

# THE ETUDE

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March 1938

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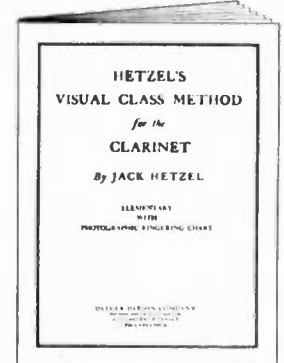
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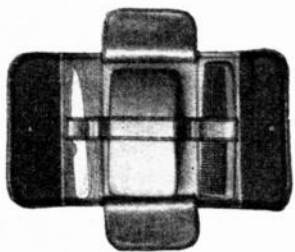
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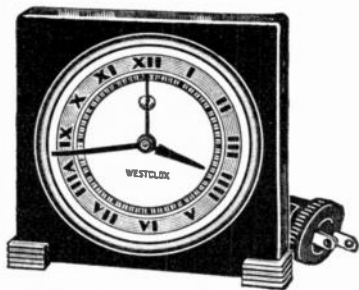
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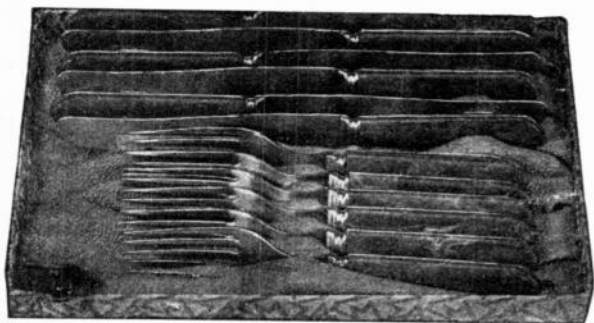
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**Christoph Gottlieb Schröter**—B. Hohenstein, Saxony, Aug. 19, 1699; d. Nordhausen, Nov. 1782. Noted organist, theorist, lecturer, writer. In 1726 organist at Minden; from 1732 at Nordhausen.



**Werner Schrauth**—B. Neuwied-on-Rhine, Aug. 29, 1899. Comp., pianist, arranger. Studied with Von Bausnern. Active in Frankfurt. Has written orch. wks. and cham. mu., also argmts.



**Corona Schröter**—B. Guben, Ger., Jan. 14, 1751; d. Umenau, Aug. 23, 1802. Celeb. sopr., comp. A great favorite at Weimar et. Assoc. with Goethe in production of his dramas. Wrote songs.



**Daniel Schubart**—B. Sontheim, Swabia, April 13, 1739; d. Stuttgart, Oct. 10, 1791. Comp., poet. Created Ct. Poet in Stuttgart. Won enduring fame as author of words Schubert's *Die Forelle*.



**Franz Peter Schubert**—B. Vienna, Jan. 31, 1797; d. there, Nov. 19, 1828. Famous comp. From boyhood a prolific melodist. Works incl. over 600 songs, his ideas symphonies, masses & other wks.



**Heinz Schubert**—B. Dessau, Ger., Apr. 8, 1908. Opera cond. Pupil of A. Seidl, Haas, and Hanssger. From 1929 to 1935 cond. in Dortmund and Flensburg; then in Munich. Cham. mus., choruses, song.



**Ernst von Schuch**—B. Graz, Styria, Nov. 23, 1847; d. Dresden, May 10, 1914. Cond. From 1875 (ill death), at Dresden Court Opera. Conducted world prem. of important operas of R. Strauss.



**Johannes Schüller**—B. Vitz, Ger., June 21, 1894. Cond. Studied in Berlin. From 1920-23, opera cond. in Gleiwitz, Königsberg, Hanover and Halle. Since 1933, opera dir. in Essen.



**Gustav Schuetzendorf**—B. Cologne, Ger., 1893; d. Berlin, Apr. 28, 1937. Baritone. Opera appearances in Munich, Berlin, Leipzig and Vienna. For 13 yrs. mem. of Metro. Opera (debut 1922).



**George Stark Schuler**—B. New York, N. Y., Comp., organist, pianist, tchr. For 20 yrs. has been fac. mem. Moody Bible Inst., Chicago. Author, "Evangelistic Piano Playing," and other works.



**Julius Schulhoff**—B. Prague, Aug. 2, 1874; d. Berlin, Mar. 13, 1898. Comp., pianist. Debut, Dresden, 1842. Many successful tours. A favorite teacher in Paris, Dresden and Berlin.



**Ella von Schultz-Adelsky**—B. Petrograd, Feb. 10, 1846; d. Bonn, July 29, 1926. Comp., pianist. Pupil of Henselt and Rubinstein. Was active in Venice. Misc. works including an opera.



**Johann Abraham Peter Schulz**—B. Lüneburg, Ger., Mar. 31, 1717; d. Schwedt, June 10, 1800. Comp., cond. Kapellm. at Rheinsberg, then court cond. at Copenhagen. Many large works.



**Heinrich Schulz-Beuthen**—B. Beuthen, Silesia, June 19, 1838; d. Dresden, Mar. 12, 1915. Considered by many one of most important Ger. composers. Orch. works, chamber music, choruses.



**Clara Schumann**—B. Leipzig, Sept. 13, 1819; d. Frankfurt-on-Main, May 20, 1896. Pianist, comp. Daughter and pupil of F. Wieck; wife of R. Schumann. Had brilliant concert career. Misc. works.



**Elisabeth Schumann**—B. Merseburg (Thuringia), Soprano. A leading prima donna of Vienna Staatsoper. Has toured Amer. Known especially as intpr. of Mozart and R. Strauss; Heder singer.



**Georg Alfred Schumann**—B. Königstein, Saxony, Oct. 25, 1866. Comp., pianist, cond. Studied Leipzig Cons. Was cond., Bremen Philh. O., then dir., Berlin Acad. of Singing. Misc. works.



**Meta Schumann**—B. Minneapolis, Minn. Comp., sopr., accompanist. Studied in London. Sang with St. Paul Symph. Toured as accom. with Elena Gerhardt, Giannini, other artists. Res. N.Y.



**Robert Schumann**—B. Zwickau, Saxony, June 8, 1810; d. Endenich, Ger., July 29, 1856. Famous comp., writer, editor. Fdr. of neo-romantic school. His complete works comprise 34 volumes.



**Ernestine Schumann-Heink**—B. Lieben, near Prague, June 15, 1861; d. Hollywood, Cal., Nov. 17, 1936. Celebrated contralto. A brilliant career of over fifty years in opera, concert, films, radio.



**Georg Schünemann**—B. Berlin, Mar. 13, 1884. Musicologist. Studied at Stern's Cons. Active in Berlin, holding important posts. Has written valuable literary wks., also essays in various journals.



**Heinz Schüngeler**—B. Aachen, Ger., 1884. Comp. Studied at Düsseldorf Cons. In 1901 became teacher at Cons. of Hagen. Has written piano pieces, songs; also works for two pianos.



**Ignaz Schuppanzigh**—B. Vienna, 1776; d. there Mar. 2, 1830. Violinist, cond. Member of Prince Razumovsky's private quartet. Intimate of Beethoven. Dir. of German opera in Vienna.



**Karl Schuricht**—B. Danzig, July 3, 1880. Comp., cond. Pupil of Humperdinck. Kapellm. of theaters in Zwickau, Dortmund, Kreuznach. In 1912 became music dir. in Wismar, Ger.



**Bernard Schuster**—B. Berlin, Mar. 26, 1870; d. there Jan. 13, 1934. Comp., cond., editor, mus. publ. Was opera cond., Magdeburg and Berlin. In 1901 founded periodical, "Die Musik." Misc. wks.



**Joseph Schuster**—B. Dresden, Aug. 11, 1748; d. there, July 24, 1812. Dram. comp. Pupil of Schürer and Padre Martini. Court comp. at Dresden. Honorary maestro di cappella at Naples.



**Eduard Schütt**—B. Petrograd, Oct. 22, 1856; d. Meran, Italy, July 26, 1933. Comp., pianist. Was cond. of Akademischer Wagner-Vererein in Vienna. Wr. a comic opera and many other works.



**Heinrich Schütz**—B. Köstritz, Saxony, Oct. 8, 1585; d. Dresden, Nov. 6, 1672. Comp., organist, cond. A most important figure of 17th century in promoting good church music. Wr. first Ger. op., "Dafne."



**Rudolf Schwartz**—B. Berlin, Jan. 20, 1859; d. Halle, April 27, 1935. Writer, cond. Succeeded Emil Vogel as H. Strakosky of Peter's Music Library, and ed. of "Jahrbuch." Lit. and mus. wks.



**Joseph Schwartz**—B. Riga, Russia, 1880; d. Berlin, Nov. 10, 1926. Opera baritone. Sang first in Vienna Volksoper, later at Berlin et. op. Has made successful appearances also in Paris and N. Y.



**Maximilian Schwedler**—B. Hirschberg, Silesia, Mar. 31, 1853. Flutist. Was prof. at Leipzig Cons. and solo flutist of Gewandhaus Orch. Inventor of Schwedler flute. Wrote a method.



**Albert Schweitzer**—B. Günsbach, Alsace, Jan. 14, 1875. Musicologist, organist, Bach authority. Noted philosopher, theologian, author. Was medical miss. in Congo. Co-founder, Paris Bach Soc.



**Anton Schweitzer**—B. Koburg, 1735; d. Gotha, Ger., Nov. 23, 1787. Comp., cond. Succeeded Benda at the court in Gotha An early comp. of Ger. opera. His "Singspiele" gained great popularity.



**Irving Schwerts**—Mus. critic, author, teacher. Has lectured in Europe on Amer. composers. Mem. of various internat. music societies; Contrib. to leading mus. journals, incl. The Etude.



**Paul Schwers**—B. Spandau, Feb. 22, 1874. Comp., organist, editor. Active in Berlin. In 1907 became ed. of "Allgemeine Musikzeitung." Has written masses, chamber mus., choruses and songs.



**Gustav Schwickert**—B. Heidelberg, Ger., Dec. 1, 1901. Comp. Pupil of J. Weissmanns. For some years has been active in Freiburg as writer of choral works, songs, piano pieces.



**Ludvig Schytte**—B. Aarhus, Jütland, Denmark, Apr. 28, 1850; d. Berlin, Nov. 10, 1909. Comp., pianist, teacher. On faculty of Horák's Acad., Vienna. Excelled as writer in the smaller forms.



**Michel Selapiro**—B. Russia. Comp., violinist, teacher. Pupil of Hugo Heermann and Ševčík. Became Ševčík's assoc. teacher in New York. His violin pieces have been used by leading artists.



**Silvio Scionti**—B. Acireale, Sicily. Pianist, teacher. Long a leading artist and teacher in Chicago. Has appeared with Chicago and Minneapolis Symphony Orchestras.



**Charles Kennedy Scott**—B. Romsey, Eng., Nov. 16, 1876. Comp., cond. Fdr., Oriana Madrigal Soc., 1904; Philh. Choir, 1910; Euterpe Str. Players, 1922, all of London. A leader in English ch. mus.



**Cyril Meir Scott**—B. Oxtou, Cheshire, Eng., Sept. 27, 1879. Comp., poet. Pupil of L. Knorr. One of England's best known writers, whose works tend toward modernism. Writes in all forms.



**Henri Scott**—B. Coatesville, Pa., Apr. 8, 1876. Dram. bass, teacher. Pupil of Oscar Saenger, New York. From 1911-1914 with Chicago Op. Co. For many years with Metro. Opera. Res. Phila.



**John Prindle Scott**—B. Norwich, N. Y., Aug. 6, 1877; d. Syracuse, N. Y., Dec. 2, 1932. Comp., chl. dir. Studied at Oberlin Cons. Wrote many songs, incl. *The Secret* and *The Wind's in the South*.



**Antonio Scotti**—B. Naples, Jan. 27, 1866; d. there Feb. 26, 1936. Famous dram. baritone. Debut, Malta, 1889. Had a career of 34 years with Metro Opera (debut 1899). A notable Scarpia.



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# THE ETUDE

## Music Magazine

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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. HOWARD  
HANSON

DR. HOWARD HANSON, director of the Eastman School of Music of Rochester, New York, was reelected president of the National Association of Schools of Music, at its session at Pittsburgh on December 27th and 28th, last. Dr. Hanson has done a notable work in the way of recognition of the American composer, by giving performance to their works, on the programs of the Rochester Symphony Orchestra, under his personal direction.

SOFIA, BULGARIA, with a population of three hundred and fifty thousand, has its Grand Opera with one hundred and fifty-seven artist singers, choristers, dancers and instrumentalists, and at the same time supports two symphony orchestras.

THE APOLLO CLUB of Chicago gave, on December 27th, its ninety-first performance of Handel's "Messiah," a work which has been the especial treasure of this fine organization through its many, many years of existence. Edgar Nelson was the inspiring conductor, with Robert Birch presiding at the organ.

DON LORENZO PEROSI is reported to have accepted an invitation to compose a Mass in honor of San Carlo (St. Charles) and to direct its performance at the Duomo (Cathedral) of Milan.

THE ROYAL PHILHARMONIC SOCIETY of London began its season by inviting the Leeds Festival Choir to London to give a repeat performance of the "Mass in D" of Beethoven and the "Dettingen Te Deum" of Handel, which were leading works in the then recent Leeds Festival.

THE CHICAGO CITY OPERA reports "sold out houses" as the rule of its now closed season, with patrons loyal to opera who produced "on a scale comparable only to the palmy days of the Campanini and Insull regimes." The "Norma" of Bellini and "Otello" of Verdi had revivals; and the Polish opera, "Halka," with incidental dances by Loda Halama, was a novelty.



ADELE AUS  
DER OHE

ADELE AUS DER OHE, once among the most eminent women pianists of the world, died on December 8th in Berlin. Born about 1865 in Germany, she first studied the piano with Kullak, and then at eleven began seven years of instruction from Liszt, of whose pupils she was one of the very few surviving. She played with all the leading orchestras in existence in her day, toured the United States for seventeen consecutive years beginning in 1887, when she thrilled the public with the "dazzling brilliancy" of her technic.

THE "CANTOR OF LEIPZIG" had his day in the Parisian sun, when within a fortnight his monumental "Mass in B minor" and the "Passion according to St. John" each had two performances by the Bach Society of Paris.

LILIAN MARY BAYLIS, moving spirit of the phenomenal Old Vic and Sadler's Wells enterprises, through which the world had its most successful ventures in high class opera and drama at prices within the reach of the humblest, died on last November 25th, at the age of sixty-three. In her teaching us how to bring a fine art of the stage to the masses, Miss Baylis made one of the most significant pioneer cultural contributions of the present generation.

RICHARD STRAUSS, who, the musical world is pleased to know, has recovered from a recent serious illness, announces that his new opera, "Daphne," is completed and that it is to have its world première at the Dresden Opera with Dr. Karl Böhm conducting.

NEW MUSICAL RESTRICTIONS have been decreed by the Chamber of Music of the German State, by which foreign musicians may accept a position or engagement in Germany only on the authorization of this Chamber; and music teachers—unless by exceptional permission—may not instruct non-Aryan pupils.

THE CIVIC GRAND OPERA COMPANY of Philadelphia drew on January 19th a capacity audience to the famous old Academy of Music, for a performance of those gory musical twins of the stage, "Cavalleria Rusticana" and "I Pagliacci." The evening was made memorable in our musical annals by the brilliant American début of Fidelity Campagna, from La Scala of Milan, in the rôle of Santuzza, and by the effective introduction of a richly robed religious procession during the playing of the celebrated *Intermezzo*.

THE PASDELOUP ORCHESTRA of Paris presented Alexander Brailowsky as soloist for its program of October 31st, when he won stupendous applause for his interpretation of the "Concerto in E minor" of Chopin and the "Concerto in G minor" of Mendelssohn, with "absolute perfection of technic and sparkling life."

WALLACE A. SABIN, one of the most distinguished organists and composers of the Pacific Coast, passed away on December 9th, at Berkeley, California. He created the musical score for two of the most popular of the famous Bohemian Grove Plays, "St. Patrick at Tara" and "The Twilight of the Kings."

DR. VAUGHAN WILLIAMS has been awarded the Shakespeare Prize recently founded by an anonymous Hamburg merchant. It is one of three (the others being the Rembrandt and the Steffans prizes) to be given annually for outstanding work in music, literature, painting, sculpture, and architecture.

THE KOCHER CATALOG, of Mozart's compositions, revised and annotated by Alfred Einstein, has been recently issued in a third edition of this work of such meticulous research and incalculable value in identifying and authenticating the compositions of this incomparable master. It is to be hoped that before too long we shall have an English translation of this volume.

THE MUSIC AND ART DEPARTMENT of the Central Library of Los Angeles is reported to contain "5,500 books and 22,102 music scores." Probably a compositor's impudently scrambled the c's and t's for the librarian's records.

A STRADIVARIUS MEMORIAL CONCERT was presented in Carnegie Hall, New York, on December 20th, last, for the Stradivarius Memorial Association, of which the purposes are the development of young talent by making fine instruments available for use in study and concert. Dr. Walter Damrosch, Efrem Zimbalist and the Musical Art Quartet were sponsors of this event; and contributing movements are being organized throughout the country.

A WORLD MUSIC FESTIVAL, as a feature of the New York World's Fair of 1939, is being planned by a committee of which Dr. Walter Damrosch is chairman, with Edward Johnson, general manager of the Metropolitan Opera Company, Mrs. Vincent Astor, Marshall Field, and others prominent in the musical world cooperating.

