heart for its annual masque to which the Viennese had been wont to come in high holiday mood. They cancelled it, substituting in its place a concert from which neither they nor the subscribers expected very much of which they could be proud.



*The Beautiful Blue Danube, from one of the Cliffs at Dümstein. Many World Tourists feel that the Danube is more Majestic and Impressive than the Rhine.*

Working in his house at 54 Praterstrasse, however, the feted darling of Vienna, with twenty years of work and glory behind him, searched through his scores in quest of a tune which would dispel this sadness. Johann Strauss racked the cranium of which Wagner remarked that it held "the most musical of brains," for a charm with which to entice away the melancholy of the times. In his high strung fashion, Strauss fretted perpetually about Vienna's whims and fancies. At last his ears picked up the melody that threaded its irresistible way beneath the surface of Viennese lament. It was inevitable that he should have done so, for to Strauss, as to few mortal men, it was given to understand his time and place, to feel its rhythm, its tempo, its cadence, and at the same time to express the inexpressible with such gentle delicacy that those who heard his works recognized his message immediately.

When the Vienna Men's Choir responded to the several encores that the new Strauss piece evoked, the members of the historic organization were not at all moved by a sense of history in the making. For almost a quarter of a century audiences had persistently and heartily applauded Strauss; for Strauss is rarely unique in the history of the creative arts in that, nearly from the outset, his life was a succession of triumphs. His career had practically no purple patches. In his youth he encountered paternal opposition to his choice of a career; later he failed in his attempts to write superior church music; but that was all finished before, at nineteen, he presented his own compositions to the public; and it was all of difficulty or defeat that Strauss was ever to know. Fame, fortune and happiness mounted with each passing year,

with each concert, each composition. He played before most of the rulers of his generation. When he came to the United States he received one hundred thousand dollars for his Boston performances alone. The musical Titans of his time knew and admired him. It is no wonder that the Vienna Men's Choir took it for granted that applause would be forthcoming. When the members of the audience went home humming the new tune, Strauss was satisfied. In a quiet way the new work had made the Viennese happy. Strauss had received a hundred dollars for writing it; and, though already a rich man, he seems to have thought the fee quite fair.

After the concert the master hurried home to write an arrangement for dancing. Music, to him, was invariably visualized with light toes tripping to it. When the leading Vienna orchestra played the first arrangement of "The Beautiful Blue Danube" for dancing, the effect was immediate and sensational. Foreign critics took up their pens with a will. Paris must hear the new tune, and the English king must have it conducted for him by the master himself. Shortly "The Beautiful Blue Danube," Strauss and Vienna, a well-nigh inseparable trilogy, were on the path to immortality; and the strains of the airy waltz became a haunting melody destined to float down the decades, a perpetual symbol of all that is fair and fragile, of all that is beautiful and brief in the romantic life of man. Strauss lived to become the father of the typically Viennese operetta, a variety of composition which Offenbach suggested that he undertake. The operetta enjoys a fame almost equal to that of the waltz. It certainly is typically Viennese; but, before he established it, Strauss's niche



*The Pleasure Boat, "Franz Schubert," passing Dümstein, as it steams down the Danube.*

in history had been already fixed. After that night in 1867, he became "The Waltz King"; and "The Waltz King" he remains to-day.

When in June, 1899, the fiftieth anniversary of his first public performance was celebrated, he received such plaudits as fall to the lot of but few men. He had outlived most of the composers whom he had known in his youth; but from his great contemporaries—Goldmark, Leoncavallo, Rubinstein, and hosts of others—messages and gifts poured into his home on the Igelgasse. From America came a silver wreath, with the name of a Strauss work engraved upon each of its fifty leaves. From far-off Pacific islands, native orchestras sent mementos. Deputations arrived from all parts of the world; festival performances of his works were presented; Vienna went a little mad with delight. Strauss, himself, spoke but twice during these celebrations. Once he said, "Too much honor is being done me"; and again, "If it be true that I have some talent, I owe its development to my beloved native city, Vienna. I drink to her; may she grow old and prosper."

### Near the Throne of Walhalla

SHE HAS NOT grown old and prospered—at least not as Strauss would have desired; but she has not forgotten Strauss. Three years after his semicentennial she laid him to rest between Brahms and Schubert, in that corner of the Vienna Cemetery called the Musicians' Corner, a spot which is to music what the Poets' Corner of Westminster Abbey is to English literature. In the beautiful State Park a splendid monument, in white marble and gilt copper, was erected to the master's honor. The name of the Igelgasse was changed to Johann Straussgasse; and upon each anniversary Vienna honors her favorite anew.

As for "The Beautiful Blue Danube," it remains to-day as popular as on the evening of its introduction to the musical world. How amazed Brahms, for example, would have been on that day when he wrote a measure of "The Beautiful Blue Danube" on Frau Strauss's fan and under it "Unfortunately not by Johannes Brahms," could he have known that there would be a day when tens of thousands of phonographs would be winding out the same tune transcribed into a two-four rhythm and accompanied by the luscious sibilants of a popular Negro singer! What would Strauss himself think, could he see American moving picture fans sitting enraptured while "The Beautiful Blue Danube" furnishes the background for "Champagne Waltz," or when Lily Pons, in "The Girl from Paris," once more revives the old favorite?

The great success of the current versions of "The Beautiful Blue Danube" seems to destroy the theory that its spell originated in Strauss's facility with three-four rhythms, the manipulation of which was one of his greatest triumphs, although three-quarter measure had been used, of course, by his predecessors, the elder Strauss, Lanner, and others. It is useless to try to analyze the appeal of "The Beautiful Blue Danube."

Vienna long ago decided merely to accept it as its unofficial anthem; and she has set aside this year, the seventieth anniversary of the world's most celebrated waltz, in which to do especial honor to its composer and his work.

### A Memory Enshrined

ON THE ANNIVERSARY night itself, all Vienna turned out gorgeously arrayed in the sentimental costumes of the elegant Strauss period: Once more the far flung Strauss Societies sent their deputations, while the Viennese piled the monument in the State Park and the grave in Musicians' Corner high with fragrant bloom. Again the many operetta stages have resounded to the master's strains; the dignified Vienna Opera again has heard the charms of "The Beautiful Blue Danube" evoked by the Philharmonic. Vienna, however, has not confined her celebrations to the actual night upon which this immortal waltz was first heard. The entire year is set aside to honor it. Strauss operettas were featured in the Vienna Festival in June; and the Danube Festival, which was dedicated to the genius of Anton Bruckner, who was a native of the Wachau, included several Strauss programs, out of deference to the man who made it the most romantic river on earth.

As the steamers of the Danube ply their accustomed ways from Passau to Girgind near the Black Sea, their really splendid orchestras dwell upon Strauss as they glide by the drowsy towns, the rich vineyards, the towering abbeys, the proud castles, and the hoary ruins of the Wachau.

The River Musicales, which were features of the Danube Festival which was held from July 16th to 21st, at Linz, St. Florian, and Steyr, were celebrated on one of the craft of the Danube Steamship Line as it glided along with its freight of foreign enthusiasts, to the accompaniment of Strauss. It is characteristic of Austrian whimsicality that nothing could prevail upon the Festival Committee to divulge the destination or even the complete program of that river journey. No one would have been at all surprised if the steamer had slid on down the waters once sailed by Kremhilde, Charlemagne, Gustavus Adolphus, the fair Empress Elizabeth, and hundreds of other picturesque folk, and had floated off into some lyric land where gallants in starched stocks, and ladies in voluminous rose bedecked frocks, had pirouetted over gleaming floors, beneath painted ceilings and sparkling chandeliers; to some lovely land of make believe where musicians with smiling eyes play celestial instruments, while Johann Strauss, with his black hair flowing, his trim mustaches pointing above his mobile lips, and his dark sensitive features wistfully gay, again directed them with his magic baton. Nor is it probable that Johann Strauss—even on such a visionary journey and with modern musicians to the contrary—would have countenanced the playing of "The Beautiful Blue Danube" in any other than its native and bewitching three-four measure.

## DO YOU KNOW?

That in Verdi's early years he considered Enrico Petrella his most serious rival? Both were born in the same year (1813). Petrella wrote twenty operas, now forgotten. He died in extreme poverty. Verdi died a millionaire.

That in the eighteenth century there were pianos with bows instead of hammers? They got out of order so easily that they were not a success. The inventor was Carl L. Rollig. The instrument was known as the Xanorhika (Zane-or-fee-ka).

That there are two composers whose names begin with X: Anton M. Xavier, born at Paris in 1769, and became the chamber violinist to Napoleon; and Spiridion Xyndas, born at Corfu, Greece, 1812?

That the author of the first musical dictionary was John Tincto (also known as Johannes Tinctoris and Jean de Vaerwere), born about 1446, in Belgium? His dictionary was written about 1475. The entire work would cover about eight pages of an ordinary desk dictionary of to-day.

# RECORDS AND RADIO

By Peter Hugh Reed

THE WIDE INTEREST in the harpsichord in the past year may be traced to the phonograph recordings of Wanda Landowska and Yella Pessl. For many years the harpsichord was considered to be an antiquated and outmoded instrument. The fact that it was the favorite instrument of the 17th and 18th centuries, and that much music of Bach, Haydn, Mozart and others was primarily written for it seemed to make very little difference to the music loving public until the phonograph began to sponsor it.

For a long time people seemingly have been content to hear harpsichord music performed on the piano, despite the fact that the harpsichord is capable of producing the greater fullness of tone. Interesting comparisons along this line can be made with existent recordings, for both instruments, of Bach's "First" and "Second Partitas" and his "Italian Concerto."

It was Wanda Landowska, the brilliant and gifted Polish artist, who, as long ago as the early 1900's, first captured the public's attention and acclaim for her harpsichord playing, first in Europe and then in America. The interest in the harpsichord in this country, however, did not crystallize until the young Austrian artist, Yella Pessl, came here and started her excellent series of recordings for Columbia and her broadcasts for the major radio companies.

Through this wide interest in the harpsichord, we can trace a renaissance of early music, an interest in hearing the old masters' works performed as closely as possible in the manner in which they were written. This desire for authenticity of performance is an encouraging turn in the development of musical appreciation in America.

It is interesting to note, in line with this thought, that two small companies have been formed with the avowed intention of observing authenticity in performance. We refer to Musicraft and Gamut.

The latest recording by Yella Pessl to engage our attention is an album of "Fourteen Sonatas" (Columbia set 298) by Domenico Scarlatti, the man who holds the honor of establishing the modern pianoforte style. In selecting the sonatas, Miss Pessl chose a group that had never been previously recorded; thus her album does not compete with the one that was made by Mme. Landowska and issued in Europe as a society set. In her performance of these wholly charming and ingratiating pieces, Miss Pessl convinces us that she thoroughly enjoys the playing of these compositions. Hers is an inimitable spirit in music, a fine executant with a buoyant and singing tone.

Gamut, the new record company, make their initial bow with a recording of Bach's "Sixth Partita in E minor," played by Ernst Victor Wolff, harpsichordist. Wolff, a German by birth, plays this composition with admirable musicianship, but with less of the verve and brilliance characteristic of Landowska and Pessl. The recording is very lifelike and resonant.

Victor brings forward, on discs 4363-64, Handel's "Concerto in B-flat major," for harpsichord and orchestra, played by Mme. Roegen-Champion. This well known French artist gives a competent, straightforward performance of a work which Handel evidently favored, since he arranged it also for harp and organ.

The "Piano Quartet in A major, Opus 26," by Brahms owns a musical subtlety, a concentration of form, and a depth of feeling, which distinguish it from his other piano quartets. In a recorded version of

this work (Victor set M-315), Rudolf Serkin, Adolf Busch and members of his quartet, give a truly inspired performance, one that realizes the composer's nuances, sentient depths and technical problems in a consummate manner.

Another recorded performance along the same lines is to be found in Musicraft's release of Ditterdorf's "String Quartet, No. 6, in A major," as played by the Perole String Quartet (discs 1017-18). Dittersdorf, a much neglected composer to-day, was, in his time, a rival of Haydn. Although his music lacks the essential grace and inventiveness of his famous contemporary, it does not, however, deserve to be forgotten as this recording, we believe, will prove.

Mozart's last "String Quartet in F major," K. 590, owed its inspiration to Frederick William II, of Prussia, whom Mozart met in 1789 at Potsdam. In it, as in its immediate predecessors, also dedicated to the King, the composer featured the violoncello as a compliment to his majesty, who was an accomplished player on this instrument. Two recorded versions of this work have been released recently, one performed by the Stradivarius String Quartet for Columbia, and the other performed by the Budapest String Quartet for Victor. Although both are excellently reproduced and performed, the one by the Budapest ensemble is preferable for its greater sympathy and conviction.

In his performance of Mozart's Violin Sonatas, Nos. 10 and 15, K. 378 and K. 454 (Victor set M-343), Heifetz plays with his accustomed technical proficiency and purity of intonation, and his accompanist, Emanuel Bay, matches his musicianship in a most favorable manner, yet the effect produced in the recording is not wholly satisfying, since the balance between the instruments is not in accordance with the music. In these works, Mozart wrote too effectively for the piano to have it submerged in a recording.

The New York WPA unit, known as the Madrigal Singers, directed by Lehman Engel, have established themselves, in the past year, as a distinctive and artistic group whose work deserves perpetuation. Realizing this, Columbia have signed the eighteen singers and their worthy director for a series of recordings. Among their first contributions to the phonograph is Palestrina's "Missa Brevis" (set 299).

Recent orchestral achievements on records include a second album of Dvořák's "Slavonic Dances," authoritatively performed by the Czech Philharmonic Orchestra, under the direction of Vaclav Talich (Victor set M-345); a brilliant re-recording of Dukas' *Sorcerer's Apprentice* played by the Paris Conservatory Orchestra, directed by Gaubert (Columbia set X-75); a recording of William Walton's satirical "Facade Suite" (Victor discs 12034-35); and a re-recording of Delius' atmospherically poetic *Summer Night on the River*, played by the London Philharmonic Orchestra, conducted by Sir Thomas Beecham.

Two piano recordings, which, in a long list, stand out for their fine interpretative and reproductive qualities, are Schumann's *Papillons, Opus 2*, performed by Alfred Cortot (Victor discs 1819-20), and Debussy's "Children's Corner Suite," played by Walter Gieseking (Columbia discs 68962D and 17088D).

If our readers are interested, in the qualities of any recordings not mentioned in this department, we will be glad to give our opinions upon request.



# BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by  
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FAMOUS BAND TRAINER AND CONDUCTOR



## Wind Instruments In Relation To Health

By WALDEMAR SCHWEISHEIMER

IT IS CERTAIN that the playing of wind instruments definitely reacts on the lungs and the heart. Methodical training on any wind instrument, especially wood-winds, gradually causes the strengthening of these organs.

We have in mind a young man who came of a family afflicted with lung disease. While he himself had healthy lungs, he showed a tendency to bronchial catarrh, a fact that worried his parents.

They did everything possible to strengthen his respiratory organs, in the hope of saving him from a fate similar to that suffered by his relatives. He was subjected to hardening processes; fresh air, wholesome, nourishing food of the very best quality and vacations in the country were generously provided. An old physician advised the young man to learn to play the saxophone or some other wind instrument, for the purpose of developing his lungs. Thus it happened that the young man became a saxophone player and completely overcame his tendency to a weakness of the respiratory organs, and he remained entirely well thereafter.

In former years one sometimes heard it said that wind instruments tended to enlarge

the lungs. More recent examinations, some of them by X-ray, have disclosed the fallacy of this idea. Blowing on wind instruments is good for healthy lungs and visibly strengthens and improves the tone of weak ones; only diseased lungs do not profit from it.

At the root of this prejudice is the fact that a poor technic in blowing and breathing may have a harmful effect on the body. Blowing on an instrument becomes too great a strain if the wrong technic is applied—which is the same as in singing where incorrect methods may do serious harm. Inhaling too violently, or using the breath too convulsively, or playing on instruments too hard to manipulate is a great strain on the respiratory organs. In such cases the difficulty has often been overcome instantly and completely by the learning of a new technic, just as the use of a better instrument may eliminate the difficulty.

The various wind instruments have been examined carefully in recent times to determine their effect on the body. The flute and the saxophone tax the body least. Juveniles find it as easy to blow the flute as older people. Its use furthers the develop-

ment of the respiratory organs of a young person; on the other hand, it is better to wait until the lungs and chest have reached a more advanced stage of development before taking up study of any of the other wind instruments.

To be sure, one's teeth must be in excellent condition—a requirement that may be met, even in the case of seriously defective teeth, by virtue of the high quality of modern dentistry. All players of wind instruments must give thought to the condition of their teeth; one cannot blow the trumpet, or any other instrument having a fixed mouthpiece, with a loose set of teeth. The lips of flutists must be completely normal; that is to say, without scars or other marks of malformation. The flute, as is generally known, has no mouthpiece to give the lips the required formation at the outset. Unpleasant mewling tones are produced when the player is not able to form a perfectly circular opening with his lips.

Study has shown that greater difficulties are involved in the playing of the oboe and the bassoon. Here it is necessary to exert enough pressure to force the air through a very narrow air passage. The

player frequently finds himself unable to give off enough air by exhaling, with the result that too much air remains in the lungs. This constant excess of air easily gives rise to congestion in the head. In musical circles one sometimes hears it said jocularly that oboists and bassoonists are at times peculiar fellows; one tends to see a relationship between their peculiarities and the effect of frequent congestion in the head. It is indeed strenuous to have to march and play the oboe at the same time. That is why in military bands the oboist, when marching, usually plays the bells instead of the oboe.

The physical requirements for playing the clarinet include a sound heart and lungs, teeth intact, and an underlip that is neither too thick nor too thin.

The proper time for taking up the study of a brass instrument is when the physical development of a person is essentially complete. There are exceptions, but in general it is better, for the sake of the lungs and the bronchial tubes, to wait until this stage is reached. The mouthpiece of brass instruments is forcibly pressed against the teeth, which must of necessity be strong and unimpaired.

## Getting More Out Of The Score

A Word to Young Conductors

By VICTOR J. GRABEL

ATTENDANCE at recent musical contests and competitive festivals has entailed listening to a great variety of bands, orchestras, small ensembles, and soloists. The hearing of these various organizations induces certain reflections and conclusions.

We cannot but agree that a band or orchestra must have good tone quality, correct intonation, tonal flexibility, dynamic contrast, tonal balance, technical efficiency, and a considerable degree of musical expression if it is to present a pleasing performance.

However, we have often heard an organization of correct and completely balanced instrumentation, possessing all these highly essential qualities—yet leaving us unmoved by its performance. It was evident that the director had striven valiantly and earnestly to instill in his players the qualities outlined—the ability to produce tone of pleasing quality; to play in tune; to play with dynamic contrast; to play in a precise manner. He had developed an organization full of possibilities but he had somehow failed to develop his own resources so that he would be able to realize upon those possibilities. His organization was like a finely made machine with all moving parts carefully fitted—but which needed oil to enable it to work smoothly and efficiently.

It is a notable fact that some of the great pianists and violinists have not been capable teachers, just as, on the contrary, some of the great teachers have not been even fair performers. Likewise, it is true that some

highly capable teachers are not equally efficient as conductors. It certainly is not true that "conductors are born and not made." Some are born with more talent, it is true, but even the great talents require a prodigious amount of study and labor for their proper development. One may even be a genius but he cannot succeed without labor.

It would seem that many of the school directors have devoted their attention main-

ly to the task of developing their teaching ability to the great neglect of their ability as conductors and interpreters. However important it may be that one be able to teach efficiently the instruments of orchestra or band, it is equally important that a large portion of one's time be devoted to the study of the art of conducting. It is largely through the medium of his conducting that the final results of all his labors come to a public hearing; and the reaction of the pub-

lic is largely dependent upon the effectiveness with which he grasps and conveys to his players the sentiments or emotions felt by the composer when creating his work.

### A Many-Sided Art

WHILE THE TERM conducting implies time beating, this does not constitute the sum total of the art. Far from it! The correct, decisive, and meaningful time beating (baton technic) is considerable of an art, which is not to be fully mastered without persistent and studious effort, but it is merely the rudimentary elements of conducting. Upon this physical framework must be superimposed the artistic interpretation of the conductor—his artistic conception of the composition.

We have sometimes observed a director making the most meaningless and unorthodox motions and have found it not easy to determine just what series of motions he was employing in a four-four or slow six-eight rhythm, or in a subdivided two-four or three-four measure. It was reasonable to assume that he had first purchased a thirty cent baton with which he proceeded to perform some unstudied evolutions. Upon finding that the members of his orchestra or band would give him an uncertain response to these gestures, he assumed that he had magically become transformed into a full fledged conductor, just as the chrysalis becomes transformed into the beautiful butterfly. He had then made no effort to learn the orthodox and

(Continued on Page 67)



### A MONSTER CHILDREN'S CONCERT

In one of the most unusual musical events ever presented in Seattle, twelve hundred child musicians of the Washington State area of the Junior Musicians of America participated last spring in a mass concert in the Civic Auditorium.

A Monthly Etude Feature  
of practical value,  
by an eminent  
Specialist

# MUSIC EXTENSION STUDY COURSE

For Piano Teachers and Students

By Dr. John Thompson

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

## AT SUNDOWN

By STANFORD KING

*At Sundown* is quasi nocturne in type. The melody, in flowing *legato*, is carried by the right hand against a very interesting harmonic background. Play this music at moderate *tempo* and very tenderly, using the pedal with utmost care. The pedal has special significance when used for color values as well as for the purpose of sustaining. Observe the accents on the third beat in measures 2, 6, 10, and so on. Play the melody with the best possible singing tone; and make the most of the inner voices which add greatly to the general color scheme. The second section should be given somewhat brighter treatment, both in *tempo* and tone. It builds up to a climax in measure 29 where the melody is doubled and heard in octaves. The Trio section is in the key of C major, subdominant, and offers nice contrast to the preceding sections. Play the whole piece in rather free manner, *Rubato*, when well controlled, will be very effective. The phrasing is of vital importance, but happily it is clearly indicated and should offer no difficulty.

## BY THE WATERS OF MINNETONKA

By THURLOW LIEURANCE

Here is a number that undoubtedly will meet with instant success in its new guise as a piano solo. It is, of course, already internationally famous as a song. Its composer, Mr. Lieurance, is unusually well informed with regard to Indian lore and Indian music; and he occupies the responsible position of Dean of the Music Department at the University of Wichita in the state of Kansas. This number is so well known that it needs little analysis—except perhaps to warn students to accent the first (and not the second) note of each measure of the first theme. At measure 25 the melody is played by the left hand, but after four measures it is again taken by the right. Observe all sustained notes and pedal with care.

## HARLEQUIN'S SERENADE

By HEINRICH GEBHARD

Harlequin, the traditional French carnival character, has been the inspiration for many a musical setting, and this one, by Heinrich Gebhard, will be found most interesting. It opens quasi *allegretto*—light and lively—with the melody taken by the left hand. Let the *staccati* be sharply detached and, for contrast, make the most of the occasional two note and three note slurs, and of the sustained notes. The notes in parenthesis may be omitted when the piece is performed by small hands.

Follow the pedal marks exactly as given. A prolonged use of the pedal would destroy the *staccato* effect of the melody. At measure 16 the theme lies in the alto voice and is played by the thumb of the right hand. Use pressure touch with the thumb to insure a singing tone against the accompaniment chords in both hands. Observe, too, the *sforzando* marks in this short section. They are essential to proper interpretation. A very interesting rhythmical figure is introduced at measure 36 and is heard again, an octave lower, at measure 45. It is repeated, at measure 55, this time with the left hand.

Style is of paramount importance in playing this piece effectively. While studying this number, pupils should be urged to read the story of Harlequin, Pierrot and

Pierrette. It will add greatly to interest and sympathetic understanding and thus promote a more intelligent reading.

## VALSETTE

By ARTHUR TRAVES GRANFIELD

This little waltz, if studied correctly, will develop clean finger *legato* in the right hand as well as occasional *legato* sixths. Note that the first beat in the left hand is slurred into and thrown off on the second beat of the measure. This is vitally important as it has direct bearing on the rhythm. If the pedal is used, it should be released at the same time the left hand is thrown off. Apply the dynamic changes as marked in the text, so that the passages take on sparkle. Otherwise they are apt to be suggestive of scale exercises.

The second section is in the key of E-flat, subdominant key, and shows a complete change of character. Here the melody is sustained in the right hand against sustained basses in the left. Interspersed are a few short passages in *portamento*—measures 36, 44, 52, and so on. A certain amount of *rubato* may be applied, if used with discretion.

## AT GARDINER'S ISLAND

By CARL WILHELM KERN

Here is a number that will make an excellent etude if it is studied until it can be played with ease and abandon. Learn it first at slow *tempo*, articulating all notes clearly. Later, as speed develops, keep the fingers close to the keys and roll off the groups, tossing them from one hand to the other. This produces a "liquid" effect almost like a *glissando*. The second section, beginning with measure 17, will probably call for practice with the left hand alone, until the jumps can be made easily and accurately. The pedal is clearly marked and offers no difficulty.

## EILI, EILI

By MANA-ZUCCA

Perhaps of all Jewish ritualistic music this lament is heard most often in the concert hall as well as in the synagogue. The wailing beauty of the theme has almost universal appeal; it is written about the pleading words of the Psalmist, "My God! My God! Why hast Thou forsaken me?" It has the ageless appeal of immortal music, although, as a matter of fact, it is of comparatively modern origin.

Mana-Zucca has treated this music in the style of a *fantasie*. It is built up in bravura style with an elaborate background. Keep in mind the fact that the music is primarily a lament, and do not allow the accompaniment figures to obtrude on the melody line.

Due to the extended position of many of the *arpeggios* and chords, this arrangement should not be attempted by small hands.

## RAINBOW THROUGH THE CLOUDS

By WILMOT LEMONT

Mr. Lemont's little number, in the style of a *scherzino*, offers an interesting study in contrasting *legato* and *staccato*. The *legato* groups in sixteenths should be rolled, and the *staccato* eighths should be played with either wrist or forearm—forearm *staccato* preferred. Note that the pedal is to be sharply released at the end of each *legato* group.

In the second section the *motif*, rhythmically, is almost the same as in the first

section; except that this time it begins on the first beat, whereas in the first section it began on the second beat—thus changing the character considerably. Make all *staccati* as crisp and brittle as possible. Practice with various depths of touch, noting the effect produced with each touch. Later mix the touches, thus varying the tonal shades in keeping with the title.

Always remember that in piano playing the difficulty is not so much to produce a good tone as to play with variety of tone. And naturally, in order to vary the tone, one must vary the touch. Mastery of this rather complicated procedure can be accomplished only by careful analysis during practice periods.

## FINGAL'S CAVE

By FELIX MENDELSSOHN

Many publishers are alive to the fact that the amateur plays a very important rôle in the modern field of music. As against the few who study piano as a profession, there are many thousands who take up the instrument merely for the pleasure and entertainment it affords. The interest of the amateur, naturally enough, reaches beyond the confines of piano repertoire and he is anxious to play favorite bits from the opera and the orchestral literature. To meet this situation overtures, suites, and even the symphonies have been cleverly arranged for piano solo and placed within the technical grasp of the average amateur. And why not? The piano, after all, is in effect a miniature orchestra. It is almost the only instrument complete in itself. It is capable of playing both melody and accompaniment, and, within certain limits, under skillful fingers it can emulate the color effects of the orchestra.

Even the student studying piano as a career does well to familiarize himself with other forms of music well arranged for piano.

THE ETUDE has led the way in presenting these novelties, and in recent years quite a number of excellent examples have appeared in its pages. This arrangement of *Fingal's Cave* is a case in point. The fullness and brilliance of the orchestral scoring have been reduced to the point where it is quite playable for two hands. Anyone, who has heard the original for orchestra, will derive much pleasure from this arrangement. Conversely, anyone playing this transcription will be most anxious to hear the original. Of course every effort should be made to hear this music played by an orchestra, either on the radio, the phonograph or, best of all, in concert. Such hearing will be the best possible lesson on how to play this overture from the pen of the great Mendelssohn.

## THE KING'S HUNTING JIG

By JOHN BULL

This rollicking jig was written in Elizabethan days and has withstood the test of time. It is looked upon as a most interesting and representative example of the music of that era. It was composed for the virginal, a tinkling forerunner of the piano; and this fact should be kept in mind when it is performed. It should be played in spirited manner at quite fast *tempo*; and the opening *staccati* should be made to crackle with brilliance. Make a wide distinction between the contrasting *fortes* and *pianos* in measures 5 and 6. The same thing holds for *legato* and *staccato* contrast. In the second section, beginning with measure

9, be sure to sustain the upper notes in the soprano voice, indicated with the *sostenuto* signs, while the lower voices are in constant motion. Be sure to preserve sharp rhythm from measure 17 to the end, where the left hand chords are heard on the last part of each beat. The right hand, of course, carries the "rhythmical line" while the left plays the accompanying chords on the so-called "off beat." This is a splendid example of the music of the old English master; and it should be included in the repertoire of every serious minded piano student.

## BRIGHT EYES

By FLORENCE B. PRICE

Here is a nice study in six-eight rhythm, for the first grader.

It opens with *staccato* eighths, played rather vigorously, followed by two measures of finger *legato*. These contrasting figures are tossed back and forth throughout the first section. The second section, beginning with measure 17, introduces the two note slur which should be given especial attention. The first eighth in these measures should be tossed off with an up stroke followed by the drop roll when playing the two note slur. The first theme is again heard and fades away into *pianissimo* as the hands cross in playing the four note *Coda*.

## THE HUNTER'S HORN

By DORIS GRACE HUMES

Here is an interesting second grade piece, in the true hunting spirit. The opening *motif* in the right hand suggests galloping horses as they follow the hounds over fences and hedges. The hunting horns are heard in the left hand, beginning with measure 5, and this effect is repeated many times throughout the piece. Pay particular attention to phrasing and the marks of dynamics. The chase continues steadily throughout and at the end dies away in the distance—*morendo*.

## MERRY ECHOES

By MYRA ADLER

This little number should develop control of tonal effects. The first two measures announce the call, played *mezzoforte*, and the echo answers, softly, in the next two measures. This echo effect should be preserved throughout the piece. Play the opening theme with finger *legato*, clearly articulated. The little broken chord figures which appear in measures 5, 6, 13, 14, 15, and so on, should be rolled rather than fingered. Note that the left hand part, from beginning to end, is rather sustained. The pedal should be used sparingly—only as marked. The *tempo*, of course, is more or less, a matter of convenience.

## UNDER THE BALCONY

By BYRON COLEMAN

Here is a little serenade, the first theme of which contains many little passages in chromatic progression. It makes an interesting study in thematizing, as the melody is sustained, sometimes on the thumb side of the hand, and sometimes on the fifth finger side; all of which calls for nice control. Play it in waltz tempo and pedal strictly as marked. Articulate the *legato* eighths clearly and distinctly and preserve the waltz "swing" throughout.

The first theme is in the key of F major, while the second section is written in B-flat major—subdominant key. In the second

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# THE TEACHERS' ROUND TABLE

Conducted Monthly by

GUY MAIER

NOTED PIANIST AND MUSIC EDUCATOR



## Developing Singing Tone

Would you outline a course of study for me to use with a boy eleven years old, who has studied Kuhlau's "Sonatinas"; Clementi's "Sonatinas, Book I"; "First Lessons in Bach, Books I and II," edited by Carroll. He has had much scale work. What pieces would you suggest for developing singing tone? He is a new student with me and younger than any I ever have had, so I am not sure what work should follow.—M. M., Nebraska.

He has been fed too much academic fodder, and must indeed be a very musical lad if his interest has survived such a diet. Put him on more home grown food, and above all, let him taste some nice tempting dessert! I recommend Bilbro's "Twenty-Five Melodies"; John M. Thompson's "Keyboard Attacks"; *In Old Vienna*, arranged by Anderton; *Fireworks*, by Nash; *Crocus Blooms*, by Johnson; *Tango Carioca*, by Thompson; *Once Upon a Time*, by Jacobi.

## What to Do?

I am a high school student, sixteen years old, with the ambition of becoming a concert pianist. I am studying such pieces as Schumann's "Carnival Scenes"; Chopin's *Polonaise in C-sharp minor*; Brahms' *Intermezzo in A minor, Opus 118, No. 1*; Bach's "Sixth French Suite," and others. My music teacher has taught me harmony and theory for two years. Here is my problem.

My teacher wishes me to go to a secretarial school for two years and then to enter a music school as an advanced student, prepared to earn my way financially. It seems to me that I should go to a music school directly from high school, and then, after two years or so try to win a music scholarship. No matter where I go to study, I have funds for only two years, including board.

I love to play the piano and am asked to give small groups of solos for various clubs on the average of three times a month. My memory and my sense of pitch are good. Both my music teacher and I are confident that I have the ability to reach the goal.—H. S., Massachusetts.

You are lucky indeed to be assured of money enough for two years study after leaving high school. Under such conditions, I agree with you that it would be better to enter a good music school as soon as possible, if only to find out conclusively whether your talent is of concert calibre or not. Two years of intensive study ought to develop you musically and technically to the point where your teacher will be able to advise you further as to what sort of career in music you may expect.

At the end of such a period your objectives may alter—you may decide to enter the public school music or theory fields; or, as often happens, you may learn that your talent is not sufficient to insure success on the concert stage. You will still be so young then, that it will not be a calamity even if you should decide to quit the musical profession altogether.

## Born Without Rhythm

I am a high school girl and play in the school band. I was born without a sense of rhythm and unfortunately when I was in the grade schools I did not belong to any rhythm band. I am confronted with the problem of trying to acquire rhythm. I have just bought a metronome and am going to try that. I play the clarinet and would appreciate it very much if you could suggest something for me to do that would help.—H. J., Oklahoma.

Whoever convinced you that you were "born without rhythm" has probably done you harm. I have known no arrhythmic

person in my life, and doubt very much that you are one of the rare cases of this affliction. How can you play satisfactorily in the band if you have no rhythmic sense?

Instrumental practice, with or without a metronome, will not help you. The playing of an instrument is in itself such a complicated process of physical and mental coordinations, that you must start your rhythmical training away from the instrument. You should first develop automatic bodily responses to regular pulse groups, by means of the larger muscles. Practice simple rhythmical movements (two-four, three-four, six-eight and four-four time) in bending the torso, in walking, in skipping and running, and above all—since the arm muscles are probably the freest swinging muscles of all, and the ones used for instrumental playing—in exercises for the arms, singly and together.

Conducting, reduced to its simplest movements is one of the best rhythmical developers. There is nothing quite like it for producing the automatic, smooth, flow, which unconsciously loosens the various sets of long and short muscles needed for perfectly coordinated instrumental playing. Any good musician can teach you these conducting movements in a lesson or two. You should perform them often in front of a mirror, avoiding all jerkiness, angularity, or arm "pumping." Try as many different sets of muscles as you can; that is, conduct with the full arm, forearm, hand or fingers. Then try to produce good looking movements with a combination of these—forearm and wrist, or hand and fingers, or the whole lot of them—upper arm, forearm, wrist and fingers, all moving in loose harmonious cooperation. There is no objection to your using a metronome with these movements, if you wish. If you conscientiously practice such simple conducting exercises, I am almost willing to guarantee that in a few months you will be gaily singing that popular song (of doubtful musical value)—*I got Rhythm*—and in perfect rhythm too!

## Resuming Music at Thirty

I read the Teacher's Round Table discussion in THE ETUDE every month and enjoy it very much. I have had a number of different teachers. Have been pianist in a local church for about eleven years. Can one in her early thirties start taking piano lessons or even organ lessons and really make a success? I love good music and would hate to give it up entirely. I do not play popular music, for I do not care a great deal for it. I have been told that to play popular music, helps one in the rhythm of one's playing. I have always felt that I could not play both successfully; that to try to do so would spoil the playing of church music. I am very much interested in evangelistic playing, although that is still a different type of playing. Could one in her early thirties study that kind of work and be successful?—Miss F. M., Nebraska.

If you are convinced that you have real musical talent, and can devote three or four hours daily to hard, concentrated practice, a good teacher ought to be able to develop your piano or organ playing to a near professional degree of proficiency. When you speak of making a success, I do not know what your measuring stick is. "Success" means so many different things, and its achievement depends upon the possession of such a wide variety of qualifications that I hardly dare answer your question. It is not difficult to deduce from your letter that you are primarily interested in church

playing; therefore I would advise you to study the pipe organ intensively. But do not specialize in it to the exclusion of the piano, for it is to the latter instrument that you must look for making your income. A small town church position might pay for some of your bread and butter, but a good class of piano pupils will give you your meat, potatoes, dessert, and much else besides! On the other hand, the church position is invaluable for the personal contacts it makes possible, and also in the playing opportunities it offers. If you are a successful organist you will have little trouble building up a flourishing piano class.

Your age is no drawback. Good gracious, no! Anyone in his early thirties seems like a mere infant to me.

## Adult Beginners' Books

I find your Teachers' Round Table a great help; and every time I run up against a problem I scan your page eagerly for some advice. My problem is this. Just recently I have had three new pupils between the ages of twelve and fourteen. They are beginners. What shall I give them? Most adult beginner's books are too difficult and children's books are too easy.—F. C. L., Connecticut.

For adolescent beginners you might examine Isidor Freed's "First Year Essentials"; Felton's "Grown-up Beginners Book"; and Mary Bacon Mason's "The Adult Approach to the Piano." These books may be secured through the publishers of THE ETUDE.

## Minus a Finger

I have a new pupil, an adult who has no third finger on her right hand. She loves music; she has bought a new piano and has sent for me. Her only interest is in classical music; and she feels she can master her handicap.

I have figured out a way to teach C, G and D scale and all triads. Can you make any suggestions to help me to give this courageous music lover lessons?—E. D., New Jersey.

Like the man who has recently completed a long novel without once using the letter "e," you and your pupil are confronted by a very intriguing puzzle which should not be too hard to solve. One difficulty is already automatically removed—that pesky problem caused by the binding of the third and fourth finger ligaments which prevents each from acting freely. All of us sigh remembering the years of practice spent trying to achieve independence for these two fingers. When I think how this problem does not exist for your pupil I almost envy her. Nevertheless, I would not advise any readers to slice off a third finger to attain such doubtful emancipation!

You will, of course, give her daily exercises to develop the necessary fourth finger strength and endurance, especially such short finger groups as the following, playing the groups alternately very slowly with high "flashing" fingers, then very rapidly (but softly), each exercise played one, two, three or four times: 4 5, 5 4, 2 4, 4 2, 5 4 2, 2 4 5, 4 5 2, 4 2 5, 4 5 4 2, 2 4 5 4, 2 4 2 5, 5 4 5 2. Stretching exercises should be regularly but sparingly practiced (using these same groups), slow and fast in thirds and fourths on white and black keys, in order to improve the chord span of the weaker side of the hand.

With a little patient practice all scales can be played smoothly by a liberal use of the fifth finger on black keys—as in A, E, or B Majors—1 2 4 1 2 4 5, and so on.

## Playing With More Ease

(1) Is there any advantage in changing fingers on repeated notes?

(2) When a pupil is playing a piece for the first time should I be content if he gets correct notes and time, and then have him study the phrasing, touch, and so on, or should I insist upon attention to the musical rendering from the beginning?

(3) I have pupils come to me frequently who can play fairly well, doing what they or their parents consider advanced music, but who have no idea of what a true *legato* means, or of using arm weight for chords, and so on. I do not like to let them down suddenly, and of course do not directly tell them that their teaching has been defective. What is the best and quickest line to take to alter their playing? Do you think I should insist upon their playing very much simpler music, until they have learned something about relaxation?

The whole question of teaching relaxation is somewhat confused in my mind. It seems to me that if I urge it constantly on my pupils, it would mean pulling them up continually and interrupting the music—which otherwise may be played correctly and even with expression, and yet lacking the one thing needful to make it really musical. Do you consider that the relaxation would be more quickly acquired by taking five or ten minutes from the lesson time and using them to concentrate on relaxation?—A. M. S., Washington.

1. This depends on the quality and speed required. If the same tone is to be repeated very rapidly several times, it is advisable to change fingers to insure clarity and crispness. If a slow repetition is indicated, it is often better not to upset the balance of hand and arm by using different fingers. Sometimes, however, repeated tones ask for decided differences in quality which are better produced by a change of finger.

2. It is easy to take the stand held by many present day teachers that from the very first lesson no student should be permitted to make a single sound at the piano which has not been carefully considered beforehand and which, therefore, is always *musical*; but we know how difficult this is in actual practice. So, I say again, it depends—this time on the ability and talent of the pupil. I should think that you would be so happy when many of your pupils arrive at the point where they play correctly and in time (I used to be!) that you would consider it an extraordinary accomplishment whenever you have enough energy left to demand good pedaling, phrasing and balance, in addition!

In the long run your worries will be less if you insist on proper tone quality and musical expression right from the beginning.

3. Yes, at least five minutes of every lesson and practice period should be spent in simple relaxation exercises—playing "floating" tones, soft up-arm chords, light, "paint brush" tones, free, bounding down arm tones, and many others of the well known exercises for arm and body freedom.

Your expression "pulling up" the students is an excellent one; and you should do this insistently and constantly in the matter of proper tone production and relaxation. By all means put them on easier music—especially pieces containing soft chords such as Chopin's little *Prelude in A major*; Palmgren's *The Swan*; MacDowell's *To a Wild Rose* and *To a Water Lily*. *Dialogue* by Delacourt; *Changing Skies* by Johnstone; *Prelude, Op. 25, No. 3*, by N. Louise Wright, and so on.



Lanier at the age of thirty-two. From a photograph made in 1874.

# Sidney Lanier, Poet-Musician

By MARGARET B. ROQUIE

The Story of "The Laureate of the South" and His Musical Achievements



Sidney Lanier in 1866, wearing the uniform of a Confederate soldier.

IT HAS BEEN SAID that "a true poet is one of the most precious gifts that can be bestowed on a generation."

*"The poet to the whole world belongs,  
Even as the teacher is the child's."*

Poetic genius, like truth, may be crushed to earth for a while, but it is sure to rise again on the wings of song, triumphant in its beauty. The divine fire cannot be concealed. The twin arts of poetry and music were bestowed in the highest degree upon Sidney Lanier, Southern poet, musician, and patriot. "Sidney Lanier is not dead. The boy with the flute has grown through soldier, musician and poet into a gigantic intellectual figure," said Harry Stillwell Edwards, in an address at the unveiling of a bronze tablet to Lanier, August 22, 1922, at Fletcher, North Carolina.

It has been also said that the flute is peculiarly symbolic of this frail, gentle man, striving to make his voice heard in "a world growing away from flute values."

In his "Symphony," in which each instrument of the orchestra is called upon to discourse upon the deep social questions of the time, we hear him say:

*"Yea, Nature singing sweet and lone,  
Breathes through life's strident poly-  
phone,  
The flute voice in the world of tone."*

It seems that the imagination of the musician and the poet inspired Lanier with "a burning desire to transmute music into words"—and words into music. The symphony closes with this immortal phrase.

*"Climaxing with the great note  
Music is love in search of a word."*

Again, in a letter to his friend, Paul Hamilton Hayne, Lanier describes the enchantment of a perfect April day in the following beautiful words:

"If the year were an Orchestra, to-day would be the Flute-tone in it. A serene Hope, just on the verge of realizing itself. A tender loneliness—what some Germans call "Waldeinsamkeit," wood loneliness—the ineffable withdrawal feeling that comes over one when he hides himself in among the trees and knows himself shut in by their purity, as by a fragile yet impregnable wall, from the suspicions and trade regulations of men; and an inward thrill in the air, or in the sunshine one knows not, half like the thrill of the passion of love, and half like the thrill of the passion of friendship—these, which make up the office of the flute-voice in those poems which the old masters wrote for the Or-

chestra, also prevail throughout to-day."

*"And presently  
A velvet flute note fell down pleasantly  
Upon the bosom of that harmony,  
As if a petal from a wild rose blown  
Had fluttered down upon that pool of  
tone."*

In an interview secured expressly for THE ETUDE MUSIC MAGAZINE, George Barrère, instructor in the Juilliard Graduate School says: "The flute is one of the most human of all instruments, because it is most like the human voice in its tonal production. For the other wind instruments one blows upon a reed: in playing the flute the lips are the reed. The tone is made with the breath and lips—exactly as a singer does. We players of to-day must devote ourselves to such music as will show our beloved flute in its true light—that of a genuine musical instrument. Among the classic composers we have delightful things written especially for the flute by Bach, Beethoven, Handel, Schubert and Mozart, and among the French moderns Saint-Saëns, Faure, Vidor and Godard wrote enchanting things for this most flexible and effective instrument. The tone depends entirely upon the musical sensitiveness of the player."

"The flute is the violet in the nosegay of music-making instruments," wrote Dr. Frank Crane in one of his essays.

In April 1861, "The boy with the flute," barely twenty years of age, entered the Confederate army; and when in 1865, he was released from prison, the beloved instrument, his "inseparable companion" during the war was his consolation and joy as he returned on foot to his native state with only a twenty dollar gold piece—and the "magic flute."

## The Young Lanier

SIDNEY LANIER, the son of Robert Sampson and Mary Anderson Lanier, was born in Macon, Georgia, February 3, 1842. In September, 1928, a granite boulder was dedicated to the memory of Lanier, by the school children of Macon.

It has been said that the Lanier family made their debut in England, as French musicians in the reign of Queen Elizabeth. As musicians and composers their descendants held important positions "at the courts of three other English sovereigns, Charles I, Charles II, and James II."

The American branch of the family first settled in Virginia, and were known as French Huguenots. Some of the family then moved to North Carolina and became Methodists. The poet's grandfather made his home in Macon, Georgia. His mother, Mary Anderson Lanier, was a staunch

Presbyterian of Scotch-Irish descent. The combination of Huguenot-Methodist and Scotch-Irish-Presbyterian seems to have created an almost invulnerable complex, which accounts for the wonderful personality, versatility, and character of Sidney Lanier, under all conditions and circumstances. Passionately fond of music, he became a skilled violinist, and at one time he held the position of first flutist in the famous Peabody Orchestra.

At the age of eighteen he entered Oglethorpe College, Midway, Georgia, a school under the patronage of the Presbyterian Church. His distinguished record at that institution resulted in his appointment as tutor at the University of South Carolina, and his friendship with the great teacher, Dr. Woodrow, inspired him with the ambition to continue his studies in some Old World university. Then came the War Between the States. Loyal to his own people, he answered his country's call, and faithfully served the Confederacy as soldier, scout, signal officer and blockade runner. He faced the hardships of prison life at Point Lookout, Maryland, with both courage and fortitude. When he was dismissed, in 1865, he had contracted the incurable malady which he fought so bravely to the end of his life. After the war was over Lanier personified the triumph of Genius and Character over the great triumvirate of Reconstruction, Poverty, and Disease. When we consider the splendid work which he accomplished in such a short period of time, his heroic struggle with "untoward circumstance" was indeed sublime!

Lanier's only novel, "Tiger Lilies," was published in 1867, and in that year he married Miss Mary Day, the "real woman," whose beautiful gray eyes inspired the exquisite poem, "My Springs," and who afterwards proved to be an ideal poet's wife. About that time the poet, in pursuit of a living, was practicing law with his father in Macon. We are told that Sidney was a good lawyer, but it was not his vocation. Finally his search for health carried him to San Antonio, Texas; and there, under the inspiration of kindred artistic spirits, he decided to devote his life to the sublime arts of music and poetry. As a means of support he now accepted a position of first flutist in the Peabody Orchestra, at Baltimore, Maryland; and in 1879 he was appointed Lecturer on English Literature at Johns Hopkins University.

It seems that Lanier was divinely guided "into the haven where he would be." The years spent in the artistic and intellectual atmosphere of Baltimore were the happiest of his life, in spite of the painful struggle with bodily weakness. In the summer of 1881 he made his last quest for health in

the mountains of western North Carolina. He must have known the end was near when he wrote "Sunrise":

*"And ever my heart through the night  
shall with knowledge abide thee,  
And ever by day shall my spirit, as  
one that hath tried thee,  
Labor, at leisure, in art, till yonder  
beside thee  
My soul shall float, friend Sun,  
The day being done."*

"On September 7, 1881, near Tryon, North Carolina, the earthly light of the finest spirit in Southern letters went out."

Sidney Lanier sleeps in Greenmount Cemetery, Baltimore, Maryland, the beloved city of his adoption. His resting place is marked by a granite boulder to which is affixed a bronze tablet in which is cut a "Sunrise," and the words, "I am lit with the Sun."

Besides his poetry is left the following immortal legacy to the world: "Tiger Lilies," a novel; two volumes of essays: "Music and Poetry" and "Retrospects and Prospects"; two volumes of lectures; a book on Florida; three books for boys: "The Boy's Froissart," "The Boy's Percy" and "The Boy's Mabinogion"; and two volumes of "Exceptionally Suggestive Criticism"; the Johns Hopkins University lectures on "The Science of English Verse"; and "The Development of the English Novel." Henry Nelson Snyder, in his biography of Lanier, states that, "No student of American Literature can afford to overlook Lanier's prose as a revelation of one of the most attractive personalities in that literature and also as a record of the serious application of spiritual ideas to the fundamental principles of art."

"Three of his poems have entered into the region where there is no dispute, the region where even the aesthetic sense of the higher critic and the instinctive approbation of the great common heart of the world are one: "The Ballad of Trees," "The Song of the Chattahoochee," and "The Revenge of Hamish."

The majestic rhythm of "Corn," the exquisite grace of "My Springs," a poem dedicated to his wife, and the beauty of the "Marshes of Glynn" and of "Sunrise," all make a universal appeal.

Another Lanier gem is the poem "To Nannette Falk, Auerbach":

*"Oft as I hear thee, wrapt in heavenly  
art,  
The massive message of Beethoven  
tell*

(Continued on Page 617)

FASCINATING PIECES FOR THE MUSICAL HOME

AT SUNDOWN

A lovely theme from the pen of one of our most gifted younger composers. This composition is a fine study in phrasing. Grade 4.

Moderato M. M. ♩ = 108

STANFORD KING

The musical score is written for piano in G major, 2/4 time, with a tempo of Moderato (♩ = 108). It consists of 45 measures. The first system (measures 1-10) is marked *p tenderly*. The second system (measures 11-20) includes a *simile* marking and a *Fine* marking. The third system (measures 21-30) is marked *mp* and *a tempo*. The fourth system (measures 31-40) includes a *cresc.* marking, *ff*, and *rit.* markings. The fifth system (measures 41-45) is the *TRIO* section, marked *mp*. The score concludes with a *D.C.* marking.

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

# BY THE WATERS OF MINNETONKA

AN INDIAN LOVE SONG

THURLOW LIEURANCE

Grade 2½. *Andante moderato* M.M. ♩ = 60

The score is written for piano in 3/4 time, key of D major. It consists of five systems of two staves each. The first system starts with a mezzo-forte (*mf*) dynamic and includes fingerings (1-5) and accents. The second system is marked *a tempo* and includes measure numbers 10 and 15, along with a *rit.* (ritardando) instruction. The third system is marked *Più agitato* and includes dynamics *f* and *mp*, measure number 20, and a *rall.* (ritardando) instruction. The fourth system is marked *Tempo I.* and includes dynamics *f* and *mf*, measure number 30, and a *poco dim. e rit.* instruction. The fifth system includes measure number 35 and a *rit.* instruction. The score is filled with detailed musical notation including notes, rests, slurs, and fingerings.

Copyright 1937 by Theodore Presser Co. \*Release melody note after striking to permit right hand repetition of same note.

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# HARLEQUIN'S SERENADE

Heinrich Gebhard was born in Sobernheim, Rhine Province, July 25, 1878. Brought to America in 1888 he studied in Boston with Clayton Johns and then went to Vienna where he remained for four years with Leschetizky, returning to make his debut with the Boston Symphony Orchestra in 1900. "Harlequin's Serenade" is representative of his best style, with striking and interesting modulations. Grade 4.

*Quasi Allegretto* M.M. ♩ = 116

HEINRICH GEBHARD

The score is written for piano in 3/4 time, key of B-flat major. It consists of two systems of two staves each. The first system starts with a mezzo-piano (*mp*) dynamic and includes fingerings (1-3) and accents. The second system includes measure number 10 and a *rit.* instruction. The score is filled with detailed musical notation including notes, rests, slurs, and fingerings.

Notes in parenthesis ( ) may be omitted.

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*rit. a tempo* *rit. a tempo*

*f* 15 *sf* *sf* *dim.* 20 *p*

*rit. a tempo* *rit. a tempo*

25 *p* *cresc.* *f*

*rit. a tempo* *Last time to Coda* *rit.*

*p* 30 *pp* 35 *a tempo dolce espressivo*

*rit. a tempo*

40 *poco f* *p* 45 *rall.* *a tempo*

*tre corde* *una corda* *una corda*

50 *f* *f* *f* *p* *mf* *p* 55

*rit.* *D.C.*

*mp* *p* *pp* 60 *mf*

*una corda* *tre corde*

*Coda* *pp* 65 *p*

*accel.*

# VALSETTE

Grade 3. Allegretto grazioso M.M.  $\text{♩} = 63$

ARTHUR TRAVES GRANFIELD  
Op.9, No.3

*mp*

*cresc.*

10

15

20

*cresc.*

25

*molto*

Carezzando e con molto espressione

*rall.*

30

*dim.*

*Fine*

*p dolce*

35

*cresc.*

*rall.*

40

*a tempo*

45

50

*cresc.*

1 1 4 5 4 2 1 5 2 1 1 3 4

*molto cresc.* *allargando* 60

2 4 5 5 *rall.* 5 4 2 1 7 *Moderato* *molto rall.*

*poco a poco* *dim.* *poco accel. e cresc.* 65 *D.C.*

# AT GARDINER'S ISLAND

CARL WILHELM KERN

Grade 3. *Allegretto grazioso* M.M. ♩ = 72

*p* *mf* *p*

*r.h.* 5 3 2 1 *l.h.* 5 4 3 1 *l.h.* 3 4

*simile*

*a tempo* *rit.* *p* 10 *l.h.* 5 3 2 1 *l.h.* 1 2 3 4

*mf* 15 *dim.* *rit.* *mf a tempo*

*dim.* 20 *f* *p* *dim. e rit.* *p* 25 *Tempo I.*

*simile*

*mf* 30 *dim. e rit.* *l.h.* 1 5 4

# EILI, EILI!

## PARAPHRASE

Eili, Eili! (pronounced ayley, ayley) has become one of the best known parts of the Jewish ritual, but it is comparatively modern. Like much Jewish ritualistic music it is a lament. In 1896 the composer, Jacob Kappel Sandler, was the chorus director in the old Windsor Theatre on the Bowery. He needed a lament for a Jewish girl who had been crucified because of her religion in the drama called "Bracha." Mr. Sandler used part of the Psalm XXII "My God! My God! why hast thou forsaken me" and set it to music in traditional Jewish style. The song became an immense success, but unfortunately he had never copyrighted it and made little from it. Mana-Zucca's magnificent transcription for piano has won the widest admiration. Grade 7.

Andante quasi fantasia M.M. ♩ = 108

MANA - ZUCCA, Op. 131

M.M. ♩ = 116

*dim.*

*dolce p*

10

15

*f*

*p*

20

*cresc.*

25

30

*p*



35

*Meno mosso*

*rit.* *a tempo*

*poco cresc.* 40

45

*mf*

50

*r.h.*

55

*f* *ff*

*espress.*

*ff*

55

*espress.*

*Animato*

*mf*

*dim.* *rit.*

espress. 60 *p* **Maestoso**

espress. 65 *cresc.* **ff**

# RAINBOW THROUGH THE CLOUDS

Grade 4.

*Allegro scherzando* M.M. ♩ = 108

WILMOT LEMONT

*mf* *f* 5

*p* 10 *cresc.* *f* 15 *mf*

*Ped. simile* *Last time to Coda* 20

*mp* 25 30

*mp* 35 *cresc.* *rit.* *a tempo* 40 *f* **D.C.**

**CODA**

MASTER WORKS  
\*  
FINGAL'S CAVE  
LA GROTTTE DE FINGAL

"Fingal's Cave Overture," known in German as *Fingalshöhle*, is Mendelssohn's Op. 26. It is one of the most spontaneous overtures ever written. This arrangement embodies all of the principal themes. The Hebrides are a group of islands off the west coast of Scotland. They are five hundred in number, only ten being inhabited. On one of the uninhabited islands (Staffa) is Fingal's Cave, a deep and impressive chamber made from great columns of basalt thirty-six feet in height. This cave is now the haunt of seals and sea-birds, but in the imagination of other civilizations it was the home of many mythological and romantic legends.

Grade 6. Allegro moderato M.M. ♩ = 112

FELIX MENDELSSOHN

The musical score is presented in a grand staff format, consisting of a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as dynamics (mp, mf, dim, cresc.), articulation (Ped. simile), and fingerings. The score is divided into measures, with measure numbers 5, 10, 15, and 20 clearly marked. The piece begins with a piano (mp) dynamic and features a variety of rhythmic patterns and melodic lines.

25

*f*

30 *dim.*

*p* *dim.* *mf*

*Ped. simile*

*poco a poco cresc.*

35

*f*

*ff* *dim.* 40

45

*mp*

*tranquillo assai*

50

55 60 65 70 75

*Tempo animato*

*mf*

*f*

*ff*

*p*

*dim.*

*pp*

*Ped. simile*

## KING'S HUNTING JIGG

Dr. John Bull (1563-1628) was one of the favorite musicians of Queen Elizabeth. He wrote over two hundred compositions and many contend that he was the composer of "God Save the King." Queen Elizabeth appointed him Professor of Music at Grusham College. Later in life he went to Belgium where he became the organist of the Antwerp Cathedral. He died in Belgium. The "King's Hunting Jigg" is characteristic of his skill in this field. Remember it was originally written for the tinkling virginal, not for the piano.

JOHN BULL  
(1563-1628)

Grade 3½. Allegro con spirito M.M.  $\text{♩} = 84$

1 10 15 20

*ff*

*f*

*p*

*dolce*

*rit.*

—\*—  
VALSE D'AMOUR

RENÉ L. BECKER

Tempo di Valse

VIOLIN

PIANO

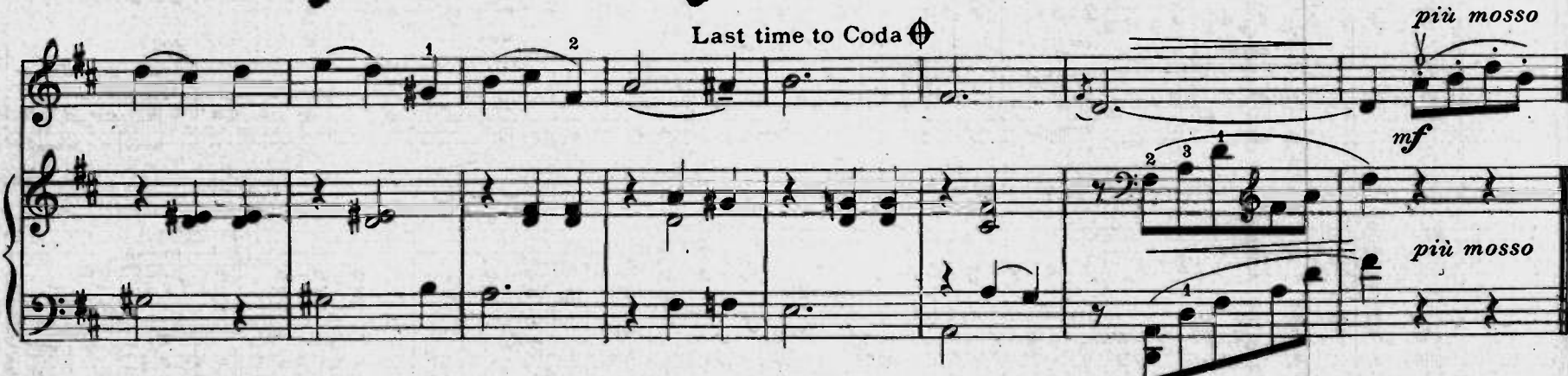


*a tempo*



Last time to Coda ⊕

*più mosso*



First system of musical notation. The upper staff contains a melodic line with various ornaments and a dynamic marking of *mf* in the piano part. The piano part consists of two staves with chords and bass lines.

Second system of musical notation, continuing the melodic and piano accompaniment from the first system.

Third system of musical notation, featuring similar melodic and piano accompaniment.

Fourth system of musical notation, including dynamic markings such as *cresc.*, *f*, and *rall.*, and a *D.S.* (Da Capo) instruction.

Fifth system of musical notation, labeled "CODA" at the beginning. It includes dynamic markings like *p*, *dim.*, *pp*, and *f*, and concludes with a double bar line.

# JEANIE WITH THE LIGHT BROWN HAIR

Arr. by William Hodson

STEPHEN C. FOSTER

Moderato

I dream of Jean-ie with the light brown hair,  
Borne like a vis-ion on the sum-mer air, I see her trip-ping where the bright streams play,  
Hap-py as the dai-sies that dance on her way. Man-y were the wild notes her mer-ry voice would pour,  
Man-y were the blithe birds that war-bled them o'er; Oh! I dream of Jean-ie with the  
light brown hair, Float-ing like a vis-ion on the soft sum-mer air.