THE ROYAL OPERA of Stockholm opened its new season with the "La Bohème" of Puccini, followed by the "Orpheus" of Gluck.

YEHUDI MENUHIN gave especial importance to his concert in Carnegie Hall of New York, on December 6th, last, by giving the first concert performance in America of the recently exhumed "Violin Concerto in D minor" by Schumann, with piano accompaniment as was its original form. He was to have had the honor of giving to this work its world première; but the Reich interfered with a decree that this honor should fall to the land of Schumann's birth.

THE "SONATA IN E-FLAT, OP. 122," of Schubert, was on a recent New York program of Webster Aitken; which recalls that Schubert wrote the *Andante* of this sonata on the back of the original manuscript of Beethoven's song, *Ich Liebe Dich*, thus producing one of the rarest musical relics in all the world, now in possession of the Society of the Friends of Music of Vienna.

Mlle. NADIA BOULANGER, the eminent French composer, theoretician and conductor, led the conservative Philharmonic Society of London in its concert of last November 4th, one of the very few occasions on which this honor has fallen to a woman musician. The audience had a surprise when it opened a program which listed works of the early centuries and closed with the "Requiem" of Fauré.



EDWIN  
HUGHES

MR. EDWIN HUGHES, well known to readers of THE ETUDE, was elected president of the Music Teachers National Association, at its convention in Pittsburgh from December twenty-eighth to thirtieth. Mr. Hughes has held long a leading place among piano teachers of America; and, aside from his maintaining a prominent place in the professional life of musical New York, he is director of the Piano Department of the Washington Conservatory of Music.

SIR LANDON RONALD, after a service of twenty-seven years as principal of the Guildhall School of Music of London, has retired from that post. Many Americans will recall him as conductor for Melba when on her several tours.

A BACH FESTIVAL is announced for March 3rd and 4th, by the Bach Festival Committee of Winter Park, Florida. With Christopher O. Honaas, choirmaster at Rollins College, and director of the Bach Choir of Orlando-Winter Park, as conductor, the chorus will be a cooperating body including the A Cappella Choir of Rollins College (sixty voices), The Orlando-Winter Park Bach Choir (fifty-seven voices), and units from Jacksonville, Daytona Beach, Tampa, Gainesville and Leesburg. The "St. Matthew Passion" and a number of motets familiar to Bach lovers are announced, with soloists mostly from the Bach Festival shrine at Bethlehem, Pennsylvania.

ONE OF OUR MOST DISTINGUISHED of American radio commentators recently made the repeated statement that the lately popular *I'm Always Chasing Rainbows* was a melodic "steal" from the *Prelude in C-sharp minor* of Chopin; though, of course, this poaching had been practiced on the *Fantasia-Improvisata* of the famous Polish-French composer.

VERDI'S "OTELLO," after a rest of twenty-four years, was revived on December 22nd, at the Metropolitan Opera House, with Giovanni Martinelli in the title rôle, Elizabeth Rethberg as *Desdemona*, and Lawrence Tibbett as *Iago*; when there were innumerable curtain calls, with outbursts of applause that frequently interrupted the performance. This next to last and perhaps most tragic of Verdi's operas was first heard in America, at the Academy of Music of New York, on April 10, 1888, with Marconi as *Otello*, Galassi as *Iago*, Eva Tétrazini (sister of Luisa, the eminent coloratura soprano) as *Desdemona*, and Scalchi (glorious among all contraltos) as *Emilia*.



MARTINELLI  
as *Otello*

(Continued on page 201)

# Hacks Who Became Masters

ONLY yesterday the gentlemen of Grub Street, the diggers after golden nuggets which were to make the jewelry of figureheads, were held in ignominy. Wagner, for instance, had a large number of coworkers, many of whom were masters who, as helpers in the orchestration of his works, made it possible for the greater master's mind to produce what it did. It so happens that the Editor of *THE ETUDE* studied with one man in Germany upon whom Wagner placed great responsibility in the carrying out of suggestions in his scores. This was Professor Herman Ritter, one of the foremost musical savants of his day. One composer alone, with a single pen in his hand, never could have written and copied the millions of notes found in a Wagner score and its parts. But remember that, without the great original creative genius of Wagner, the work of most of the men who gladly helped him never would have been possible.

In the days of Bach, Handel, Mozart and Haydn, these workers, by enormous diligence, might have written all of the works for the comparatively simple orchestrations of the day. Handel, for instance, would write a composition with a figured bass. That is, the harmony would be suggested by figures rather than by notes written out. This was the reason why Mozart made additions to the score of Handel's "Messiah" so as to make it better to a more modern orchestra. Even the orchestra of Mozart seems a very simple, almost childlike, group, when compared with the modern symphony orchestra. If Mozart could wake up at this moment in a modern home and hear the orchestrations of several of the popular radio orchestras, such as those of Frank Black, Ferde Grofé and André Kostelanetz, he would be astounded by their skill, brilliancy and color. Mr. Maurice Dumesnil, who was a protégé of Debussy and probably knows more about him than any other living man, states that Debussy in the latter part of his life depended quite a bit upon one "hack." In other words, after the master had created a great work he was liable to hand an orchestral sketch, on four staves, to his confrère, André Caplet, a really very distinguished musician and winner of the *Prix de Rome*, who would carry out the full realization of the high score, on which Debussy would thereafter work and finally give approval. Meanwhile, Debussy would stroll leisurely out to the *Bois de Boulogne* or go to contemplate the knicknacks in the *de luxe* shops of the Victor Hugo Avenue. Mme. Debussy, shortly before her death, admitted that among the scores on which Caplet worked were "La Mer (The Sea)" and "The Martyrdom of St. Sebastian." Caplet, by the way, was himself a very able composer. His "Miroir de Jésus" is a masterwork. For a time he liked Baston as an opera conductor. Under his own name he has published a very lovely orchestration of the *Gollivogg's Cake Walk* of Debussy. All publishers have editors to whom even the greatest composers are glad to

express their gratitude for suggestions and technical help.

The situation to-day, however, has changed very greatly. The men who were put down merely as orchestral arrangers have come to a different station in life, owing to the enormous demand for music for the radio and the moving pictures. These men take a good popular song and dress it up in silks and satins, diamonds and pearls, so that in a way it becomes a work of art. Listen in to the finesse of some of the works that come from the fabulously busy pen of Frank Black, Musical Director of Radio City. When we first saw the name of Ferde Grofé, he was orchestrating very light musical scores for other musicians. The next we

heard of him came with the orchestration of Gershwin's *Rhapsody in Blue*. Then he blossomed out before the public with the "Grand Canyon Suite," the "Mississippi Suite," and other original works, showing that he has melodic and musicianly gifts as well as great technical skill, and giving him a high position among musicians.

The gifted and brilliant orchestral arrangers are the high salaried musical moguls of Hollywood and Radio City; but they cannot take the place of the original creative composers. Moreover, these misnamed hacks of filmdom often have incomes which are spectacular. Frank Black admitted to us, some months ago, that he was nevertheless in despair at the time for really good song themes upon which to work.

It never should be forgotten that Wagner himself was for nearly a year a hack for a Parisian publisher, making arrangements of the lighter pieces for pianoforte, and that Debussy in his early years made a meager living by arranging for four hands or two pianos the compositions of the older master, Camille Saint-Saëns. Perhaps

one of the best roads to becoming a master is, first of all, to be a very good hack.

Many masters have spent years in the reworking of the orchestral scores of their predecessors. Rimsky-Korsakoff did Moussorgsky a very great service by making an entirely new score for "Boris Godounoff," and Erich Korngold's revision of the score of "Die Fledermaus," by Johann Strauss, which he did for the incomparable Max Reinhardt performance at the *Deutsches Theater* in Berlin, made of it one of the most delightful things of its kind. These men considered laborious work of this sort to be an honor and an opportunity.

Hollywood now has a score of musicians with the technic and ability of real masters, who are applying their skill, not to works for a *Kaiserliche* and a *Koenigliche Hofoper*, where they might be heard by only a handful of listeners, but to the radio and to moving pictures, where their efforts are a delight to millions. There is an obvious disadvantage to this, in that these men of magnificent talents and ability may cease to write for great and permanent aims and permit their precious gifts to be devoted to trifling pot



ANDRÉ CAPLET

boilers or less enduring productions of a popular nature.

Query:—"If Wagner had written 'Die Meistersinger' for the cinema only, what might have happened to it after it had been the round of the movie palaces?"

### In Memoriam

**O**VER a year ago one of the foremost of American singers and teachers of singing, Horatio Connell, passed to a higher existence.

In every finer sense he was a most intense and patriotic American. He was trained musically in Europe, coming under the instruction of the famous Stockhausen. He became one of the best known oratorio singers abroad and was renowned for his singing of Bach. Returning to America, he had many distinguished appearances and then settled down as a teacher, becoming remarkably successful in his private work, at the Curtis Institute in Philadelphia, and the Juilliard School of Music in New York, where he succeeded Mme. Sembrich. He was the author of Connell's "Master Vocal Exercises." Among the very successful singers who studied with him are Helen Jepson, Rose Bampton, Nelson Eddy and Wilbur Evans. He was a man of strong character, with a blithe and happy soul, and with a beautiful outlook on life which was an inspiration to all who knew him. A few months before his passing he wrote the following impressive and prophetic poem:

#### THE BOATMAN NEARS HIS GOAL

Strong blows the wind from out the east,  
Dashing the sea foam on the shore,  
Where winging gulls alight and feast,  
Flying from inland moor.

The brown thrush and the martin blue  
In tree top green and azure air,  
Whistle and sing the whole day through,  
While pass the June days fair.

Alone, I row my one man boat  
Against the swift and rising tide,  
Watching the graceful sea birds float  
Across the marshes wide.

The dreams of youth pass, mile by mile,  
Joy wakes anew a slumbering soul,  
Life seems so fair and all worth while,  
As the Boatman nears his goal.

Real friends are never forgotten; and Horatio Connell was claimed as a friend by many whom he had richly helped.

### The Ubiquitous Sucker

**W**HICH MEANS that you need hardly to step a few feet away from home without meeting someone who seems destined by the gods to be caught by a scheme which, to any thinking person, is a flagrant fraud.

When we, the Editor, were a boy, we used to tramp the Catskill Creek, not far from where Rip Van Winkle played at nine pins with his little old men of the mountain. The creek was teeming with suckers, a peculiar fish with a mouth turned down so that it fed upon the growths on the rocky bottom. These fish were never to be caught with a hook, but with a wire snare on the end of a pole, operating like a lasso. The sport was exciting and at the same time stupid. The fish rested, statue-like, in the clear mountain water; and the trick was to pass the noose up over the fish's tail without touching him and then to jerk it at the right time. Usually it required from twenty to thirty failures to get one fish. We were so overcome

with the thrill of the adventure, however, that we embalmed our experiences in a poem which, to our youthful great delight, was published in "Judge." Since then, however, we have spent much of our time in explaining to human suckers how they can avoid being caught if they are not absolutely set upon putting themselves into a noose.

Really, friends, the situation often becomes highly farcical. So many people resent learning the truth, especially when the truth punctures their vanity. One good lady recently became very indignant when we tried to explain to her that the New York firm of alleged publishers, who were willing to print her manuscript for a sum of about eighty-five dollars, were making a profit of at least sixty-five dollars, upon a masterpiece which would certainly die still-born.

Yes, the fake publisher is abroad again, looking for suckers. Do not forget that one in Washington, some years ago, is said to have cleaned up some two million dollars in the racket, before he was put out of business by the Government postal authorities. Thousands of wholly incompetent would be poets and composers were induced to put their brain children into print, with the idea that a fortune was assured. It was, but only to the fake publisher who made an enormous percent of profit on every sucker he landed.

One of the latest musical sucker rackets is the "Radio Training School." Fake schools have arisen, sometimes with fraudulent apparatus, purporting to give auditions for radio work, and pretending that, with but a few lessons, they can turn out radio stars. Exorbitant prices are charged for so called "intensive" tuition; and the student stands no better chance than any of a thousand other music students, of becoming a radio star. Because of this, we have drafted the following:

#### Rules for Suckers

1. Before patronizing any publisher who has not a well established name, write to the Better Business Bureau in the nearest large city and find whether the publisher is legitimate.
2. If you receive any offers from publishers who will, for a consideration, print your manuscript and offer it for sale, let a Better Business Bureau advise you as to the reliability of the firm. Send the offer to the Postal Department in Washington, which is always glad to cooperate in the suppression of frauds.
3. Remember that no legitimate publisher solicits manuscripts that he does not expect to make a part of the catalog of the firm. This means that he examines each manuscript with a view to listing it as one of the firm's assets; and that, if he believes in it, he is willing to invest money in it and does not ask the composer or the poet to contribute one penny. If the publisher cannot accept the manuscript, he sends it back and the composer has an opportunity to dispose of it elsewhere. It may just fit into the catalog of some other house. Getting a manuscript back by no means implies that it is doomed.
4. Patronize schools and teachers of known reliability. Beware of those which promise miracles! Of course, millions have been made by many in the musical field—from Verdi to George Cohan—but it has not been done by proprietary schools which make outrageously extravagant claims. Before you believe any high powered advertising, which assures you that all you need is a few lessons to make you a Lawrence Tibbett or a Grace Moore, consult some worth while musicians and get their advice. We know of one youthful sucker who was taken in by a fake radio school which assured him that he was already almost a Bing Crosby, but which quickly changed its opinion when the student's money was gone.
5. If you want to throw away money, there are far more pleasurable and less humiliating means of doing so, than in being a musical sucker. Try collecting discarded ink bottles or Pullman Car stubs.



# A Career in Radio

By LUCILLE MANNERS

Soprano Soloist of The Cities Service Radio Hour of  
The National Broadcasting Company

A Conference Secured Expressly for The Etude Music Magazine

By ROSE HEYLBUT

**T**O A GREAT EXTENT, the artists who appear on the important radio hours are musicians who have proven themselves in the public field of concert and opera, and who are invited to perform before the microphones as a result of their already established musical reputations. This circumstance often gives rise to such questions from aspiring young beginners as: "Is it possible to build up a radio career without a stellar reputation?" "Can an unknown singer hope to develop a standing by means of radio alone?" "Are the networks willing to listen to anyone who is not already made?"

I am glad to discuss these problems, because my own career has been thus far in radio exclusively. My case is one of a singer who has been built up entirely in radio, and who still dreams of a chance in concert and opera. In telling of my own experiences, my sole purpose is to show to other young singers (who to-day are in the same position as myself five years ago) that radio is by no means a sealed world, even to those who are not stars.

I come from the small town of Irvington, New Jersey; I have always loved to sing (quite apart from the professional aspects of vocal art); and I had no advantages by way of "boosting". In order to have better opportunities for better singing, I joined a local opera club, which was forced to disband during the depression. There I met my teachers, Mr. Louis Dornay and his wife, Mme. Betsy Culp. Mme. Culp is a close relative of Mme. Julia Culp, the eminent *Lieder* singer, and she has had the same musical background and traditions. From the very start my teachers offered me the dual advantages of careful vocal technic and interpretative training. In order to continue having the benefit of this expert musical schooling, I took a position as stenographer, supplementing my family's educational allowance by my own earnings, and finishing my academic work at night school.

## Opportunity Knocks

WHILE I WAS THUS OCCUPIED, the National Broadcasting Company invited my teachers to sing over the air on one of their programs, and they spoke to officials there, suggesting me for an audition. The audition was granted. By way of a parenthesis, I suggest that it is always a wise thing to reinforce one's application for a radio audition by credentials and recommendations from teachers whose musical opinions may be considered authoritative. In order to go to the broadcasting headquarters and sing, I asked my employers for extra time off at my lunch hour. The regular board for auditions heard me; and during the time there came a telephoned request for me to repeat a song, for one of the company's executives

who wished to listen to me from his own office.

The audition ended; I heard no decision either for or against my work; and I went back to my typewriter wondering what might be in store. At the office, next day, I received a telephone call from NBC, asking me to present myself on the following afternoon for a radio appearance. That is the story of my entrance into radio. It will prove, I believe, that the door is always open.

Once I had officially entered the magic world of song, I expected to be hailed as a star at once. But nothing of the kind happened. I was given routine work to do; which led to my use as soloist on some of the sustaining hours (unsponsored programs); and still later, I was chosen for certain guest appearances on larger, sponsored hours. But when those guest appearances were over I went back to my small work. Even when I appeared, for four weeks, as substitute on the Cities Service program I returned to my humble typewriter afterwards; and I was glad to have it as a refuge. It would be pleasant, of course, to have the big things to come at once; but, since this is not usually possible, it is better to be satisfied with the smaller things, and to keep on working. After five years of faithful working and waiting, I was selected as soloist of one of the network's largest sponsored programs.

So much for the inside secrets of breaking into radio. Now, what shall the young singer do once he, or she, gets there? My best and most earnest advice is: "Do not listen to people who talk to you about special radio technic." There is no such thing. There is but one kind of radio technic, and that is the correct technic of singing. The only thing that is the least bit *special* about radio singing is the very mechanical point of not standing too near to the microphone. This brings with it the dangerous habit of saving the voice and putting less than one's best into the performance. I stand about two-and-a-half feet from the microphone, and then forget about its being radio. I sing exactly as though I were on a public concert platform, using the same vocal technic and striving at all times to keep my tones as pure and free, and my production as relaxed and natural as is possible. Anything less is not good singing, and it is a grave mistake to suppose that radio requires less than good singing.

## An Exacting Art

IF THERE WERE any possible difference to be made between radio singing and regular singing, I should say that radio makes even more exacting demands upon vocal expertness. The reason for this is that, to assert himself over the air, the singer must depend upon voice alone. There is nothing

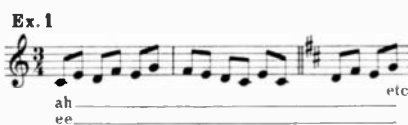


LUCILLE MANNERS

glamorous at which the audience may look or by which it may be captured.

Radio listeners welcome you only for the sake of your voice and the expertness with which you project it to them.

One of the most important problems for the young singer to master is the art of singing on the breath. This means the conservation and use of the breath supply so that each note will be sung full "in the middle," with as little breath as possible employed, and so that the entire supply can be utilized easily and freely for long interpretative passages. It is one of the most difficult phases of the vocal art to be mastered. The danger, of course, is in permitting any of the breath to creep into the tone, thus causing the tone to sound breathy at the same time that the breath supply is used up by this wasteful escape. The remedy is to try to get as much vocal value out of each breath as can be done before releasing any more. I have a very helpful exercise for this, which aids in utilizing the breath supply, at the same time that it gives a more polished *floritura* technic. Here it is:



The exercise is to be sung as it is written, ascending the scale by half step transpositions. The intervals are reversed when descending the scale. Sing as many of these units as can be done comfortably on one breath; and gradually make use of all the vowels sounds, such as *ah, awe, aye, ee, e* (as in *met*), *oh, oo*, with the easier ones only at first; then the more difficult; and with a fresh vowel for each breath. Try the exercise first in your middle range, and then progress gradually to the higher notes.

The question of range is also an interesting one. Though I now sing *coloratura* arias, I began as a mezzosoprano. The questions arise: "When is it legitimate to increase the range, and when is it danger-

ous?" It is legitimate to develop those higher tones which already lie naturally in the voice and need only to be perfected. It is dangerous to try to sing notes which are not natural and need to be pushed or forced. Always begin to sing in the middle register. Perfect one note at a time. Never attempt to sing a tone that is higher than what you have been practicing. Instead, feel it out and discover whether it comes naturally or whether you have to force it. Only your own sensations can guide you on this point, and one should be consistently and constantly alert for the feeling of the thing.

For any voice of any range, one should strive to sing only with head tones; that is to say, with tones resonated in the cavities of the head, behind the nose. Never under any circumstances should one push on the tone from the throat. In feeling out new tones, in the legitimate development of range, try to keep these resonance chambers as open and free as is possible. I have found it helpful to master a special position of mouth, for high notes. I do not like to advise other singers what to do, but I am glad to tell of my own habits. I hesitate to call this mouth position a "smiling" one, because of the danger of having this misinterpreted as a fixed and unrelaxed grin. So I shall say that I place my mouth as though I were going to pronounce the letter *c*. I realize that *c* is a difficult vowel to sing, and I seldom vocalize on it; but I find it helpful to keep *c* in mind in preparing for a high note. I prefer this position rather than a simple dropping of the jaw, because such a position tends to throw the tones back into the throat.

No matter how eager you are to progress to the difficult passages of songs or arias, always warm up the voice with an introductory few minutes of pure scales and *vocalises*.

## A Sound Foundation

SO MUCH FOR ACTUAL vocal points. Another most important matter is the general

musicianship of the aspiring radio artist. Singing is not enough. Even aside from wanting to develop into a thorough, well rounded artist, there are very practical reasons for studying as hard for a radio career as one would for the opera. The aspirant who cannot read notes fluently is lost on the air, where program emergencies so often arise which make the consideration of new music imperative. Further, because ear-values are intensified in radio work, perfect pronunciation of foreign languages becomes another "must." On the concert stage, where light, flowers, a beautiful gown, and the aspect of an enthusiastic audience can absorb some of the listeners' attention, it is bad enough to hear "ick" for "ich," or "hooroose" for "heureuse"; on the air, where nothing but the sound can make an impression, it is fatal! It will be found that even those radio singers of to-day, who make no pretension to art music but confine themselves to popular songs and crooning, are taking more earnest steps to develop their general musicianship than was the case not so far in the past.

Repertoire is another immensely vital consideration. Let us suppose that our young candidate has secured an audition, has passed it with success, and has actually secured a contract for radio work. The first thing he needs, upon which he may

call, is a solid and varied repertoire, from which he can choose selections of all types for immediate use. Radio songs cannot stand too frequent repetition. Where a concert singer can prepare a single program of twenty songs, and carry it all over the country in visiting the different cities, the radio singer must prepare each concert from entirely new material. And this material must admit of infinite variety. There must be operatic arias, *Lieder*, French music, English songs, plantation melodies, ballads, operetta "hits," and dignified popular numbers. All must be there, in the mind and in the throat, ready for use at a moment's notice; and new songs must be constantly added.

The radio audience, after all, is different from that of any other musical entity. Opera and concerts command their own types of listeners. People know in advance what to expect. If they like it they come, and one can be assured of their interest by the very fact that they do come. If they do not like it, they stay away; and one can be sure that only the smallest minority of the audience has still to be converted to the cause of good music. On the air, however, there is no one type of audience to aim at. Everybody listens, potentially at least. Even if they do not turn on your program, their dials may be set from the last one, and you will come over to them

purely by accident. And that sheerly accidental introduction may be your chance of making new friends.

### The All in All

THIS, THE GREATEST PROBLEM of the radio singer is the preparation of a program which, again potentially at least, will include something that everybody likes. In reaching such an audience, it is a great mistake to guide one's self exclusively by the distinction between classical and popular songs. The audience is not interested in the source or history of your music. It wants pleasing melody. This melodic pleasure may proceed from a Schubert *Lied*, an arrangement of Liszt's *Liebestraum* (which was not written as a song at all), a ballad by Stephen Foster, a Strauss waltz, or the theme song of a new motion picture. All, in their respective fields, are good music. Perhaps television may one day create a different audience appeal, when the listeners can see the singer and watch the dramatic interpretation of the song. But, for the present, the aural pleasure of smooth, lovely melody is the best yardstick by which to measure the value of one's radio programs. Thus, it is a wise thing to open one's mind to all the different kinds and types of songs which will provide the melodies one needs. Do not be either high-brow or lowbrow; do not shun this or that

type of music. All good music is welcome on the air.

Above all, do not act the *prima donna*. A radio contract is not a synonym for vocal perfection. There is always much to be learned and improved, and a wholesome humility in the face of all one does not know can help to smooth the way towards learning.

By way of summing up such counsels as I can give to ambitious singers who have their eyes upon the goal of radio, make yourself as fine a musician and as responsible an artist as you can. Find a teacher who will impart to you the only correct method of singing, and follow his advice, regardless of any talk you may hear of "special radio technic." Do not try to hurry the big things along. Begin in a small way, and let your development (both vocal and professional) come gradually. If you have the chance to an audition by one of the major networks, consider that opportunity as just so much extra good fortune; but do not expect it as your due. Try, instead, to fit in with the plans of your local station, and get some experience there. At all times make yourself vocally sure and go to your work with a reserve-fund of repertoire that will make for a sense of security. Then never for a moment allow yourself to feel that radio work demands less than any other field of musical art.

## Let Us Have More Piano Duets

By OLIVE C. ENEVOLD

YES, FOUR HANDS on two instruments are considered quite correct, indeed fashionable; but four hands on one instrument seem not so popular as formerly. And yet some of the finest music of the great masters was written for four hands on one piano. Mozart, Schubert, Liszt, Brahms, and Grieg, all excelled in this form of composition.

Interpretation of these fine duets calls for one's (or "two's") best efforts; and this should not be an excuse for our neglect of this medium for permanent culture, for which it is so excellently suited. Interpretation of a duet involves adjusting the pedals for certain passages, as well as graciously acknowledging the other player's fine points in technic. There is nothing else so fine in life as such mutual recognition in any art, and music lovers should find pleasure in this pursuit.

Schubert showed a marked predilection for writing for four hands. The "Hungarian Dances" of Brahms were originally written for four hands. Grieg exhibited a special gift for this four hand writing, so neglected by many composers. He and his wife, Fru Nina, were skillful duetists; and they found great joy in performing together. His four "Norwegian Dances" and the two "Symphonic Pieces," all for four hands on one piano, are gems no pianists dare belittle. In fact, quoting Henry T. Finck, in his book, "Edvard Grieg"; "To get the piece *Norwegian Dances, Op. 35* at its best for a piano solo you must first get the original version for four hands." Sound advice to students, from a sound musician.

Grieg's clever four hand transcriptions of his own works are beautiful tone pictures. The four hand arrangement of Schubert's *Divertissement à la Hongroise*, with its delightful Hungarian airs, and its rich-tonal combinations in the *secondo*, is a treat for modern ears.

### On Making Transcriptions

THERE ARE STILL the original duets to be had, without the arranging in some unauthorized shape. A good transcription as a duet should retain the original key and not

a single note should be changed, further than to spread the harmonies for the four hands. A good example is the *Liebestraum, No. 3* of Liszt in duet arrangement. It is richer in tone than the solo, with the showy *cadenzas* discarded; which should please many sincere musicians who care not for Liszt's sometimes frivolous flourishes. It was published in *THE ETUDE* for August, 1931. Brahms' *Hungarian Dance, No. 7*, in the original duet form, was in *THE ETUDE*

for October, 1930; and the *No. 5* in the issue of April, 1933.

Musicians are aware that the deep tones in the bass of the modern grand piano travel farther than the high ones. Also, sound travels faster in warm, damp weather. This may be one reason that the duet is considered impracticable for the large concert hall. Nevertheless, two intelligent players must alternately tone down the volume of sound according to the inter-

pretation, even in a small auditorium. With discoveries now being made in the domain of acoustics, we cannot ignore the laws of sound in their relation to music.

### Suit the Music to the Occasion

WE HEAR COUNTLESS CONCERTS of chamber music, but never any such programs containing the charming piano duets. There may have been rare occasions, such as the Schumann Centenary Celebration of the Classical Concert Society in London in 1910, which program admitted one piano duet. In an article in *The London Times* at the time of the celebration, the author could not recall any other example of a first class public occasion in London when a piano duet had been included. No doubt the number was a credit to the composer, for otherwise the editor would not have expressed the wish to hear the "Military Marches" of Schubert in their original four hand version, virtually unknown in public to-day except in Tausig's solo perversions or as too often flared by a brass band.

It is a pity that all this literature is condemned unheard in its original form. It may be that the apparent association of the piano duet with the amateur has something to do with the seeming boycott, and the fact that the opportunities for its proper development are, for some reason, lacking. The piano duet is an excellent form of chamber music and should be cultivated as such. May the day soon come when we shall hear fine interpretations of original duets of the masters, by artists of the first rank!

Very few piano duets were written originally for four hands. Most of the best duets are arrangements, some of the most interesting being transcriptions of operatic overtures. Among the duets originally written in this form, those of Antonio Diabelli (1781-1858) are among the most interesting. For the most part they are under fourth grade. Diabelli was a priest who later became a professional musician and then a music publisher. He published many of the works of Schubert; but he underpaid this so spontaneous and original composer and complained that he wrote too much.



### KOUSSEVITZKY READS RADIO-SENT SCORE

*Wonders never cease! Dr. Serge Koussevitzky had programmed Sibelius' Choral Symphony "The Origin of Fire" for a late December concert of the Boston Symphony Orchestra. Part of the score, sent from Berlin, was lost in the mail. The Radio Corporation of America came to his aid, and the missing parts were photographed from the originals in Berlin, put in a transmitting machine, and sent through the air to New York, where a receiving machine made a copy of which four music sheets made a page 8½ x 11 inches. It required but seventy-two minutes to send each of these sheets. The transmission of the several parts took several hours. If it had come by aeroplane, it could not have taken less than two days. By fast steamer it might have been delivered in New York in from four to five days. This is the first time that a musical score has been sent photographically over such a distance through the air. If this method had not been available, the performance of this work might have had to be postponed for a week or fortnight.*

# A Romance of Easter Carols

Music of the Great Festival of the Resurrection

By KATHERINE D. HEMMING

JUST AS OUR CHRISTMAS CAROLS are built on a celebration of the ancients, those for Easter have the same Pagan origin. However, while the two species are similar in musical treatment, that is, built on dance rhythms, they naturally differ widely in sentiment, one recording the nativity, the other the resurrection, of Christ. Also, in the secular carols we find the former concerned with feasting and jollity, whereas those for Easter are "rejoicings in nature's rebirth" and odes to spring. Ancient races were always sincere, and our Indo-European ancestors, who believed that the sun was newborn each morning and that after riding across the world it lay buried at night, would naturally welcome the spring.

In bleak northern climes these Aryan sun worshippers greatly feared the long months of partial and days of total darkness; so when days began to lengthen they had a great festival called *Hæcolar-tid*, or Turning Tide, that was joyously celebrated with dancing and singing odes to their god, the Sun. Each nation and tribe had a similar festival at the beginning of spring. Early Christians naturally used these spring songs, with which they were so familiar, in building those of their new belief; for Easter, their greatest festival of the year, coincided with the Feast of Spring of the pagans.

## A Handmaid of Religion

SONG AND MUSIC always have been given reverence, not only by the Hebrews but also by all nationalities; and early Greeks, from 1000 to 400 B.C., even thought it to be of superhuman origin. At a much later date the Romans also rated music very highly in their worship. So we find it recorded that, at a religious celebration in Rome, during the reign of Julius Cæsar (100-44 B.C.), twelve thousand singers and musicians participated. In Christian Rome song always has formed an important part of their services, especially at Easter. After the silence of bells and the use of minor chants during Holy Week, at midnight on Easter Eve during the reading of a certain passage of scripture in the Sistine Chapel, the bells of Saint Peter's, joined by all the bells in the city, ring jubilantly; the guns of Castle Saint Angelo are fired; and people crowd in and around the churches to join in the singing of special festival settings of the *Gloria* and *Alleluia*, *Praise Ye the Lord*. This famous Sistine Chapel is closely associated with song, having been instituted by Pope Sylvester, who in 314 A.D. also founded singing schools in Rome, for boys and men.

The Greek Church, in all parts of the world, has elaborate music and ritual at all services, but special music for Easter Day, when the theme is *Alleluia*, that is sung many times in various modes, by the unaccompanied choir, first by the Decani, who are trained singing monks, on the right of the altar, then echoed by the Cantori, or singers, on the left, after which it is again repeated by the Decani and then by the whole choir. On Easter Eve, at the Cathedral of Saint Sophia in Constantinople—that is in darkness except for one window—many thousands of worshippers, bearing lighted candles and led by the Patriarch, march around the building, chanting. At midnight the Patriarch strikes the west door with his foot; the Decani, around him, loudly chant, "Lift up your heads, O ye gates, and the King of Glory shall come

in." The Cantori, inside the church, answer, "Who is the King of Glory"? The Decani again chant, "The Lord of Hosts; He is the King of Glory." Immediately the doors swing open; suddenly the Church blazes with lights; and the people crowd in and around the church, listening to the joyful music and carrying eggs and other foods from which they have abstained during the lean days of Lent and now have brought to be blessed. Eggs, symbolizing rebirth, always have played an important part in spring celebrations as well as in song, the egg ceremonial dance being oldest known dance. Each communicant greets the other with, "Christ is Risen!"; which receives the universal response, "He is indeed Risen," accompanied by a kiss among high and low.

We shall mention musical examples of both branches of the Christian Church, Greek and Roman, which have persisted throughout the ages, each period adding some beauty to hymn and anthem. Pope Gregory, about 590 A. D., gave the world a dignified mode of church music that clearly evinces the sonorous solemnity of Hebraic psalmody and Druidic chant.

Among Easter hymns in Gregorian mode, with which all are familiar, the most perfect specimens are those translated from the Latin, such as *Alleluia, the strife is o'er*—music by Palestrina (1526-1594); *The Lamb's High Banquet*, set to a 7th century Sarum plain song; *Alleluia! O sons and daughters, let us sing* is a 17th century

French melody. Other classical favorites include, *Christ the Lord is risen again*, by Johann Rosenblum (1615); *Christ the Lord is Risen to-day*, by Charles Wesley (1789), sung to *Lyrica Davidica*; and *Hail the festal Day*, by Rev. James Baden-Powell (1842). Through the years we find many splendid Easter hymns have been written by such masters as Sir Henry Smart, Sir George Elvey, Sir Arthur Sullivan, Martin Luther and other composers of every country, each displaying his individuality in the product of his inspiration. Among those written in true carol or dance form is *Rejoice, To-day earth tells abroad with holy veneration*.

The word *paschal*, frequently occurring in Easter hymns, is from *pascha*, the Jewish passover. Most countries use variants of this word, for Easter—to the French it is *paque*; Italians, *pasqua*; Dutch, *paschen*; Swedish and Norwegians, *paask*; and Welsh, *paag*. Germans alone call it *ostern*, from the old Saxon word *ostern* meaning *rising*. Only English speaking people call it *Easter*, so named after the old pagan goddess of the Saxons, *spring, estre*.