*mp*  
*mf*  
*mp*  
*cresc.* *dim.* *mf*  
*f* *mp*  
*mf*



*mp*  
I long for Jean-ie with the



day dawn smile, Ra-diant in glad-ness, warm with win-ning guile; I hear her mel-o-dies like

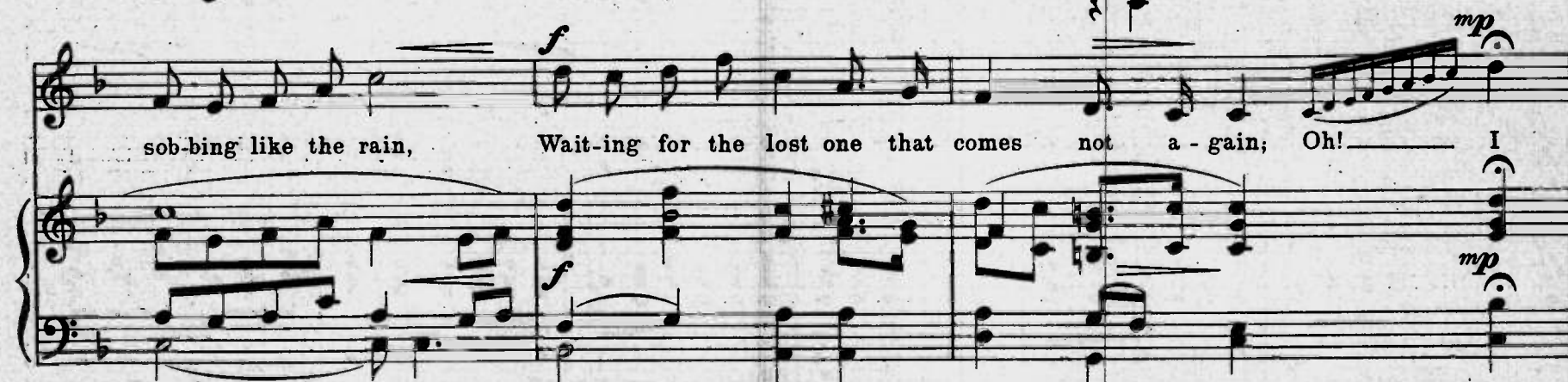


joys gone by, Sigh-ing round my heart o'er the fond hopes that die. Sighing like the night wind and

*cresc.* *dim.* *mf*



sob-bing like the rain, Wait-ing for the lost one that comes not a-gain; Oh! I



long for Jean-ie and my heart bows low, Nev-er more to find her where the bright wa-ters flow.



# GOD IS LOVE

## SACRED SONG

FREDERICK H. MARTENS

FRANCESCO B. DE LEONE

*Molto moderato*

*p dolce*

1. A lit - tle voice I ev - er  
2. A lit - tle voice, to me it

*a tempo*

*rit.*

hear — A - bove the nois - es of the day, — It whispers: heart, — how can you fear? — God is  
brings — A song that ech - oes, soft yet clear, — Di - vine - ly sweet — that song it sings: — God is

*allarg.* **Espressivo**

nev - er far a - way. Sing on, — sing on, O lit - tle voice, — Your  
love and ev - er near.

*cresc.* *poco* *a* *poco*

bless - - ed mess - age from a - bove, — The song that bids my heart — re -

*cresc.*

**f** *marcato un poco*

joice: — God is near — and God — is love. — love. —

1st time last time

*p*

# AN ORCHID

STANLEY T. REIFF

Prepare { Swell: Soft Strings  
Great: Dop. Flute 8' (coup to Sw.)  
Choir: Soft Flutes 8'  
Pedal: Soft 16' & 8'

**MANUALS**

**Allegretto**

Ch. *mf*

*rall.*

**PEDAL**

Ch. (add Soft Flute 4')

*a tempo*

*cresc.*

*dim.*

Sw. *mp*

Gt. add Rohrflöte 8'

Sw.

Gt.

Sw.

*rall.*

*poco meno mosso*

*dim. e rit.*

Sw.

Gt.

**Tempo I**

*leggiero*

*r.h.*

*r.h.*

Sw. (St. Diap 8' only)

Ch. *p*

Ch. (off Flute 4')

*l.h.*

*l.h.*

Vox Humana only Sw. 16'

Sw. *p*

*poco meno mosso*

Gt. (add Flute 4') Boxclosed (off Sw. to Gt.)

Ch.

off Sw. 16'

Gt. off Flute 4'

**Tempo I**

Sw. (soft 4')

*p*

Gt. *p*

*pp*

# BUONA NOTTE

## GOOD NIGHT

### SECONDO

ETHELBERT NEVIN, Op. 25, No. 4

Arr. by William Hodson

*Andante religioso*

*p* *dolce* *più f* *meno f* *più rit* *non troppo presto* *sempre p* *con amore* *più ten.* *a tempo* *p*

# BUONA NOTTE

## GOOD NIGHT

PRIMO

ETHELBERT NEVIN, Op. 25, No. 4  
Arr. by William Hodson

Andante religioso

The musical score is written for piano and consists of eight systems of music. Each system has a grand staff with a treble and bass clef. The key signature is B-flat major (two flats). The time signature is 4/4. The tempo is marked 'Andante religioso'. The score includes various dynamics and performance instructions: *p*, *dolce*, *più f*, *meno f*, *più rit.*, *non troppo presto*, *sempre p*, *dolciss.*, *con amore*, *più ten.*, *a tempo*, and *p*. There are also numerical markings (1, 2, 3, 4, 5, 8) and slurs throughout the piece.

PROGRESSIVE MUSIC FOR ORCHESTRA

THISTLE-DOWN

FRANK H. GREY  
Arr. by K.L. King

Allegretto leggiero e grazioso M.M. ♩ = 108  
INTERMEZZO

Violin

Piano

VIOLIN OBLIGATO

THISTLE-DOWN

FRANK H. GREY

Allegretto leggiero e grazioso

INTERMEZZO

1st CLARINET in B $\flat$   
Allegretto leggero e grazioso

# THISTLE-DOWN

INTERMEZZO

FRANK H. GREY

Musical score for 1st Clarinet in B $\flat$ . The score consists of three staves. The first staff begins with a treble clef, a common time signature, and a key signature of one flat. It starts with a *mf* dynamic and includes a repeat sign with first and second endings. The second staff continues the melody with various dynamics including *mp* and *mf*. The third staff features a *mf* dynamic and concludes with a *D.S.* (Da Capo) instruction.

E $\flat$  ALTO SAXOPHONE

# THISTLE-DOWN

INTERMEZZO

FRANK H. GREY

Musical score for E $\flat$  Alto Saxophone. The score consists of three staves. The first staff begins with a treble clef, a common time signature, and a key signature of one flat. It starts with a *mf* dynamic and includes a repeat sign with first and second endings. The second staff continues the melody with various dynamics including *mp* and *f*. The third staff features a *mf* dynamic and concludes with a *D.S.* (Da Capo) instruction.

1st CORNET in B $\flat$

# THISTLE-DOWN

INTERMEZZO

FRANK H. GREY

Musical score for 1st Cornet in B $\flat$ . The score consists of three staves. The first staff begins with a treble clef, a common time signature, and a key signature of one flat. It starts with a *mf* dynamic and includes a repeat sign with first and second endings. The second staff continues the melody with various dynamics including *mp*, *lightly*, and *f*. The third staff features a *mf* dynamic and concludes with a *D.S.* (Da Capo) instruction.

CELLO or TROMBONE

# THISTLE-DOWN

INTERMEZZO

FRANK H. GREY

Musical score for Cello or Trombone. The score consists of three staves. The first staff begins with a bass clef, a common time signature, and a key signature of one flat. It starts with a *mf* dynamic and includes a repeat sign with first and second endings. The second staff continues the melody with various dynamics including *mp* and *f*. The third staff features a *mf* dynamic and concludes with a *D.S.* (Da Capo) instruction.

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

BRIGHT EYES

Grade 1. Allegretto M.M. ♩ = 92

FLORENCE B. PRICE

Musical score for 'Bright Eyes' in 6/8 time, Grade 1. The score consists of four systems of piano accompaniment. The first system starts with a mezzo-forte (mf) dynamic. The second system includes a forte (f) dynamic. The third system features piano (p) and mezzo-forte (mf) dynamics. The fourth system concludes with piano (pp) dynamics, a right-hand (r.h.) section marked 'rall.', and a left-hand (l.h.) section. Fingerings and articulation marks are provided throughout.

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THE HUNTER'S HORN

Grade 2½. Allegretto M.M. ♩ = 96

DORIS GRACE HUMES

Musical score for 'The Hunter's Horn' in 6/8 time, Grade 2½. The score is a piano accompaniment for a vocal line. The vocal line includes lyrics: 'cre - scen - do'. The piano accompaniment features complex rhythmic patterns and dynamics ranging from piano (p) to forte (f). The score is divided into three systems, with measures 10, 15, and 20 marked. The final system includes a 'morendo' instruction. Fingerings and articulation marks are provided throughout.

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Grade 2.

# MERRY ECHOES

Allegro e leggiero M.M.  $\text{♩} = 120$

MYRA ADLER

The call

*l.h.*

The answer

*l.h.*

*l.h.*

First system of the piano score for 'Merry Echoes'. It consists of two staves (treble and bass clef). The music is in 4/4 time. The first staff has a melody with dynamics *mf*, *p*, *f*, *p*, *cresc.*, and *dim.*. The second staff provides harmonic accompaniment. Fingerings and articulation marks are present throughout.

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Grade 2½.

# UNDER THE BALCONY

Tempo di Valse M.M.  $\text{♩} = 69$

BYRON COLEMAN

Full musical score for 'Under the Balcony'. It consists of six systems of two staves each. The music is in 3/4 time. The first staff has a melody with dynamics *mp* and *mf*. The second staff provides harmonic accompaniment. The score includes measures 10, 15, 20, 25, 30, 35, 40, and 45. It concludes with a *Fine* marking and a *D.C.* (Da Capo) instruction. Pedal markings include *Ped. simile*.

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# THE TWO CUCKOOS

JACQUES WEISSHEYER

Listen to the note of the cuckoo who is seeking his mate of other days. We are charmed as we stroll along the sun-flecked valley through the old forest where his modest song is hidden. Grade 2½.

Con tinto M.M. ♩ = 88

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# GYPSY LIFE

BERNARD WAGNESS

Grade 2½. Spiritoso M.M. ♩ = 168

Andante con moto

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## Is Three-Part Writing Worth While in the Study of Harmony?

By ARTHUR FOOTE

THIS IS A QUESTION that teachers must often ask themselves. Writing by students in four parts is nearly universal; but is it not the case, as some experienced teachers think, that practice with three parts makes for additional understanding? There are several points that recommend it. It prepares the pupil in an interesting way for counterpoint, for he is forced to pay more attention to individual voices and their melodic line, and not to depend so much upon rules. Too often the student looks upon his exercises as puzzles to be solved and not as music to be heard. It is important to feel and to understand the chordal succession, but equally so as regards the melodies formed by the separate voices, that they shall be, so far as may be, singable and not angular with difficult and unnecessary skips. The following does not break any rules but is absurdly bad, both as to skips and monotony in the bass;



yet is easily bettered by a few changes. The student must realize also that the most important melody (in whichever voice it may be, usually in the soprano) and the bass (as the chief factor in determining, for example, whether the chord is in root position or in inversion) are the leading voices, the one or more minor parts being as a rule of less consequence, often indeed merely serving to make the chord complete.

Now, as to all this, three-part writing helps in making things clear, and in forcing the student, for example, to think which note is best omitted in a chord, as in doubling the third in triads:



### Grieg and Thought Transference

IN NORWAY the friends of Grieg tell an amusing story. Once when the composer was out fishing with a party of friends, he followed his custom of writing down melodies as they came to him. A gust of wind took his manuscript overboard, whereupon a friend snatched it from the water, unseen by Grieg. He read the melody, memorized it, and a few minutes later whistled it. Grieg was startled and ex-

claimed. "That is a melody which just ran through my head, you have it note for note. Why, this is the very first proof I have ever had of thought transference." Thereupon his friend handed him the dampened manuscript rescued from the deep. No one seems to know, however, which one of Grieg's works this is, or whether he ever used the theme in the development of one of his future works.



In aiming at singable, interesting voice parts, the importance of passing notes must be recognized, for it is generally they that make melodies.



The superlative skill of Bach in his interpolation of appropriate and effective passing notes contributes immensely to the vitality of his works.



The best scheme of study in harmony will include: (1) four part writing with figured bass; (2) writing with three voices; (3) harmonizing sopranos; (4) harmonizing an unfigured bass; (5) if possible, harmonizing also with an alto or tenor cantus. This is really not demanding too much from the serious student.

\* \* \* \* \*

"From the community's point of view, whatever tends to produce finer character, makes a better citizen; and better citizens make a better community. Music must not be an end, but a means to an end, and that end the rounded development of the individual."—Shropshire Guardian.

SEPTEMBER, 1937



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# THE SINGER'S ETUDE

Edited for September by Eminent Specialists

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



## Turning The Falsetto To Account

By E. J. NEUBAUER

NATURE HAS ENDOWED all human beings with voices, some being even throughout their entire compass, that is, the entire compass is without break or abrupt change of register, and when the extreme upper limit of these voices is reached there exists no more voice of any kind whatsoever, in the male voice, no so-called falsetto. These voices, though comparatively rare, are normal voices and

from register to register. Each voice must be carefully diagnosed and these exercises carefully worked out. Just as a physician must alter each prescription to suit each individual, so must the vocal trainer alter his.

Let us, as an example, examine critically the abnormal tenor voice, generally acknowledged to be the hardest problem of all, and work out its logical remedy. Most

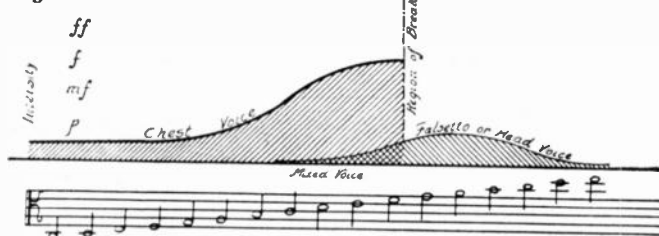
distances also show the proportionate amount of chest and head or falsetto voice used to maintain the pitch and intensity. Notice how much chest voice is used up to the break and the comparative weakness of the head or falsetto register. It is evident that the break is caused by the difference in intensities at this point; that is, the chest voice cannot carry the load any higher without excessive effort and the falsetto or head register is too weak to shoulder its legitimate proportion of the load brought up to it by the chest register. At the same time, the chest voice cannot be suddenly dropped without a very noticeable break, even if the falsetto or head register were strong enough to shoulder all the load—a condition that cannot exist.

Notice also that even in the very worst voices of this kind there is an overlapping of the two registers; and we have here the existence in embryo of a small amount of mixed voice, the voice so much sought after. Most teachers try to develop this mixed voice by exercising the chest voice upon vowels conducive to the use of the mixed voice, a very inefficient method. It

to share the load with the chest register; and, when the pitch is reached where the break usually appears, the break will not appear; the transition upward will be smooth; the falsetto or head register now will bear most of the load. This is the ideal condition in embryo; and in these voices it will be at first found possible only when done *pianissimo*.

Figure 3 shows the ideal condition, the composition of the finished product. Notice the large development of the falsetto or head voice and the relatively small amount of chest voice necessary to maintain the pitch and the intensity of notes that formerly were produced almost entirely in chest voice. The possessor of such a voice will have no difficulty in shading any note, whatsoever, no matter how high, provided he has sufficient breath control to assist with this fine adjustment of the vocal mechanism. He can produce big resonant tones without recourse to much chest voice and can mix the voice at will to suit his need. Notice that the pure falsetto or head voice does not come into play for quite a

Figure I



must be held up as ideals toward which to work. They may be large or small voices, may be voices of short or of extensive range, may have very good or very poor diction, may be of excellent or of poor timbre, these qualities varying with each individual voice; yet it must be conceded that they are ideal voices as far as the mechanical part of the vocal production in the larynx is concerned. These normal voices must be classed together.

All voices unable to go from their lowest note to their extreme highest note, without abrupt change of register, are defective and must be classed together as Abnormal Voices, an inferior class, their abnormality being manifested by breaks and abrupt changes of register within the extreme limits of their particular compass. These breaks are due to misuse or natural weakness in the vocal mechanism. In both male and female voices, breaks are quite common and are usually found in voices of well developed chest register. In the high male voices this defect is most noticeable, the part of the voice above the break being small and of an entirely different quality from that below the break, and wrongly termed *falsetto*.

The old Italian masters recognized no difference between falsetto and head voice. There is no difference in the larynx; and, as Caruso once stated, "Falsetto is merely a state of development." When weak it is called falsetto, and when well developed, head voice. It would be better to drop the term falsetto entirely and to use the term head voice for that part of the voice above the break in both male and female organs. What students and teachers term head voice is really mixed voice, a voice composed partly of chest voice and partly of falsetto voice or head voice. These two terms must not be confounded.

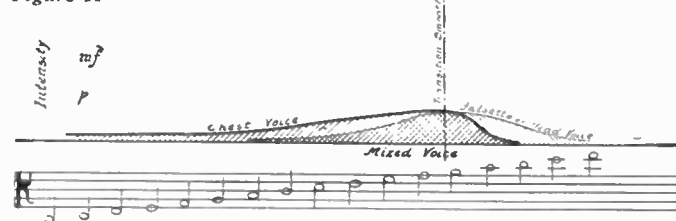
Evidently the first problem in sound, logical vocal culture is to prescribe vocal exercises which shall be the most efficient in getting rid of these breaks and shall be the most conducive to a smooth transition

voices of this kind have a very abrupt break somewhere between E-flat and G above Middle C, which is due to both a weakness of the head, or falsetto, register, and to an overloading of the chest register. These tenors cannot sing above D with any degree of comfort and security; nor can they sing there long without much exhaustion. The quality is baritone and the tones quite blatant. Many people mistake these tenors for baritones; but an examination of the lower tones and the location of the break, ignoring the baritone quality, confirms them as tenors.

What prescription shall we give to this tenor, in the way of vocal exercises which shall be the most efficacious in obliterating his break, in evening up his voice, in producing ease of production, and in beautifying the tone. Volume of tone must be considered lastly. When the voice is even, easy of production, and of good quality throughout, then, and not till then, shall intensity or volume of tone be sought after. It will come, unconsciously, with the acquiring of these three attributes.

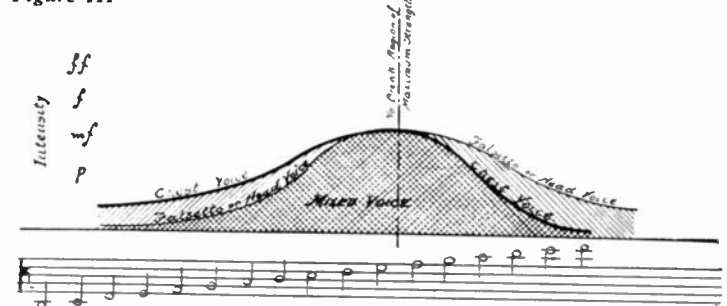
A graphic representation of the conditions usually found in these voices will be found in Figure 1, the intensity of the voice on different pitches being represented

Figure II



by a vertical distance from a zero axis, while difference of pitch is indicated by the longitudinal variations. The vertical distances represent the intensity due to the vibration of the vocal cords alone; other factors affecting the intensity need not be considered in this discussion. These vertical

Figure III



is evident from the diagrams that the most efficient method of developing mixed voice, in a voice of well developed chest register, is to develop the head or falsetto register as far into the chest register as possible. The development of the head or falsetto register in the upper part will not produce this result, the development must be low. Suppose we diminish the intensity of the chest voice so that it is equal to or less in

distance above the breaking point and that the mixed voice is the whole thing. This point is important, because in developed voices the student is fooled by nature into thinking that the high tones are chest voice, when, as a matter of fact, they are mixed voice, with the falsetto or head voice predominating.

The means to the acquirement of this end, the finished product mechanically, the ideal condition is very evident. The chest voice must be left entirely alone or used very sparingly for a considerable time, and the falsetto or head register must be diligently exercised on the vowels *ah*, *oh*, *oo*, and *ee*; starting four or five notes above the break and proceeding downward as far as possible, and at the same time being careful not to let there be a break into the chest voice as it goes down. At first this voice will have a very limited range and will be very small. An hour of practice, divided into at least three periods, will do no harm; but, as the voice builds up from month to month, the possessor must use his own judgment as to time. As this falsetto or head register gains in strength marked changes in his voice will be noticed,

due to the increase of the mixed voice. The load will be felt to be gradually taken off the notes up to the break, along with a marked difference in quality. The harshness of the chest voice will disappear, and in its stead the notes will become resonant and velvety, floating on the breath. Later on it will be discovered that occasionally, when in good condition, the voice will pass into a new upper register, provided there is no use of too much voice. There will be a feeling of newness which was in his voice all the time, but was not brought out. The student will begin to realize that he not only has begun to get rid of his break, but that he also is adding a whole series of notes to his voice, of which he never had dreamed. With the advent of his G above the staff he finds his A, B-flat, and even High C, the goal of all aspiring tenors, just as easy and a delight to sing. Their quality is surprising and the ability to shade them astounding. Certainly the qualities worth working for.

This progress will be governed entirely by the natural possibilities and the diligence of the vocal student. It may take months, or years, to achieve these results, but in the end they are bound to come. A chesty speaking voice will do much toward lessening the effectiveness of this work, because forced speaking is worse than forced singing, as we talk all the time; and both must be carefully guarded against. The speaking voice will change with the singing voice and will lose its chestiness at the same time. No doubt the greatest improvement in the least time, in cases of this kind, would be possible if speaking were entirely prohibited; but this self-denial would hardly be probable in this age.

It is certain that the old Italian masters recognized only two registers in both male

and female voices, calling the lower the chest, and the upper, the head register. They made no distinction between falsetto and head voice in male voices. They treated both male and female voices according to the same general principles. They knew that overcarrying of a register up, whether it be head (falsetto) or chest, but particularly the latter, would tear a voice to pieces. They would not tolerate much of the present day forcing up of the chest register. They never sanctioned the forcing upward of this register and never ignored the falsetto in the male voice. They worked for evenness and ease of production first; and, when all defects in these were overcome, then, and not until then, did they strive for volume or intensity of tone. The cultivation of evenness and ease of production will involuntarily beautify the most strident and coarsest of voices; and certainly evenness and flexibility are worth working for. Volume is largely a question of resonance and strength, and comes last.

All other voices must be treated according to these principles laid down for the tenor, each one having its own particular weakness in its own particular place. With each tone properly produced the problems of diction and interpretation become one of temperament, and words will become comparatively easy to enunciate clearly upon any tone. Thus did the old Italian masters develop their masterpieces of vocal architecture unequalled in the present day. Long years of study for evenness and flexibility, brought about by the careful consideration and development of the head voice of women and the falsetto or head voice in men, with the chest voice always subdued and the head voice given the first consideration, wrought the now seeming miracles of "The Golden Age of Song."

## Proper Breath Control Simplified

By ROLAND BLALOCK

VOCAL TEACHERS have lectured endlessly upon what they have termed "natural" voice production. Yet it is not to their discredit that such a thing is impossible. They perhaps imply that singing which is accomplished with a minimum of physical discomfort and effort is the most nearly correct. For scientists propose the theory that the folds of membrane which we call vocal cords were not originally placed there for voice purposes, but as gates or valves to keep foreign matter from the lungs.

So, if the breathing method about to be described seems a little unnatural, will the reader accept on probation what many vocal experts favor as being one of the most satisfactory ways of supplying the vocal cords with working power.

For full, rich tone production, the chest should be held high, giving the vocalist that sensation of fullness under his breast bone which he feels as he takes in a deep breath. Many students wonder why they never can get sufficient power in their upper registers. They strive vainly to overcome that tight, forced quality which is forever evident in their upper notes. But how else than tight and strained could those high notes be when they are reënforced by limited resonance and supported perhaps by improperly controlled breath? With the chest held high, pressure is removed from the air passages below the

larynx, and the voice is permitted to vibrate downward into the chest as well as upward into the head. The tone which leaves the mouth is more powerfully vibrant with combined head and chest tones. With the chest high, vocal breath support must necessarily be supplied by the pressure of the diaphragm and back muscles.

Difficulties in developing this method of breathing will be more quickly and effectively overcome if the singer buckles a belt loosely about his expanded chest before he practices. By holding the belt high in position by outward chest pressure, he is assured of automatic diaphragm action in supplying sufficient singing breath. As diaphragm breath control develops the singer will find his endurance powers increasing with the strength of his voice, since he will no longer find it necessary to force his voice for powerful high tones.

A final warning: Do not apply this method of breathing to the voice until after it has been practiced for three or four days. Since strenuous diaphragmbreathing crowds the stomach, practice should never take place until several hours after eating a full meal. Not more than a few minutes of breathing exercises, each day of the first week or so, should be attempted. The time can be lengthened as the suppleness and strength of the diaphragm and abdominal muscles increase.

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## The Coronation Organ

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By KATHERINE D. HEMMING

HISTORIC WESTMINSTER ABBEY, in its present glorified form, is a rebuilding of a chapel of St. Peter, adjoining a Benedictine monastery on Thorney Island in the Thames River, for the dedication of which St. Peter is traditionally said to have made the journey to London. For nearly a thousand years it has been the most celebrated church of the British Empire—in the words of the sainted Dean Stanley, "The most lovely and loveable thing in all the world."

The rebuilding was begun in 1050, by Edward the Confessor; and it was consecrated, though not completed, a year before his death in 1066. It took its name from being the church (minster) west of St. Paul's. From William the Conqueror (Christmas Day, 1066) to the present, every sovereign of England, with the exception of Edward V, has been crowned in the Abbey.

A feature of the recent Coronation of King George VI and his Queen Elizabeth, which was of great interest to the musical world, was the first use of the rebuilt organ of the Abbey. As the main portion of the old organ was two hundred years old, and had become a source of anxiety—it had broken down on two occasions—it was decided, in 1931, to rebuild and enlarge the instrument with its historically superb tone quality and musical resources, at a cost of one hundred thousand dollars, to be raised entirely by voluntary contributions. A generous but anonymous donor gave a fine impetus to the movement by a gift of twenty-five thousand dollars, to which the late King George V and Queen Mary added liberally; and, after this good start it became a privilege to contribute towards the completion of the fund.

The advisors who drew up the specifications for this new organ were Sir Walter Alcock, M. V. O. Mus. Doc., organist of Salisbury Cathedral; Sir Edward Bairstow, Mus. Doc., organist of York Minster; Sydney H. Nicholson, M. V. O. Mus. Doc.; and Ernest Bullock, Mus. Doc., who has been organist and Baton for the Choristers of the Abbey since 1928, having followed such great organists as Orlando Gibbons, Henry Purcell, John Blow, Dr. William Croft, Samuel Arnold, James Turle, Sir Frederick Bridge and Dr. Nicholson.

The builders, Harrison & Harrison of Durham, started the erection of the organ at Easter of last year, with the intention of having it completed and used publicly for the first time at the Coronation. Except for the Echo organ, for which sufficient funds have not yet been raised, this was done, adding greatly to the beauty and dignity of the service.

The organ has four manuals, C C to C. 61 notes, and two and a half octaves of radiating and concave pedals, C C C to G. 32 notes; 102 speaking stops and 34 couplers and accessories (including the Echo organ), making a total of 110 drawstops and 25 tablets.

The Great and Choir organs and the larger portion of the Pedal Organ will be within the two side cases in the nave. The

Swell and Solo organs, the Pedal Ophicleides, and the 32 ft. pipes of the Pedal Open Wood will be in the south triforium of the nave. The Echo organ will be placed in the triforium east of the choir of the church. The console will occupy a central position on the screen.