Of all beautiful Easter songs, Handel's *I know that my Redeemer liveth* stands first; also among Easter choral music his immortal and majestic *Hallelujah Chorus* from the "Messiah." This and Bach's Easter music are stupendously inspiring. In the "Passions" and other Easter music by Bach, a fine effect is gained from the fact that for the character of Jesus the words

are always accompanied by strings in contrast to the other recitatives that are accompanied by the clavichord.

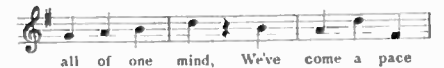
Among the many Easter hymns in true carol form are *Easter flowers are blooming bright*, written in lilting six-eight rhythm; the *In the Star of Morning, Rising in the Sky*, in twelve-eight measure; also this delightful carol for children, *Sweetly the birds are singing*, by Remington Fairland.

## Pace-Egging Song

In cheerful dance time



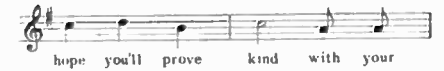
Oh, here come we jol - ly boys,



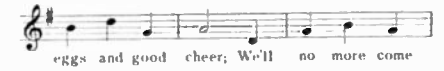
all of one mind, We've come a pace



egg - ing, I hope you'll prove kind; I



hope you'll prove kind with your



eggs and good cheer; We'll no more come



nigh you un - til the next year.



Fol de - did dle dum, Fol de



day! Fol de did - dle di dum day.

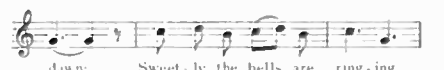
Secular Easter carols, although always spring songs, vary in different countries according to the temperament of the people. In the Tyrol, men with hats gaily decorated with flowers and ribbons, go from house to house during the Easter season, serenading with bright and gay songs, telling of spring and love. A vivid contrast is displayed by the Welsh, who also serenade but with a heavier type of song that is always in four part harmony. Each is beautiful in its own character. France has a greater collection of Easter songs than any other country.

A typical traditional old English Easter carol is the *Pace-Egging Song*, sung to a traditional air from West England.

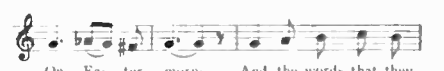
## Sweetly the Birds



Sweet-ly the birds are sing-ing At Eas-ter



dawn; Sweet-ly the bells are ring-ing



On Eas-ter morn; And the words that they



say - On Eas-ter day Are



Christ the Lord is ris-en, Christ the Lord is

(Continued on Page 194)



THE FAMOUS "ST. CAECILIA" OF RUBENS

# A Personal Memory of Ippolitoff-Ivanoff

By DR. VLADIMIR KARAPETOFF

**T**HE ETUDE is indebted to Professor Vladimir Karapetoff, one of the most distinguished of electrical engineers, and Professor of Electrical Engineering at Cornell University, for the following letter dealing with his own very thorough training in music under Ippolitoff-Ivanoff (1859-1935). The composer's real name was Ivanoff; but, to distinguish himself from an older musician of the same name, he prefixed his mother's name, Ippolitoff. He was a pupil of Rimsky-Korsakoff. For some time he taught in the Caucasus; and this led to the writing of his best known orchestral work, "Sketches from the Caucasus," played by orchestras everywhere. In 1906, when Vassily Safanoff came to America to lead the New York Philharmonic Orchestra, Ippolitoff-Ivanoff succeeded him as Director of the Moscow Conservatory.—EDITOR'S NOTE.

## TO THE ETUDE:

Apropos of the passing of M. M. Ippolitoff-Ivanoff, January 29, 1935, may I relate some personal reminiscences of this remarkable man, as material for his future biographers? I was born in January, 1876, in Leningrad. During the years of 1885-89 I was living with my father and sisters in Baku, on the Caspian Sea. In addition to being a pupil in a grade school, I was taking piano lessons of a remarkable and original man, Christopher M. Kara-Murza. This man noticed that I was not particularly interested in acquiring piano technic but was intensely interested in theory, harmony, composition, orchestra, biographies of great composers, and so on. He therefore befriended me as though I were a grown up man, and encouraged my childish attempts in everything musical. The piano was considered to be merely a means to an end, and systematic practicing was not insisted upon. In the summer of 1889 our family moved to Tiflis, the capital of Trans-Caucasia and the residence of the Governor-General. The city had much better schools than Baku, and there were also a government opera house and a conservatory of music. The conductor of the opera and the director of the conservatory was M. M. Ippolitoff-Ivanoff. His young wife was Madame Zarudnaya, one of the leading

sopranos in the opera and a vocal teacher at the conservatory. That fall a new piano teacher was engaged from Moscow, a pupil of Pabst, by the name of I. M. Matkovsky.

I was admitted to the high-school; and then my father took me to the conservatory, to be examined upon my skill in piano playing, by Matkovsky, in the presence of Ippolitoff-Ivanoff. I played a few scales and then began a concert study by Moscheles, for which I did not have an adequate technic, and which I did not know, anyway. Then, quite abruptly, the Director interrupted me, and, turning to my father, said, "This boy has not the first conception about piano playing; and, since he does not seem to possess any appreciable talent, I would not advise you to enroll him."

"But I want to study the piano, and I want to learn to play," I said vividly, before my father could open his mouth.

"You would have to start from the beginning, and that is hardly worth while," warned the Director.

"I am willing," said I. "When may I come for the first lesson?"

My father good-naturedly consented, and so I began my technical studies on the piano. Apparently father did not believe that a full high-school course, the piano, and private French lessons, were sufficient to keep his boy out of mischief; and so for some, to me unknown, reason, the violoncello was added, and I had to go to the conservatory four afternoons a week, twice for the piano lessons and twice for the violoncello lessons.

The Director's disparaging remarks only aroused a mad ambition in me to acquire a wonderful technic; and, with a good foundation in theory and harmony, this did not prove to be very difficult. In a few months I got over my inferiority complex and apparently Matkovsky reported to the Director my facility in reading new music, facility due to an early training in harmony and musical form. As a result, Ippolitoff-Ivanoff appointed me to be the official accompanist at student recitals, which usually took place on Sunday forenoons. Through these recitals I met his wife, whose vocal pupils I accompanied.

At last I was allowed to appear as piano

soloist, and I played Schubert's *Impromptu in E-flat major*, at such a terrific tempo that the faculty members held their breath for fear something would happen. I did this simply to show Ippolitoff-Ivanoff how mistaken he was in his first disparaging remarks. After this, the Director took a particular liking to me and endeavored to encourage me all he could. Among other things he invited me to be the accompanist in a club at which selections of grand operas were staged under his supervision. In this manner it was my privilege to study operating scenes and their proper interpretation under this remarkable conductor. I am sure that I have carried the inspiration of this association to the present day. He patiently explained to me how to help a singer to get in, which notes to omit in difficult parts, and how to lead the singer in tempos without thwarting his self-expression.

The next year Ippolitoff-Ivanoff organized an orchestra among the conservatory students. He had the poor judgment to choose Beethoven's "Pastoral Symphony" for the first piece to be studied, and naturally he was continuously angry at us for our inability even to read the notes. In those days properly fitted glasses for a school boy were a rarity, and I really could not see half of the notes from the distance at which I had to sit. He finally rapped on his stand and pointing his baton at me said, "You fat boy out there, why don't you become a shoemaker? You will never become a musician anyway." It seems that my figure bent forward to read the music, and periodically drawing the bow reminded him of a shoemaker pulling on waxed ends. I do not remember my further career in this orchestra, but by 1892 I played one of Goltermann's violoncello concertos, in the Director's presence, at one of the Sunday morning recitals. This was one of those concertos about which Joachim once said, "Ja, das is beinahe Musik."

About that time the conservatory engaged another vocal teacher, Mr. Usatiy, who had been a well known operatic tenor but lost his voice. It seems that differences arose almost at once between him and Ippolitoff-Ivanoff's wife, and finally Usatiy established himself as an independent vocal

teacher and operatic coach, having fitted his apartment with a suitable stage. By that time I became known as an acceptable accompanist and Mr. Usatiy invited me to accompany scenes from grand operas which he periodically staged for his pupils. This was a double dilemma for a boy of sixteen. I continued my studies at the conservatory and did not wish to offend Mr. and Mrs. Ippolitoff-Ivanoff by helping a man with whom they had quarreled. Again, the rules of the high-school forbade the pupils from going out after six, and all the rehearsals and performances were in the evening. My father told me that I could do as I pleased. My piano teacher, Mr. Matkovsky, thought that accompanying operas would be a fine experience for me, and so I finally accepted Mr. Usatiy's proposal. I hasten to state that no pay at all was attached to my duties. My official title was Mr. Orchestras and everyone called me that, even later when I had nothing to do with the enterprise. Since high-school pupils in those days wore military uniforms and special traunt officers were provided to spot "civies," I went out all that season two or three times a week, after dark, wearing my father's gray overcoat and hat, and with a black mustache pasted over my youthful lips.

In the fall of 1892 I went to Leningrad to enter a College of Civil Engineering, and in the summer of 1893, when back home, I called on Mr. Usatiy. A tall young man was also calling and Mr. Usatiy introduced him to me saying, "His name is Chaliapin; he has a fine bass voice, and some day you will hear about him." It was Usatiy who discovered Chaliapin and who was his first teacher.

I never met Mr. Ippolitoff-Ivanoff after 1892, having lived in this country since 1902. Some two or three years ago I wrote him, reminding him of the "Pastoral Symphony" incident and assuring him that he was perfectly correct in his prophecy that I should never become a musician. Yet music has been my solace and the source of many joys all these years, and my contact with Ippolitoff-Ivanoff was a potent factor in broadening my interest to include vocal music and leadership, and in adding great happiness to my life.

## The Story of the Gloria Patri "Glory Be to the Father"

By VIRGINIA C. TUPPER

**T**HE Gloria Patri is called the "Lesser Doxology," to distinguish it from the Gloria in Excelsis (Glory be to God on High), known as the "Greater Doxology."

The Gloria Patri is a most ancient chant of praise. Possibly the Apostles themselves sang the first two lines in their meetings. It is certainly traced back to the second century.

Philo, a learned Jew of Alexandria, writes of the joyful hymn singing of the early Christians. "Beautiful hymns to God they sang," he writes, "in unison, and with harmonies, their singing transported with divine enthusiasm."

The last two lines of the Gloria were added later, before 529 A.D. The Gloria was sung by martyrs in the Colosseum at Rome.

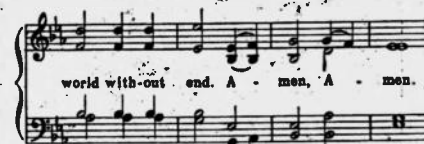
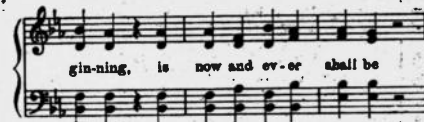
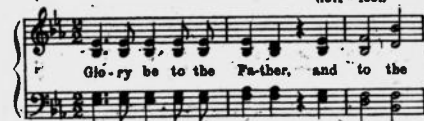
It has been used constantly in all Christian churches, and in every nation for cen-

turies. Millions of Christians every Sunday affirm their faith in the Trinity through this Gloria.

Polycarp, an early Christian martyr sang "Glory be to the Father," as the flames rose about his body when he died at the stake.

### GLORIA PATRI

Henry W. Greatorex  
(1811 - 1881)



The venerable Bede, a great scholar, when he lay dying sang the Gloria Patri. With the last word his soul passed on to the God he praised.

### The Tune

OF THE MANY TUNES set to the Gloria Patri a favorite one used to-day in many churches is by Henry W. Greatorex. Henry was the son of Thomas Greatorex, an or-

ganist at Westminster Abbey. Henry Greatorex was himself a fine organist. In 1838 he came to the United States and was organist at the Center Congregational Church in Hartford, Connecticut. Later he went to New York City where he was organist in several Episcopal churches. Finally he drifted to South Carolina, settled in Charleston, and in the last year of his life there, in 1851, he published his collection of sacred music. The Gloria Patri is his best known contribution, and has lived through the years; it is sung in various churches every Sunday.

\* \* \* \* \*

"It is through aesthetics that the way lies to the solution of every political problem, since it is through beauty that mankind moves on to freedom."—Schiller, in his "Letter on Aesthetic education."

# BELOVED, LET US LOVE ONE ANOTHER

I. John 4:7-11

CARL F. MUELLER

Moderato con espressione

*p* *mf*

Be - lov - ed, be - lov - ed, let us

Piano or Organ

*mf* *rubato* *f* *mf*

love one an - oth - er: for love is of God, for love is of God; and

*rubato* *mf*

*a tempo* *mf* *f marcato*

ev - 'ry-one that lov - eth is born of God, and ev - 'ry-one that lov - eth is born of God and know - eth

*a tempo*

*p parlando* *p*

God. He that lov - eth not know - eth not God; for God is

*mf* *rit.* *a tempo*

*p*

*mf* *senza ritmo quasi recit.* *a tempo*

love. In this was man - i - fest - ed the love of God toward us, be - cause that

*mf*

# WALTZ CONTINENTAL

PIANO ACCORDION

Tempo di Valse

IVOR PETERSON

NOTE: HOW TO READ BASSES FOR ACCORDION: All chords are written out in full, the single notes being bass tones. M, stands for Major; m, for Minor; S, for Seventh; and d, for Diminished.

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MARCH 1938

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Left

*forte*

*piano*

Bar 143 Bar 144 Bar 145 Bar 146 Bar 147 Bar 148

Bar 149 Bar 150 Bar 151 Bar 152 Bar 153 Bar 154

Bar 155 Bar 156 Bar 157 Bar 158 Bar 159 Bar 160 Bar 161

Bar 162 Octaves optional Bar 163 Bar 164 Bar 165 Bar 166 Bar 167 Bar 168 Bar 169 Bar 170

*legato*

Bar 171 Bar 172 Bar 173 Bar 174 Bar 175 Bar 176 Bar 177

Bar 178 Bar 179 Bar 180 Bar 181 Bar 182 Bar 183 Bar 184

Bar 185 Bar 186 Bar 187 Bar 188 Bar 189 Bar 190 Bar 191 Bar 192

resolutely

Bar 96 Bar 97 Bar 98 Bar 99 Bar 100 Bar 101

Bar 102 Bar 103 Bar 104 Bar 105 Bar 106 Bar 107 Bar 108

very equal trill

bring out Left Hand

Bar 109 Bar 110 Bar 111 Bar 112 Bar 113 Bar 114

Bar 115 Bar 116 Bar 117 Bar 118 Bar 119 Bar 120 Bar 121

Bar 122 Bar 123 Bar 124 Bar 125 Bar 126 Bar 127 Bar 128

pian

Bar 129 Bar 130 Bar 131 Bar 132 Bar 133 Bar 134 Bar 135

forte

Right Hand

Bar 136 Bar 137 Bar 138 Bar 139 Bar 140 Bar 141 Bar 142





Judge Leopold Prince

# The Civic Value of A Music Hobby

By The Honorable LEOPOLD PRINCE

Justice of The Municipal Court of The City of New York  
Founder and Conductor of the City Amateur Symphony Orchestra

A Conference Secured Expressly for The Etude Music Magazine

By ROSE HEYLBUT

*Judge Leopold Prince is distinguished not alone for the broad humanity of his judicial rulings but also for the unique success with which he has incorporated his private hobby of music making into the civic life of New York City. Along with the demands of a crowded court calendar and its attendant legal research, he has for more than ten years managed to devote a number of hours each week to music making. The development of his hobby and the significant rôle it has come to assume in civic affairs, is the theme of Judge Prince's illuminating talk to readers of The Etude.—Editorial Note.*

IMPORTANT AS IT IS that our civic communities should enjoy the cultural advantages of hearing great professional symphony orchestras, I believe it to be even more important that these municipal groups provide their citizens with facilities for making music *themselves*. In my opinion, there is no finer means of building character than that of participating personally in great music. Aside from its aesthetic value and its spiritual "lift," music brings with it a certain discipline in accuracy, precision, and group cooperation, that can scarcely be equalled in any other field of pleasurable endeavor. And the value of such discipline is all the greater just because it comes in the form of fun. Attending rehearsals regularly and punctually, reading the correct notes from the parts, counting the rhythm, watching for the conductor's beat, coming in on time, and making proportioned *crescendi* and *decrescendi*, in unison with a hundred other players, all tend to train the mind to clear, precise, and cooperative habits of thought. And if that does not form character, I don't know what will do so!

There are, of course, a number of other advantages to be derived from group music making; and for that reason I most heartily invite the attention of other civic communities to this hobby of mine. For more than a decade, now, I have had the pleasure of conducting my own amateur orchestra. Recently this orchestra became incorporated, by Mayor LaGuardia, into the municipal life of New York City, and received the name of The City Amateur Symphony

Orchestra. We are in every sense an amateur organization. Our players include a doctor, a dentist, a barber, a butcher, clerks, salesmen, and store employees. One of our group is employed by a great five and ten cent chain store—and I have to pay that giant company two dollars for a substitute, whenever our rehearsals or performances conflict with the girl's hours of duty.

### Oaks from Acorns Grow

OUR ORCHESTRA GREW from the simplest beginnings. I love music, I play the violin and have kept up my playing all through my study and professional years, purely as personal recreation. As soon as my son could handle a bow, he, too, was given musical instruction. When he was about fourteen I thought that his interest would be further stimulated by opening to him the riches of ensemble playing. Accordingly we played duets. Presently we grew more ambitious and invited two friends in, to expand our duets into quartets. Every Friday night my boy, his two friends, and I shut ourselves in our front room at home and let loose our ardors. When we needed piano accompaniment, my wife joined us, and then we were a quintet. We had such good times, playing and talking it all over afterwards (with the added attractions of sandwiches and ginger ale), that other friends asked to join our little party. They were admitted, but only on condition that they bring their instruments with them. And so our original duets grew into a small orchestra. Our living room accommodated only twenty-two players (with

elbow-room left for bowing), and so the orchestra became automatically limited to that number. We continued in that way for more than a year; plenty of sounds came out of our windows; and the neighborhood grew to know about us.

That is how we were invited to perform at a neighboring Public School, when a campaign was under way to raise funds for hungry children. That was altogether an event! Here we were, performing as an orchestra, for a public audience; and, in the course of the evening, I was called upon to speak. Among other things I said that I deplored the fact that sheer lack of space limited our group. The next morning I had a most gracious letter from the principal of one of the city's high schools, kindly inviting us to use the auditorium of her school for practice purposes. That was, indeed, a windfall. In no time at all our group expanded from twenty-two to fifty players, then to seventy-five, and, ultimately, to our present roster of one hundred and ten.

### The Spirit Lives

WE STILL HAVE the same enthusiastic, hearty, informal good time. We meet every Friday evening, and spend a busy three hours in practicing and getting ready for our public concerts, of which we give a limited number during the winter months and a more extended program in July, in the city's municipal parks (Central Park in New York, and Prospect Park in Brooklyn). During the years of our existence, we have grown tremendously in knowl-

edge, learning, by degrees, to play full symphonic programs. My summer vacation is regularly spent in unearthing new, interesting music, and in studying the scores, so that, when I conduct my players, I may conscientiously know what I am about. Having progressed from the easiest, "catchiest" music, we now perform the first three symphonies of Beethoven, the "Fourth Symphony" of Tchaikowsky, the "Unfinished" of Schubert, various symphonies of Haydn and Mozart, and a great deal of modern music—all of which I feel it my duty to put before my young performers, even if I do not always find it "beautiful" myself. It is my privilege to conduct all rehearsals and performances. I have had no formal training as a conductor; but, building upon a naturally sound sense of rhythm, I have studied all available books on conducting, as well as the working methods of the ranking conductors of our day.

That, as concisely as possible, is the story of our organization's development. It was begun sheerly in a spirit of fun, and it still yields us plenty of pleasure. But it does more. It has taken one hundred and ten young people (my original players were no more than fifteen years of age when they came to us) and has given them a personal sense of contact with the loftiest minds and the most ennobling thoughts in the world. It has shown them that first rate fun is to be had away from street corners and questionable saloons. It has given them a wholesome sense of pride in their own accomplishments. It has taught



NEW YORK'S "CITY AMATEUR SYMPHONY ORCHESTRA"

them, always in the spirit of fun, the value of precision, idealistic thinking, and pulling together. For such reasons, I believe myself qualified to talk at first hand of the benefits of amateur community music making—and I cannot sufficiently urge that other communities, all the way from Portland, Maine, to Portland, Oregon, also try their hands at it.

### Labor Has Sure Reward

THERE ARE, OF COURSE, certain difficulties to be overcome. The chief of these is the matter of ways and means. In assembling performers for an organization of this kind, one will often find that some of the most gifted are too poor to provide themselves with instruments, or even with strings and repairs. Frequently white dresses or flannel trousers have to be furnished, for concerts. Also, there is the question of an adequate practice hall, the cost of new music, music stands, lights, and so on. That is why I urge that amateur orchestras be placed on a strictly community basis. I have, until recently, assumed the full financial burden of our group; but I do not advise others to do it. Try to get local authorities to grant a small appropriation; and, as a starter, a very small one will suffice. Get your local school authorities to give the use of their premises, rent free, for practice. Interest your local editor in giving space to a straight "news" reporting of your activities. And, when you are ready for public performances, give a concert for the benefit of your own organization. After that, play your best and watch what happens.

As to the choice of music that a new amateur group should play, I can offer only the results of my own experience. Begin with the simplest, most melodic airs. Do not try to make too ambitious a showing at the start. Progress, by healthy degrees, to the easier symphonies of Haydn and Mozart. Get some good orchestral arrangements of spirited marches. That is how we began; and even to-day I spend

much time in the libraries, searching for new and unusual compositions. Each year I try to have two or three novelties on our program—music that is new, even, to the professional orchestras. It was my great pleasure thus to rediscover Haydn's "Bear Symphony." It gave me even greater pleasure, the following season, to find that same score used by some of the great orchestras, who had been made aware of it through the efforts of our strictly amateur group. Our program for the coming year will include works by Moussorgsky, Glazounov, Ivanow, Massenet, Grieg, and Tschaiowsky.

### The Community Profits

A COMMUNITY, that will give an amateur orchestra even half a chance, will find itself more than amply repaid. Here again I speak from experience. Apart from the facilities which such a group creates for putting the best in music into the hands (and souls) of its citizens, apart even from the incalculable good it does in providing clean, wholesome entertainment for the young people of the town, the municipality itself reaps a harvest of glory from possessing a civic amateur orchestra. People come to hear it, and take pride in it. Our own audiences of twenty thousand a night attest to that. The vitality of any local "occasion" is immeasurably increased by the inclusion of good music. Mothers and fathers build up a very special sort of civic pride in seeing their children performing at a dignified public concert. And the young performers themselves are imbued with an unequalled sense of public and civic responsibility.

It is my firm conviction that pistols never find their way into hands that are busy with strings and bows. In my thirty years on the Municipal Court bench, I have never had a musician appear before me as litigant in any major case. And once the music habit is firmly rooted into people's souls, it never quite wears away. During the ten years of my orchestra's existence I have had a change of personnel of no

more than twenty per cent. Some of our original group have had to drop out, of course, through pressure of business and lack of time; but they always come back to our concerts, and all of them tell me that, in the scanty leisure they do have, they still keep up their playing.

Indeed one of our present players, an excellent cornetist who works as a barber during the day, prefers his music even to his ease. This young man is not released from his shop before nine o'clock at night. He reached his city apartment around ten, and spent the hours from then until midnight in practice. The neighbors complained, and his landlord finally told him that he would have to give up either his cornet or his rooms. Without hesitation our cornetist removed himself and his family to the country, where he has plenty of space and no near neighbors. It is infinitely easier, he tells me, for him to commute to his work (and his rehearsals) than to give up his music.

### The Harvest is Plenty

AS A DIRECT RESULT of the activities of our amateur group, several of our players have graduated to distinguished posts in professional organizations. Avram Weiss, our recent concertmaster, twenty-one years of age, entered a competitive audition last spring, with more than a hundred professional violinists, and won the coveted post of Assistant Concertmaster in the Indianapolis Symphony Orchestra. He is the third concertmaster we have lost in that way. Others of our performers have gone on to scholarships in noted conservatories and to promising careers. Thus, a civic amateur orchestra is valuable for the things to which it may lead.

Another interesting experience came to us, in this case a touching one. A noted musicologist, who possessed a valuable music library, heard some of our concerts and came to like us. I never had the pleasure of meeting the gentleman, but I heard that he expressed interest and enthusiasm

in our work. He was in poor health, took a trip abroad, and remarked to his wife that, if it should turn out to be a "one way trip," he wished his entire library of music to be given to me, for the use of our orchestra. He died abroad, and his rich collection of scores and arrangements was presented to us.

Often at the end of a winter of hard work, we invite distinguished guest conductors to lead one of our performances; and then our players experience a real thrill, in leaving their desks and their counters to follow the baton of a "professional" conductor. Among those who have thus led our group are Mischa Piastro, Leon Barzin, and Eugene Plotnikoff. Those are great occasions for me, when I find a seat at the back of the hall and listen, as a not quite disinterested spectator, to the magic that comes from beneath the fingers of these amateur youngsters.

Whatever the difficulties of getting a civic amateur orchestra under way, I can say from experience that one of them is more than worth the effort required. Open your souls to great music. Give your young people the lift of personal contact with a force that builds fun at the same time that it builds character. Permit your community to enjoy the distinction of maintaining an instrument for the general good! Take the cultural development of the community into your own hands; and aim always at higher goals and greater opportunities. My private dream, just now, is to extend the rôle of the City Amateur Symphony Orchestra to a proving-ground for gifted young American artists. I should like each year to invite a number of conductors and soloists to perform with us, who might not otherwise have the chance of a dignified public début. And if other communities will do the same, we shall soon have a far broader channel in which American artists may launch their own careers and the development of their national art. Amateur orchestras thus offer our country one of its finest art opportunities.

## Student Repertoires

By ALICE THORNBURG SMITH

PARENTS of young students become discouraged when the child is not prepared to play a piece away from home, or even on short notice in his own home. It is well enough to say that the student should constantly review old pieces in order to keep up his repertoire, but there must be some incentive for the young child to do this.

The following method has proved successful.

Whenever a child plays for guests in his home, or as a guest in another home, he is credited with two points. If he plays at school, Sunday School, or at a party he gets five points. He tells the teacher at each lesson how many points he has earned the previous week. When one hundred points are reached, he is allowed to select a prize from a list prepared by the teacher. These prizes never exceed ten cents in cost, but the list includes the things in a dime store that children love and value. Some students earn several prizes a year in this manner. When parties occur, those planning to attend often mention to the teacher that they are counting on earning five points by playing at the party. Sunday School and public school teachers find ready and willing helpers in building programs. Mothers have said that if guests do not ask to hear a piece, the youngster will angle for an invitation to play. Coaxing is never necessary.

Among the older students this problem is solved by means of a repertoire club. We call it the "Triad Club," because each student tries to add one piece to his repertoire

at each club meeting (once a month). To be eligible for membership in this club, the student must have five third grade pieces memorized. For initiation the members put the names of these pieces in a hat and draw

out one which the initiate is then required to play.

The program for each meeting is arranged by the vice-president, who is program chairman. Previous to each meeting

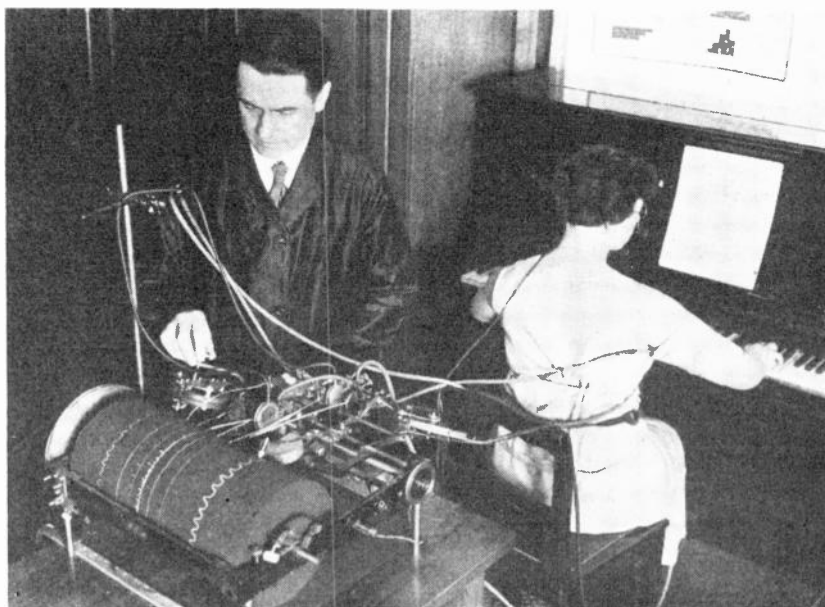
the teacher gives him a list of those members who are prepared to play at that meeting, together with the names of their selections. All playing must be done from memory.

Officers of the Triad Club are elected semiannually, in order that a larger number may have the opportunity of serving. There are no fees or dues. Each member, once a year, acts as host or hostess, receiving the club in his or her own home. Musical games are played after the program, and refreshments are served. The teacher attends as an honorary member, taking no active part, only making suggestions occasionally, as this is a student organization. A business session is held at each meeting. The secretary prepares the minutes, listing the program in full. It is surprising how much this helps the students to remember the names of compositions and composers. Club members are always on the lookout for pieces for their own repertoires. Requests are often made for each other's pieces. The younger students look forward to the time when they will be eligible to membership in this club.

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"If music teachers in the public schools are not educated to the highest standards and are not capable of teaching children the science of music, then the value obtained from the musical appreciation hours over the radio is almost obliterated."

—Dr. Walter Damrosch.



### IS MUSIC TEACHING COMING TO THIS?

Here is a new scientific gadget from Berlin. Dr. Kurt Johnen and his wife are demonstrating his new invention for showing the faults of the piano student, by recording upon a cylinder the breathing and change of tension.

# The Threshold of Music

## The Simplest Chord in Music—The Major Triad

By LAWRENCE ABBOTT

Assistant to Dr. Walter Damrosch

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

IF WE RETURN to the four notes used in bugle calls and play them simultaneously, we sound a chord—the simplest and most common chord in all music. This chord is known as the *Major Triad*. The word "triad" means "three-note chord." This word may at first confuse you, because the bugle call notes which form it, according to the foregoing paragraph, are four in number. Analysis, however, will show that only three of the four notes are actually different from each other, the fourth being an octave, or duplicate, of the first. On a B-flat bugle, for instance, the four notes are F, B-flat, D and F. In music one F is the same as another, so we can discard the lower F as a repetition—and the chord, reduced to its simplest terms, consists of the three notes, B-flat, D and F.

Ex. 1 Key of B-flat

Key of G

Notice that the triads are still triads (three-note chords) even when you add other notes, so long as the additional notes are merely octaves of notes already in the original triad; also, that it makes no difference which of the three notes is on top, which is in the middle, and which below—it is still the same triad. You may play a chord C-E-G or E-G-C or G-C-E; but it is always the major triad of C.

Since the major triad is simply a grouping of certain overtones, a major triad exists for every tone in the octave. You can pick out for yourself the major triad on C, from the overtones of C given on page 7 of *THE ETUDE* for January, and likewise the major triad on F from the overtones of F, given on page 50 of the same issue.

The word "major," as used in "major triad," means merely the greater of the two chief kinds of triads. The other kind, as you have probably guessed, is the minor triad. Major and minor triads, we shall learn later, take their names from their distinguishing features: the intervals of a major third and a minor third, respectively, the major third being greater than the minor.

Every major triad contains the correct notes for playing *Taps*, *Reveille*, or any other bugle call. Its notes are the same as those of the 2nd, 3d, 4th, 5th, 6th and 8th notes of the harmonic series—so it can be called the most natural chord in the world. Behold the scientific explanation why most people prefer simple major tunes and harmonies to the discordant music of ultra-modern composers.

The literature of music, from the dance tune to the symphony, is filled with melodies which rely for their beauty almost entirely on the major triad. To name a few at random, there are Irving Berlin's *Alexander's Ragtime Band*; Jerome Kern's *Till the Clouds Roll By*; the Negro convict song, *Water Boy*; the *Sapphic Ode* of Brahms; the first theme of Beethoven's "Eroica Symphony," and the prayer from

Humperdinck's opera, "Hansel and Gretel." Here are the first few measures of the prayer, as they appear in the prelude to the opera.

Ex. 2

In the first and third measures, not only does the harmony limit itself exclusively to the triad of C, but the melody, too, outlines the same triad. In the other measures we find somewhat more variety: triads on F, G and C.

### Related Triads

EVEN THE SIMPLEST of tunes requires a little freedom of melody and variety of harmony. So unless we are content to listen to bugle calls all our lives, we must look further for our source of tunes and chords than the lone major triad which has so far occupied our attention. Fortunately, we have not far to look. Every major triad has its quota of family connections—other triads to which it is related.

In all, of course, there are as many major triads as there are notes in the piano. But since the various octaves are mere duplications of each other we had better say that there are as many different major triads as there are notes (both black and white) within an octave—which are twelve. Each of these twelve triads has a relationship to every other one—in some cases, an exceedingly close relationship; in other cases, so distant as to seem almost like no relationship. For instance, the triads on C and F-sharp do not appear to be on speaking terms at all. It is as if they were at opposite ends of the earth. Every major triad, however, does have two immediate neighbors—two other closely related major triads. The three of them together form a relationship so strongly knit that they have become an overwhelmingly important feature of almost every page of music ever written.

Let us track down these three triads. Suppose we start with a single tone — C.

Ex. 3

We are going to make this tone the starting point and finishing point of our present exploration. It will remain the keynote of our discussion. Therefore we shall call C the tonic, or principal tone (keeping in mind that the word *tonic* in music does not refer at all to medicinal or invigorating properties, but is simply the term used to describe the "queen bee" of a set of tones, around which the other tones swarm).

The overtones of C—the ones which form the notes of the bugle call—produce the chord known as the C major triad. When C is tonic, we can speak of this triad

as the tonic triad because it is directly based on the tonic note.

Ex. 4

Among the overtones of C, we find that one note in particular stands out as being second in importance to C itself. It occurs three separate times among the first eleven overtones. That note is G (four white notes above C on the piano). This second most important note is called the dominant note.

We can form a chord from G exactly as we have done from C; for G can also be considered as a fundamental tone, with its own series of overtones. It, too, has its bugle call notes—4, 5 and 6 in its harmonic series—and when we put them together we have the triad G-B-D.