### PEDAL ORGAN, 18 Stops, 5 Couplers

	Feet
1. Double Open Wood (20 from No. 3)	Wood 32
2. Open Wood I	Wood 16
3. Open Wood II	Wood 16
4. Open Diapason	Metal 16
5. Geigen (From No. 36)	Metal 16
6. Sub Bass (From No. 37)	Wood 16
7. Dulciana (From No. 19)	Metal 16
8. Viole (From No. 68)	Metal 16
9. Octave Wood (20 from No. 2)	Wood 8
10. Principal (20 from No. 4)	Metal 8
11. Flute (From No. 37)	Wood 8
12. Fifteenth (20 from Nos. 4 and 10)	Metal 4
13. Mixture 12, 17, 19, 22	Metal —
14. Double Ophicleide (20 from No. 15)	Metal 32
15. Ophicleide	Metal 16
16. Tuba (From No. 80)	Metal 16
17. Clarinet (From No. 76)	Metal 16

18. Posaune (20 from No. 15)	Metal 8
I. Choir to Pedal	
II. Great to Pedal	
III. Swell to Pedal	
IV. Solo to Pedal	
V. Solo Octave to Pedal	

### CHOIR ORGAN, 17 Stops, 5 Couplers

19. Contra Dulciana	Metal 16
20. Open Diapason	Metal 8
21. Claribel Flute	Wood 8
22. Viola da Gamba	Metal 8
23. Dulciana	Metal 8
24. Stopped Diapason	Wood 8
25. Gemshorn	Metal 4
26. Nason	Wood 4
27. Flauto Traverso	Metal 4
28. Twelfth	Metal 2 1/2
29. Gemshorn Fifteenth	Metal 2
30. Tiorce	Metal 1 1/2
31. Dulciana Mixture 19, 22	Metal —
32. Cornopean (harmonic trebles)	Metal 8
VI. Super Octave	
VII. Sub Octave	
VIII. Unison off	
IX. Swell to Choir	
X. Solo to Choir	
Nos. 19 to 32 in a swell box	
33. Contra Tromba	
34. Tromba	Metal 16
35. Octave Tromba	

### GREAT ORGAN, 16 Stops, 3 Couplers

	Feet
36. Double Geigen	Metal 16
37. Bourdon	Wood 16
38. Open Diapason I	Metal 8
39. Open Diapason II	Metal 8
40. Open Diapason III	Metal 8
41. Geigen	Metal 8
42. Hohl Flute	Wood 8
43. Octave	Metal 4
44. Geigen Principal	Metal 4
45. Octave Quint	Metal 2 1/2
46. Super Octave	Metal 2
47. Mixture 15, 19, 22, 26, 29	Metal —
48. Harmonics 11, 17, 19, 21, 22	Metal —
49. Contra Tromba	Metal 16
50. Tromba (harmonic)	Metal 8
51. Octave Tromba (harmonic)	Metal 4
XI. Choir to Great	
XII. Swell to Great	
XIII. Solo to Great	

### SWELL ORGAN, 16 Stops, Tremulant and 4 Couplers

	Feet
52. Quintaton	Metal 16
53. Open Diapason	Metal 8
54. Lieblich Gedeckt	Metal and Wood 8
55. Viole d'Amour	Metal 8
56. Salicional	Metal 8
57. Vox Angelica (Ten C)	Metal 4
58. Principal	Metal 4
59. Lieblich Flute	Metal 4
60. Twelfth	Metal 2 1/2
61. Fifteenth	Metal 2
62. Mixture 15, 19, 22, 26, 29	Metal —
63. Contra Oboe	Metal 16
64. Oboe	Metal 8
XIV. Tremulant	
65. Double Trumpet	Metal 16
66. Trumpet (harmonic trebles)	Metal 8
67. Clarion (harmonic trebles)	Metal 4
XV. Octave	
XVI. Sub Octave	
XVII. Choir to Swell	
XVIII. Solo to Swell	

### SOLO ORGAN, 17 Stops, Tremulant and 3 Couplers

	Feet
68. Contre Viole	Metal 16
69. Viole d'Orchestre	Metal 8
70. Viole Celeste	Metal 8
71. Viole Octavante	Metal 4
72. Cornet de Violes 10, 12, 15	Metal —
73. Harmonic Flute	Metal 8
74. Concert Flute	Metal 4
75. Harmonic Piccolo	Metal 2
76. Double Clarinet (49 from No. 77)	Metal 16
77. Clarinet	Metal 8
78. Cor Anglais	Metal 8
79. Orchestral Hautboy	Metal 8
XIX. Tremulant	
80. Contra Tuba (49 from 81)	Metal 16
81. Tuba (harmonic)	Metal 8
82. Orchestral Trumpet	Metal 8
83. French Horn (harmonic)	Metal 8
Nos. 68 to 83 in a swell box	
84. Tuba Mirabilis (harmonic)	Metal 8
XX. Octave	
XXI. Sub Octave	
XXII. Unison off	

### COMBINATION COUPLERS

XXIII. Pedal to Choir Pistons
XXIV. Great and Pedal Combinations coupled
XXV. Pedal to Swell Pistons
XXVI. Pedal to Solo Pistons

### ECHO OR CELESTIAL ORGAN

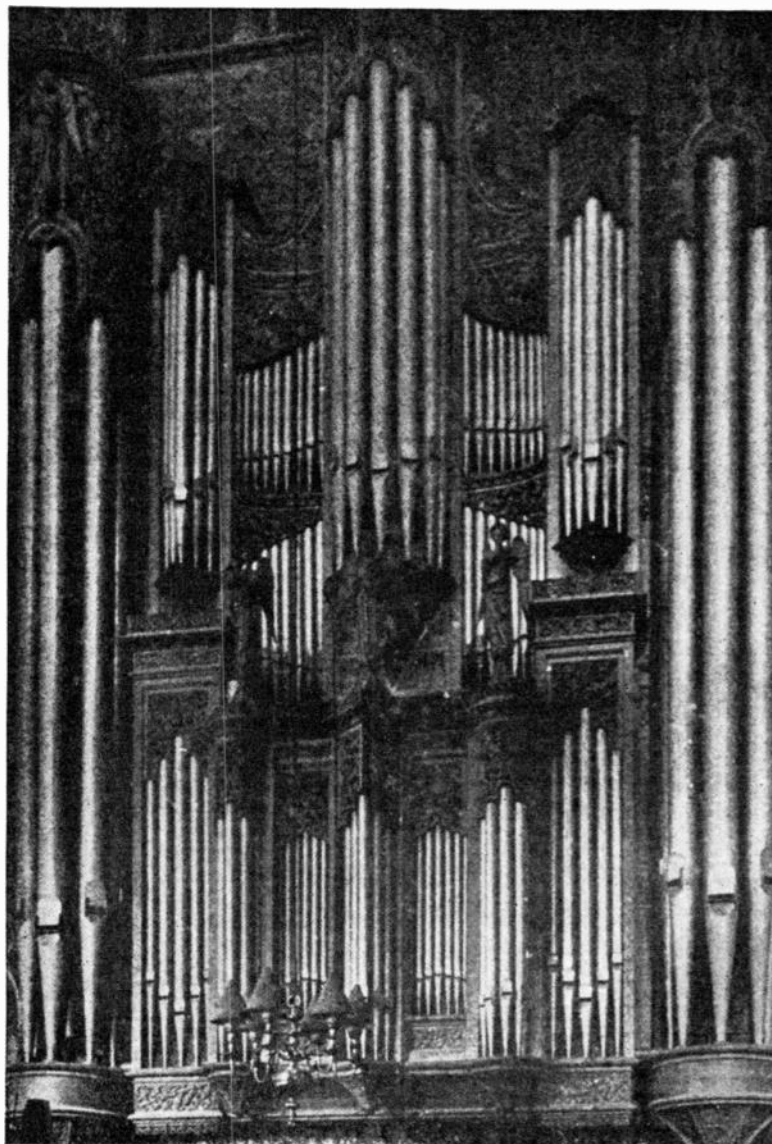
(in a swell box)  
18 Stops, 2 Tremulants and 6 Couplers.

#### PEDAL, 2 Stops, 2 Couplers.

	Feet
1. Double Salicional (from No. 3)	Metal and Wood 16
2. Corno di Bassetto (from No. 15)	Metal 16
I. Echo (first division) to Pedal	
II. Echo (second division) to Pedal	
FIRST DIVISION, 7 Stops, Tremulant and 2 Couplers	
3. Double Salicional	Metal and Wood 16
4. Viola da Gamba	Metal 8
5. Voix Celeste (Ten C)	Metal 8
6. Hohl Flute	Wood 8
7. Dulcet	Metal 4
8. Dulciana Cornet 10, 12, 15, 17, 19, 22	Metal —
9. Vox Humana	Metal 8
III. Tremulant	
IV. Octave	
V. Sub Octave	

#### SECOND DIVISION, 9 Stops, Tremulant and 2 Couplers

10. Cor de Nuit	Metal and Wood 8
11. Unda Maris	Metal and Wood 8



The chief part of the Organ of Westminster Abbey, as it stands above the richly carved Oak Choir Screen.

12. Flauto Traverso	.....Metal	4
13. Flageolet	.....Metal	2
14. Glockenspiel, 3 Ranks	.....Metal	—
15. Corno di Bassetto	.....Metal	16
16. Harmonic Trumpet	.....Metal	8
17. Oboe	.....Metal	8
18. Gongs	.....Metal	8
VI. Tremulant		
VII. Octave		
VIII. Sub Octave		

**ACCESSORIES TO ECHO ORGAN**  
 Three adjustable combination pistons to the first division  
 Three adjustable combination pistons to the second division  
 Eight switches for keyboard control  
 Balanced crescendo pedal

**WIND PRESSURES**  
 Flue-work and Vox Humana, 3 inches; other reeds, 5 inches  
 Action wind, 8 inches

Both divisions of the Echo organ will be playable on any of the four keyboards of the main organ and will be controlled by the eight switches, one for each division to each keyboard.

The stops, couplers, and so on, will be controlled by tablets placed above the Solo keyboard.

The blowing for the Echo organ will be by separate "Discus" fans and electric motor.

**GENERAL ACCESSORIES**  
 Eight adjustable combination foot pistons to the Pedal organ  
 Eight adjustable combination pistons to the Choir organ  
 Eight adjustable combination pistons to the Great organ  
 Eight adjustable combination pistons to the Swell organ  
 Eight adjustable combination foot pistons (duplicating) to the Swell organ  
 Nine adjustable combination pistons to the Solo organ  
 One adjustable general piston  
 Reversible piston to No. 15  
 Reversible piston to Great to Pedal  
 Reversible piston to Great to Pedal

Reversible foot piston to Swell to Great  
 Reversible piston to Swell to Great  
 Reversible foot piston to Solo to Great  
 Reversible piston to Solo to Great  
 Cancelling piston to take in all stops (except Echo)  
 Reversible foot piston to Swell Tremulant  
 Reversible foot piston to Solo Tremulant  
 Lock for all adjustable pistons  
 Four balanced crescendo pedals to Choir, Swell, Solo and Echo organs

**WIND PRESSURES**  
 Pedal flue-work, 3½ inches to 6 inches; reeds, 6 inches and 20 inches  
 Choir, 3½ inches  
 Great flue-work, 3½ and 4½ inches; reeds, 12 inches  
 Swell flue-work and Oboes, 5 inches; other reeds 8 inches  
 Solo flue-work and light orchestral reeds: 6 inches; Tubas, Orchestral Trumpet and French Horn, 20 inches  
 Action, 12 inches.

The drawstop jambs will be at an angle of 45 degrees to the keyboards. The stop handles will be of solid ivory, the speaking stops being lettered in black and the couplers and others (indicated above by italics) in red. The couplers will be grouped with the speaking stops of the departments they augment. The combination pistons will be of solid ivory.

The best of the pipe-work from the old organ, including any of historic interest, will be retained and carefully restored and revoiced.

The pitch will be C = 522 vibrations at 60 degrees F.

The blowing will be by "Discus" fans and electric motor, by Messrs. Watkins and Watson, Ltd. of London. There will be a special apparatus for humidifying and purifying the wind before it passes into the organ.

## What Is An Anthem?

By PRESTON WARE OREM

### Part II

AND NOW we can tell it! Henry, when not playing "Bluebeard" with his numerous wives, found time to become a very remarkable theologian (as witness his celebrated controversy with Martin Luther) and even to write an anthem, *O Lord, the Maker of all Things*. Apparently, music reflects ever the manners and morals of its period. To go back a little, the translation of the Holy Bible by Wicliffe (1384) into English, and the invention of printing in another century, brought with them a demand for church services "in a language understood of the people." The present English (and American) Book of Common Prayer, dates really from Archbishop Cranmer, who at King Henry's commands translated much of the material of the then "Service Books (Missal, and so forth)" from the Greek and Latin originals into the finest English that has ever been written; equal to or surpassing that of the King James' Bible. For this, as much as for anything else, he finally lost his life in the fires of Smithfield, under Queen Mary; and John Merbecke (1523-1585) who furnished the musical notation for the said "Booke of Common Praier" narrowly escaped burning with him. The original "Booke" was suppressed and destroyed, to be succeeded later by the 1st and 2nd Prayer Books of Edward VI.

The genuine anthem (in English) in its stated place, does not appear until Queen Elizabeth's reign, in 1662. In the Order for Even-song, appears the Rubric, after the Third Collect: "in Quires and places where they sing, here followeth the Anthem." This needs explanation. The Orders of Daily Morning and of Evening Prayer are both condensations of certain Canonical Hours; the seven established times for daily prayer in clerical and monastic houses. A Rubric is a rule or direction, formerly printed always in red; hence its name. And a Collect is a short prayer suited to the day or the occasion. The Third Collect is that beautiful prayer, as superbly Englished by Cranmer, beginning

*Lighten our darkness, O Lord.* Now we have it!

### A Various Art

ANTHEMS are of all lengths and of all degrees of difficulty, and in all styles of musical composition. The texts are to be selected from the Scriptures, from the Prayer Book or from approved hymnology—a wide range. Their original function was to replace the Antiphons. The word anthem is purely English; through the Saxon, *antefn*, from the Greek, *antiphona*. The word *antiphona*, from the same source, has a totally different significance. The antiphon is a brief "refrain" or "motto" sung (in part) before a Psalm or Canticle and (in full) after it. Its use is coming back. Aesthetically, unless carefully chosen, and well rendered, the anthem after the Third Collect seems an intrusion.

With the theological aspects of the reformation we have naught to do; in this article, it is none of our business. But, with the historic facts in their relation to sacred music, we have all to do. Starting out to define the anthem, we have found ourselves, in order to present the picture, outlining the history of Christian music. Well, so much the better, maybe. Those, who at the Diet of Speier, handed in their "Protest" against the counsels of the Emperor, little thought that they were naming a new conception of the Faith, that Protestantism which has dominated a third of Christendom and spread to the ends of the earth. And what music did it bring us? First and foremost, the *Choral*; later the riper development of the *Motet*. There is little to indicate, however, that any of the Continental Reformers, except Martin Luther, were particularly interested in the musical side of their movement. The *Choral* has been merged into hymnology; and the *Motet* has become (in some cases) interchangeable with the anthem.

(Continued in THE ETUDE  
for October)

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Answered

By Henry S. Fry, Mus. Doc.

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

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Q. I have a set of organ pedals and would like to attach them to my piano. Will you please send me instructions for attaching them, or would you advise buying a set for the purpose?—G. S.

A. If the pedals are of proper dimensions and so forth, we see no necessity for your purchasing another set. We cannot give you instructions for attaching them, and suggest your having them attached by some practical organ or piano mechanical expert—or secure advice from such practical source for your procedure.

Q. Our Choir is chanting the "Lord's Prayer" to music found in the Methodist Church Hymnal. Will you advise exactly how it should be sung, indicating particularly the tempo at which the recitations and chants are to be taken?—E. T. P.

A. We quote from the Pension Fund Hymnal of the Episcopal Church, which will give you the proper ideas for your chanting—"The words should be sung at the same pace in the Recitations and Inflections, thereby smoothly and naturally joining both Meditation and Ending with the previous Recitations. Weak syllables should not be hurried, nor strong ones retarded; every syllable should be clearly enunciated. All accents, without exception, should be merely those of good reading." The two inflections are sometimes known as Meditation and Ending. Use a moderate tempo, such as would be used for good reading.

Q. Will you please advise me where I may obtain information in reference to a small, used, inexpensive piano reed organ, in New York City? Can you suggest a book on the mechanics of the reed and electric pipe organs? What do you think of the new electric pipeless organ? Do you think it will surpass the pipe organ in the future?—E. T. R.

A. We do not know just what you wish—piano reed organ—but are sending you the name of a reed organ dealer from whom you might make inquiry. A book, "Piano Tuning" by Fischer, includes a lesson on Tuning and Repairing the Reed Organ. For information on electric pipe organs we suggest "The Contemporary American Organ," by Barnes; "The Electric Organ," by Whitworth; "Cinema and Theater Organ," by Whitworth.

We cannot, in these columns comment on the qualities of any particular type of instrument.

Q. Will you give me a list of organ companies that sell small organs for about five hundred dollars?—A. J. E.

A. We do not know of any organ builders supplying pipe organs for the price you name. We are, however, furnishing you here the names and addresses of some builders who supply reed organs and small pipe organs.

Estey Organ Co., Brattleboro, Vermont.  
Hinners Organ Co., Peekin, Illinois.  
M. P. Moller, Hagerstown, Maryland.  
Wicks Organ Co., Highland, Illinois.  
W. W. Kimball Co., Chicago, Illinois.

Q. In our church we have one of the new pipeless electric organs (Hammond). I would like to know what would be used for a loud, joyous, but not too harsh, combination for an Easter hymn, such as Christ is Risen from the Dead.—D. L.

A. We have not had sufficient contact with the electric instrument you name to advise you as to combinations, and suggest that you inquire either of the firm from whom you purchased the instrument, or the makers—The Hammond Clock Company, 2915 N. Western Avenue, Chicago, Illinois.

Q. I have studied organ for three years and know the origin of the names of some of the stops, but I cannot find the origin of Salicional, Kinura and Tibia. Can you give me the derivation of these names?—P. H.

A. The following information appears in Wedgewoods "Dictionary of Organ Stops": Salicional—Salicet (Ger.), also Salizional and (archaic) Weidenblüte. (Lat.) Salix; (Ger.) Weide—willow. The name still survives in the "sally-willy," a rustic title for willow. Kinura—derived from the Greek word Kivupa. Akin to the Hebrew "Kinnor" (Harp) mentioned in Genesis. The Kinura was a harp with ten strings.

Tibia—(Lat.) A shin-bone, hence leg. It is supposed that originally the Flute was made from the legs of cranes, or other birds. (Late Lat.) Tibia—a pipe.

Q. I am enclosing copy of specifications for an organ to cost \$2,500 prepared by a reliable company, and would appreciate any suggestions for alterations or substitutes.

A. The specification is quite good, considering the size of the instrument to be installed. We are, however, making some suggestions for your consideration. Since your Geigen Principal is to include 85 pipes, and will, we presume, be used to produce the Great Organ Octave, why not have it used also for a Super Octave 2? In the Swell Organ we suggest a Naxos Flute, 2-2/3', to be part of the Stopped Diapason Unit of 85 pipes. Sometimes in these small organs a small but bright Cornopean is included instead of an Oboe, producing increased brilliancy. This stop might

be extended to include 73 pipes and a Clarion 4' included as part of the Unit. Since 4' manual couplers are provided we suggest the addition of Swell to Pedal 4' and Great to Pedal 4', in order that the brilliancy produced by the manual 4' couplers is not missing when the Pedals are used in connection with these couplers.

Q. What is the function of the Crescendo Pedal, and when should it be properly used? I avoid using this pedal because to me it seems very unmusical. I am enclosing a list of the stops on our organ, and would like to know the purpose of the Chinese Damper and whether it is desirable to use the sub and super octave registration for Responses to High Mass and for accompanying a good sized choir. Please refer me to a guide for Catholic organists on how to play and what to do for various Masses and Services. How can I get 4' effects on our Great Organ? I feel the organist is limited in the effects to be obtained from this organ and that the specifications are rather unusual. Am I correct?—M. J. K.

A. The function of the Crescendo Pedal is gradually to bring on or to take off stops; or, if operated quickly, to bring into use the "full organ" (less any stops, couplers and so forth not included) and to reduce from "Full organ" at once, to stops drawn. We are not in favor of its use, generally, as a Crescendo Pedal, especially in a small organ, and you are probably correct in considering it unmusical in your instrument. The Chinese Damper when in use, prevents continuation of the tone which is present when dampers are not in use. The sub and super octave couplers may be used when such use produces the effect desired. The sub coupler should be used very sparingly. For Responses we suggest the use of Great—Dulciana; Swell—Salicional, Stopped Diapason, Open Diapason and Flute 4'; Pedal—Bourdon; Couplers—Swell to Great, Swell to Great, super octave, Great super octave, Great to Pedal and Swell to Pedal. You may find it necessary to change this registration, as we cannot definitely advise without knowing the tonal balance of the instrument. If the choir is to be accompanied in singing Plainsong, a similar registration is suggested, as such accompaniment should not be of a heavy character. Pedals should be used very sparingly. If the choir is singing music other than Responses, Plainsong and so forth, the registration will depend on the character and requirements of the music being used. Mr. Nicola Montani, of the Society of St. Gregory, suggests the following: "A book called 'Music of the Roman Rite,' by Sir Richard Terry, contains full instructions as to the routine for the organist." Since you have no 4' stops in your Great organ you cannot get individual 4' effects except by playing one octave higher. If you have a "Great Unison Off" you can get 4' effects by using an 8' stop with super octave coupler and "Unison Off." The specification indicates limited resources and lack of stops of pitch higher than 8'.

Q. Will you recommend a number for use as an organ solo? The pedal part must be fairly easy—a piece with no pedal part would be even better. I enclose list of stops—will you suggest registrations for the composition?—C. L.

A. For an easy number for your purpose and organ (which we suspect may be a reed organ) we suggest "Melodie" by H. Alexander Matthews. Since your organ has no accompanying stops on the Great Organ, you shall have to depend on Great Open Diapason or Clarinet for your solo effects, using soft accompanying stops on the Swell. In the composition suggested, play the first page as a solo. For the second page use soft stops on Swell Organ, playing left hand passages as indicated on the Great Organ—Diapason or Clarinet. At the fifteenth measure of the second page play with both hands on the Swell Organ. Play last page as solo.

Q. Our choir is made up of about a dozen volunteer voices, one of them acting as volunteer director. The choir faces the congregation, the director wielding a baton from a small stool. We are building a new church, with the choir on either side of the altar in the chancel. The director insists that he continue the present system of directing, because the organist will ruin his work by interpreting the music differently than he has directed it at practice. Some of the members say that this form of direction violates the principles of worship and creates too much distraction. What is your opinion?—W. H. S.

A. Of course, the finest ensemble work is done under a conductor, as is evidenced by the fact that the finest orchestras and choruses are those so equipped. We see no reason, however, why there should not be a compromise under your conditions, as no doubt the prominence of the director under such circumstances would be distracting. There can be an understanding of the director's wishes on the part of the organist which should avoid any serious difference of interpretation. With similar placing of the choir, the writer sometimes directs unaccompanied music from the inside end of one possibility of distraction. If the objection is made that with this arrangement one side cannot watch the director so readily, perhaps a mirror can be arranged on the opposite side which will enable the director to be visible to side of the chancel seats, which lessens the tone on his side of the chancel.



## Bands and Orchestras

(Continued from Page 573)



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### How's Your Backbone?

Music has unquestionably a definite physical, or shall we say physiological, effect upon people, differing distinctly in its influence upon individuals. This is, of course, largely the result of vibrations. With the amazing discovery of the effect of the vibrations of light rays and radio rays, it is not beyond the imagination to believe that someday sound rays may be administered, through a definite and scientific technic, for therapeutic purposes. Charles Robert Darwin (1809-1882) the great English naturalist, insisted that when he heard beautiful music he had a feeling of shivering or coldness down his backbone. This was so pronounced that, although it was pleasurable, he was in the habit of asking others at concerts, "How is your backbone?"

logical method of beating time and of conveying moods and nuances to his organization. Too easily satisfied with his own crude efforts, his organization has had to suffer the handicap of playing under the direction of one who has not learned the most elementary principles of conducting—he is not even a good mechanical time beater.

The real conductor is not only a good mechanical time beater but he also is an emotional time beater. His mechanics of conducting—time beating—must be subordinated to his emotional reaction to the composition he is interpreting and they must be employed to convey these reactions to his players. The scope and intensity of his beat must be so regulated and modified as to indicate clearly the precise dynamic contrast desired—the emotion to be expressed. The manner of beating time for a triumphal grand march would be quite different from that of a delicate minuet or a dramatic poem.

Many of the bands and orchestras develop a dynamic range from *mp* to *ff*, whereas it should be from *pianissimo* to *fortissimo*. The organization which wishes to excel should persistently strive to develop the ability to play a real *pianissimo* in tune and with a sustained quality of tone. Only the very best organizations can do this, while the very poorest of them have no difficulty in playing loudly—though generally unpleasantly.

In some organizations true musical expression is largely an unknown quantity. The players have not been taught how to give proper weight and duration to notes. They do not appreciate that, in many phrases, the emphasis to be given a note is largely dependent upon its length and its pitch, rather than upon its position in the measure. They often ignore the fact that some notes—even though not so indicated—are to be shortened while others are to be prolonged.

Some bands, even though developed to a high degree of technical efficiency, are not taught the rudimentary principles of phrasing. Phrasing gives definiteness of form and beauty of outline; and no organization can hope to perform in an intelligible manner unless it has been taught the underlying principles of musical phrasing. Until one has learned to discern the subtle *crescendos*, *diminuendos*, *accelerandos*, *ritardandos*, *tenutos*, and *caesural pauses* concealed in most phrases—especially in highly emotional music—he cannot but fall far short of a true interpretation.

### Principles of Phrasing

IN ENSEMBLE performance the most elemental principle of phrasing is that of correct bowing and breathing—merely the proper setting off of each phrase. Even this is often defeated by the player breaking up phrases by taking breath or changing bow too often. This pernicious habit is more often observed among wind instrument players. Such habits betoken an ignorance of musical phrasing by both conductor and player. The least the director can do is to learn to distinguish the extent of each phrase and see to it that the player plays each one with a single breath.

Richard Wagner wrote that "the whole duty of a conductor is comprised in his ability to indicate the right tempo"—that "the right comprehension of the melody in all its aspects is the sole guide to the right tempo." The right comprehension of the melody presupposes an understanding of its emotional content as well as the correct tempo to be applied.

Many conductors fail to arrive at any reasonable idea even as to mere tempo of a melody. I have heard this year several organizations in performances of the lovely *Andantino in modo di Canzona* from Tchaikowsky's "Fourth Symphony." Generally the delicate melody, which first appears as an oboe solo against light *pizzicato* chords (*staccato* chords in the band), moved along at a steady, rigidly unwavering pace. Since this is sentimental in character the tempo should be very flexible so as to lend proper expression to this exquisite theme.

#### Ex. 1



This same theme is later set forth against a highly figured background—in which case no such flexibility of tempo can be employed. This same figured accompaniment serves to rob the theme of much of its sentimentality.

Too often the contrasting theme was made to move along at the same tempo as had been set at the beginning—

#### Ex. 2



and without the *accelerando* and *ritard* which should occur before the return of the first theme.

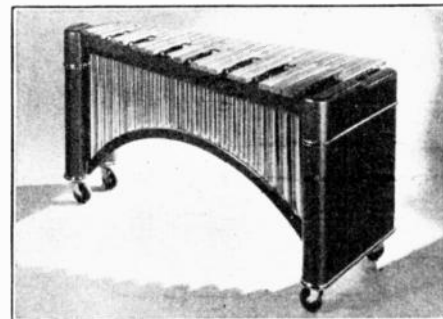
The organizations guilty of these errors also committed other crimes against musical phrasing and expression before the conclusion of the number—entirely misinterpreting the message of the composition. How much better it would be if directors would learn to superimpose some intelligent musician-ship upon their technical structure—really to learn and to teach more of the *Art of Music!* In many cases the technical efficiency of the organizations far exceeds the artistic understanding of their conductors.

### A Nice Equipment

"To 'interpret' a piece of music is simply to play it in the way that the author intended it to go. In order to do this, there are three things necessary: First, to play the very same notes and time relations that the author has set down in the notation; second, to do this in the degree of speed intended, and indeed necessary, as a part of the effect; third, to employ the proper gradations of force for giving the piece its general effect, and also the proper shading, in order to discriminate the subordinate ideas from those of leading importance."—W. S. B. Mathews.

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# THE VIOLINIST'S ETUDE

Edited by  
ROBERT BRAINE

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



## On Starting A Phrase Correctly

By DOROTHY HORNE

THE TERMS "TECHNIC" and "musicianship" are broad and general in their connotation, yet to the average teacher of violin the former means something much more definite than does the latter. Any teacher worth his salt is insistent about bowings, scales, shifts and correct intonation, and well he should be. But how many are as much concerned, particularly in the case of beginning and intermediate pupils, with the simultaneous development of that musical taste, intelligence and sensitiveness, and musicianship?

By a great many people, this musicianship is looked upon as a purely inherent quality—if a pupil does not have it there is nothing that can be done about it. It cannot be denied that some students are much more sensitive musically than others. However, certain gifted youngsters find technical difficulties easy to overcome, and no teacher can deny that many an excellent violinist has developed slowly technically. Neither does the conscientious teacher relax his vigilance in the matter of technic just because it is hard for a pupil.

One of the most painful aspects of the average violin student recital is the inability of ninety percent of the participants to start a phrase correctly. Yet this is comparatively easy to teach and makes so much difference in the finished result.

### Beginning the Phrase

THE PROPER beginning of a phrase depends on two factors; first, the correct bow attack, and second, the even escapement of the bow after the attack is made. Putting the cart before the horse, the second factor is prepared for before the first. The average child or young adolescent does not pay too much attention to the music before him; and often calling attention to the first note will do the trick. Does it start on a down or up bow? How many beats does the first note get? Where should we start the bow—at the point, nut, or middle? If more than one note is contained on the first bow, are the notes of equal time value or are some

longer than others? How shall we divide the bow for them?

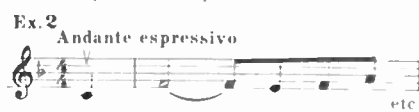
After all this has been discussed and decided upon, the manner in which the bow strikes the strings should be studied. Simple bow attacks belong to three general classes, which, since they are easier to refer to if they have a name, may be designated as *legato*, accented *legato* and *marcato*. All may begin on either a down or up bow, and may use a whole or half bow or merely a few inches of it.

In the legato attack, the aim is to produce a smooth, floating tone, unhurried and perfectly even. Suppose we are studying the *Romance*, from the "Second Concerto," by Wieniawski.



The pupil should be asked to hum the first phrase at the correct tempo to make sure he has this well in mind. He sees that the first note, a full down bow, gets two counts, and that he must get to the tip of the bow in that time. He places his hand in third position, third finger on the B-flat and begins the *vibrato* before the bow descends. He next raises the bow so that the nut is a little to the right of the D string and starts drawing it down before allowing it to come in gentle contact with the string. It may take time before the lovely floating tone is completely achieved, but the chances are that the first attempt will be far better than the hit or miss manner in which he has been accustomed to start.

For a full up bow the procedure is exactly the same, except of course that the bow approaches the G string with the tip a little to the left of the string before coming in contact with it. The *Träumerei*, by Schumann, requires this procedure.



An interesting variation of this occurs in the opening phrase of the *Canto Amoroso*, by Sammartini-Elman.



Here the bow starts its upward motion about eight inches from the tip, but should not strike the strings until past the middle.

The accented *legato* attack, where a louder tone, slightly accented is desired, is produced in a totally different way. After the proper escapement of the bow is planned for, the pupil places the bow lightly on the string without sounding it, starts the *vibrato* and at the same time "bites" into the string with a slight extra pressure of the wrist. The *Caratina*, by Bohm illustrates this, the first note beginning with an up bow.



The *Konzertstück*, by Saint-Saëns begins with a down bow



while the *Allegro* from the "Concerto in A Minor," by Bach, begins with a short up stroke of the bow.



The *marcato* attack is accomplished with a stiffer wrist, particularly on the up bow, where it is unusually effective; as illustrated in the opening phrase of the *Mazurka*, by Mlynarski.



The pupil holds the bow poised above the strings then, when starting the tone, "bangs" the bow down with a stiff wrist. This is the attack commonly used in chords such as are met with in the *Obertass*, by Wieniawski.



It may also be used on the down bow, though its use on the half bow is comparatively rare. A measure from the "Symphonie Espagnole," by Lalo requires this use of the bow.



A careful observance of the suggestions given will do much toward giving the student that "extra touch" which will make his playing more expressive.

Though the examples shown are all from the opening measures of compositions, the same care should be exercised in starting again after a cue or a rest.

These bowing attacks may be used with the youngest pupils. The *legato* attack, for instance, even though the pupil does not use the *vibrato* as yet, may be secured by means of the story element. The bow is an airplane about to make a landing. It comes down from the skies, flies low across the field before it touches the ground, very smoothly so as not to jar the passengers, then taxis down the field. Other illustrations suitable for the other two attacks will occur to the ingenious teacher who is truly interested in the artistic development of his younger pupils.