Ex. 5

This triad is called the dominant triad of the key of C. The dominant is like a brother to the tonic, so close is its relationship. No doubt you have already guessed that it is one of the family trio to which we have referred.

Every note that exists has its dominant, which, we shall discover later, is the fifth note in the scale which starts with the tonic as its first note. C-sharp has its G-sharp; E-flat has its B-flat; A has its E; and so on.

Ex. 6

Many a tune has gotten along perfectly well on tonic and dominant harmonies alone. For example, *Hail, Hail, the Gang's All Here*. Among the popular songs of recent years, *Wagon Wheels* and *Happy Days Are Here Again* run almost their entire length on the impetus of these two chords; while the classic music of the eighteenth century provides innumerable examples of melodies harmonized in a similarly simple fashion.

Here are eight measures of *Wagon Wheels*.

Ex. 7 Wagon Wheels

(Quotation from *Wagon Wheels* used by permission of the publishers, Shapiro, Bernstein & Co., Inc., New York.)

Then in the "Symphony, No. 88" of Haydn, the *Allegro* (last movement) has this passage:

Ex. 8

The tonic and dominant chords here are triads on G and D.

The *Finale* of Beethoven's "Immortal Fifth" Symphony" begins with this simple but stirring passage.

Ex. 9

By the insistent use of the two simplest and most natural chords in the vocabulary of music, Beethoven imparts to this passage an elemental simplicity and strength.

It has been already stated that every note has a dominant. Since this is so, it stands to reason that every note must also be the dominant of some other tonic, and that a note which is the dominant of its neighbor on one side is at the very same time the tonic of its neighbor on the other side. Thus every note can be visualized as forming part of an endless chain. Looking at C in this light, we regard it as one link in a chain of dominant-tonic relationships. On its right stands its dominant, G. On its left is the note which holds the same relation to C as C does to G, and which therefore considers C its dominant. This note is C's second most important neighbor—and it is F, to be found as many notes below C as G is above C.

The overtones of F contain these bugle-call notes—the notes of the F Major Triad:

Ex. 10

The note C, we discover, holds the same dominating position in the F triad which

# RECORDS AND RADIO

By PETER HUGH REED

G held in the chord of C. If C, as dominant, is a brother to F, what is F's relation to C? Surely that of a sister! As a matter of fact, there is something feminine about F (and F harmonies) in relation to C and G. The sister tone happens to be called the Subdominant. And the sister chord is called the Subdominant Triad.

We already have seen that the brotherly dominant triad can be used with the tonic, to provide music of a rugged, masculine character. In the same way the feminine qualities of the sisterly subdominant triad impart a soft, gentle quality to the music it touches. Peacefulness is implicit in the "A-men" sung at the close of hymns (subdominant triad followed by tonic triad). The *Lullaby* of Brahms soothes with its repeated subdominant chords. The *Prayer* of "Hansel and Gretel," of which the opening has already been quoted, closes with gentle subdominant triads. Here is the passage as it occurs in the forest scene, when *Hansel and Gretel* sink down on the moss and go to sleep with their arms twined round each other:



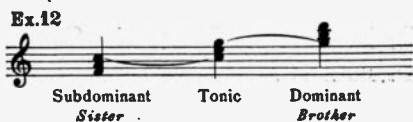
(Quotations from "Hansel and Gretel" used in this article are by permission of the publishers, B. Schott's Söhne, Mainz, American sole agents, Associated Music Publishers, Inc., New York.)

The subdominant chords are marked

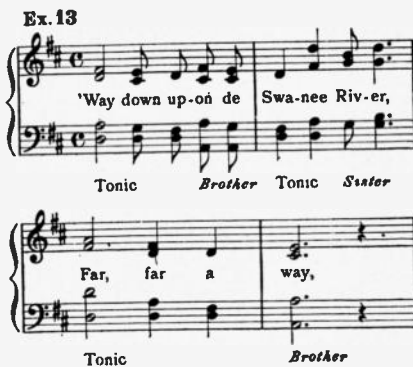
with x's. In each case the subdominant chord is followed by a tonic.

Even Al Jolson's famous song, *Mammy*, proves to be no exception to the rule. The second time the word *Mammy* appears in the chorus it is harmonized with subdominant and tonic chords.

With the subdominant, our family trio is now complete. Here are all three chords, in relation to each other:



These three chords form a triumvirate which rules the great majority of musical compositions with an iron hand. If you do not believe it, listen to the famous old Stephen Foster song, *Old Folks at Home*. Its entire twenty-four measures are harmonized with these three chords. You will find them in the opening phrase:



Another familiar song which uses only tonic, dominant and subdominant chords is the old Spanish air *Juanita*, for which the so popular words were written by The Honorable Mrs. Norton, granddaughter of Richard Brinsley Sheridan, the famous Irish wit and playwright.

## FIFTY YEARS AGO THIS MONTH

FELIX LE COUPPEY, one of the most eminent teachers of the piano which France has produced, and especially successful in the development of artists with an exquisitely finished technic, had this to say in our columns:

"However gifted the pupil may be, however rich the talent nature has bestowed upon him, if practice has not made his fingers flexible, if by persevering work he has not overcome all the difficulties of execution, not only will there be a height of perfection to which he never will attain, but sooner or later his progress will be arrested by unforeseen obstacles. The study of technic, therefore, must enter largely into the plans of every student who aspires to brilliant results; a quarter or, better still, a third of the time devoted to the piano should be given to it.

"On this point the teacher will sometimes meet with resistance, for it must certainly be acknowledged that the practice of exercises is dry and unattractive, and the pupil, in his ignorance, will often dispute the usefulness of it. If this opposition cannot be overcome by persuasive means, if the pupil is not yet old enough to listen to the teachings of experience and reason, the instructor should adopt a more decided course of action and insist on the mechanical parts being practiced in his presence. The teacher

who seldom asks for scales and exercises may be certain that his pupils, left to themselves, play them more rarely still; but, on the other hand, the teacher who adheres to the excellent method of opening each lesson by spending some minutes on gymnastics for the fingers will obtain good results in the very cases where simple advice would be unheeded. Success will nearly always justify his expectations, and pupils unwittingly induced by the force of habit, will, little by little, and of their own accord, be led to reproduce the order of work adopted at the lessons, in their regular practice, and thus a good cause is gained.

"For the development of technic the exercises should be practiced in a very moderate tempo, the only way of acquiring a good articulation and perfect equality. A close attention is also indispensable, for it is a grave error to believe that the end is accomplished because the fingers are moved during a stated time. Kalkbrenner, in his method, advises pupils to read while practicing exercises, but I cannot agree with the opinion of this illustrious master. I think that too much care and reflection cannot be brought to the work. If the attentions is relaxed, if the mind is distracted, the fingers act mechanically, and will only acquire, in a very imperfect manner, the essential qualities of good touch."

\* \* \* \* \*

"In my opinion music should be taught in every school and college in the land. I do not think there is anything more helpful than good sweet music; and in my judgment more people have been brought to order and more souls saved through sweet music in the churches than have been saved by the whooping and howling of evangelists and preachers."—Cole L. Blease.

THE FORMATION of the NBC Symphony Orchestra and Toscanini's return to America to conduct it has been the big news of radio this winter. America, which to-day owns the several finest symphony orchestras in the world, has never had a radio orchestra, prior to this past fall, to compete with the British Broadcasting Symphony Orchestra. Those who know the recordings of this organization have long been aware of its excellence. It is one of the two leading orchestras of Great Britain.

Perhaps no newly formed orchestra, prior to the NBC Symphony Orchestra, ever had such a famous director as Toscanini to mold it into shape. We who hear the results attained by this great musician recognize his extraordinary genius, yet to realize fully the scope of his artistry, one should be permitted to hear a rehearsal or to talk to the men in the orchestra. He not only awakens greater appreciation of music, those who have played under his direction tell us, but he makes us comprehend more fully the significance of each score he conducts.

The first series of concerts of Toscanini are completed, but not forgotten. His artistry, so cherishable, has not entirely dispensed itself into air, for recordings of some of his most notable achievements, we are told, have been made.

More than a souvenir of Toscanini's association with the B.B.C. Symphony Orchestra is his performance of Beethoven's "Sixth Symphony," which was recorded in London and released here by Victor. It is the definitive reading of this work on records. The bucolic charm, the whole hearted ingenuousness of Beethoven's pastoral holiday is played with a rare sense of proportion, nothing is overstressed nor left to the imagination, but all is precisely, nay, preciously, outlined to live memorably in those rare moments of retrospect after the last bar of the music has died away. What Toscanini does with music is not to be explained but heard. An overture to Rossini's "Semiramide" (Victor set M-408), is given a glowing and brilliant reading, for example, that not only incites admiration but enhances seemingly the music's worth.

It has been impossible, because of space limitations, to review here all of the fine recordings issued this past winter. As time goes on, however, we will endeavor to call attention to the most important items. In view of this fact, it might be well at this time, to invite our readers to ask their dealer for a copy of the RCA-Victor pamphlet, A New and Extraordinary List of Red Seal Records, compiled by the writer—if they have not already seen it.

Lucrezia Bori's Operatic Album (Victor set M-405) brings us a series of arias chosen from her favorite rôles. This is a valedictory album of operatic selections, for the singer is no longer connected with the opera house. Although it would be ridiculous to refute the fact that Bori's voice has lost some of its original bloom, these recordings, none the less, are welcome, for her admirable and inimitable artistry is most assuredly set forth in them. Arias from Mozart, DeFalla, Wolf-Ferrari, Puccini, and Massenet are included.

For occidental ears, oriental music has never been more impressively set forth on records than from those made by the musicians that accompany Uday Shan-Kar, one of the greatest male dancers of all times (Victor album No. M-382). Anybody who has seen these dancers and heard their fascinating music knows its quality,

but for those who have not seen them let us recommend that they hear the *Danse Kartikanya*, with its dulcet toned bowls and its vibrant conch shell tones, or the *Tabla-Taranga*, a musical miracle on twelve drums, played by the talented Shirali, the composer and director of the musicians. Or again the *Danse Indra*, with its nostalgic flute, or the *Danse Snanum*, with its melodic vibrancy.

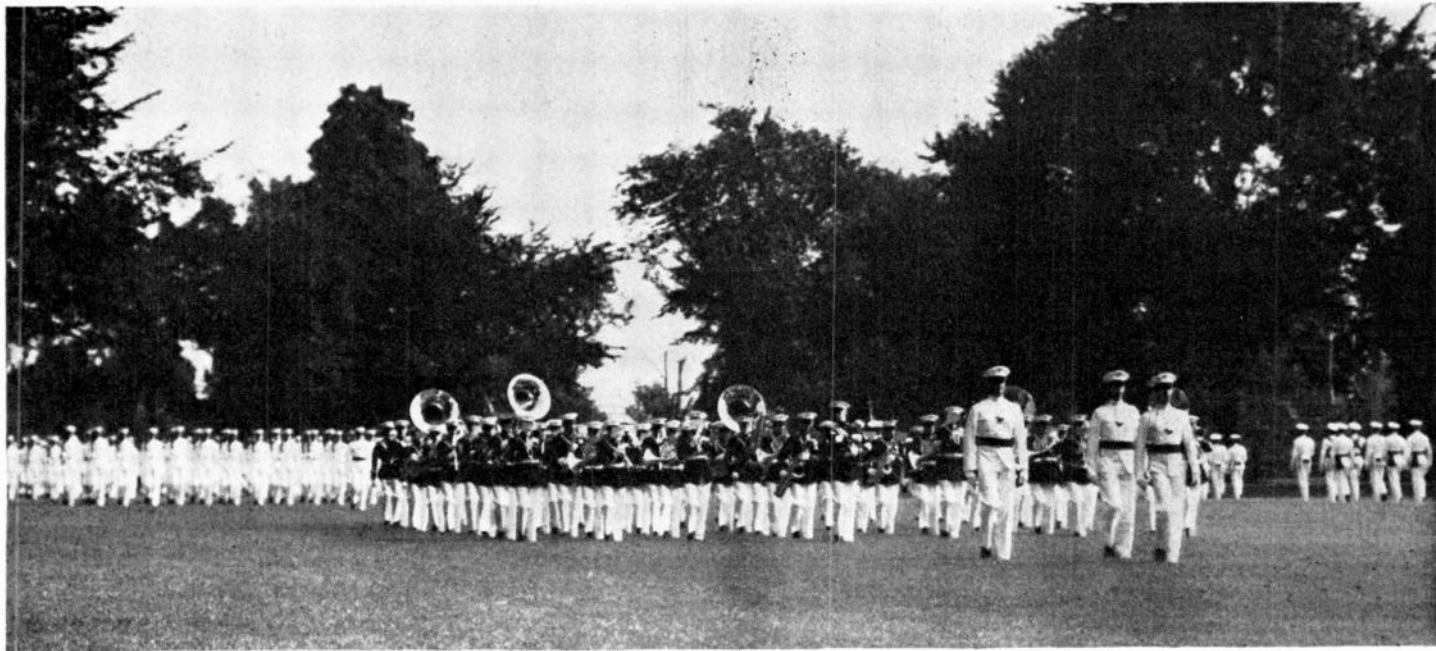
Two notable Bach sets, recently brought out, contain the composer's famous *Passacaglia*, played on the organ of the Westminster Choir School at Princeton, New Jersey, by Carl Weinrich (Musicraft Set 10), and three of his six sonatas for flute and harpsichord, played by Georges Barrère and Yella Pessl (Victor set M-406). Bach's *Passacaglia* owes its origin to two of his contemporaries, Buxtehude and Reinken. It is one of the most imposing pieces of its kind ever written, in which the composer gradually builds up a volume of sound and enhances his detail from the quiet beginning to the magnificent splendor of the closing measures. Weinrich's brilliant and majestic performance of this music is matched by excellent recording. Barrère and Pessl, two distinguished artists on their respective instruments, the flute and the harpsichord, give performances of Bach's "Flute Sonatas," "B minor," "E-flat major," and "C major," in which the ingenious virtuosity, the lovely *cantilena*, and the delicacy and humor of the music at hand are realized in expert style.

Beethoven is said to have written his "Sonata for French Horn and Piano, Opus 17," in a day. It is not a great work, although its construction is sound and its feeling is sincere. Gottfried von Freiberg unites with Miss Yella Pessl, at the piano, in Columbia set X86, to give us a fine performance of this music, which should prove very welcome to Beethovenians.

Among violoncello sonatas one of the most popular has always been the "Sonata in A major, Opus 69," by Beethoven. It is a work of dignity and serenity, richly beautiful in its *adagio*. Casals performed this sonata in a recording some six years or more back, now Emanuel Feuermann and Myra Hess bring us an up to date reproduction of it (Columbia set 312). Although Feuermann gives an admirable performance, it cannot be said that he eclipses Casal's inspired reading of this work.

Piano students and music lovers alike will find many rewarding items in recent recording lists: a glowing performance of Chopin's *Scherzo in E major, Opus 54*, by Vladimir Horowitz (Victor disc 14634); a sparkling and beautiful *legato* reading of Mozart's "Variations on Gluck's Unser dummer Pöbel meint," K. 455 (Musicraft discs 1051-52); an appreciative and understanding performance of Busoni's "Indian Diary" (founded on American Indian themes) by the composer's pupil and friend, Egon Petri (Columbia disc 69010D); and a scholarly and sonorous interpretation of Schubert's posthumous "Sonata in B-flat minor," by Ernst Victor Wolff (Columbia set 311).

Recommended: Sir Thomas Beecham's revelatory reading of "Tragic Overture," by Brahms (Columbia set X 85); the Boston "Pops" Orchestra performance of "Spanish Rhapsody," by Chabrier (Victor disc 4375); Miliza Korjus' facile singing of *Lakme's Bell Song* and the *Oriental Prayer* from Delibes' "Lakme" (Victor disc 12136); and the harpist Mildred Dilling's playing of *Prelude in C major*, by Prokofieff and *Pastorale, Opus 46, No. 5*, by Sibelius (Columbia disc 17107D).



WEST POINT'S BAND TO-DAY  
*The Band of the United States Military Academy at West Point, New York, during the summer of 1937; passing in review, with Cadets in summer uniform.*

## Bugles Over the Hudson

By HARRY V. MILLNER

**P**ARADE REST! The Cadet Adjutant barks his command as the sun begins to set, and fifteen hundred rifles are miraculously tilted. Sound Off! Three thunderous chords, Tonic—Dominant—Tonic, rolling across the parade ground at West Point, prelude the Band of the United States Military Academy "trooping the Line."

This is truly a new and thrilling experience for the thousands of visitors who come to visit relatives and friends in the Corps of Cadets, or others on duty at "The Point."

The trumpets and drums of the Field Music mingle with the music of the Band at this point in the ceremony, and the spectators are treated to something all too rare in this country. There are any number of bands, and hundreds of drum corps in the United States; but it is unusual for Americans to have an opportunity to hear them all together, in one of the many blood-tingling marches written for just such a combination.

Visitors are accustomed to, and expect, the meticulous marching of the West Pointer and quickly notice that the band, too, executes its own part of the display just as faultlessly. This precision is not strange when one remembers that this organization of musicians has served continuously at "The Point" since June 16, 1817; though not, of course, with the same men.

As the band swings along in its trim, conservative blue uniforms, faced with white, one wonders if a ghostly company of musicians of long ago marches with them.