## Squeak, Squeak!

By SOPHIE MICHEL

AFTER HAVING lived with a violin for fourteen long years, and still retaining all my faculties, a healthy nervous system, and otherwise evincing no bad effects from the experience, it seems appropriate to take into account the benefits derived and graciously to acknowledge them. We can think of no better way of doing this than by attempting to correct a strongly formed conception deeply imbedded in the minds of some people. Our greatest grievance is against small boys who believe the sounds emitted by a fiddle say, "squeak, squeak!" Perhaps many little girls also have this very erroneous idea about a violin's voice; but, in the experience of the writer, it is

only boys who, disdainful introduction, are bold enough to express their opinions to the passer-by with the fiddle case.

To be sure a violin in some person's hands is like a cat in the hands of an ignorant, young savage, who thinks the tail must be the handle by which one carries the creature. The sounds discharged by the victim of such ill treatment, it must be admitted, are not unlike the sounds of a violin in the hands of some beginners. Perhaps "some" is putting it mildly? It is true, though, that if the majority of small boys think a violin squeaks it must be that they have heard more violins with that failing than the kind that "speak."

We must consider the fact that, as a rule, beginners do not have fine instruments on which to play; that the general run of learners' fiddles are cheap, toneless and unbeautiful—but, in defense of the reputation of all violins, this propaganda about, "squeak, squeak," must be dissipated.

We call to mind a very young girl who plays Haydn's sonatas on a violin from which she never expected to get much fun (not to mention music), and for which her aunt paid a dollar and a half at a junk shop. Another small child, a seven year old, seems to sense the thrill of his life, producing three tones, which are as many as he has discovered as yet; but those

three sounds are really entitled to the name "tone" for there is not a suspicion of a scratch in any of them.

Then there is the high school instructor who could pick up some of the worst fiddles that came to his orchestra class, and enchant the members with the throbbing sounds he brought out for their entertainment. Of course there was a reason for this; he used a broad *vibrato*, the oscillating movement of the hand, which gives the voicelike quality to violin tones. The seven year oldster who knows nothing about *vibrato* (he is glad enough to have learned how to hold his violin) pleases our ear with his three sounds because he has been

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taught to find the balance of his bow, how not to crush the string with the weight of the bow, and how to draw it to produce the fullest amount of vibration from the string itself, all of which characterize tone. The little girl, who has had a violin in her hands at different times for three years, gets the keenest enjoyment from her stringed "thing-a-ma-jig" from an entirely different angle. It comes from what we call "form" in music.

A vase may be made of the finest porcelain, beautifully painted in lovely shades of color; but, on the other hand, if it is clumsily shaped it will disgust us at second glance; whereas a vase of pewter, dull or undecorated will evoke our admiration if it is graceful in form. Thus our petite, having found the best texture of the poor material, her cheap fiddle, consoles herself with being alert to see clearly the form of the music she plays; and no one will deny that in the sonata it exists in all perfection. She could tell the little boys about

"papa" Haydn's jokes too: how he inverts his themes or motives, how he expands, contracts, ornaments or even states them backwards. All this with tone, which, although not the ideal, is sufficient to give her satisfaction in the search for beauty.

But, oh! what an enormous task to make all the little boys know that it is only abuse, the wrong kind of practicing they have happened to hear, that brought them to the dreadful conclusion of "squeak, squeak"! What they really need is a good dose of a performance by a Kreisler, a Heifetz, a Menuhin, a Milstein, a Zimbalist, an Elman, or any others of that host of violin players who have reached the heights and have the joy of owning and playing the Stradivari, the Guarneri, the Stainers, the Vuillaumes; all aristocrats of the string family. Then they will hear violin playing at its best; and may it teach them everlasting respect for all members of the stringed tribe, because even the worst of them, with proper attention, need not—squeak.

**On Counting Time**

By JAMES GIBSON DAVIS

ONE OF THE MANY important points in violin playing, for both elementary and advanced pupils, is the correct understanding of time. Like all the phases in the art of violin playing, each distinct and different from the other, correct counting requires intelligent explanation by a teacher, and careful practice by pupils.

Until a pupil reaches that perfection, where he can read and play any composition of moderate difficulty, with good intonation, and in correct time, he should count aloud in at least some of the pieces, or exercises played during each lesson. It also is a good plan for the teacher to play a composition over, on either the violin or piano, and have the pupil point out each note with the bow tip, or a pencil, counting aloud and stressing the strong, weak, and medium beats, in each measure. For those pupils who have difficulty playing in time, this is a certain method of ascertaining

whether they really understand the time value of each note.

Beating time with the foot is a faulty habit, for any pupil, regardless of whether he plans to become a soloist, or an orchestral player. He should cultivate the habit of counting in his mind, until eventually he can count almost without thinking. In this way a sense of rhythm will develop.

Time and rhythm are very often confused as one and the same. This is a mistake, for time means the equal division of music into measures, phrases, sections, and the division and subdivision of notes into groups. Rhythm is the tendency or motion of music towards cadence or resting points. Accent is the stress or emphasis on certain notes in the measure, and has much to do with the proper barring of each piece.

Good rhythm includes the artistic use of rubato, which can only be attempted after a pupil learns to count in strict time.

**And See the Class Grow**

**TO THE ETUDE:**

Wishing to increase my present class of violin pupils I have been trying out a plan which has worked well. Perhaps other teachers may derive some helpful suggestions from this plan—so I feel an urge to tell about it.

While a great many people have felt the "pinch" of economic conditions too much to afford music lessons for their children, we know that there are as many potential students as ever. Most parents are reluctant to buy an instrument and pay for lessons when they do not know whether or not their boy or girl has the slightest aptitude for music. If the child had a chance to "try out," before incurring the expense involved, many parents, I felt, would gladly have the child study if he gave evidence of musical ability.

I made it known to the children of our church school—especially those of from eight to fourteen years of age, that I would form a class of violin beginners. Having a few violins on hand—rather poor instruments, to be sure, but in this case they would answer the purpose—I offered to loan each pupil an instrument for three months, with no charge. The first two lessons would also be free. This gave the children an opportunity to decide whether or not they liked me and found the lessons interesting. After that, a small charge of twenty-five cents only would be made. The response was very gratifying.

While I do not like class teaching, I believe it appeals to children and they feel more inclined to start than each would singly. The parents have been pleased at the opportunity given them and all have expressed a desire to have the children take private lessons a little later on.

I have been fortunate in the pupils, as none, strange to say, give evidence of being "hopeless," as sometimes happens, and a few of them seem to "take to it" very well. By this, I mean particularly the way they use their hands and arms. We teachers know that occasionally we have a pupil whose bow arm is so stiff and awkward that no amount of teaching can make it anything else. The left hand, too, can quickly show aptitude for the violin or not.

I shall continue the class for the season and by that time the pupils can form an opinion as to whether they wish to study seriously—it's "up to me" to hold their interest and to establish pleasant relations; for personality is the largest factor in being a successful teacher. I see that proved every day. These children in my class would not have started violin study now, and some would not have been given the opportunity to do so even later, so I feel that that plan is good musical "bait" which draws pupils. It is such a pity for children to be allowed to grow up without developing their love of music. Of course the schools do a great deal—and without the school orchestras, we teachers would find a vast difference from present conditions—but the schools can do only a limited amount, as the leader of the orchestra must have a general idea of all instruments, and stringed instruments need a teacher of that special branch.

Probably some of my class pupils will buy the violin he or she is using, although it is a good thought to keep a few instruments on hand and I can use them for this purpose again.

I think teachers will find my plan a good form of practical advertising which brings excellent results.

—Mrs. O. (VERMONT)



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## Finger Transpositions

By RUSSELL SNIVELY GILBERT

MANY CHILDREN after several years training still forget to play the sharps or flats because their fingers have not been trained to feel where the black notes are in each key. Scale playing will give this feeling, but, for the young child, real scale playing is too difficult.

At the very first lesson the fingers of the child should be taught to respond to an order to play. Place the right thumb upon middle C and the other fingers over D, E, F, and G. Then the teacher should make the child play tunes by ordering certain sets of fingerings that will produce these melodies. Some children find great difficulty doing this. These are the children who will always leave out flats and sharps unless their fingers are trained to be key conscious from the very first lesson.

Having mastered the right hand, the fifth finger of the left hand will be placed upon C and the other fingers will fall upon D, E, F, and G, and be drilled in the same manner.

When each finger responds quickly to an order to play, it is time to feel for a black key. Place the right thumb of the child upon D. The other fingers will fall upon E, F-sharp, G and A. Have the fingers well in on the keys toward the back board so that the finger on the black note may rest firmly upon it. Daily practice in playing tunes in this position will instill this key consciousness that the third finger

is the one to be always on the F-sharp.

Now place the fifth finger of the left hand on D, with the other fingers on E, F-sharp, G and A; and practice in like manner. This position should not be left until the aim has been accomplished. Some children will feel it in one lesson while some may require a month or more. The power to coordinate the fingers with the mind requires infinite patience with some children.

If the child will play a two measure tune in this finger position and then write down the tune upon music paper, he will soon develop the power to sight read rapidly. It is a slow but sure process.

Having mastered five fingers starting upon D, it will require far less time to master those fingerings starting upon A, E-flat, A-flat, E, F, B-flat and B.

Having mastered these, the child will then proceed to create melodies of five tones with both hands together, presenting a new problem that will delight him.

The next step will be to start those positions that begin on a black key with the correct scale fingering. This annoying problem must be mastered before the child tries to play the entire scale. As he has already learned to feel the black notes, the only thing he must now remember is the correct finger that plays them. This he will soon master if his preparation has been slow and thorough.

## A Favorite Composer . . .

Each month we propose in the Publisher's Monthly Letter to give mention of a composer who, by reason of the marked favor in which music buyers of today hold his compositions, is entitled to designation as a favorite composer of piano music.

### MRS. H. H. A. BEACH

Mrs. H. H. A. Beach was born in Henniker, New Hampshire. From early childhood she has had a remarkable memory for tunes and had displayed an interest in them. She began lessons on the piano with her mother at the age of six and when eight years old went to Boston to study with E. Perabo and C. Baerman. She studied harmony with J. W. Hill for about a year, and counterpoint, fugue, and instrumentation by herself, making her own translation of Gevaert and Berlioz. She made her debut as a pianist at the age of 16 in Boston Music Hall, playing a Moscheles Concerto with orchestra.

Mrs. Beach has appeared as soloist with such major orchestra organizations as the Boston Symphony, the St. Louis Symphony, and with symphony orchestras in Hambourg and Leipzig. She also has given many concerts and recitals in various parts of the world.

After her marriage to Dr. H. H. A. Beach, the partial dropping of concert activities made it possible for her to devote more time to composition, and eventually take her place as one of America's



foremost composers and as one of the most outstanding woman composers of the world.

Her first large work was a *Mass in E-flat* written in 1892. She wrote a *Festival Jubilate* for chorus and orchestra for the dedication of the Woman's Building at the Chicago World's Fair in 1893, a *Gaelic Symphony* for full orchestra in 1896, which was performed by the Boston Symphony Orchestra, and in 1900 a piano concerto. In 1898 she composed a *Song of Welcome* for the Trans-Mississippi Exposition at Omaha, and in 1915 a *Panama Hymn* for the Panama-Pacific Exposition at San Francisco.

After the death of her husband, she spent four years touring in Europe where she gave many concerts, some devoted entirely to her own compositions.

Mrs. Beach has written much in the smaller forms—songs, piano solos, and church music, all of which have received very favorable attention. A survey of the concert programs of American artists shows many of her compositions in constant use.

### Compositions of Mrs. H. H. A. Beach

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The Lord Is My Shepherd (Motet) (20260) (3-part treble)	\$0.20	Te Deum in F (20157) (3-part male voices)	.20		
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"In piano-playing habit is everything—I am referring solely to the technical side. Unless the pianist has such a command of the mechanism of his art that it has become entirely subconscious he cannot be considered a master."—Ernest Jenner.

## VIOLIN QUESTIONS

Answered

By Robert Braine

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

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of The Etude and other musical publications.)

### Buying an Italian Violin.

M. W. B.—You could probably get a list of prominent modern Italian violin makers by writing to the Italian Embassy, Washington, D. C. However, I would strongly advise you to buy a violin in this country, as it would be a vast amount of trouble for you to try to import one from Italy. Besides, after the violin arrived, you might not like it, and it would lead to endless bother sending it back and exchanging it, until you found one which suited you. There are many dealers in this country who have large stocks of old and new violins (including modern Italian violins) and at a wide range of prices. If you can furnish good references, any of these dealers will be glad to send you one or more violins on selection, so that you can pick one out that you like, or have some violinist of your acquaintance select it for you. There are quite a number of dealers in the United States who can furnish you with violins of any description, from a genuine Stradivarius at \$25,000, to practice fiddles at ten or fifteen dollars.

### Again the Vibrato.

J. C.—As you are now seventeen years old, and have studied the violin for five years, there is no reason why you should not become an accomplished violinist, if you continue your studies. It depends, however, on whether you have a natural talent for the violin, fine musical hearing, and a capacity for hard work. The thing for you to do, is to take lessons from a really good teacher who, after a reasonable time, will advise you what you may hope to accomplish. Without hearing you play, I cannot advise you how far you may hope to go in violin playing. Your teacher will instruct you on the *vibrato*, which, as you say, would make your playing more attractive. It is difficult to learn the *vibrato* from written or printed instructions, but, if you wish to try, you might get the work "Violin Teaching and Violin Study," by Eugene Gruenberg. This contains elaborate descriptions on learning the *vibrato*, also the theories of famous violinists on the subject. It will help you to watch other violinists perform it, when you have the opportunity.

### Value of a Guarnerius.

H. M. P.—A genuine Joseph Guarnerius violin is worth \$25,000, if it is a first rate specimen of this great maker's handiwork. However, there are millions of imitations with copied labels pasted inside, and which sell for from five dollars up, according to quality.

### Impossible to Judge.

M. V.—In justice to its advertisers, THE ETUDE cannot undertake to recommend certain makes of violins, or to say whether a violin is worth the price asked for it, at least not without seeing and testing the instrument.

### Improving the Violin.

A. L. S.—A skilled repairer can often improve the tone of a violin very much, unless the violin is radically bad to begin with. Violins made of the proper wood and of the proper proportions are often rebuilt, regraduated, and fitted with a new bass bar, sound post, bridge, and fingerboard, with resulting improvement in the tone. Revarnishing sometimes helps. Some violins are so badly made that they are hopeless, and no amount of repairing will improve them. A skillful, honest violin maker can tell you, after seeing the instrument whether it can be improved; and he can also give an estimate of the cost.

### For Perspiring Hands.

H. G. K.—Profuse perspiration of the hands is a stumbling block which proves very annoying to many violinists. Rubbing the hands with alcohol helps very much, as the rapid evaporation of the alcohol dries up the perspiration. Chemists have spent much time in making preparations to overcome excessive perspiration. Your druggist will show you many preparations of this description, and will advise you as to the ones considered the best.

### Practice Violins.

H. K.—Violins, built so that the tone is hardly audible in an adjoining room, are known as "practice," "mute," or "silent" violins. They are used for practice so that the tone will not annoy anyone near at hand. As you live in a large city, you will have no trouble in getting one at any large music house. 2—Whether by practicing seven hours a day you would be able to play in a dance orchestra in one year, and become a very good violinist in three years, would depend on, first, your natural talent for the violin; second, the perfection of your musical hearing; third, the skill of your teacher. Not hav-

ing heard you play, I could only give a guess. As you are taking lessons, your teacher is the proper one to answer your question. Ask him.

### An Adult Beginner.

V. L. D.—The age of twenty-six is rather late for one starting the violin with the view of becoming a professional. Without hearing you play, I cannot give you an opinion as to what you might hope to accomplish. Your teacher would be best fitted to judge of this. A good teacher can teach you rhythm and time, although these are easier in the case of some pupils than others. Some pupils are deficient in time and rhythm, but these can be developed, if the pupil goes about it in the right way.

### A Bergonzi Valuation.

H. S.—Carlo Bergonzi, famous Italian violin maker, was the best pupil of Antonius Stradivarius of Cremona. He used the same fine varnish as his teacher. The violins of the Cremona makers were often of different colors, but the varnish is the same. The making of this varnish is classed as one of the "lost arts." A fine specimen of Bergonzi's craftsmanship is offered for sale in an American catalog for \$12,000. There are many imitation Bergonzi's on the market.

### Translating the Label.

M. P.—The word "*fecit*" in the label in your violin is a Latin word meaning "made." The initials, "I.H.S.," stand for words of a Latin phrase meaning, in English, "Jesus, Savior of Men." The old Cremona makers of violins were very pious, and often put religious inscriptions in their violins. If your violin is a genuine Guarnerius, and a first class specimen, it would be worth approximately \$25,000, but I am afraid there is hardly one chance in a million that it is genuine. There are a vast number of imitations bearing the Guarnerius label, which sell for five dollars up, according to quality. However, some of these imitations were made by skillful violin makers, and bring a comparatively high price, as they have an excellent tone. Stradivarius and Guarnerius were the two greatest violin makers of all time.

### A Proper Valuation.

M. C.—I appreciate your difficulty in trying to learn whether the violin for which you are to pay \$500 is really worth that sum. Violin dealers are somewhat loath in setting a price on another dealer's instruments, and it might be difficult to get an unbiased estimate from other dealers. Good violinists are frequently capable judges of violin values, although not always; but if you have some violin playing friends, whose judgment you can trust, it might be well to submit the violin you are thinking of buying, to them. Their opinion would be somewhat helpful. Maybe you know some excellent violin maker who could give you a trustworthy opinion.

### A Tarantella for the Violin.

T. R. W.—The tarantella dance movement of Sicily and Italy is admirably adapted for brilliant violin solos, and is much used by composers of violin music. An admirable composition in the tarantella form, and of about the grade of difficulty that you wish, is *Un Soir a Portici*, by Pappalardo, for violin and piano. You will have to get your music dealer to import this composition for you, as it is not published in this country. One of the most famous violin solo pieces in the tarantella form is the *Scherzo-Tarantelle* by Wieniawski. This is extremely difficult and brilliant. It is in the seventh grade, and only violinists of the highest rank dare attempt it. It never fails to "bring down the house" and is a favorite concert number.

### Judging Various Makes.

N. G. A.—THE ETUDE, in justice to its advertisers, cannot undertake to pass on the merit of different "makes" of violins. Violins are not judged by the "make," like autos, electric washers, radios, and machine guns. Such things are turned out in large quantities, and run pretty even in quality. I would never pass on the quality of a violin without seeing it, as even with a number of violins made by the same maker, there will be no two exactly alike in tone quality. Some other musical instruments made by the same maker run pretty evenly alike, but not so violins. The latter are like the leaves of trees, or fingerprints, each different from the other. In some there is a slight difference, and in others a very great difference, even when made by the same maker, and from identical materials. Even Stradivarius did not succeed in making all of his violins of uniform quality.

# PIANO ACCORDION DEPARTMENT

## Simplifying Accordion Technic

By PIETRO DEIRO

**M**ANY ACCORDIONISTS find it difficult to acquire facility with the left hand. This is also true of pianists beginning the accordion.

The secret to ease of execution with the left hand is relaxation. If the accordion remains in the correct playing position at all times there should be no weight to handicap the action of the left hand. Considerable technic can be developed by practicing finger gymnastics away from the accordion.

Place the left hand upon a table in an absolutely relaxed position. Raise the index finger as high as possible, bending it at the second joint so the tip of the finger will point downward to the table. Tap the table with a swift downward action of the finger; then relax, and allow it to remain on the table before raising it again. There will be a slight tenseness in the muscles of the finger while it is being raised and lowered but the rest of the hand, wrist and forearm, should be absolutely relaxed.

A metronome should be used to insure rhythmic tapping. Begin the exercise in the time of whole notes then increase to halves, then to quarters, until finally sixty-fourth notes are reached.

There will be an inclination to point the finger upward or outward as the speed is increased, so one must be careful that the finger always is pointed downward. The exercise should be continued with all fingers, doing the thumb last. Although the thumb is never used to play bass buttons, its agility must be developed for quickness in applying the air bar.

The purpose of these finger gymnastics is to train the muscles of the individual fingers to produce a light *staccato* effect on the bass and chord buttons.

### Stretching Exercises

STRETCHING exercises also may be practiced by the left hand away from the accordion. Their purpose is to prepare the fingers to reach long distances on the bass buttons when skips of many rows are required. These occur in chromatic passages and bass solos.

A word of warning should be given in connection with stretching exercises because they must be done very moderately and never forced, otherwise they may do more harm than good. Again the left hand is placed on a table in a relaxed position and, while the four fingers remain slightly apart, the thumb is gently stretched to the right as far as it will go without being forced. There are times when the air bar must be applied by the thumb while the other fingers are playing the accompaniment. The position of the hand cannot be disturbed, so the thumb must reach out for the bar.

The next exercise will be to stretch the distance between the index and the middle fingers. Allow the index finger to remain in its natural position and stretch the middle finger to the left. Continue until the distance between all fingers has been stretched. Do these exercises systematically to a slow count. Only a few minutes a day should be devoted to them at the beginning with a gradual increase daily. Remember that the watchword is gentleness.

Assuming that the preliminary stretching exercises have been completed, let us don the accordion and study a few important features which seem to cause difficulty for the novice. As we slip the left hand under

the bass strap let us be sure that the strap remains over the wrist rather than over the back of the hand where it would stop the circulation. Early fatigue in practice, as well as lameness of the arm, often result from the bass strap being in the wrong position. Examine the accordion to be sure that the strap has been placed slightly off center and toward the back of the box.

The palm of the hand should lie against the back of the accordion with the knuckles coming to the edge of the box so the fingers have free action over the bass buttons.

Much prejudice has hitherto existed against the accordion because of the fact that the accompaniment often was played in such a heavy, draggy fashion that it obliterated the melodic line. This unpleasant feature has been overcome to a great extent as most accordionists have adopted the modern system of bass fingering which employs the use of the third finger on the basses and counter-basses while the second finger is used to play the chord buttons. The fourth and fifth fingers are then in readiness for bass passages.

There is a little trick in producing the right effect for straight bass and chord accompaniment. It is slightly more difficult to describe than to demonstrate. Some accordionists are inclined to push a bass button and hold it down while the bellows are in action. This produces a guttural, draggy sound, somewhat like a long drawn out *o*. The correct way is to push the button down with a quick *staccato* action and release it immediately. The resulting sound may be likened to a short *o*, thus giving the melody being played by the right hand an opportunity to sing out without being covered. As stated before, this applies only to a straight bass and chord accompaniment and does not refer to passages containing bass solos.

### Practical Application

TO VERIFY the correctness of our silent finger gymnastics, let us do the same exercises upon the accordion. A simple composition with a straight bass and chord accompaniment should be selected, and with the third finger on the bass button and the second finger on the chord button, they should be alternately raised and lowered, producing a swift, *staccato* tap. Immediately after each tap they should be relaxed and permitted to rest on the buttons.

This excerpt, from the *Pilgrim's Chorus*, from "Tannhäuser,"

**Grandioso**

The musical notation consists of two staves. The upper staff is the bass line, and the lower staff is the chord line. Both staves show a series of notes with fingerings (1, 2, 3, 4, 5) and accents. The tempo is marked 'Grandioso'.

serves to illustrate how both the melody and the accompaniment may be played simultaneously by the left hand, without the assistance of the right hand. The melody must stand out clearly and the notes held for their full time value while the accompaniment chords should be played in light *staccato* fashion.

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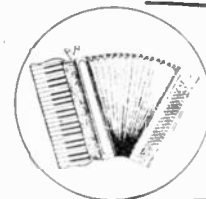


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# The Bouncing Ball

By JANET NICHOLS

When we play *staccato*, technically we detach the connecting *staccato* notes, and physically the arm movement is identical with the motion used in bouncing a ball; that is, the hand moves down, up, down, up in even motion. Play the following notes *staccato* in just that way. Let X indicate down, and O indicate up.



Ex. 1



A perfectly simple matter, is it not? And yet if you were to apply this *staccato* touch to a passage in a composition the chances are that you would make a serious technical error in the execution. For illustration, try this excerpt from *City Traffic* by Charles Repper,

Ex. 2



and you will undoubtedly discover, now that it is about to be called to your attention, that your left hand motion did not balance correctly between the quarter notes but that your hand descended twice for each quarter note, once to play the note and the next time to match the rhythm of the right hand. It is easy to understand why you do this, but technically it is incorrect and the extra motion is as unnecessary as it would be to put your hand down twice to hit the ball but once.

Try this passage again and train your hand to become so balanced that every time it descends it must do so in order to strike a key and for no other reason.

Practically every elementary pupil will put this extra motion into *staccato* playing, if the rhythm of the composition requires a motion faster than the *staccato* notes.

# Queen Victoria and Music

(Continued from Page 563)

music making. However, when she emerged once more into public life, she took up all her old interests with zest. Concerts were again held at Court, when the first performers in the world were commanded to appear before Her Majesty and guests at Buckingham Palace, Windsor Castle, or even at Balmoral.

The two Jubilee celebrations were both made occasions for music making. Sir Landon Ronald recalls how on the occasion of the Jubilee in 1887 he, aged fourteen and resplendent in a velvet suit, travelled down to Windsor with the Royal College of

Music orchestra, to play before the Queen, at a concert she gave to her royal guests and others.

Even in her old age Victoria indulged in one most active form of music making. From her earliest youth she had been passionately fond of dancing, both ballroom and country dancing. After she became Queen, her enthusiasm remained such that she turned over old books on dancing to find new steps for her ladies and gentlemen at Court to practice, and even to the end of life she found enjoyment in the spritely steps of a Scottish reel.

# "Brain Teasers" Again

In the proof reading of this item on Page 430 of THE ETUDE for July, a few discrepancies were not detected. These occurred in the following answers:

35. Johann Strauss. *On the Beautiful Blue Danube* was first written as a male chorus.

37. Rudyard Kipling, of course, wrote the words of *On the Road to Mandalay*. Oley Speaks' musical setting is so popular that his name is always first associated with

this song—hence the luckless oversight. 45. Edward MacDowell (unfortunately omitted).

83. Richard Wagner. The scenes of "Tristan and Isolde" are on a vessel approaching Cornwall, in Cornwall, and at *Tristan's* castle, Kareol, in Brittany.

We greatly appreciate the numerous letters from our friends commending this idea. We shall try to fulfill their requests for more.

# The Grand Crusade

(Continued from Page 560)

pass, holding their banners high, moving triumphantly in the face of destructive forces, challenging alien influences which have made an open boast of annihilating American ideals and American standards of living, let us greet them with loud hosannas of joy. Support this grand processional above all things, if you love those vital principles for which our ancestors have stood—because this vast crusade of our present century may mean the salvation of the America of the future.

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Here are a few premiums taken at random from our catalog. All are really worthwhile and we believe you will be entirely pleased with them:

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**CAKE OR SANDWICH TRAY**—This footed Krome Kraft Tray is one of the latest additions to our catalog. It is 10½ inches in diameter and all-metal with a chromium finish. Your reward for securing three subscriptions.

**ZIPPER KEY CASE**—Six hooks for keys and a pocket for license cards, etc. Black or brown leather. One subscription.

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### Piano Keys That Stick

Q. Please tell me what I can do for piano keys that stick. Will I have to take the piano apart or can I put something in between them? Does the weather condition affect them? —Mrs. G. D. M.

A. Piano keys usually stick because the air is too moist and this moisture causes the wooden part of the mechanism to swell and to bind. There is nothing that you can do about it except to move the piano into a place that is drier. Of course there may be some other cause for the keys sticking, and I advise you to ask your piano tuner to come and look at the instrument.

### Trills in Saint-Saëns

Q. How do you play the long trill in the Romance sans Paroles, by Saint-Saëns? Do you play four thirty-second notes to each beat and five on the third whenever the two grace notes are written? —T. E. F.

A. Yes, you are correct. An extra note must be added to the trill when it leads to another degree of the staff; for instance, the first two measures are played like this:



### The Advantage of Absolute Pitch

Q. Can you tell me of any music work for which a person having absolute pitch is particularly fitted? By this I do not mean conducting or the playing of a musical instrument. —C. P.

A. Absolute pitch is merely the faculty, usually inborn, which enables one mentally to place intonation, so that when a certain pitch is sounded its name (G or F or B-flat) is thought of; and, conversely, when a certain pitch name is mentioned, the tone for which this name stands comes to mind. Such ability is of considerable value in learning to read music and is of advantage to any musician in reading scores. But in itself it is no indication of unusual musical ability, and I know of no special kind of musical activity for which it would fit an individual.

### Bach and Mozart

Q. 1.—What is the most authentic edition of Bach?  
2.—How do you play the trill in the second movement of Mozart's "Sonata in A minor" (Measure 29)?  
3.—In what mood should it be played, and at what tempo?—A. G. G.  
A. 1.—There is no "most authentic" edition of Bach. There are many excellent editions but in each case the phrasing and fingering are what the editor thought they ought to be. Bach

## QUESTION AND ANSWER DEPARTMENT

Conducted by

Karl W. Gehrrens

Professor of School Music, Oberlin College

Musical Editor, Webster New International Dictionary

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

left no such markings to guide us. The Kroll edition is taken from the original; and most editions are built on that.

I cannot answer your question about the fingering for your example as you do not state from which fugue it was taken. I have searched in vain for it.

2.—The edition I have before me gives this trill in 64th notes, that is, eight notes to each eighth note.



This is pretty fast and if you cannot manage it you will have to take it in 32nd notes.  
3. Evidently you do not possess a musical dictionary; at least you ought to have a pocket edition, as it is worth many times its cost. *Adante cantabile con espressione* means that this movement should be played slowly with a great deal of expression and with singing tone. The tempo is about ♩ = 96.

5.—What are the twelve most difficult piano compositions?  
6.—What are the six most difficult concertos?  
7.—What are the six easiest concertos?  
8.—What one work would you choose as exploiting all the possibilities, advantages, and singular qualities of the pianoforte?—L. A. P.

A. 1.—Probably the Etudes.  
2.—This note should be F-sharp.  
3.—Handel died in London, April 14, 1759.  
4.—

5, 6, and 7.—These questions cannot be answered satisfactorily because "what is one man's food is another man's poison"; that is, what is difficult for one player might be rather easy for another.

8.—Possibly the Liszt arrangement of Verdi's "Rigoletto," or perhaps some of his Rhapsodies.

Clarinet Book for Beginner.  
Q. Can you recommend a good clarinet book for a beginner? I should like something that has some melodies that can be used along with the regular exercises, enough easy work so that I shall not have to provide a great deal of supplementary work before getting into more difficult music. I think it is discouraging to pupils to start exercises too difficult before they have a thorough grounding in fundamentals.—Mrs. F. J.

A. I have asked my friend, Professor George Wain, to suggest a book for your pupil, and he tells me that one of the best elementary clarinet methods is "The Selmer Elementary Clarinet Method," by M. J. Webster. This may be obtained through the publishers of THE ETUDE.

Many Questions on Many Subjects.  
Q. 1.—What is Chopin's greatest group of works?  
2.—In Chopin's Prelude in A (No. 7), in the fourth measure from the end, should the melody note on the second beat be F-sharp or G-sharp?  
3.—What is the exact date of Handel's death?  
4.—What is the meaning of each of these signs?  
Ex. 1

### A Grieg Trill.

Q. How do you play the trill in measure 68 of Morgenstimmung, Op. 46, No. 1, by Grieg?—M. E.

A. It is usually played like this.



### Piano Methods.

Q. I have been told that I ought to change to the Matthay Method as the one that I use is old fashioned. I studied the Leschetizky Method but I try to use common sense. What are the relative merits of these two methods? Is Matthay still teaching in London? How old is he?—Mrs. M. P. B.

A. Naturally, in a column such as this, I cannot answer your question as to the relative merits of these methods; however, I might say that if you have studied the so-called Leschetizky Method you need not feel "old fashioned" for many of the best known pianists of the present day studied with this great teacher. You say you try to use common sense. After all, is not that the most worthwhile method of all? Keep the nail joint firm, the wrist loose, and the shoulder free. If, with these proper conditions, you strive always for quality, arm weight, muscles, and levers will be pretty apt to take care of themselves. But remember, I said to strive always for quality, for no matter how proper the condition is, the pianist can never get any better tone than he is thinking.

Tobias Matthay was born in 1858, and he is still teaching in London.

### What is Elementary Theory?

Q. Please tell me how much the term "Music Theory" ordinarily includes and especially what is meant by the expression "Elementary Music Theory."—E. L. J.

A. The term "Music Theory" is often used to include all matters connected with the mechanics of music notation and construction. This would take in what is ordinarily called harmony, as well as counterpoint, form and analysis, orchestration, canon and fugue, and even sight singing and ear training.

The term "Elementary Music Theory" usually refers to the fundamental facts of music and its notation, such as major, minor, and chromatic scales; key signatures; intervals and their names; the construction of the more common chords; tempo and dynamics terms and their abbreviations; embellishments and their signs; the basic facts of acoustics; the names of the various forms and styles; and so on. You will find these matters covered in reasonably adequate fashion in my book *Music Notation and Terminology*, which may be obtained through the publishers of THE ETUDE.

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## Wagner and Offenbach

Although Offenbach (born Jacques Levy at Cologne, Germany, in 1819, and brought up and educated in Paris) wrote some very lovely tunes, and some very exciting revues, known as Opéra Bouffées, and also a very charming light opera, "The Tales of Hoffmann," he is by no means to be ranked with the very great masters. Yet in his day he was considered by some as a serious rival of Wagner.

Offenbach was a wonderful showman. John Philip Sousa, who played in his orchestra in America, once described to the writer Offenbach's extravagant clothes,

which were obviously made to attract attention. In Paris he is said to have worn a suit of orange knickers, with a turquoise blue coat accompanied by an emerald hat and a scarlet umbrella, and thereby won the name of the "Bird of Paradise of the Boulevard."

When Wagner was fighting to gain recognition, he tried to have his "Die Meistersinger" given in Vienna but was politely informed that the Viennese public was so taken with Offenbach that there would be no time for it. What changes time hath wrought!

## Practice As An Art

(Continued from Page 566)

up a complete, well rounded technic, a rich and varied repertoire. To this end neither mere playing and toying with things, nor spasmodic fits of excessive ardor, are really constructive. In order to be constructive, practice must be intelligent and patient, regular and slow. Periods of work must be interspersed with periods of rest. Economy of time and effort must inform the periods of work. Good practice entails, on the negative side, elimination of waste and avoidance of useless expenditure of energy; on the positive side, it is guided by comprehension of the problem at hand and alert attention to its efficient control. Practice unrelated to the nature of the problem, by dint of thoughtless repetition or at a rapid pace, is sheer waste of time and energy. Invariably, it is the quality of work that counts, as the artists' studio is not a mass-production factory. Attention, interest, energy—the psycho-physiological factors controlling successful work—are not inexhaustible. Attention cannot remain keyed up, the interest focused on a single point, for too long a stretch at one time. When attention wanders and the interest wanes, effective control ceases. Then a walk in the open or an entirely different mental activity may afford a wholesome respite. There are both waste and danger in protracted strain.

### Avoid Excess

FATIGUE and its concomitant, pain, are nature's warnings against misdirected or overtaxed energy. Similarly, when a dead line seems reached, beyond which progress will not go, at a given moment, it is no use to go on hammering at the keyboard. The wall will not yield nor crumble, except under properly timed, repeated and planned attacks. Temporary shelving is then the kind of rest from useless effort that will promote a happy growth—as of a seed well protected after it has been planted. It will take its own time to ripen, and there is no hurrying it or forcing the issue.

The initial practice is, of course, of paramount importance, since it is much harder to mend a bad job than to start by doing a good one. That is why every obstacle encountered, each difficulty realized, should be at first singled out from the general context, practiced hands separately, and without yielding to the temptation of expression, the danger of premature speed, the mischief of the pedal's interference. Expression and pedalling will have to be worked out in turn, in due time, but only after technical obstacles have been removed. Then every passage on which care and effort have been bestowed has to be gradually integrated into the whole fabric. Progress may be tested and verified by occasional trials, at increased rates of speed. Thus, periods of practice of any difficulty become shortened and spaced, until only occasional renewal of contact becomes sufficient. The time thus gained can be applied to new tasks.

Varying our pleasures, and interweaving different types of work, with a view to making them complementary and progressive, stimulate interest, enhance the joy of achievement and multiply the needful resources. Then, when it comes to our daily dozen—not several dozens—in order to keep fit and trim, we must remember that, as there are table luxuries and foods replete with vitamins, so types of technic may be divided into the necessary and the luxurious ones. There are forms and types of almost ubiquitous presence and universal application. These are necessities. Besides and beyond these are contrivances more special and rare, exceptional or eccentric.

These are luxuries that can be attended to temporarily and on occasion, at an advanced stage of the game. But neither can the essentials be dispensed with at an early stage nor should contact with them ever be dropped altogether. Still, even here, wise choice and prudent economy should prevail, steering clear of unnecessary duplications and the monotony of lopsided effort, setting a reasonable time limit upon our exertions. Practicing all scales in all keys and all positions, for hours, is a nuisance not only to the neighbors. Piling up Ossa on Pelion, heaping Czerny and Clementi on top of Cramer and Kessler, Hanon on Pischna, Philipp and Joseffy, and so on, may be soul killing, damaging to the mind, injurious to the hands. So called "schools of piano playing" need not be perused from cover to cover. The most recent of these, and probably the most complete, the monumental work of Alberto Jonas, in seven volumes, to which this writer and several others have had the honor of contributing, is designed as a vast encyclopedia to be consulted at leisure and in need.

The writer certainly believes in purposeful and concentrated practice; but, as to exercises, he is a confirmed homeopath. Small doses of a vital substance and the old Roman precept, "*festina lente* (hurry slowly)," work better than too copious ill-digested fare, administered by quick lunch methods. The late Busoni was pretty nearly right in arguing that a splendid edifice could be reared merely by the perusal of Bach—even if his own superstructures on Bach are luxuries, requiring time and leisure which life's brief span can scarcely afford. Yet a return to and frequent visits with Bach—pure and undefiled—are, musically and technically, like baths in the eternal verities. Liszt used to say, "Now let us cleanse ourselves in Bach," as Weingartner reports.

### Let Quality Come First

DISCRIMINATING careful and regular practice builds up a "residuary estate" of latent strength on which to rely when youthful plasticity is gone and the many demands of life impinge upon the time needed for preparation. To the student, liable to get discouraged even so, in sight of the slow, steep path to Parnassus, let us say that a few years suffice for the climb and the prize is worth the toil. If the initial effort has been honest and intelligent, weeks will soon suffice where at first months seemed to be required, then days will accomplish that for which weeks were needed—and thus a solid technic and large repertoire can be acquired and maintained, without overdraw on one's biological capital and as a triumph of human intelligence. The price need never be paid in strained or injured hands, stooping shoulders, a stiff neck and ailing back, a dulled mind and impaired joy of life.

Finally, the law of all life—and of music, too—is based on orderly motion marked by recurrent stresses, that is, rhythm. "Music is the only art that really lives. Where silence falls, life ceases also." So says Paderewski. Tension followed by relaxation is the natural rhythm of all bodily functions. If it be true, as Max Eastman suggests in his fine book on "The Enjoyment of Poetry," that rhythm heightens consciousness and "promotes every realization," its value in the practice of our art can scarcely be overestimated. The "categorical imperative" of rhythm determines all musical shapes and values, patterns and symmetries. If this great vitalizing factor, at once intellectual and emotional, is

(Continued on Page 616)



# VOICE QUESTIONS

Answered

By Frederick W. Wodell

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

## Choir Voice Production.

Q. 1.—Our choir singers are instructed: (a) To stand rigidly erect; (b) to raise forcibly the chest and to keep it there; (c) to hold the jaw still; (d) to take a big breath, hold it, and then sing.

2.—We are told that, in order to be understood, final consonants must be exaggerated. Singers are directly told to make their voices hard, "like a horn," and are congratulated upon having achieved the "organ tone."

3.—Our Director says that after the singer has attained "control," it is time enough to think of trying for freedom. His implication was that all great voices are basically sounds from rigid instruments, with color added.

What do you say as to these points?—C. V. S.

A. 1.—Have the chest well up, but always without strain. There should be no rigidity anywhere in the body, while singing. Let the breath "take you." If you flexibly enlarge the lung cavity, nature will do the rest. Francesco Lamperti (Lamperti, the elder), in his book, "The Art of Singing," as translated by Walter Jekyll, M.A., says: "In taking breath, which must be done very slowly, a sensation of coldness will be felt at the back of the throat; the moment this sensation ceases the sound is to be attacked, with a slight back stroke of the glottis, almost as if one continued to take breath." During singing the "breathing muscles" are active. The jaw must be free, as if floating in the air. It must not move when scales, passages, arpeggi, or ornaments are being sung upon one vowel. "A mouther" never will be singer.

2.—Do not exaggerate consonants, except for a particular, momentary effect. Those consonants which have vocalicity should be sung upon the pitch of the accompanying vowel. Learn that swift, clean cut action of the parts involved in consonantal articulation, which permits the flowing out of tone upon the vowels with a minimum of interruption. Sing from vowel to vowel, and let the consonants seem to drop into place. Do not, however, sacrifice intelligibility by substituting one vowel for another, or failing to make consonants sufficiently audible. Final consonants are most often slighted.

We judge of the excellence of a vocal method by its results. A tone which is "hard," as we understand your use of the word, is not agreeable to cultivated ears, and therefore is "unsatisfactory."

3.—Vocal muscles, like all others, are developed by reasonable use, not by abuse. Singing based upon a conversational weight of tone is indicated for average use. Work always for beautiful quality and tonal expressiveness. Choose your music carefully according to the vocal and emotional development of your singers. Lead them to "sing sense," and to say and to mean something, whenever they sing, yet to avoid "forcing" and shouting. Dr. I. W. Voorhees, in his book, "Hygiene of the Voice," says: "The attempt to do big 'tone' work before the vocal organs are in any sense ready for it, is undoubtedly responsible for a great deal of so-called 'catarrh' and 'throat trouble,' and unkind remarks about the climate and the weather in general." Only a tone proceeding from a free, nonrigid vocal instrument, can take on color because of the emotional state of the singer, and thus become an effective medium for truly "expressive" and "recreative" singing.

## The Self-Study Singer

Q. Ten years ago I studied for two and a half years with a voice teacher who is considered unusually good. I made satisfactory progress but found it necessary to discontinue lessons. I am not at present able to study with a first class teacher.

(1) Do you know of any way by which one can make satisfactory progress by himself? I have some understanding of voice production and a fair idea of what to work for. (2) Is there any helpful book or other guide that I might buy? (3) I have a teacher friend who might be willing to check up on me occasionally; and I have sufficient interest to work regularly.—M. H.

A. (1) If you have a really good idea of "what to work for" when studying voice production, you are fortunate. In the last analysis, whether or not a student of voice production is working correctly is decided by the quality of the tone produced. It should be agreeable to cultivated ears, clear, steady, and at command as a vehicle for the expression of feeling. Also its production must be such as to make it easy for the singer to pronounce words well.

(2) In the following books you may find the help you need: "Common Sense and Singing" by J. Kennedy; "Guide to the Male Voice" by Frederick W. Root; "The Art of Singing" by William Shakespeare.

(3) If your friend has a high standard and a keen ear for vocal tone quality, he should be of assistance to you as a critic. Undoubtedly regular and frequent lessons with a good teacher "keep a fellow practicing regularly," which is a great advantage to the student. Why study at all unless determined to practice sufficiently to get full benefit of the lessons taken? After all, "practicing" should mean repeating correct actions often enough to "get the habit."

## Various Questions

Q. I am especially interested in the Voice Question Department of *THE ETUDE* and have

some questions I would be glad to have answered.

(1) I am eighteen years old and have been studying voice for nearly four years. My range is from A below Middle C to "High C-sharp." Is this range poor or average?

(2) I have been singing such compositions as Je suis Titania ("Mignon"), by A. Thomas; Je veux vivre dans le reve ("Romeo et Juliette") by Gounod; Je dis que rien ne m'epouvante ("Carmen") by Bizet. Songs, also, such as The Swiss Echo Song, Carmen, Waltz, Il Bacio, La Partida, and Chaminade's L'été. From these examples would I be classed as a mezzo, dramatic, lyric or coloratura soprano?

(3) Am I too old to start preparing for opera—really working toward that, I mean?

(4) Would you advise a private teacher rather than studying in a conservatory?

(5) I have been studying ear training, sight singing and elementary harmony for two years. I have a speaking and singing knowledge of French and Spanish, and a fair singing knowledge of Italian. What other languages or subjects should I study?

(6) I have almost absolute pitch. Is this of very great value?

(7) What causes hoarseness, lack of practice or overstrain? Why is it so tiring to the voice to sing in a chorus? I have sung with our College Choir for three years and have gone on tour with them each year, when we present as many as four concerts a day. My voice gets very tired and stiff after one concert, while when singing alone this never occurs. What possible reason is there for this?

(8) What exercises could you suggest for developing the upper range—say from high A up, so as to sing it with ease and lightness. My voice below this is full and rich, but when I get higher than A, or possibly B-flat, my voice becomes rather shrill, instead of clear and bell-like, although lately it seems to be improving. My teacher constantly works to keep my lower voice deep, full and rounded, yet rather neglects the higher tones. Possibly this teacher does not notice, or maybe it does not sound the same to the instructor as it does to me?

(9) What chances do I have in the future, as a singer—opera, radio, or concert?—An Interested Reader.

A. (1) Any singer who has a good working range of two octaves, upon which he or she can express many shades of feeling, pronunciation well, and do a perfect "swell," is fortunate. Your reported compass is more than two octaves.

(2) The question is whether you have been really singing all the numbers you name, or singing at them? As selections for study and singing for those who are ready for them, they are excellent; vocal, singable. Having the difficulty with your tones above "high" A or B-flat, which you report in this letter, we wonder how you sang *I am Titania*, which, in the key for soprano, runs from Middle C to the E-flat above "high" C? Voices are classified by their breadth and color, as much as by the extent of their compass. It is a fact that a voice which is correctly produced classifies itself. Read again the answer to question No. 1.

(3) No.

(4) See announcements of teachers and music schools in *The Etude* and *Musical Courier* who are located in the large city you mention. Your choice must depend upon circumstances of which at present we have no knowledge.

(5) Study piano sufficiently to be able to play your own accompaniments. Add German. The following books would be of much value to you if really studied during the next two years: "Music to the Listening Ear," by Will Earheart; "Music Appreciation," by Clarence Hamilton; "Early History of Singing," by W. J. Henderson; "Great Women Singers of My Time," by Herman Klein; "Great Singers on the Art of Singing," by James Francis Cooke; "Some Famous Singers of the Nineteenth Century," by Francis Rogers; "The Complete Opera Book," by Gustav Kobbe. The publishers of *The Etude* can supply these volumes.

(6) To which "absolute" pitch do you refer? A—435, perhaps? Your keen ear for pitch will be of value to you as a singer.

(7) When the vocal instrument is healthy, hoarseness is caused by faulty use; forcing, straining, oversinging, singing too high, too low, too loudly, too long. It is not tiring to the voice to sing in a chorus, if you know how to sing correctly, and do as you know how to do. Think that over.

(8) Sing the upper middle range from A (second space, treble clef) to the E-flat above on genuine breath control, with loose tongue, "floating" jaw, and free larynx, as a first step. Above that E-flat use "head" voice, and for a time work for free, lovely tone, rather than power. Henneman's "101 Master Exercises" will furnish you material for work on the top range.

(9) A first class vocal teacher, who knows opera and oratorio, as well as lieder and songs, of all types, and could hear you sing and note your voice quality, range and force, your skill in singing, your knowledge of different styles of vocal music, your personality, and power to "put it over," might forecast for you with some degree of certainty.

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## Why Rhythm?

By G. ALDO RANDEGGER

Rhythm is the equalized division of time. Rhythm, through sound, has greater force upon man's consciousness than rhythm through visualization. The tic-tac of a clock's pendulum makes a greater impression on the mind than the two extreme points, right and left, which determine the motion of the pendulum.

The origin, or cause, of rhythm, as related to man's physical receptivity, lies in man's need, and therefore sense, of equilibrium; and this, in turn, is based on the balance of the two perpendicular halves of his body.

The motion involved in this adjustment provides a cadence (from the Italian "cadere"—to fall), which is and defines the first rhythmical unit.

A single sound or a single motion gives nothing rhythmical.

Rhythm can be defined only upon the establishment (balance) of at least two sounds or movements.

Instinctively we need and seek the repetition of the first unit in order to grasp fully and appreciate its rhythm.

It is well established that uniform rhythmical motion in a mechanism is a required factor of its efficiency, as indicating a perfectly regulated control.

Rhythm, as something reacting upon our senses, is a physical fact within itself; while speed is purely imaginary until measured or subdivided with the yardstick of rhythm. We may think of speed when see-

ing a race, or considering anything which compares as faster or slower than something else. Whether fast or slow in our imagination, speed is nothing tangible until conventionally calculated in relation to time.

The acme of speed, in an ant's busy little complex, might be to run a yard in ten seconds. Horse speed was once a wonder. With mechanical progress, other standards have superseded, and even astronomical axioms of speed begin to come within the range of understanding. That is why speed is only an imaginary thing, according to who does the thinking.

The first rhythmical unit of time, in our habits, is the sixtieth part of a minute or a subdivision thereof. While fractions of a second can be calculated to infinity, human perception hardly conceives less than an eighth of a second. Well trained musicians, however, might be able to value actually as little a time space as a sixteenth of a second, if keen enough to perceive it, and finger dexterous enough to play sixteen even notes to a second—which is rare.

Symmetry is a form of visual rhythm. It is the foundation of design in architecture and sculpture, just as rhythmic division of time combined with sound is the foundation of music.

The two elements of music are motion and sound.

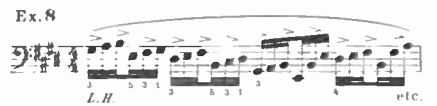
The music of our lives will be expressed by the rhythmical balance of our work and recreation, our rest and our creative periods.

## Practice As An Art

(Continued from Page 614)

wronged or invalidated, there remains but a mere jumble of notes in which nothing stands out, nothing tells or thrills, for everything is blurred and disorganized—sound and fury signifying nothing, molten into chaos. "Everything is meaningless," I heard Paderewski say many a time, "and the greatest technic is inconsequential, unless subjected to a rhythmic discipline which makes it significant."

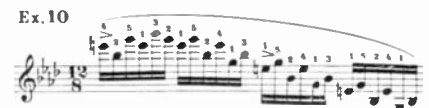
This dominance of the rhythmic element lends also a supreme value in the conquering of our difficulties. By this is meant the shaping of any given passage into groups, by the use of a deliberate accent marking the division. The group of two notes being the smallest rhythmic unit, an accent on each alternate note fixes into shape any evenly flowing run or uniform motion, such as is found in this passage from the *Fantastic-Impromptu*, Op. 66 of Chopin.



In the following passage from the *Balade in G minor*, Op. 23 of Chopin, the symmetries of pattern are rhythmic, and the composer's accents, establishing the measure, are also the proper accents to be used in practice.



It can be said that any elaborate passage possesses some particular accent which works like a key that opens the door to its mastery. Even in performance, an accent may work like a pivot that carries along the entire passage, as does the one marked in the following difficult run from the "Sonata Appassionata" of Beethoven.



Such "Yale locks" are, of course, mysterious to the uninitiate. As of the door in the Holy Scriptures, seekers may "Knock, and it shall be opened."

\* \* \* \* \*

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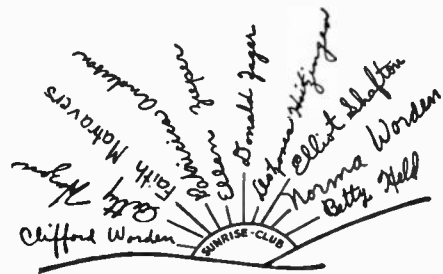
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## The Sunrise Club for Practice

By EDWARD J. PLANK

WHY NOT have a Sunrise Club in your studio to encourage early morning practice? Psychologically and physiologically this is the best time of the day for study. Early in the morning the mind is fresh and we feel ambitious. At night, after the school day's work and play are done, both mind and body are too tired to get much out of practice.



Pupils who practice before going to school in the morning are eligible to join the Sunrise Club when they bring a note from home certifying that they have done so. The note might read something like this: "This certifies that this week.....

.....practiced.....minutes on..... mornings before going to school.

(Signed)....."

Upon receipt of the note the teacher has the pupil write his name at the end of a sunbeam. The notes are then pinned around the sunrise picture, on the studio bulletin board. Thus the pupils feel that the notes have value. And the more notes, the merrier. When every sun ray has a name on it, how bright the studio will be. Real rays of sunshine, indeed, to the teacher!

How much the pupil practices in the morning or how many mornings he practices does not matter at first. For the first week he may start with one morning and only ten minutes. That is a beginning in the right direction; and the idea is to get those, who ordinarily put off practice until the close of day, to do it early. Next week he may practice two mornings, and so on. Try to induce friendly competition among the pupils for the best record.

Any teacher can easily draw the above picture and use this idea. Paint the picture in bright colors.

This practice inducement device has been very successful in my piano studio.

## Sidney Lanier, Poet-Musician

(Continued from Page 576)

With thy ten fingers to the people's heart,  
As if ten tongues told news of heaven and hell—  
Gazing on thee, I mark that not alone thou sittest: there by thee,  
Beethoven's self, dear, living lord of tone,  
Doth stand and smile upon thy mastery."

### Lanier the Patriot

IN THE "CANTATA," which has since been adapted to the music of Dudley Buck, Lanier expresses the purest patriotism. He was appointed to compose this work by his friend Bayard Taylor, of Pennsylvania, and he received no remuneration for it.

The closing lines of the "Centennial Ode" emphasize right thinking and lofty citizenship in the highest degree:

"Long as thine art shall love true love,  
Long as thy science truth shall know,  
Long as thine eagle harms no dove,  
Long as thy law by law shall grow,  
Long as thy God is the God above,  
Thy brother every man below,  
So long, dear land of all my love,  
Thy name shall shine, thy name will glow."

Of a truth, we perceive that Sidney Lanier deserves his own particular niche in the Hall of Fame, New York University, with the other "hards sublime whose distant footsteps echo through the corridors of Time."

"Northland, Southland, honor his name!  
Place it high in the Hall of Fame,  
Poet, philosopher, hero, seer,  
Welcome your comrade—Sidney Lanier."

## Music Extension Study Course

(Continued from Page 574)

section, at measure 38, the melody passes from the right hand to the left, for four measures. This happens again at measure 46. Be sure to preserve the melody line with either hand.

### THE TWO CUCKOOS

By JACQUES WEISSHEYER

This piece is descriptive in style and opens with the call of a cuckoo, answered by his mate in the distance. Therefore, let the first call be played *forte* and the answer, *piano*. The notes of each call are played *staccato*. The following phrases are played *legato*. Do not overlook the accents which fall on the last eighth in measures 2, 3, 6, and so on.

The second section is built on a three note motif in the right hand, against a pedal point in the left. Observe that the notes of the pedal point are all accented. Contrasting *piano* and *forte* are in evidence throughout and should be given significance.

### GYPSY LIFE

By BERNARD E. WAGNESS

Fall, with its beckoning, colorful foliage and sharp scents, brings out the gypsy in all of us; and Mr. Wagness' number is therefore particularly apropos for this issue of THE ETUDE.

The people of the Romany Rye are children at heart and their moods reflect their surroundings—changing swiftly from one extreme to the other with the shifting scene. Mr. Wagness has caught this characteristic, and has exemplified it in his first theme, played in spirited manner in a minor key, changing abruptly to *Andante* in a major key for the second theme.

Use articulated finger *legato* for all passage work, and apply brittle *staccato* to the left hand chords. The second section is sustained and more lyric in treatment. Do not overlook the sustained whole notes in the tenor voice, left hand, for they are important in the chords.

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## Letters from Our Etude Friends

### Curing Stage Fright

TO THE ETUDE: Often I see an article in THE ETUDE about stage fright. Perhaps someone would like to hear what I have done for my pupils to eliminate this "bugbear."

I have taken several steps, the most important of which is our club. The group meets once a month at a member's home. After every child has played a solo, the children take a secret ballot on who played best (not the hardest or fastest piece); and then present the winner with a little prize. Social activities then follow. The point, however, is that the children are playing on strange pianos in new surroundings. They never meet at one house more than once a year.

When preparing the children for recital, two other steps follow. One is to give out the pieces in plenty of time and the other is to have a rehearsal at the hall on the piano to be used. This last is very important. At the rehearsal the children clap for each performer and the latter bows, as expected at the real recital. I have found too, that when the children sit away from their parents they are less nervous.

I have had only one child display stage fright in the last six years, and she had had only twelve lessons at the time of the recital.

—HAZEL GIBSON EIKEDAHL

### A Metronome Proxy

TO THE ETUDE: For teachers and students who do not possess a metronome, a common clock with a second hand may be pressed into service. A desk, dresser, or alarm clock will do nicely. It should be placed on the piano, in front of the player.

We now are ready to calculate the right tempo. If the music is marked  $M. M. J = 126$ , with the piece in triple rhythm, then divide 126 by 3, and the quotient will be 42, which represents the number of measures to be played in one minute.

The next step is to mark off the first forty-two measures of the composition to be played. If the piece is short, enough measures should be repeated to make the right number.

Now count aloud, and listen to the counting. Watch the second hand of the clock

while it goes around for one minute of time; then play the forty-two measures several times, till the movement of the music can be so regulated that the playing will consume just the time of a circuit of the clock hand.

It will be well to start with the hands separately and with counting aloud, while the second hand of the watch and the playing are timed to come out together. This will add much to the smoothness of the playing when the hands are taken together.

Let other  $M. M.$  signatures be tried, with pieces of varying *tempo*. First calculate the number of measures which will fill just one minute. Supposing the time signature is two-four and the metronome is set at  $M. M. J = 108$ . There are two quarter notes to each measure; so it would require just half as many measures as quarter notes indicated. That is, 108 divided by 2 gives 54.

One more example: If the metronome indicates a quarter note with a dot after it, and the time signature is six-eight, then the dotted quarter note, which equals three of the six eighth notes, fills half a measure. In this case the metronome number will be multiplied by 3 to ascertain the number of simple beats; then this amount will be divided by 6 to get the number of measures. As an example, we will say that the time signature is six-eight, and that the metronome is set at  $J = 96$ . Multiply 96 by 3, and the result is 288; then divide the 288 by 6, and the result is 48, the number of measures which will be played in one minute.

There is in this process a valuable training of the mind in quick thinking.

—MRS. WILLIAM HUGHES (New York).

### Imagination Plus

TO THE ETUDE: Here is an interesting experience about which others may like to know. In the course of a lesson with a clever young girl pupil, her mother made the remark that she should think I would go crazy from hearing my pupils make mistakes. My reply was to the effect that a teacher must have a good imagination. Quick as a flash, my pupil whirled around on the piano stool and asked me if I imagined all her mistakes!

—DONALD WHITE

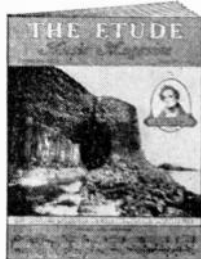
# The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

MUSIC STUDY  
EXALTS LIFE

MUSIC STUDY  
EXALTS LIFE

## The Cover for This Month



undertake the carving out of his musical career.

He arrived in England on Tuesday, April 21, 1829. After some appearances there as a conductor and pianist, he left London the latter part of July for a Scotland trip. During the course of this trip Mendelssohn enjoyed himself sketching, chiefly in water colors, and many details of his trip were given by him in lengthy letters he wrote to his family.

At Staffa, where he beheld the beauty of Fingal's Cave rising out of the sea, with its gigantic basalt columns like a great organ, he indicated "how extraordinarily the place affected me" by dashing off twenty bars of inspired music. This inspiration he enlarged upon several years later and on May 14, 1832, the London Philharmonic played the *Hebrides Overture* from manuscript. This work has been referred to as *Fingal's Cave Overture*, *Hebrides Overture*, and in Mendelssohn's letter dated June 6, 1832, which he wrote to Sir George Smart offering the Philharmonic Society the score of his overture in return for the cordial and heartfelt kindness which the Society had shown to him during his second visit to England, he referred to it as "my overture to the *Isles of Fingal*." The Society accepted this manuscript and in return presented him with a piece of plate bearing a eulogistic inscription.

This famous overture is an excellent example of Mendelssohn's rare genius for translating into music the beautiful things of nature which his eye beheld, together with accompanying sounds produced by the play of the winds, the sweep of the waves, or any other of the numerous voices of nature.

Mendelssohn was born February 3, 1809, at Hambourg, and when the French occupied that place in 1812 the Mendelssohn family moved to Berlin. When Mendelssohn was only ten, the Singakademie performed his setting of the 19th Psalm. The beautiful overture *A Midsummer's Night Dream* was written when he was only seventeen, and he had an opera performed at Berlin when he was eighteen.

Because he was a master pianist, a distinguished organist, and a gifted conductor, he traveled through Germany, Austria, Italy, Switzerland, France, England, and Scotland. For a while he was musical director of Düsseldorf, and later he became the conductor of the Gewandhaus Orchestra in Leipzig.

On January 16, 1843, Mendelssohn, together with a notable faculty staff, organized the Conservatorium of Music at Leipzig.