### Gay Uniforms

IF THEY DO, they will be clad in white uniforms, trimmed with scarlet. Their trousers will be tucked into high black boots, and the nodding plumes on their helmets will be white and scarlet. They also managed to play their instruments with a yellow sword suspended from a black belt around their waists. It must have been quite difficult to do; for many, who are entitled to wear swords at functions, have great difficulty in keeping them from getting between their legs and bringing on an ignominious disaster.

In view of the high cost of good music in 1937, it is interesting to note that the

old records state that musicians and "Martial Music" were paid from seven to eleven dollars per month. Still it is comforting to read further that this munificent salary was augmented by a compulsory donation of twenty-five cents per month from each cadet.

There are many amusing anecdotes to be culled from musty papers in the tower of the Library here. One of these about the Band is typical. An official entry states for posterity that "One Herman Bruno, of Hamburg was this day enlisted. He shall be paid nine dollars per month, provided—he studies the bass drum. When he has learnt to beat this 'Great Drum' as well as the man who now beats it, he shall receive ten dollars, provided further—that when he learns to play a musical instrument he shall receive eleven dollars!" It would amaze this no doubt earnest young student of percussion of years ago if he knew the salary a first class "swing" drummer can command to-day.

All members of the Band, with the exception of its Leader, Lieutenant Francesco Resta, are enlisted men of the Regular Army, who may be retired after thirty years service, on a pension. Many of them serve the entire thirty years at West Point,

while others have come from the Regular Army, National Guard and the Navy. This settles a common query of the curious. "Is that the Cadet Band, or the soldier's Band. If it is the Cadet Band, how is it that so many of them have gray hair?"

The reason why this exceptional organization is practically unknown to America at large is because its duties are exclusively with Cadets, and its unoccupied time is so limited that it is not available for broadcasting.

### A Gallant Record

IT IS IN ALL PROBABILITY the oldest band, in point of continuous service in the country; as on June sixteenth the organization completed its one hundred twenty-first year. Day in and day out it serves The Corps efficiently and devotedly. It is seldom heard outside the limits of the Reservation up the Hudson, except when it accompanies the Corps of Cadets to one of the Army's spectacular football games, to Washington for an Inaugural Parade, or at some patriotic or Service event within a short distance of the Military Academy.

The amount, scope and quality of the performance demanded of this organization would appal many musicians who think

themselves overworked. An ordinary day begins with a rehearsal at half past eight of the morning. Then there is a change of uniforms to play "Dinner Formation" (the Cadets have to march formally to dinner); and perhaps a change again for one of the frequent military funerals (all graduates of the Academy, and enlisted men serving here or retired from West Point, have the privilege of a final resting place in the lovely cemetery overlooking the quiet reaches of the Hudson). Later in the day will be a change again for Parade and Guardmount; and there must be another change for the concert from seven-thirty till eight-thirty in the evening; after which the time of these musicians is their own.

Not only is physical equipment second to none necessary to pass the doctor for enlistment, but musical ability of a high order is essential. A hundred years ago a desperate urge to beat the "Great Drum" might have got an applicant consideration; but nowadays performers in a United States Military Band must be able to do much more than play marches well. Important as that duty is, the modern conception of a band has changed definitely in the last few years.

### "Art is Long"

THE POPULAR CONCEPTION of a band was long a street organization that blared out a few of the well known marches. The more noise it made the better it was. To-day we have with us the symphonic band. Such great organizations as Goldman's Band, and The United States Marine, Navy and Army Bands, present a class of music previously considered possible only by a symphony orchestra.

The United States Military Academy Band has made great strides, musically, under the inspired baton of its leader, Lieutenant Francesco Resta. It is a passion with him that the only difference between a great orchestra and a band is the "tone color." He has demonstrated that the military band can be just as flexible under the baton of a master as the string ensemble. The scoffers have come, listened and gone away convinced and enthusiastic. One of the outstanding and unusual events in recent musical history was the performance of Tchaikovsky's "Piano Concerto in B-flat minor," with military band accompaniment, at West Point. Miss May Allison of

(Continued on Page 198)



THE UNITED STATES MILITARY ACADEMY BAND OF BYGONE DAYS

# Stage Department at Student Recitals

By RUTH E. FRENCH

**S**TAGE DEPARTMENT may be compared to the wrappings around a Christmas gift. In themselves they are not particularly valuable, but they add much to the pleasure of receiving the gift. It is true that pleasant and easy stage manners will not take the place of technique nor of musical ability, any more than an empty box in beautiful wrappings will answer the purpose of a gift. Nevertheless, when one has something to present it should be done in an attractive manner.

Let us first consider the reason for giving students training in stage deportment. Why is it necessary for them to bow before and after they perform? Why should they go on and off the stage in certain prescribed ways, which may seem arbitrary? Answering the first question, bowing in a recital is very much the same as bowing in social life. One does not absolutely have to do it, but one is more attractive and a better feeling is established in meeting people by means of a graceful bow. Then, too, there is the matter of courtesy.

Many people do not actually enjoy going to a pupils' recital. However much parents, and adoring aunts and uncles, may like to hear their own relatives, a whole evening spent in that way is likely to be boring to some without these personal interests. So a pleasant bow, by way of greeting an audience, is a courteous acknowledgment of their presence and may even cause them to overlook some technical slips. Since the audience has put forth the effort to come and listen to the pupils, the pupils should show appreciation by bowing as they come on the stage and again in acknowledging applause at the end of the number.

## In Which Feathers Make the Birds

STAGE DEPARTMENT also includes the matter of dress, and in this the first consideration is comfort. If one is to have a new dress or new shoes for a recital, these garments should be worn and the number played while wearing them, and this several times before the day of the recital. This will help ward off self-consciousness, and it will furthermore insure the performer against discovering, during a number that some ornament, bit of lace, or flowing sleeve is distressingly in the way, or that the tight bodice, which looks chic and feels comfortable when the wearer is inactive, is binding and uncomfortable when moving the arms in playing. A skillful dressmaker can add a bit of width between the shoulders of a dress which will look smooth but at the same time allow for freedom of movement so necessary to instrumental performers.

Of course it goes without saying that the dress must be appropriate to the time of day. An elaborate evening gown for an afternoon or morning recital is always in bad taste; however, a simple, inconspicuous, and sometimes inexpensive dress not exactly formal in style, may be worn in the evening. Tact and thoughtfulness by the teacher are needed in this matter, as she may be faced with the problem of a student wishing to be excused from playing because of not having an evening dress. In any event she should stress the fact that the performer and the performance are of more importance than the dress.

Going on the stage for a number is "zero hour" for many students. In fact to most seasoned artists the entrance to the stage

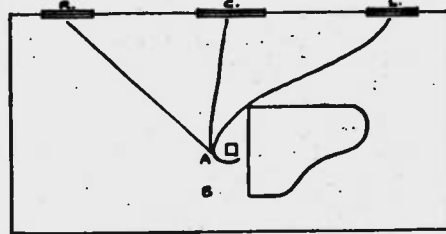
is like *Coilantogle Ford* in "The Lady of the Lake":

"See, here all vanitageless I stand."

This being the case, a number on a program may be said to begin just before the performer steps on the stage. In the green room there must be neither the deadly dullness which is one manifestation of extreme nervousness, nor the fluttering chatter which is another. As a rule it is best that students do not do much talking, as this is likely to upset the chain of thought and make concentration more difficult on the stage.

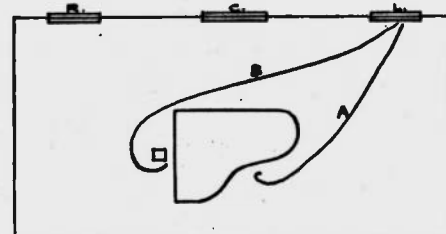
## First Impressions Last

MUCH OF THE INTEREST of the audience depends upon the entrance of the performer, because this in a way reveals his attitude towards his work. The student who rushes on the stage, sits at the piano, plays, and then rushes off as if it were a hated job well over, spoils the whole effect of the number. No matter how lovely the piece, no matter how well it is played, the rushing type of entrance and exit nullifies everything else. The same is true of the student who slinks nervously in and out. He acts as if he were ashamed of himself. He begets no respect for his art because his attitude is one of depreciation, and this is reflected in the audience. A little too much assurance in the entrance is better than not enough. The entrance of the performer whether student or concert artist may be likened to the frame of a picture or the stem of a rose. Since it is of this importance, let us give due consideration to its place. The student who would learn the importance of the stage entrance should study the exquisite feminine grace of the entrance of Myra Hess or the regal mein of Harold Bauer as they make their appearance on the stage. The audience is "theirs" before a note is sounded.



A STAGE SET FOR PIANO OR GENERAL RECITAL

A. Place of Pianist's bow  
B. Position of Singer or other Soloist



A STAGE SET FOR SOLOIST STANDING IN THE CURVE OF THE PIANO

A. The Soloist enters from the Left  
B. The Accompanist's Approach to the Piano

Technically there are three possible stage entrances, right, left, and center. Of these

the center and right—as you face the audience—are considered best. The left entrance is good for a singer if the piano is placed in the middle of the stage so as to permit him to stand in the bend of the instrument. The line of entrance is on what is termed the "shepherd's crook" as is shown in the accompanying diagrams.

After the stage entrance the next consideration is the bow. This is the performer's greeting to the audience. It must be formal, because it is directed to at least some strangers. It must be cordial, because they have come to the recital. The bow reflects one's personality the same as does one's salutation when meeting people. For this reason the student should not slavishly copy the stage entrance and bow of artists. He should study them and note the effects they get, but his bow must be in keeping with his personality. A student, who copies the entrance and bow of Harold Bauer, will only look pompous, because he does not have the older man's personality and experience to back it. In other words he does not happen to be Harold Bauer.

## The Ease and Grace of Bowing

THERE ARE FOUR TYPES of bows, head, waist, hip, and ankle, according to the acting joint. The ankle bow is correct for the concert and recital stage. The man's concert bow is taken in the following way: heels and toes together, knees stiff, bow over the ankle making a half moon from feet to head. The arms are relaxed at the sides—not on the back of the piano chair or across the front of the waist—they simply fall where gravity takes them. There should be no extra movement with the head, and the eyes should focus on the back of the room. The reason for the latter is because the audience is more interested in seeing the face of the performer than the top of his head which is likely to be very much in evidence if he looks at the floor.

The woman's concert bow differs from the man's in being more of a curtsy. The feet are in the position of a natural step, the weight being on the back foot. The knee of that leg is bent while the other is straight. The bow is over the ankle of the advance foot, and the line from this foot to the head forms a half moon. As in the man's bow, the arms are relaxed at the sides and the eyes focus on the back of the hall. This bow may be conveniently practiced by walking backward, preferably before a mirror, and bowing over each step. This practice will stand one in good stead when two bows are to be made after a particularly successful number.

The place of the bow varies with the instrument. A pianist always bows in line with the piano seat, never correctly with the chair between him and the audience. It is true that some men—concert artists—bow in the latter way; but it is still open to the criticism that the chair cuts the figure of the pianist. Singers and performers on other instruments come a little farther down stage, nearer the audience, and bow where they are to perform. After bowing, the pianist enters the seat from the side nearest the audience and leaves from the same side, whether accompanist or soloist. Sometimes an accompanist, after a number, will turn directly away from the audience. This is construed as a gesture of modesty. He does not want to seem to share the applause that is for the soloist;

but it is not in good form to turn the back to the audience at any time. The accompanist should look straight ahead until the soloist is going off the stage then turn toward the audience and follow. In case of a man having a lady accompanist, he accompanies her on and off the stage.

## And Other Details

WHEN A PIANIST is playing two or more numbers in a group, it is not necessary for him to rise between numbers to acknowledge applause. It is better to turn on the seat and bow from the hips—not just a nod of the head. When the number is finished the pianist leaves the instrument from the down stage side, stands again in line with the piano seat and bows. If there is enough applause to warrant two bows, there should be one backward step between them. If the pianist is a woman, she bows over one foot, takes a step backward and bows over the other, then using the rear foot as a pivot turns and leaves the stage. The last bow should always be over the opposite foot from the side to which she turns. If the applause is sufficient to demand a second appearance, the performer goes one-third to two-thirds of the way down stage and bows.

When there are two or more performers, confusion must be avoided. Their entrance and exit must be arranged so that there will be no crossing between performers and audience. In a piano duet both players bow on a line together. If there is a first and second piano, the players bow on an oblique line with the second pianist a little back of the first. String ensemble performers bow on a line together and enter their seats from the down stage side. A soloist with an orchestra bows first to the audience, then to the conductor, and then to the orchestra.

These details of courtesy add much to the success of a recital. They give a certain pleasing grace to a performance and they also add dignity which promotes respect. It is the duty of every teacher to instill into the minds of his pupils that a recital is not primarily to display their ability but rather to teach them to be able to show something of beauty to the world. For this reason there must be nothing during the time they are on the stage to detract from that beauty.

## A Pupil's Questionnaire

By D. D. Fress

There are nine questions which may be asked about every new piece which is opened for study for the first time.

1. What does the title mean?
2. Who composed the piece?
3. Where and when did he live?
4. Do you know any other compositions by him?
5. What type of piece is it? Military? Dreamy? Lifting?
6. In what key is it written?
7. What is the time signature?
8. Does it start slowly or quickly?
9. Do runs, chords, and so on, seem to predominate?

When the pupil is prepared with these answers, he is then ready to start on something new and has a very good foundation for real pleasure and intelligence in his practice.



Claude Debussy, standing in front of his Home in Paris.

# Debussy's Principles in Pianoforte Playing

By the distinguished French virtuoso pianist, conductor, Debussy disciple and teacher

MAURICE DUMESNIL

Member of the Piano Juries at the Paris Conservatory, The Ecole Normale and the American Conservatory at Fontainebleau

IN RECENT YEARS the piano music of Claude Debussy has steadily gained ground among teachers and students, and everywhere there is manifested a desire for a better comprehension of undoubtedly the greatest contributor to the piano repertoire since Chopin and Liszt. The importance of Debussy's advent toward the beginning of this century remains to this day considerable. It was he who brought about a revolution in the art of pianistic writing, comparable in its consequences only to that which Chopin had precipitated seventy years before; it was he who introduced into his piano works that luscious and atmospheric tone coloring—so novel in its effects—which caused him to be somewhat improperly labeled as an "impressionist composer."

Like all the great masters, Debussy did not come at once into full possession of his individual style. He went through the normal process of evolution. It is interesting to follow him from his student days, when his style was mostly melodic and graceful, to his maturity, when his personality was fully developed and his contributions to the piano literature became more and more important, culminating in such works as the *Images*, the *Isle of Joy*, and the two books of "Preludes."

What were the characteristics of Debussy as a pianist? Here also he went through a long evolution. When in 1873, at the age of eleven, he entered the pianoforte class of Marmontel at the Paris Conservatory, his natural gifts in this respect seemed far from noteworthy; in fact, he had many difficulties with his teacher. He was loath to sit down at his instrument for hours and to run scales and arpeggios up and down the keyboard. Instead, he borrowed from the library the scores of the string quartets by Haydn and Mozart and spent, in reducing and performing them at sight, many valuable hours which Marmontel thought should have been devoted to the betterment of his technic. When Claude Achille attended the class, the work which had been assigned to him was seldom prepared. Marmontel, of course, scolded, as was befitting for upholding the discipline of the school; but, when he learned the real reason, his resentment vanished quickly. One day even, as he talked with Lavignac about their mutual student, he commented upon the youngster's work as follows:

## A Characterization Questioned

"THAT LITTLE RASCAL; he doesn't care very much for his piano, but how he loves music!" A statement which perhaps appeared justified, though it was entirely

What does the "Debussy blur" mean? M. Dumesnil, internationally known as a disciple of his friend and master, Claude Debussy, presents this very informative and thought provoking article, upon the occasion of the twentieth anniversary of the death of the great French modernist. In the last two decades Debussy's music has commanded more and more recognition, and M. Dumesnil's symposium gives a new insight into the performance of his pianoforte works, including a dissertation on the famous "Debussy Blur."

rectified in his later illustrious years.

In reality the distinguished pedagogue was mistaken. Claude Achille was already very fond of the piano as an instrument; but he felt stifled by the strict discipline and the routine of the class; he had to play much music that did not agree with his temperament and interested him very little, or not at all; he wanted to devote some of his time to other branches of study which attracted his ardent curiosity. Consequently he was restless, nervous, as if torn between his own craving for freedom and the rigidity of scholastic processes, all of which combined to make him the rather rebellious and erratic student who sat at the piano and, before playing his etude or his fugue, improvised short preludes with rare harmonies of his own. Then, too, he shocked Ambroise Thomas, the director of the school and famous composer of "Mignon," by the romantic expression with which he played Bach, whose works at the time were regarded mostly as plain exercises for the development of finger independence.

Paul Vidal, who was his classmate and to whom he dedicated that exquisite song, *Sleep, dear love*, often recounted the queer impression produced upon him and the

other fellow students by the mannerisms of Claude Achille. It seemed hardly possible that years later he would become a magician of delicate colorings and one of the most delightful and patrician pianists who ever handed a keyboard. His playing was always interesting, but it had many faults. His trill, for instance, was slow and awkward. Then he seemed to suffer from a sort of rhythmic complex which caused him to overaccentuate the strong beats of each measure, almost to the point of pounding. There were times, in fact, when he fairly pounced upon the keys; often he overdid all his other effects as well, sniffing noisily as if to help himself along through the more difficult passages. Sometimes, however, when he became appeased, he produced shadings of astonishing mellowness. His forte was the agility of his left hand. With all these defects and qualities, his playing had something very decidedly his own.