His activities in England were considerable. Many of his compositions were performed in London and he gave numerous concerts there. He conducted the first performance of his *Elijah* at Birmingham August 1, 1846, during what was his ninth trip to Great Britain.

He was only in his thirty-ninth year when he died at Leipzig on November 4, 1847.

## Change of Address

If you have had THE ETUDE follow you to your summer address, be sure to advise us at once where to send future issues. Give both old and new addresses. This advice should reach us at least four weeks in advance of your change.

## THE NEW PIECE

● In all paidutics there is no principle more important than: The progress of the student depends upon the intensity of the concentration evolving normally from the interest activated by the work in which he is engaged.

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MARILYN JOYCE BRADLEY, Age 8

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## A Comprehensive Biographical Reference

For years we have received requests from ETUDE readers in all parts of the world for information on the life and works of composers and performing artists. Usually, this information is sought for use in music club programs, recital notes and for pupils' study clubs. Sometimes, requests for composers' biographies are inspired by admiration for their works, or some particular composition.

As quite a bit of this information could not be found in published biographies, necessitating a search through reference files, the editors of this journal conceived the idea of including *The Etude Historical Musical Portrait Series* in the many outstanding features THE ETUDE offers its readers.

Hence, with the February, 1932, issue, the publication of this series began, and every month since there has appeared an instalment containing 44 pictures and "thumb-nail" biographies of those, past and present, who have made some notable contribution to the art of music. The series is published in alphabetical order and the listing has now reached those whose family names begin with the letter R. It will be continued until all musical celebrities have been listed, including those who were omitted in earlier listings and whose photographs we have been able to secure since the month of their scheduled appearance.

As many readers have written in to tell us that they are making a permanent reference library of this series, cutting out of each magazine the page containing it and pasting

this page in a scrap book, we have printed an additional supply of each instalment. This is to take care of those who, inadvertently, may miss or misplace an instalment and for those who wish to obtain back copies to bring their *Etude Historical Musical Portrait Series* up to date. These extra pages may be purchased at the nominal price of 5 cents each, postpaid.

Requests have been received to publish this series in book form, but this will not be considered until the entire series has been published in THE ETUDE; and the alphabetical listing still has several years to run.

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## Knowing Where to Look

The old fishing boat captains observe certain conditions which tell them where to look for schools of fish. Hunting guides know the sections to which they may lead others in the hunt for certain game. And even the barefoot boy in the country can recognize the growth on a hillside which tells him that such little plants are the type which hide beneath their leaves luscious strawberries which he will find for the looking.

The busy workers in the various fields of music likewise know where to look to find acceptable materials for their needs. They learn by experience that works of certain composers always may be depended upon, and they also know that there is considerable time saved if they first turn to best-selling publications when seeking to build acceptable programs or to find attractive materials for studio use.

It is to make possible this type of experience, for the music buyer who likes to look through publications which are "moving", that here each month is presented a list of works selected from the publisher's printing orders for the past thirty days. The liberal examination privileges of the THEODORE PRESSER CO. make it possible to try over any of these numbers before making a definite decision to purchase.

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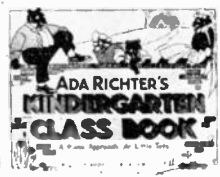
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(Price, \$1.25)

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Mrs. Gaynor, in her classes of very young beginners, introduced procedures which marked her as a pioneer in the things which progressive teachers everywhere today realize are essential in the successful teaching of music to children in the kindergarten ages. Heretofore, only those who had been fortunate enough to witness Mrs. Gaynor's demonstrations got the most out of utilizing the unsurpassed children songs created by Alice C. D. Riley and Jessie L. Gaynor. In this new publication, 30 of the most used of these very popular songs are presented together with illustrations indicating the actions and attitudes which little folk may be called upon to follow as they sing the words and listen to the music of these numbers. The melodic recognition gained and the rhythmic sense acquired provide the ideal method of preparing little ones to take up piano study. The use of these numbers in these ways with children of pre-school ages proves to be joyful play for them. The action-telling illustrations are presented in a clear fashion through the use of the "matchstick" type of figure, and the various objects such as the swing, the anvil, the shoe, book, shovel, broom, etc., which the children must imagine they are using, are indicated in dotted lines. All teachers of young beginners in music should be thoroughly acquainted with materials and procedures outlined in this book.

### The Spirit in Which the Offers Are Made—

There is a co-operative thought in giving active music workers money-saving prices on these new publications since what is a price advantage to the buyer is an aid to the publisher in the making known of the merit of new works to a wider audience of music-minded folk.

### Necessary Limitations on These Bargain Offers—

ONE COPY OF A PUBLICATION IS ALL THAT IS ALLOWED TO A CUSTOMER AT THE "INTRODUCTORY" OR THE "ADVANCE OFFER" PRICE. NO RETURNS, NO EXCHANGES, NOR EXAMINATION PRIVILEGES PERMITTED ON ANY ITEMS SECURED AT THESE PRICES. PAYMENT MUST ACCOMPANY THE ORDER.

Offers Nos. 1 to 23 inclusive are ready for immediate delivery. Offers Nos. 25 to 40 are on works in preparation which will be sent promptly when published.

### Offer No. 3

#### MY FIRST SONG BOOK

FAMILIAR SONGS IN VERY  
EASY ARRANGEMENTS FOR PIANO  
Compiled and Arranged by ADA RICHTER  
(Price, 75c)

Introductory Cash Price, 40c POSTPAID

This collection of 40 songs, presented so that the young piano beginner may play and sing them, makes the music knowledge being gained by the child a matter of real interest and all-around enjoyment in the home. It is even easy to credit the report that in some of the homes where first copies of this book found a place it paralleled the long familiar status of the mechanical Christmas toy which father brought home for the Junior but which father insisted upon playing with as much as Junior. Fathers and mothers who never have had musical training but who have a love in their hearts for old hymn favorites and beloved songs such as *Carry Me Back to Old Virginia*, *Old Folks at Home*, *Believe Me*, *If All Those Endearing Young Charms*, *Silver Threads Among the Gold*, *Drink to Me Only with Thine Eyes*, *When You and I Were Young*, *Maggie*, etc., are very likely to find this book tempting them to a trial at a long cherished desire to make tunes at the piano. Experienced teachers realize incidentally how a book of this character can prove to be one of the best things to place in the young beginner's hands during first lessons.

### Offer No. 4

#### PIANOSCRIPT BOOK FOR BEGINNERS

By ALBERTO JONÁS

(Price, 75c)

Introductory Cash Price, 50c POSTPAID

A supplementary book designed to be used right from the very start with any first course of instruction for piano beginners. Its first pages help in associating notes on the staff with keys of the piano. Then there is a section to cover rhythm, and measures with blank music pages upon which the pupil may demonstrate his recognition of time values. So the book continues with helpful information, useful exercises and, above all, space for recording those individual touches a teacher gives to a lesson through original exercise material and special advice. Preservation of such material saves needless repetition, misunderstandings and, for those beginners who eventually may enter the teaching profession, records details which they later may apply in lessons they themselves give. The book is so indexed that margin markings make it easy to turn to any desired section quickly. Incidentally, short biographical paragraphs are given on 28 composers and great pianists who were wonder children in music.

### Offer No. 5

#### THIRD YEAR AT THE PIANO

By JOHN M. WILLIAMS

(Price, \$1.00)

Introductory Cash Price, 70c  
POSTPAID



A great number of teachers throughout this country have come to recognize that John M. Williams is a master in the art of selecting the right kind of material to make piano study attractive and give the average pupil the surest and most rapid progress in piano playing. Accordingly, there was but a number of seasons an insistent demand for a book to follow in the course of study provided by John M. Williams' immensely successful *First Year at the Piano* and *Second Year at the Piano*. After months of painstaking reviewing of a tremendous amount of material, and selecting the things covering most essential phases for third year study, Mr. Williams brought forth this book. Teachers everywhere already have been most enthusiastic in their praise of it. The whole range of piano literature from the works of Czerny, Concone, Heller, Koelling, and other reliable creators of useful and beneficial piano instruction material. A wealth of variety is indicated by the number of other composers who are represented. Among those names may be seen Chopin, Sartorio, Ethelbert Nevin, N. Louise Wright, Frances Terry, and Allene K. Bixby. This is the first time anywhere that the author of a piano study work has been permitted to include a special arrangement of Ethelbert Nevin's beautiful *Gondoliers* from the famous *Day in Venice* suite.

### Offer No. 6

#### UNDER THE BIG TOP

A COLLECTION OF CIRCUS PIECES FOR PIANO

(Price, 60c)

Introductory Cash Price, 35c POSTPAID

This unique collection has 20 attractive pieces which are in grades 1 and 2. The novel, characteristic character of most of these little pieces develops a zest for mastering them since young pupils find it lots of fun to have their piano pieces give delight to the imagination in helping to picture such things as *The Skating Bear*, *The Dancing Pony*, *The Tight Rope Walker*, *The Elephant*, *Indian Dance*, *Jolly Jugglers*, *A Horse Race*, *The Clown*, *The Big Parade*, and other features of the circus, even to including *Fifi*, the charming little baller girl. In addition to providing pieces to supplement the technical backbone of lessons throughout a season, this compilation suggests a happy thought for a novel pupils' recital. Announcements, programs, platform, etc., can be given the alluring circus atmosphere and, if desired, even the pupils playing the pieces may be costumed as clowns, trapeze artists, bareback riders, ring masters, etc.

### Offer No. 7

#### THE SEA ALBUM

FOR PIANO

(Price, 50c)

Introductory Cash Price, 30c POSTPAID

The cover of this album is a striking sea coast picture lithographed in colors. The sea is a thing of various moods and a variety of charms. This is indicated by the titles of some of the 18 pieces: *Sea Foam* by Victor Renton, *In the Surf* by H. D. Hewitt, *Music of the Waves* by Mathilde Bilbro, *March of the Sea Gods* by Montague Ewing, *Ocean Spray* by J. Truman Wolcott, *On Quiet Waters* by Carl Wilhelm Kern, etc. For some it hardly would be complete if the contents did not include pieces such as *Happy Jack*, *A Pirate's Tale*, and *Phantom Ships*. This book is sure to appeal to lads who have reached the intermediate grades of piano study. Some of the pieces might be classed as about grade 2½, but the majority range in grades 3 and 3½. It will be noted that for a collection of piano pieces in this grade, the list price of this volume has been placed at a particularly attractive low figure.

Offers Continued on Next Page

THE OFFERING OF THESE WORKS AT INTRODUCTORY CASH PRICES EXPIRES SEPTEMBER 30, 1937

**Offer No. 8**  
**RECREATIONAL ALBUM**  
FOR PIANO DUET PLAYERS

(Price, \$1.00)



**Introductory**  
**Cash Price, 60c**  
**POSTPAID**

The sale of this album during the short time in which it has been on the market, as well as the sale of numerous other favorite piano duet albums, indicates that throughout the country there are thousands who know the joys of 4-hand piano playing. Every home piano ought to be used for some musical diversion by two pals at the piano. By the time pupils have reached the third grade of study, piano duet playing can be a pleasure keenly enjoyed. This collection is fine for pupils in this stage of study which also means that its contents are not beyond the technical equipment of the average player who, perhaps, long since has given up the study of music but continues to play for the love of making music and perhaps just to be useful when some one is wanted to play hymns or songs. Included are piano duet arrangements of such recent successful piano pieces as *Swaying Daffodils* by A. R. Overlade, *Lady of the Garden* by George Roberts, *Hawaiian Nights* by Frank H. Grey, and *Sweet Jasmine* by Victor Vedova. There also is given Rob Roy Peery's arrangement of the Russian Gypsy air, *Dark Eyes*. A dozen numbers all told are included.

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**Offer No. 9**  
**PRESSER'S TWO-STAFF**  
**ORGAN BOOK**

Compiled and Arr. by WM. M. FELTON

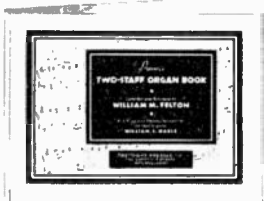
With Registration Prepared Especially for the Small Organ

by WM. S. NAGLE

(Price, \$1.00)

**Introductory Cash**  
**Price, 60c POSTPAID**

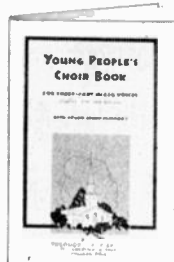
The whole purpose of this book is to provide a variety of attractive and useful selections which, even in including the use of the pedal organ, are easy to play. While the most competent of organists may find this collection acceptable to have handy, the needs of the beginning organist were in mind in its making. Only 2 staves are used. The staff marked with the bass clef includes notes for the pedals, these being identified through the use of smaller size notes than the other notes in the bass clef staff. Having the pedal notes in such fashion postpones the need for reading from three clefs until the pianist who is attempting organ playing loses his feeling of being a novice at the manuals and pedals. Incidentally, with the pieces confined to only two staves, it has been possible to get the generous number of 32 selections within the pages of this album. Along with a representation from the master composers such as Beethoven, Brahms, Mendelssohn, Gluck, Bach, Chopin, Mozart, Tschaukowski, and Schubert, are special arrangements of worthy numbers from gifted contemporary composers.

**Offer No. 10****YOUNG PEOPLE'S**  
**CHOIR BOOK**FOR THREE-PART MIXED VOICES (S. A. B.)  
WITH ORGAN ACCOMPANIMENT

(Price, 60c)

**Introductory Cash Price, 40c POSTPAID**

SOLD ONLY IN THE U. S. A.



Despite the fact that it was only last Spring when this book appeared on the market, sales already have proved that there have been many waiting for anthems for choirs of young people of high school age. The splendid material in this book takes care of choirs which have developed above the usual junior choir stage but which as yet should not be merged with the senior or adult choir group. The numbers are for three-part singing, using soprano, alto, and baritone voices. The baritone part for the young men of the choir is within a limited range which may be sung by youthful tenors and basses whose voices have not matured sufficiently to bear the strain of singing the higher notes of the usual tenor range or the lower notes of the usual bass range. The

variety is good, even to including one Easter number and one Christmas number. There are 14 numbers all told, and the musical quality throughout is excellent. The melodic appeal to young people is well remembered in this book and the organ accompaniments supply both the fitting support and an attractive background for the well balanced choir parts.

**Offer No. 11**  
**THE CHRIST CHILD**

CHRISTMAS CANTATA FOR WOMEN'S VOICES

By C. B. HAWLEY

(Price, 75c)

**Introductory Cash Price, 45c POSTPAID**

This special treble voice arrangement is proving a worthy companion to the original edition for mixed voices which after years still remains one of the most popular of all Christmas cantatas. In this well made transcription for a choir without men's voices, the choruses are all in the usual SSA three parts, with the exception of one quartet or semi-chorus which, with a second alto part, calls for four-part singing. The excellence of this cantata recommends it not only for choirs of women's voices affiliated with churches, but also to the competent women's club chorus seeking a worthy Christmas feature for their programs. There are solo calls on individual soprano, mezzo-soprano, and alto voices.

**Offer No. 12****TWELVE NEGRO SPIRITUALS**  
**FOR MEN'S VOICES**

Compiled and Arranged by F. A. CLARK

(Price, 25c)

**Introductory Cash Price, 15c POSTPAID**

From earliest childhood, as one of the first generation born out of slavery, this gifted Negro composer heard many Spirituals sung under the various conditions which surrounded the development of these natural and sincere racial expressions. From an individual with such experience come these splendid arrangements for male quartet or chorus of the following Spirituals: *Bye and Bye*; *Deep River*; *Go Down, Moses*; *Goin' to Shout All Over God's Heaven*; *I Couldn't Hear Nobody's Pray*; *I Got a Home in a Tbat Rock*; *I Know the Lord's Laid His Hand on Me*; *King Jesus Is A-Livin'*; *Rise, Shine; Steal Away*; *Swing Low, Sweet Chariot*; and *This Little Light of Mine*.

**Offer Nos. 14 to 23****BARGAIN GROUPS OF SELECTED SHEET MUSIC**

Useful Numbers for Teachers, Pianists, Singers, Violinists and Organists

A Set of Educational Study Notes Will Accompany Each Piano Group

**Offer No. 14**  
**SIX PIANO PIECES**  
**FOR BEGINNERS**

(Total Retail Value, \$1.50)

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**Cash Price, 35c POSTPAID**

April Showers	Stairs
Daddy's Birthday Waltz	Rolle
Morning Call	Preston
A Pirate Bold	Stairs
Sunny Jim	Richter
Swing Song	Dunn

**Offer No. 15**  
**SIX PIANO PIECES**  
**BETWEEN FIRST AND**  
**SECOND GRADE**

(Total Retail Value, \$1.50)

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**Cash Price, 35c POSTPAID**

Cricket on the Hearth	Bennett
In an Enchanted Garden	Adair
Jolly Thoughts Waltz	Crammond
The Little White Lamb	Bennett
Playful Echoes	Gilbert
Trombone Sammy	Mallard

**Offer No. 16**  
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**PIANO PIECES**

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After a Fly	Burnham
At the Barn Dance	Bennett
The Dragon	Johnson
The Fire Engine	Richter
I Go Sailing	Adair

**Offer No. 17**  
**FIVE THIRD GRADE**  
**PIANO PIECES**

(Total Retail Value, \$1.65)

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**Cash Price, 40c POSTPAID**

The Brooklet Sings a Song	Wansborough
Dance of the Graces	Crammond
Dream River	Kern
Echoes from the Hunt	Grey
Gondolina	Strickland

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**These Bargain Offers —****NO MORE THAN ONE SET OF**  
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**AT THESE SPECIAL PRICES.****NO RETURNS OR EXCHANGES**  
**CAN BE PERMITTED.****EXAMINATION PRIVILEGES**  
**CANNOT BE ALLOWED AT**  
**THESE MONEY-SAVING**  
**PRICES.****Offer No. 18**  
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**FIVE FOURTH AND FIFTH**  
**GRADE PIANO PIECES**

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Dancing Sparks	Scribner
The Flight of the Bumblebee	Rimsky-Korsakov
Meadow Dance	Johnson
Murmur of the Waves	Williams
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**Offer No. 19**  
**FOUR SONGS**  
**FOR HIGH VOICE**

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Breathe Your Soft Prayer to	
Christ the Child	Hawley
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Robin, Sing a Merry Tune	Newton
Stolen Wings	Willeby

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**FOUR SONGS**  
**FOR MEDIUM VOICE**

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All the World Is Sunshine	McFarland
Ave Maria (Violin Obligato)	Santiago
The Floods of Spring	Rachmannoff
God Careth for Me	Moore

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**FOUR SONGS**  
**FOR LOW VOICE**

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Be Thou My Guide	Dovenspike
Birds Go North Again	Willeby
Fulfillment	Kellogg
O No, John!	Arr. Braun

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**PIANO PIECES**

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Lilacs—Petite Valse	Kern
Melody in D	Williams
Sunset Reverie—Nocturne	Greenwald
To a Wood Violet	Felton
Iris—Intermezzo	Renard

**Offer No. 23**  
**FIVE NUMBERS**  
**FOR PIPE ORGAN**

(Total Retail Value, \$2.20)

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Bourree in D	Sabin
Idyll	Duddy
Impromptu Religioso	Armstrong
Legend	Nordman
Vesper Hymn	Bishop

## Advance of Publication Offers

These prices are for orders for single copies only, placed prior to publication. Delivery will be made as soon as each is published.

### Offer No. 25 TEN STUDIES IN STYLE

FOR THE PIANO By CARL WILHELM KERN  
Advance of Publication Cash Price, 20c

**POSTPAID**  
The name of Carl Wilhelm Kern is familiar to thousands of piano teachers and music students throughout America. Well known as a composer, teacher, organist and editor, Mr. Kern is the active head of his own school of music in St. Louis. His compositions are attractive and pleasing, usually possessing points that make them practical helps in the progress of the pupil. Many have used with success his *Twelve Melodious Studies Featuring Scale and Chord Formations* for third grade pupils, a work which has had numerous large printings. The ten studies comprising this new book range in grade from second to early third. Special technical problems are given attention, such as crossing of hands, phrasing, contrasting dynamics, scale passages, and varied rhythms. Imaginative titles add to the pupil's interest. When published in the *Music Mastery Series* this collection will be listed at 60 cents a copy.

### Offer No. 26 FOURTH YEAR AT THE PIANO

By JOHN M. WILLIAMS  
Advance of Publication Cash Price, 50c

**POSTPAID**  
Because teachers for a number of years kept asking the publishers, as well as the author, for a continuation of the course started by the *First Year at the Piano* and the *Second Year at the Piano*, both by John M. Williams, Mr. Williams eventually promised to gather material together for a *Third Year* book and a *Fourth Year* book. As thousands of teachers already know through actual use of the book, the *Third Year* volume has been published. All concerned feel apologetic that the *Fourth Year* is not ready as yet, but every good teacher realizes that the best results are secured when there is an absence of a feeling of pressure or "working against time." The preparation of the *Fourth Year* is going along now and when the mechanical details get under way a speedy handling through engraving, printing, and binding procedures is assured.

### Offer No. 27 MUSICAL VISITS WITH THE MASTERS

Easy Piano Solos arranged from the Classics  
Advance of Publication Cash Price, 20c

**POSTPAID**  
This album of piano music may be used with private pupils who are about completing a year of study to give those pupils a playing acquaintance with some very attractive music of the great masters. The selections will be special arrangements brought within the playing ability of the pupils, retaining much of the quality of the original work and the individual style of each composer. Those guiding class groups of young people to an appreciation of good music also will find these simplified arrangements very useful. In addition to a goodly number of compositions, there will be a page of composers' portraits in attractive pen sketch form together with accompanying biographical notes on each. The book is made more intimate to the pupil in that space is provided at each piece for the pupil to paste in the portrait cut from the page mentioned.

### Offer No. 28 PLAY WITH PLEASURE

An Album for the Grown-Up Piano Student  
Advance of Publication Cash Price, 40c

**POSTPAID**  
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The number of adults who have taken up piano study in recent years has been most amazing. Denied music in their childhood, they are undertaking its study with real joy and are having the time of their lives in their new accomplishment. Evidence of this is seen in the great success of *Grown-Up Beginner's Book* (\$1.00) and *Progressing Piano Studies for the Grown-Up Student* (\$1.00) by William M. Felton. We aim to make this book the best collection of pieces ever offered the adult pianist whose entire keyboard ability is limited to but a year or so of playing. It will please a variety of tastes with its liberal assortment of compositions which players would want to possess permanently from the classic, romantic, and modern schools, arrangements from opera, light opera, and symphonic works.

### Offer No. 29 MASTER PIECES WITH MASTER LESSONS

FOR THE PIANO  
Advance of Publication Cash Price, 50c

**POSTPAID**  
Innumerable times, various members of our staff have had music folk tell them that among their most treasured possessions were the music compositions keyed with the accompanying master lessons which they had clipped from, or kept in, copies of *The Etude Music Magazine*. Therefore, it has been deemed advisable to compile a special selection of these compositions by Bach, Handel, Chopin, Liszt, Mozart, Schubert, Schumann, Brahms, and Mendelssohn, and publish them in an album together with master lessons by some of the world's most celebrated master teachers such as Moriz Rosenthal, Mark Hambourg, Sigmund Stojowski, John Orth, Katherine Goodson, Edwin Hughes, Victor Biart, and Walter Spry. A master lesson by any one of these latter individuals is well worth many dollars and therefore this advance of publication offer is a rare bargain.

### Offer No. 30 TWO-VOICE INVENTIONS

By J. S. BACH Edited by F. BUSONI  
Carefully Prepared with English Translations

By LOIS and GUY MAIER  
Advance of Publication Cash Price, 30c

**POSTPAID**  
SOLD ONLY IN THE U. S. A.

The famous Busoni edition of Bach's *Two-Voice Inventions* is here made more valuable to American teachers, students, and lovers of music through the work of one of America's foremost pianists and teachers and his capable and talented wife. This will be a volume added to the *Presser Collection* editions of standard works, and we are happy to offer this advance of publication opportunity to our teacher friends.

### Offer No. 31 THREE-VOICE INVENTIONS

By J. S. BACH Edited by F. BUSONI  
Carefully Prepared with English Translations


By LOIS and GUY MAIER  
Advance of Publication Cash Pr., 30c **POSTPAID**  
SOLD ONLY IN THE U. S. A.

Like the *Two-Voice Inventions* volume in the preceding advance of publication offer, this volume of the *Three-Voice Inventions* is to have the same superb translations, editing and preparation, and when it comes forth in the *Presser Collection* edition, it will take its place as the best available edition of the *Three-Voice Inventions*. Of course, it will be particularly appealing to American educators and students of music because it has been especially prepared for this country by dependable American authorities.

### Offer No. 32 GROWN-UP BEGINNER'S VIOLIN BOOK

By MAURITS KESNAR  
Advance of Publication  
Cash Pr., 40c **POSTPAID**

**POSTPAID**  
SOLD ONLY IN THE U. S. A.

  
KESNAR  
This method simplifies in adult language the study of the violin. Step by step, systematically and conscientiously, it shows the way for the beginning violinist to achieve playing ability. Holding the violin and bow, and the proper placing of the fingers on each string, are made simple by illustrations and charts. The Key of C approach is used as being the most suitable for the adult. From the very first, there are exercises with a second violin or teacher's part supplied to enrich the harmony and make more fascinating the progress. Selected studies from Hohmann, de Beriot, Wohlfahrt, Spohr, Kayser, and other master violin writers are given in genuinely progressive order. A special feature is the selection of pieces given complete with piano accompaniment. Here the author has used folk songs and dances from many nations, classic compositions from the masters, and numerous copyrighted pieces and arrangements from the Theodore Presser Co. catalog. Every violin teacher will want a reference copy of this important new book, by the use of which new fields are opened up for teaching.


### Offer No. 33 LITTLE PIECES FROM THE CLASSIC MASTERS

FOR VIOLIN AND PIANO  
Compiled and Arranged By LEOPOLD J. BEER  
Advance of Publication Cash Pr., 35c **POSTPAID**

There are wholesome reasons why pupils should be given the best in music at an early age. Familiarity with the classics inculcates an appreciation of the finest music and helps to assure later sound judgment in musical values. Eight composers of the early classic school are represented in this collection of unchallenged music for violin: Purcell (1658-1695), Couperin (1668-1733), Rameau (1683-1764), Bach (1685-1750), Handel (1685-1759), Gluck (1714-1787), Kuhnau (1667-1722), and Couperin (1630-1665). Leopold J. Beer, long associated with musical life in Vienna and himself a teacher and composer of distinction, has kept these pieces within the grasp of the advanced first position player. For third position performers, additional fingerings are given below the notes.

### Offer No. 34 ALBUM OF SONGS FOR HIGH VOICE

By CHARLES GILBERT SPROSS  
Advance of Publication  
Cash Pr., 60c **POSTPAID**

  
SPROSS  
The songs composed by Charles G. Spross which have won a wide acceptance as standard art songs, both with foremost concert singers and in the studios of leading voice teachers, in themselves would comprise an imposing repertoire. The frequently heard expressed desire for a collection of ten or twelve well chosen Spross songs is to be met in the two albums on which the initial advance of publication announcements here are being made. Offer No. 34 covers the album for high voice. It seems hardly necessary to describe the type of contents because with a Spross song there never is any doubt as to the worth of the text, the singability, and the musicianship. The accompaniments add an individual touch because of the composer's unique position as one of the foremost contemporary accompanists.

### Offer No. 35 ALBUM OF SONGS

FOR LOW VOICE By CHARLES GILBERT SPROSS  
Advance of Publication Cash Pr., 60c **POSTPAID**

For this book Dr. Spross has chosen texts covering various moods and decidedly differing themes, providing very desirable and grateful musical settings in which always there is apparent finished musicianship and an assurance that the composer knows how to make a song and how to provide an accompaniment that will support and enhance the vocalist's work. This low voice album will not contain any demands for an exceedingly low register.

### Offer No. 36 A CHILD'S JOURNEY

ROTE SONGS FOR PRIMARY SCHOOL ACTIVITIES  
By ADA RICHTER  
Advance of Publication Cash Pr., 35c **POSTPAID**

Ada Richter is the composer of many successful piano solos with words and has to her credit the two recent successes *My First Song Book* and *Kindergarten Class Book*. With her own experience as a music educator in school systems, she is well qualified to know what the child should and can accomplish in music. The sixteen songs in this little book are for definite activities of the primary grades. All are woven into a story which represents a child's journey on a holiday. The music is correctly within the limited range of the child voice and is easy to sing. The piano accompaniments also are very simple. These melodies are sufficiently rhythmic to be performed without accompaniment, should a piano not be available.

### Offer No. 37 THE CHILD OF BETHLEHEM

A CHRISTMAS CANTATA FOR VOLUNTEER CHOIRS  
By LOUISE E. STAIRS

Advance of Publication Cash Price, 30c **POSTPAID**

This new work for the Choir's major Christmas undertaking is by a composer, who not only is gifted with melodic inventiveness, but who also knows the limitations of the average volunteer choir. Mrs. Stairs draws freely from the Scriptures for her telling of this age-old story and supplements the Biblical account with appropriate hymn-texts. In addition to the smoothly singing and effective choruses, there are short solos for Soprano, Alto, Tenor, and Baritone. If desired, some of these solos may be sung in unison, as they are not difficult. Of particular appeal is a *Cradle Song* for Alto solo and humming accompaniment of Sopranos and Altos. Then there are several duets for Soprano and Alto; some short trios for Soprano, Alto, and Tenor; and a chorus for men's voices, mostly in unison. This cantata will be available in plenty of time for pre-Christmas rehearsals.

### Offer No. 38 AN OLD-FASHIONED CHARM

MUSICAL COMEDY IN TWO ACTS  
AND FOUR SCENES

Book and Lyrics By JUANITA AUSTIN  
Music By CLARENCE KOHLMANN

Advance of Publication Cash Price, 40c

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Mr. Kohlmann has surpassed his previous excellent work in *The Moon Maiden*, by producing, in this operetta, melodies which are appealing, romantic, and ingratiating, yet easy to sing. A single outdoor set is all that is required for the four scenes. The setting is an attractive terrace beside a modern home, with the usual rustic or garden furniture. This scene may be elaborated upon as desired. The principals are Bob Foster (baritone), Millie Foster (contralto), Leonard Darcy, Hollywood casting director (tenor), Lois Williams (soprano), Hiram MacDuffie (tenor), Carmelita (soprano), Bunny Brown (mezzo-soprano), and Manley, Darcy's thrifty valet (speaking part). The choruses consist of the "gang" and Carmelita's "dancing troupe" (mixed voices). Dance opportunities are numerous. Full directions for staging, lighting, costuming, and properties, together with details of performance, are furnished in the Stage Manager's Guide which will be available for rental. Orchestra parts also will be a reasonable rental matter. A single copy of the vocal score—dialog, and songs with piano accompaniment—of this charming work may be ordered now at the low advance of publication cash price.

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The advance of publication offer on this orchestra collection is being continued this month. A glance at the contents showing searching choosings from the works of such composers as Bach, Moussorgsky, Rimsky-Korsakov, Järnelt, Ochs, Grieg, Wagner, Goldmark, Meyerbeer, Richard Strauss, and MacDowell, together with an observance of the collaboration in the work of Dr. Peter W. Dykema, of the Columbia University Teachers College, and also the work of Mr. Bruno Reibold, well known arranger and former musical director and chief music editor for the RCA Victor Co., all indicate the worth of this *Golden Key Orchestra Series*.

It is a compilation for the competent high school orchestra, and the RCA Victor Co. is going to make recordings of each number in the book. These records, which, of course, are individual units to be purchased separately from the collection, will be useful in several ways, helping the high school orchestra in rehearsals and also serving the music educator in class room appreciation work. The complete instrumentation is as follows: 1st Violin, 2nd Violin, Violin Obligato A, Violin Obligato B, Viola, Cello, Bass, Flute, Oboe, 1st B-flat Clarinet, 2nd B-flat Clarinet, Bassoon, 1st E-flat Alto Saxophone, 2nd E-flat Alto Saxophone, B-flat Tenor Saxophone, 1st B-flat Trumpet, 2nd and 3rd B-flat Trumpets, 1st Trombone (Bass Clef), 2nd and 3rd Trombones (Bass Clef), 1st and 2nd Horns in F, 3rd and 4th Horns in F, Tuba, Timpani, Drums, and Piano (Conductor's Score).

### Offer No. 40 THE ART OF INTERWEAVING MELODIES

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STUDENTS OF ALL AGES

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Dr. Preston Ware Orem did an epoch-making thing when he produced his *Harmony Book for Beginners* which presented the subject in such a clear, understandable, conversational style as to make the taking up of the theoretical side of music an enjoyable venture. The next step was his *Theory and Composition of Music*, and now to meet the impatient demands music teachers and students have been making the last several years, Dr. Orem is ready for the step into counterpoint with this book *The Art of Interweaving Melodies*. Dr. Orem's years of experience as an educator and as chief music editor and critic for one of the world's largest music publishing houses have placed him in a position for noting what thousands have tried to do in experimenting with or responding to a music creative urge. Along with this, he has been endowed with a particularly gifted musical mind, retentive memory, direct logic, and humanness of viewpoint so that even in the realm of musical science he discourses in a manner that makes for interest and clarification as he guides the student into how to do things intelligently and correctly. Free counterpoint, modern part writing, applied counterpoint, contrapuntal devices, the choral prelude, and the invention are included after the student is carried through the five species of strict counterpoint in two, three, and four parts.



# THE JUNIOR ETUDE

Edited by  
ELIZABETH A. GEST



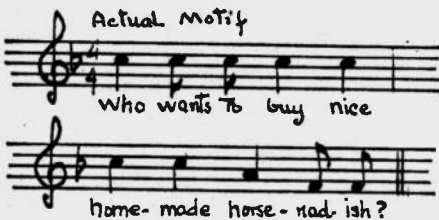
## Street Cries

By Olga C. Moore

I heard the peddler calling out  
As I went down the way,

"Who wants to buy nice HORSERADISH,  
Just freshly made today?"

(Just buy a little bit, because  
It's very strong, they say.)



## ??? Who Knows ???

1. When was Beethoven born?
2. What was his first name?
3. How many symphonies did he write?
4. Who wrote the "Eroica Symphony?"
5. Who wrote the "Unfinished Symphony?"
6. Who wrote the "New World Symphony?"
7. Who wrote the "Scottish Symphony?"
8. Who wrote the "Jupiter Symphony?"
9. Who wrote the "Surprise Symphony?"
10. What is a symphony?

(Answers on next page)

## September Anniversaries

EDVARD HAGERUP GRIEG died in Norway, September FOURTH, 1907. His name was included in the June Anniversaries, the month of his birth, and you will find the names of some of his compositions by referring to that month's Junior ETUDE.

ANTONIN DVOŘAK was born in Bohemia, SEPTEMBER EIGHTH, 1841. He was included in the May Anniversaries, the month of his death.

FRANCIS HOPKINSON, one of the signers of the Declaration of Independence, is considered to be the first native American composer. He was born in Philadelphia, Pennsylvania, SEPTEMBER TWENTY-FIRST, 1737.

JEAN-PHILIPPE RAMEAU (pronounced rä-mó), was born in France, SEPTEMBER TWENTY-FIFTH, 1683 and died September 12, 1764. Although living so long ago, he was considered a great modernist during his lifetime. His *Tambourin* is still often played, and also an amusing little piece called *The Hen*, about grade V.

OSSIP GABRILOWITSCH, the great Russian-American pianist and orchestral conductor, died SEPTEMBER FOURTEENTH, 1936. He became an American citizen and married the daughter of the American author and humorist, Mark Twain. His exquisite piano playing may be heard on Victor No. 1095, in *Shepherd's Hey*, an old English dance; and he plays with Harold Bauer in the *Valse* by Arensky, for two pianos, on Victor 8162.

## THE MINUET

(Playlet)

By LOUISE FINDLAY

Scene: Living room in Colonial times.  
Furniture includes piano.

Characters:

JULIA  
GEORGE  
ALICE  
JOSEPHINE  
JOHN  
BETSY  
DAVID

Alice and Julia are seated, knitting, and untangling yarn. George stands behind them, humming.

JULIA: What is that you are humming, George?

GEORGE: A minuet or a gavotte—I forget which.

JULIA: Hum it again. Maybe I can tell you. (George hums.) It is a minuet because it's in triple time. A gavotte, you know, is in quadruple measure, though the concert gavotte is often marked to be played *alla breve*, that is, the four quick counts are combined so that the measures are divided into two halves.

GEORGE (to Alice): What is she talking about?

ALICE: Have you ever heard of time with three beats to a measure? Well, that is triple time; and time with four beats to a measure is quadruple time. When quadruple measure is changed to *alla breve* it becomes duple rhythm.

GEORGE: Is this right? The minuet and gavotte are both dances, but the minuet is in triple time and the gavotte is in quadruple time.

ALICE: Perfect!  
(Enter Josephine and John, unnoticed.)

JULIA: I think I prefer the minuet. That may be because I can play one.

JOSEPHINE: That is interesting; I just finished memorizing a minuet this morning.

JULIA: Hello, here are Josephine and John. I didn't see you come in.

JOHN: We just got here.

JOSEPHINE: Julia, what is the minuet you play?

JULIA: It's from the opera "Don Juan," by Mozart. Which one do you play?

JOSEPHINE: The *Minuet in G*, by Beethoven. Does anyone of you boys dance the minuet?

JOHN: I do; and you do it, too, Josephine. Perhaps Julia will play while we dance it together?

(Enthusiastic exclamations from all; then Julia goes to the piano and Josephine and John dance.)

ALICE and GEORGE (clapping): Fine, fine!

JULIA: Betsy and David should be here too. Have you ever seen them dance?

ALICE: Oh yes; but how can we find them?

JOSEPHINE: They live near me. I'll have them here in a little while.

(Exit Josephine.)

JOHN (seating himself in a chair next to Alice): Alice, I heard you practicing yesterday. What was that lively staccato piece you were playing?

ALICE: It was a *bourrée* by Bach. By the way, the *bourrée* is a French dance somewhat like the gavotte.

GEORGE: Quadruple or triple time?

ALICE: Quadruple.

JOHN: I like it very much. Won't you play it now?

ALICE: Oh, would you really like to hear it?

ALL: Yes, please play for us.

JULIA: Now, George, if you listen carefully you will be able to tell how many beats are in each measure.

ALICE (sitting at the piano): You may also notice that the *bourrée* starts on the fourth quarter of the measure, and there is a heavy accent on the first count of each measure.

(Alice plays.)

JOHN: Oh, I wish I could play that well.  
GEORGE: I think I am improving. I counted out the time to myself all the way through.

(Enter Josephine, Betsy, and David.)

JULIA: Oh, Josephine is back with Betsy and David.

ALICE (to Betsy and David): You dance so well. We would like you to help us to learn the minuet.

DAVID: Thank you, we would like that.

BETSY: Who will play for us?

JULIA: Oh, Josephine will play the *Minuet in G* that she finished learning this morning.

## A Birthday Party

By Gertrude Greenhalgh Walker

BARBARA MAY was happy because she had just received an invitation to a birthday party. "I wish my birthday came in September," she said.

"Well, Barbara May, you may have a birthday party in September. It will not be your birthday, but it will be a nice party. Maybe some day it will become a national birthday!"

"What can it be?" asked Barbara May in surprise. "Wait and see," answered her mother. And in the meantime invitations were sent to Barbara May's friends for a birthday party on September 14, and the guests were requested to wear colonial costumes.



"The Star Spangled Banner"

At last the day arrived and the guests were seated in the music room, but still they did not know whose birthday it was. Then Mrs. Jennings invited them into the dining room. "Now, can you guess?" asked Barbara May. Surely the decorations would tell, for she had colored some paper to look like waves, and near the shore was a little toy boat, with a colonial soldier in it. Near by was her brother's toy sail boat, and on the shore a little cardboard fort, modeled after Fort McHenry, topped with an American flag. The favors were small flags and copies of the national anthem.

Bob exclaimed at once, "It has to do with *The Star Spangled Banner*."

"Right," said Barbara May, "it is just one hundred and twenty-three years since Francis Scott Key was held prisoner all day and night on a small vessel (the *Minden*) of the British fleet, while the bombardment of Fort McHenry continued. When, in the early morning, he saw our flag still floating over the Fort, he was so thrilled that he penned the words that he never suspected were to become our national anthem."

"Oh, Barbara May, I think this is the nicest birthday party I ever attended. I always thought *The Star Spangled Banner* was connected with the Fourth of July, but I never knew its real birthday was September 14, 1814."

"I'm glad you enjoyed it," answered Barbara May; "and now let's sing *The Star Spangled Banner* to end the party—all three verses of it!"



The Minuet

(Continued on next page)





# JUNIOR ETUDE—(Continued)



## The Minuet—Continued

BETSY: Yes, I like to dance to that. It is my favorite minuet.

JULIA: I like it too; and don't you remember how the schoolmaster told us how it is not just like most minuets?

GEORGE: Yes, he said the minuet is always danced by beginning with the first step on the strong, or first beat of the measure.

BETSY: And he showed us how the *Minuet* from "Don Juan" by Mozart, the *Menuet à l'Antique* of Paderewski, and the *Menuet Célèbre* of Boccherini, all begin with the first count of the first measure.

JOHN: Then she told how Beethoven made an exception and gave his *Minuet in G* a graceful start, by beginning it with the third beat of the first measure.

DAVID: Yes, and it is very easy to see why we must wait to start with the full measure.

JULIA: Now, Josephine, if you will play, Betsy and David will show us how the minuet is danced.

DAVID: The steps are quite simple to dance, and if you watch us very carefully, I believe you will soon be able to dance with us. Watch, now, for the music starts on the third count of the measure, but we do not begin till the first count of the first full measure, like this: *One, two, three.*

(*They dance.*)

BETSY: Now, would you all like to dance with us?

ALL: Yes, yes!

BETSY: Josephine, do you mind playing for us again?

JOSEPHINE: Of course not! I like to play as well as you like to dance.

DAVID: Good! Now are we ready to start? That's right—Alice and George behind us and Julia and John last. Ready?

(*All dance, and at the close of the dance they laugh and clap their hands.*)

JOSEPHINE: A perfect dance the first time you tried!

ALL: I like the minuet. Let's try it again! (Curtain.)

## 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 a subscriber or not, and whether belonging to any Junior Club or not. Class A, fourteen to sixteen years of age; Class B, eleven to under fourteen years; Class C, under eleven years of age.

Subject for story or essay this month, "The Value of Good Music." Must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pa., by September twentieth. Names of

prize winners and their contributions will appear in the December issue.

### RULES

Put your name, age, and class in which you are entered, on upper left corner of 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 schools or clubs compete, please have a preliminary contest and send in no more than two contributions in each class.

Competitors who do not comply with the above regulations will not be considered.

## Letter Box

DEAR JUNIOR ETUDE: I do not play an instrument yet, nor sing very well, but I do something that I think is good, but you may not agree.

Nearly everyday I go to the woods and hear a very fine orchestra. It costs me just a few crumbs; I think of the birds as instrument players; for instance, I think of the woodpecker as the drummer, the wild canary as the harpist, the meadow lark as the piccolo, the turtle dove as the violin, and the owl as the bass viol and some of the other birds as bells. I think of the robin as the conductor.

I call my orchestra the Bird Symphony and think they have the most beautiful costumes in the world.

From your friend,  
JOE BURY (Age 12), Wyoming.

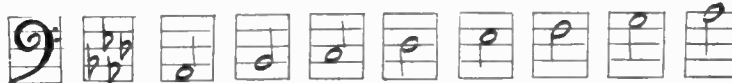
## Scale Formation Game

By GLADYS HUTCHINSON LUTZ

EACH player draws a card representing a clef sign, scale signature or a note on the staff.

The leader calls for a scale (mentioning

treble or bass) and all those holding the cards that form the scale called for, and its signature, must quickly fall in line. The player making the fewest mistakes wins.



## Rhythm

I LOVE to SING,  
I LOVE to PLAY,  
I LOVE to PRACtice  
Every DAY.

I LOVE to HEAR  
The TUNES and THINGS  
Go MARCHING PAST  
With RHYTHmic SWINGS.

## Pyramid Puzzle

By Stella M. Hadden

WHEN BLANKS are correctly filled with the following definitions, each side reading down will give the name of a well-known composer (making two composers to find)



- 1. A letter of the alphabet; 2. Highest note in Guido's scale; 3. Language of Gregorian Chant; 4. First name of Mozart's father; 5. Madame Schumann-Heink's first name; 6. Music at end of church service.

DEAR JUNIOR ETUDE: I have been musical since I was two years old, and from then until I was five I played the piano by ear. Then my mother taught me and I have been playing ever since. I have an older brother who went to college for piano, and he helped me a great deal. Sometimes I play parts of his concertos. I got The Etude for a Christmas present.  
From your friend,  
ANNA BLANCHE PRALL (Age 10), Missouri.



Beethoven Club, Uhrichsville, Ohio

## Prize Winners for April Puzzle:

Class A, BETTY KRUEGER (Age 14), Pennsylvania.

Class B, JEAN ROBERTS (Age 13), West Virginia.

Class C, RACHEL W. BARTON (Age 9), California.

## Answers to "Who Knows?"

- 1, December 16, 1770. 2, Ludwig. 3, Nine. 4, Beethoven. 5, Schubert. 6, Dvořák. 7, Mendelssohn. 8, Mozart. 9, Hadyn. 10, A composition in sonata form, with three or four movements and for full orchestra.

## Answers to

## April Hidden Terms Puzzle:

- 1, And-ant-e; 2, 0-pus; 3, 8-lur; 4, D-a-cap-o; 5, T-one; 6, F-in-a-le; 7, For-te; 8, 8-harp; 9, Ch-ord; 10, Be-at; 11, Cle-f; 12, Counter-point.

## Honorable Mention

## For April Hidden Terms Puzzle:

Frances Barber, Mary Campagna, Edyth Barbara Bothwick, Sera Flanders, Dolores Dorozynski, Shirley Shapiro, Thelma Mannan, Helen Rhodes, Rita Brodie, Albert Clair, Jean Dunlap, Betty Ferguson, Margaret Sturgis, Dorothy Muffy, Jacqueline F. Norreyko, Philippe Turene, Rolande Toy, Isabelle Poirier, Esther Summersgill, Lola Wallace Howell, Julia Johnson, Ann Bruce Matulin, Patricia Cronin, Barbara Carroll, Jean Larkins, Corinne Davis, Earle Barron, Betty Jo Bailey, Susan Wanke, Evelyn McNab.



Juniors of Nagasaki Shi, Urakami, Shingakko, Japan

## Am I Raising My Musical Standard?

(Prize Winner)

One day as I went to take my music lesson I met another girl at my teacher's studio. She was four years older than I, but we became good friends.

I had been taking lessons three years and she had taken only one year, yet she was away ahead of me! This made me realize that I must do more practicing and raise my musical standard. I had not been practicing with any interest at all; sometimes I would go two weeks without practicing. I began to think how nice it would be to be able to play like this other girl; and, when she told me she practiced one hour every day and never let anything interfere, I determined to start practicing an hour a day, too, and to try to catch up to her.

I am playing very much better now, because I am raising my musical standard.  
PATRICIA RUTH MCKINSEY (Age 10), Class C, Kansas.

## Am I Raising My Musical Standard?

(Prize Winner)

Before this question can be answered it is necessary to understand the meaning of the term, musical standard. Musical standard is one's capacity to understand and appreciate music.

Now, am I raising my capacity to understand and appreciate music? I am. The Etude helps me, as it is a treasury of musical understanding and appreciation. Then, there are libraries. Libraries all have, at least, a small music section.

Since I live in our State capitol, I have access to our State Library, and as I am a vocalist I read opera books by the score. I do hope to be in grand opera some day, and I firmly believe that an understanding of the opera and its composer is an important asset. Therefore, I try to become thoroughly acquainted with at least one opera and one composer a month.

With these methods I believe I am raising my musical standard.

NORMA BEAM (Age 14), Class A, Michigan.

## Am I Raising My Musical Standard?

(Prize Winner)

Am I raising my musical standard?  
Are my hands growing graceful each day?  
Do I show more the musical rhythm?  
Am I learning much better to play?  
Are my teacher's corrections much lessened?  
Do I practice with interest and glee?  
Is my musical talent more blessed?  
Can my parents be prouder of me?  
OR

Is my musical standard a poor one?  
Are my hands very awkward and low?  
Is the rhythm quite bad in my playing?  
Are the qualities poor that I show?  
What's the answer to each of these questions?  
Is it YES, or is NO the right word?  
I will try each day harder and harder,  
As I ask myself such things in heard.  
JOYCE CRAIG (Age 11), Class C, Virginia.

## Honorable Mention

## For April Essays:

Evanjean Ludwig, Betty J. Alfred, Helen Christiansen, Jenn Nielson, Etta Hanson, Mary Louise Foley, Louise Sprigal, Mary Perkins, Esther Summersgill, Hazel Howard, Claire Kepler, Vivian Hayes, Margaret Beldeman, Charles S. Mache, Jr., Charlotte June Stevenson, Edith M. Moore, Edna Morris, Hilda Jameson, Anna Ray Davis, Julia Vance, Anita Bottlemann, George Jason.

## World of Music

(Continued from Page 558)

THE PAN-AMERICAN FESTIVAL of Chamber Music at Mexico City, on July 13th to 24th, presented works by Jose Maria Castro, Raul H. Espoile, Jacopo Fisher, and Hector Gallic, of Argentina; Hector Villalobos, of Brazil; Alfonso Letelier and Jorge Urrutia, of Chile; Amadeo Roldan, of Cuba; Daniel Ayala, Carlos Chavez, Candelario Huizar, Manuel M. Ponce, Silvestre Revueltas, and Luis Sandi, of Mexico; and John Alden Carpenter, Aaron Copland, Roy Harris, Edward Burlingame Hill, Walter Piston, and Roger Sessions, of the United States. Bach, Beethoven, Haydn and Debussy represented the acknowledged masters. Mrs. Elizabeth Sprague Coolidge sponsored the event, and Carlos Chavez was the general director.

"THE SECOND HURRICANE," announced as the first grand opera ever written for youths of the high school age, was presented on April 21st, 23rd and 24th, by the Music School of the Henry Street Settlement of New York City. The score is by Aaron Copland and the libretto by Edwin Denby.

THE AMERICAN GUILD OF ORGANISTS held its sixteenth general convention during the week of June 13th, at Cincinnati. Along with recitals, discussions, and addresses on themes profitable to the organist, there were a Guild service and a solemn mass in one of the large Catholic churches, and a concert on the majestic old organ of Cincinnati Music Hall so famous in its traditions.

### COMPETITIONS

A CASH PRIZE of Five Hundred Dollars is offered by the New York Women's Symphony Orchestra, for an orchestral composition of not more than twenty minutes in length. Entries close December 30, 1937, and full information may be had from the New York Women's Symphony Orchestra, 53 West 57th Street, New York City.

A FIRST PRIZE of one hundred and fifty dollars, a Second Prize of one hundred dollars, and a Third Prize of fifty dollars are offered by the Richard Wagner Society, Inc., of New York, for the best English translation of a scene from the master's "Siegfried." The contest closes December 31st; and full information may be had from Dr. Ernst Lert, secretary, Richard Wagner Society, Inc., 528 West 111th Street, New York City.

A FIRST PRIZE of one thousand dollars for a major work for orchestra, in any form and not more than twenty-five minutes in length; and a second prize of five hundred dollars for a shorter work; are offered by the Philharmonic-Symphony Society of New York. Entries close October 15, 1937, for the shorter work and January 1, 1938, for the larger one. Full particulars may be had from the Philharmonic-Symphony Society, 113 West 57th Street, New York City.

A PRIZE, consisting of a performance in the regular season of the Chicago City Opera Company and a royalty on the receipts of the premiere performance, is offered for an American Opera on a Civil War theme, by an American born composer. It must be in one act (of one or two scenes) and must be submitted not later than October first. For further details address the Chicago City Opera Company, 20 North Wacker Drive, Chicago, Illinois.

AMERICAN BORN WOMEN COMPOSERS are offered prizes for a large choral work for women's voices, an *a cappella* work for women's voices, a short work for women's voices with accompaniment, and for a Sigma Alpha Iota Hymn. The competition is sponsored by the Sigma Alpha Iota Sorority; it closes January 1, 1938; and further information may be had from Helen Bickel, 833 Salem Avenue, Hillsdale, New Jersey.

## Some Rules for Melody Playing

By AUSTIN ROY KEEFER

How OFTEN must we say that a pianist played the notes quite accurately yet unconvincingly.

If you will digest a few big principles about melody playing and apply them judiciously, then your unconvincing playing will begin to live and really to speak for itself.

### Rule One

Never permit the harmonic accompaniment to drown out the subjective or thematic *cantilena*. Use the utmost discretion in subduing basses, secondary counter

time which it must fill. The key should be touched with a distinct sensation in the finger that it is *drawing out the tone*.

### Rule Four

Accent is a matter of mathematics, and beats unequal in stress, or dynamic contrast, are definitely fixed highlights depending upon the time signature. For example, in common time the first tone of the measure is big and the third a little less but still big, while the second beat is weaker and the fourth weakest of

## Next Month

THE ETUDE for October 1937, brings these entertaining and inspiring articles

### MIND AND MUSIC



DR. WALTER B. PITKIN

Dr. Walter B. Pitkin, world famous psychologist, journalist, philosopher and author ("Life Begins at Forty," and other widely read books,) gives THE ETUDE his stimulating views upon "Mind and Music." Many of his ideas will interest and surprise you.

### HOW TO MAKE A BETTER BAND

Edwin Franko Goldman, in addition to leading the famous Goldman Band of New York City, has traveled from coast to coast conducting and adjudicating School Band Contests. No one knows better how to present the band development of our country or is better qualified to suggest remedies for their defects.

### "MY WORK IS EASY"

Ruth Slenczynski, most amazing child prodigy pianist of the day, tells how she spends her practice time. You will be charmed with the ingenuous life and methods portrayed in this engaging article.

### "MY FIRST SUCCESS"

Years ago, the eminent Norwegian composer, Edvard Grieg, wrote his reminiscences of his start in music in the spirited style so characteristic of the master. These have just been translated especially for THE ETUDE, and our readers will find in them a peculiar fascination.

The music of notable charm as well as high educational interest, together with the regular utilitarian features of THE ETUDE, will make the October number a banner issue.

themes and parts that form only a background.

### Rule Two

In an ascending melody develop nicely a swelling surge of tone that must be strongest on the highest accented singing tone, and in descending follow the reverse course. Schumann's smaller pieces are suggested for study. *Crescendo* and *diminuendo* effects in the melody proper require much most careful tonal treatment, especially in sudden or wide intervals. Of course all good editors indicate these desired effects, which the composers felt and expressed; yet it seems that only a few very great pianists obey these directions.

### Rule Three

A longer note, such as a half note, must be executed with a more intense feeling for its singing quality than is necessary for those of shorter duration. This is easily obvious, because of the longer interval of

all. The four beats might be indicated dynamically thus: *forte*; *mezzopiano*; *mezzoforte*, *piano*. In three-four time this would be *forte*; *mezzopiano*, *piano*. In six-eight time the outline would run: *forte*; *mezzopiano*; *piano*; *mezzoforte*; *piano*; *pianissimo*. It is vitally important that these degrees of accent be mastered, and this requires both careful and sustained effort.

### Rule Five

As to shading and subtle tonal coloring, these particular touches are characteristically indicated and insisted upon by great composers such as Beethoven, Schumann, MacDowell, and many others, who had something significant to say. Their directions must be sincerely obeyed, if one would not miss the master's message. A special demand of the composer may cancel certain fixed rules of melodic declamation, or in fact any point in execution; and such exceptions must be religiously observed.

## Musical Books Reviewed

### Basic Pianoforte Technique

By ELIZABETH SIMPSON

Within the covers of a booklet, the size of which makes for convenience in quick location of materials desired, the author, herself a highly successful teacher, has offered a deal of information that will be of the greatest assistance to pianists desiring to build a more brilliant technique. With chapters devoted to "Muscular Relaxation," "Bone Action," "Weight Plus Muscular Action," "Weight Plus Muscular Speed," "Lateral and Up and Down Movements Combined," "Thumb Action," "Vibrato Touch," and so on, the teacher and piano student will find solutions of their more tantalizing problems, and these so tersely told as immediately to hit the mark, with notation exercises to show how to put these into practice. We do not recall having seen so much of valuable technical help provided elsewhere in so small space.

Pages: 73.

Price: \$1.75.

Publisher: Macmillan and Co., Limited.

### Tap Dances for School and Recreation

By ANNE SCHLEY DUGGAN

Miss Duggan's first book on Tap Dancing was so successful that it is a pleasure to welcome this second volume, which starts with short, easy steps for the beginner and progresses by well graded degrees to extended and difficult routines, including several book routines which have sprung into popularity and will interest the more advanced enthusiasts.

The author's experience as an instructor in Teachers College, Columbia University, has enabled her to create a text that is easy to understand and to put into practice. Not the least valuable among the helpful guides to the young teacher are the very careful outlines of steps, the illustrations showing dancers (solo and in groups) in action, and the attractive music, provided mostly by Esther Allen Bremer, as accompaniment and inspiration to the dancers. Music teachers will find the simpler of these dances will be most helpful in developing rhythm in their pupils and in adding novelty and interest to recitals.

Pages: 103, Quarto.

Price: \$2.50.

Publisher: A. S. Barnes and Company.

### Sound Waves Their Shape and Speed

By DAYTON CLARENCE MILLER,  
D. Sc., D. Eng., LL.D.

The author, a widely reputed member of the faculty of the Case School of Applied Science, and one of the most distinguished of all writers upon acoustics, has, in "Sound Waves," reported the results of such newly devised scientific apparatus as, "The Phonodisk," "Electric Spark Photography," "Baroscopes," and other physical marvels in making clear to the eye what happens in sound, from the most delicate sounds, inaudible to the human ear until amplified, to the sounds which occur when a giant sixteen inch cannon shoots its projectile into the air. The book is of particular value only to those who have an advanced knowledge of physics and its mathematics.

Pages: 163.

Price: \$2.75.

Publisher: The MacMillan Company.

### Counterpoint and Harmony

By DR. EDWARD C. BAIRSTOW

Dr. Edward C. Bairstow, Professor of Music at the University of Durham and one of the foremost of British theorists, has written one of the most comprehensive works on counterpoint and harmony to appear in many years. It is a work of rich scholarship, representing wide and practical experience in teaching, according to the highest British academic standards. The writer states that it was Sir Charles Villiers Stanford who suggested to him that the study of counterpoint and harmony should be made simultaneous, and also that the notes as well as the scales, should be fully explained. The book is, therefore, distinctly novel in many of its approaches to the problems of the fundamentals of composition. The author states his abhorrence of stiff writing and hopes that the study of the book will promote freedom and ease. No book of this kind, even with its voluminous exercises, can ever be all comprehensive. It will always invite the assistance of a competent master and extensive collateral work, but we are glad that Dr. Bairstow has put into form his mature ideas upon this subject, in a work of really splendid proportions.

Pages: 398 (numerous notation examples).

Price: \$6.00.

Publisher: MacMillan & Co., Ltd.

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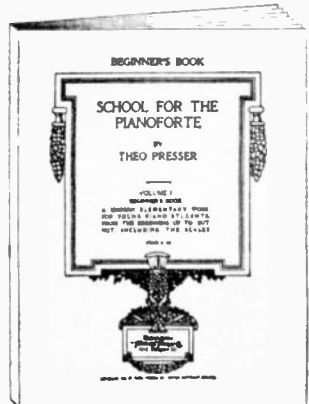
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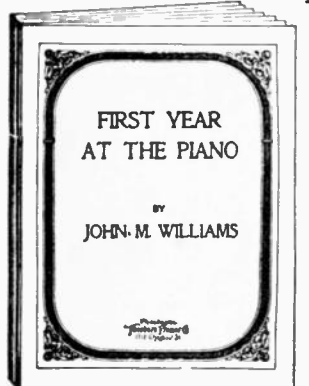
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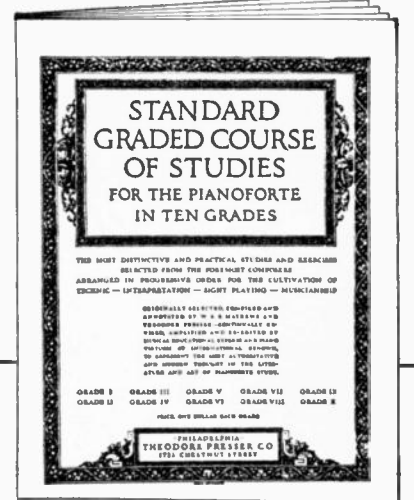
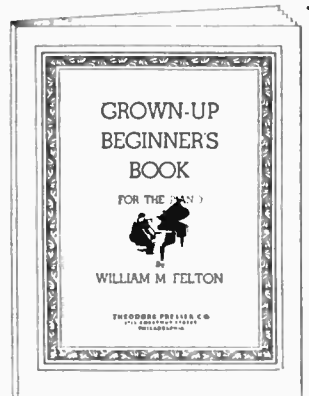
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