At his first contest, in 1874, Claude Achille took a second accessit, which means, the last (or lowest) mention on the list of awards; in 1875 he rose to the first accessit, this being generally looked upon as a "slow ascension"; and in 1876 he received no award at all. There was a reason



Debussy at the Home of Pierre Louÿs, about 1895.

for this: the piece selected and imposed by the director was the first movement of the "Sonata, Op. 111" by Beethoven, and this music, otherwise admirable, did not suit him at all. The following year, 1877, he had better luck with the *Allegro* from the "Sonata in G minor" by Schumann; and he won the second prize. But this was as far as he ever would go; and, in his eagerness to initiate himself into other things, he decided to drop the pianistic issue and resign from Marmontel's class.

## A Style is Found

ONCE LIBERATED from the requirements of the repertoire, and not having to concern himself any more with so many hackneyed works of mere technical appeal, his approach of the piano began to modify itself. In 1880, he took a brilliant first prize in the accompaniment class of Bazille. There his splendid musicianship could manifest itself without restraint. His contest was very brilliant indeed. It consisted of difficult tests, such as the instantaneous realization of a given bass, the improvisation of an accompaniment for a melody, sight reading with transposition, and reduction of orchestral scores. Debussy astonished the jury by his spontaneous versatility and also by the quality of his pianism. To his improvisations he brought much of that same liquid loveliness of tone in which he submerged the "cascades" of rare chords which had made him famous among the student body.

With such achievements, Claude Achille was ready to take his flight into the world of composition. During his study with his American born teacher, Ernest Guiraud, and following his Prix de Rome in 1884, he wrote a series of songs. All of them were treated excellently from the standpoint of accompaniment; and step by step Debussy seemed on his way to the time when he could try his hand at writing for piano solo and do it successfully.

From his first attempt with the "Arabesques," in 1888, to the suite "Pour le Piano," in 1901, which marks the turning point to his greater period, he contributed to the piano literature a series of charming and refined compositions, all of medium difficulty and very cleverly written. Among them is the famous *Claire de Lune*, which in the last few years has reached such a phenomenal popularity in the United States. Undoubtedly the name of Debussy has been made, in the Western hemisphere and among the public at large, chiefly by this delicate composition. Still, for over forty years after its publication in 1890, it remained dormant and almost forgotten among general indifference. Very few took notice of it, and less played it.



M. DUMESNIL, WITH HIS "DEBUSSY CLASS" IN PARIS

This photograph was taken in front of the mansion, 64 Avenue Foch, where Debussy lived from 1905 to 1918, and where he died.

When at last it cast its spell, it spread like wildfire and rose instantaneously to the rank of a supreme favorite. How did this happen? Nobody knows. But it did happen. And may I say, in passing, that I was amused when some time ago a publisher in New York asked me if I could not possibly bring him from France something that would be "another *Claire de Lune*." "That is not easy," I replied; "because if I did, you probably would not see it before it reached success! Years ago you probably would have rejected the very *Claire de Lune*, guilty of carrying five flats in the signature, as well as an intricate middle part."

Regardless of its incredible popular achievement, in which luck played a part, this fragment of the "Suite bergamasque" remains as an exquisite sample of Debussy's first period. No music could be more adequate and true to its title, carrying us, as it does, into the realm of a moonlit garden illuminated softly by silvery rays, at that enchanted hour when all is repose, fragrance, and mystery.

The second period of Debussy started with the "Estampes," in 1903. Here we bow to the full fledged master. What a rich efflorescence of admirable compositions came to light during the following decade, the "Images," "Children's Corner," the twenty-four "Preludes," and the "Etudes." Also Debussy seemed less reluctant to come out of his solitary confinement, and on various occasions he appeared in public, performing his pieces as well as the accompaniments of his songs.

### A Master Finds Himself

WHAT A METAMORPHOSIS had happened in the playing of the former Marmontel student; what an incredible change from the description given by Paul Vidal and mentioned above! Debussy, in his mature years, extracted from the keys and strings one of the most elusive and aristocratic tones that

can ever charm human ears. His hands moved and waved flexibly, like a zephyr in the spring, removing any notion of a percussion instrument being used. The tone seemed to float gently through the air, like the perfumes at eventide sung by Baudelaire.

These personal appearances of the composer were altogether too few. They will never erase themselves from the memory of those whose privilege it was to hear them. Of special interest was the fact that, even in such halls as the Salle Gaveau and the Salle Erard, of moderate size, Debussy left the lid of the grand piano closed. In this way he could *drown* the tone better, an expression which may well apply to his pianistic art, too; though the master used it originally in reference to harmonic tonality.

And now, why is it that so many pianists and students seem to have such difficulty in finding that proper atmospheric rendering, so necessary for an adequate interpretation of his works?

In my book, *How to play and teach Debussy*, I have attempted to solve this problem, which every day becomes of greater actuality. I believe that, following the principles set by Debussy himself, one should combine the traditional acquisition of technic with that other more modern, delicate and poetic way of producing the tone, without which the understanding of his music would never become an open book. I can still visualize him as he sat at the piano, and I can still hear his remarks:

"Play with more sensitiveness in the finger tips. Play the chords as if the keys were being attracted to your finger tips, and rose to your hand as to a magnet."

And this:  
"Too much relaxation, all the time, is not advisable. In order that the various notes of a chord should sound together, the fingers must have a certain firmness; but the

firmness of rubber, with no stiffness whatsoever. The little cushions at the finger tips should be extremely sensitive, and, through their 'feel,' one should be almost able to foretell the quality of the tone which is going to come out."

### A Modest Sage

CONCERNING PEDALING Debussy was almost as reluctant to write down any indications as he was about the fingerings. He limited himself to a few mentions of "the two pedals"; and his marks of the damper pedal alone are exceptionally scarce. However, if one makes it a rule to treat the runs, arpeggios and passages not in crisp fashion, but as "waves of tone," and from the sonorous and vibrating standpoint, he will be on the right path.

The word "blur" is often used in connection with this matter, but to find an actual description of what that words means is more difficult than merely to quote it. In the first place, one must distinguish that the spots in which this method of tone coloring can be used to advantage are found only here and there. It cannot be by any means a general rule, and can be likened to one particular touch used by a painter within his varied color scheme. Otherwise, it would resemble this curt definition once proposed in my presence by a well-meaning Western student: "Oh yes, Debussy. He is the man who writes his music in the whole tone scale"; when this, also, is no more than another occasional touch from the master's versatile pencil.

One should observe, in this matter of blurring, extreme tact and discretion; otherwise the result might be far from gratifying and turn to undesirable confusion. Treating the arpeggios of one same tonality in the way referred to above, cannot be called "blurring." It is simply a pedal process. Here is a definition of blurring such as my recollections of Debussy's own playing suggests: it consists of changing

the pedal just a little too late after each chord or each harmony, or group of chords or harmonies, in such passages that warrant this sort of "encroaching" process. Remarkable examples of this instance are found in *Reflections in the water*, *Voiles*, and *The submerged Cathedral*. The titles themselves are poetically suggestive. An autumn landscape after Verlaine: "*L'ombre des arbres dans la rivière embrumée* (the shadows of the trees upon the misty river)," golden leaves, and distant bells. Then the white sails rocking lazily on the slate blue surface of the sea, in the languid and drowsy splendor of a summer afternoon. Finally, the old Breton legend, the sunken cathedral slowly rising from the depths of the ocean and of the ages.

Throughout such pages it is appropriate to revel in splashes of tone coloring, to try to evoke the settings so clearly described. Here are rare opportunities for playing in a "muffled, floating, caressing, groping, lingering" manner; all of which, combined with a slight pedal overvibration, will produce exactly the effect sought for, the "blur."

But the very nature of this effect makes it a tremendously arduous one to achieve successfully. To be right, it must be measured with utmost precision; otherwise all will be lost and the result may well be what one plainly calls a "mess."

In conclusion, it ought to be highly profitable for all pianists to try to acquire gradually an accurate conception of this special equipment so vitally essential for a faithful rendering of Debussy's works. In doing so more than one point will be gained, because one will also come into possession of a wider range of keyboard dynamics, with a wealth of polyphony that will shine forth equally well in the interpretation of the old masters.

(M. Dumesnil will present in our April issue an account of his last meeting with the late Maurice Ravel.)

## Musicians of March Birth

By W. FRANCIS GATES

**M**ARCH brought on its bleak winds perhaps the musician whom we would be least willing to spare, in the person of Johann Sebastian Bach, the great "Cantor of Leipzig," and doubtless the greatest fountain of inspiration in the entire annals of music. Following him came the ingenuous Haydn, with his pellucid melodies so crystal clear. It has given such master violinists as Pablo de Sarasate, César Thomson, Jules-Joseph-Ernest Vieuxtemps, Otakar Sevcik, Franz von Vecsey, Max Bendix, Wilma Neruda, and Henri Marteau. Then there is the supreme conductor, Arturo Toscanini. And to our own nation it has been especially lavish in contributing Dudley Buck, organist, composer and educator; Arthur Foote, composer and teacher; Philip Hale, master critic; Thurlow Lieurance, composer and authority on Indian musical lore; Sebastian Bach Mills, pioneer pianist, teacher and composer; George B. Nevin, composer; Everett Ellsworth Truette, organist and composer; Harrison M. Wild, organist, composer and conductor; and David Duffie Wood, organist and composer.

### A Natal Chronology

- 1st—Charles Samuel Lysberg (1821), Ebenezer Prout (1835), John Thomas (1826), Gottfried Weber (1779)  
2nd—Andreas Porter Berggreen (1801), Jakob Dont (1815), William C. Carl (1865), Johann Christian Friedrich Häffner (1759), Sir Geo. Alexander Macfarren (1813), François Planté (1839), Marie-Hippolyte Róze (1846), Bedřich Smetana

- (1824), David Duffie Wood (1838)  
3rd—Jean-Michel d'Archangeau (1823), Alfred Bruneau (1857), Hugo Heermann (1844), Adolphe Nourrit (1802), Hugo Reinhold (1854), Joseph Sainton (1878), Gustav Strube (1867), Sir Henry J. Wood (1870)  
4th—Joseph Böhm (1795), Gustav Kobbé (1857), Paul Lacombe (1838), Wat-

- kin Mills (1856), Nicolai von Wilm (1834)  
5th—Hans Balatka (1827), Arthur Foote (1853), Francesco Gasparini (1668), Johann Gungl (1828), Philip Hale (1854), Alfred Jaëll (1832), William Shield (1748), William F. Sudds (1843)  
6th—Paul Juon (1872), Harrison Major Wild (1861)

- 7th—Gustav Graben-Hoffmann (1820), Edward Lloyd (1845), Adele Margulies (1863), Félix-Marie (Victor) Massé (1822), Maurice Ravel (1875)  
8th—Jean-Delphin Alard (1815), Karl Philipp Emmanuel Bach (1714), William Horatio Clarke (1840), Ruggiero Leoncavallo (1858), Otto Taubmann (1859), Hermann Winkelmann (1849)  
9th—Nicolas-Prosper Levasseur (1791), Alexandre Luigini (1850), Johannes Sembach (1881), Francis Lodowick York (1861)  
10th—Dudley Buck (1839), Felix Borowski (1872), Lorenzo Da Ponte (1749), Rev. John Bacchus Dykes (1823), Henry Edward Krehbiel (1854), Charles Macpherson (1870), Pablo de Sarasate (1844), Theodor Wachtel (1823)  
11th—Julius Blüthner (1824), Francesco Lamperti (1811)  
12th—Thomas Augustine Arne (1710), Alexandre-Félix Guilment (1837), Sir August Manns (1825), Richard Müller (1853)  
13th—Sebastian Bach Mills (1838), Hugo Wolf (1860)  
14th—Joan de Manén (1883), Johann Strauss, Sr. (1804), Georg Philipp Telemann (1681), Everett Ellsworth Truette (1861)  
15th—Johan Halvorsen (1864), George B. Nevin (1859), Mary Turner Salter (1856), Niccolò Vaccai (1790)  
16th—Willy Burmester (1869), John  
(Continued on Page 196)

### PRIZE WINNERS

#### "Why I Take The Etude" Contest

We are pleased to announce the following as prize winners in the "Why I Take THE ETUDE" Contest, which closed in July, 1937. It required many months for our judges to read the large number of letters entered, and decision was made particularly difficult because of the high standard of discrimination and judgment shown by the most of those who participated.

The judging finally narrowed down to six contestants; and the final decision was made by a musician of national reputation, independent of the offices of THE ETUDE.

The prize winners are:

1. Mr. Edward J. Plank, Stevens Point, Wisconsin . . . . . \$25.00
2. Mrs. Harriet J. Morse, Mansfield, Massachusetts . . . . . \$15.00
3. Mrs. Catherine Levering Bjelke, Oakland, California . . . \$10.00

We are deeply appreciative of the fine spirit of coöperation which so many of our loyal friends have shown in this contest. The winning letters will be published next month.

—The Editor.





# BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

WILLIAM D. REVELLI

FAMOUS BAND TRAINER AND CONDUCTOR



## "Where Do We Go From Here"

Introducing a new and widely known editor for our Band Department

### EDITOR'S NOTE

Mr. William D. Revelli began his musical education in 1915, in St. Louis, Missouri, where he was a pupil of D. Sarli of the St. Louis Symphony Orchestra, and enrolled in the Beethoven Conservatory of Music to study the violin and theory. In 1919 he entered Chicago Musical College to study with such eminent figures as Leon Sametini, Louis Victor Saar, and Felix Borowski. From 1919 to 1921 he toured with the Redpath Chautauqua. His public school music training was obtained (1924-1936) at the Columbia School of Music in Chicago, where, from 1925 to 1935, he studied with H. A. VanderCook, founder of the VanderCook School of Music.

In 1925 Mr. Revelli was elected Supervisor of Music in the Public Schools of Hobart, Indiana, where he organized the instrumental music department in the high school. His work with the Hobart High School Band has been widely noted as phenomenal. Four years after its organization the Hobart High School Band was entered in the National Contest, and the following year it won first place in Class B. For five years Mr. Revelli has directed the Hobart Band to first place in this National Contest.

In the fall of 1935, Mr. Revelli was elected to his present position in the University of Michigan. He is conductor of the University Bands, and an Assistant Professor in the School of Music, and ranks among the foremost American authorities on school bands. He has judged and conducted at clinics and conferences in practically every state in the Union, and at present is vice-president of the National School Band Association and a member of the Board of Directors of the North Central Music Educators Conference. He is a member of the American Bandmaster's Association. *THE ETUDE* is particularly proud to present Mr. Revelli as the head of its Band and Orchestra Department.

recently have the oboe, English horn, bassoon, French horn, alto and bass clarinets made their debuts in our school bands and orchestras. For many years these instruments were shunned as a group which could not be played satisfactorily except by a talented and gifted few; or, in the case of the oboe and bassoon, only by those musicians classed by the layman as "a bit peculiar."

We find to-day hundreds of plucky and determined young Americans astounding us with their remarkable technical facility and interpretative skill upon these same impossible instruments.

In this same line of progress we are also greatly impressed with the gradual development that has come about in the quality of music being played by our modern school organizations. The caliber of music studied and performed by the school bands and orchestras in the not too distant past left much to be desired. Generally, the music itself was not worthy of serious consideration; the arrangements were usually poor, being in most instances too thickly scored. This overscoring was intended primarily for the small park band, which was woefully lacking in instrumentation, particularly in the reed family, and the result was naturally brass and percussion heavy arrangements.

It is a short while, too, since the solo cornet part often served as the conductor's sole means of following the entire band's performance. The matter of having a condensed or full score was given little consideration, and editing on the part of the band conductor was a rare occurrence indeed. Due to the efforts, however, of various serious minded professional and school music conductors, and through excellent cooperation of the publishers, band and orchestra compositions, arrangements

and transcriptions have gone through many changes which are proving of great value and influence to the modern conductor and his organizations.

### Improved Instrumentation

THE DAY OF INADEQUATE instrumentation, mediocre arrangements, and inferior music for our school bands and orchestras is definitely on the wane, and although we find many localities where the bands and orchestras are still struggling for more satisfactory conditions, even in those school systems the seed for better music has been sown and we can expect a decided growth and advancement within the near future. Lest these organizations be eliminated from the musical picture, it behooves all of us to consider their problems as our own, for the criterion by which our musical development eventually will be judged is what the entire nation is doing, and not solely what the more fortunate few have accomplished.

In addition to the aforementioned phases of musical development, there is another aspect of equal if not greater importance—one which has been of inestimable value and service to the present success of our school music program. I refer to the part which the school administrators, boards of education, and school patrons have played in the development of our program. Without their interest and support the school music program could not function and the results never could have been achieved.

Although school instrumental music did make its bow in most communities unrecognized by administration, patrons or state, these same factions were in most cases quick to recognize the value of this new program. School patrons readily saw the worthiness of the music program and what it meant in the lives of their children. Some administrators realized the value of

the music program not only from an aesthetic and cultural viewpoint, but as a tangible means of creating a mutual bond



William D. Revelli

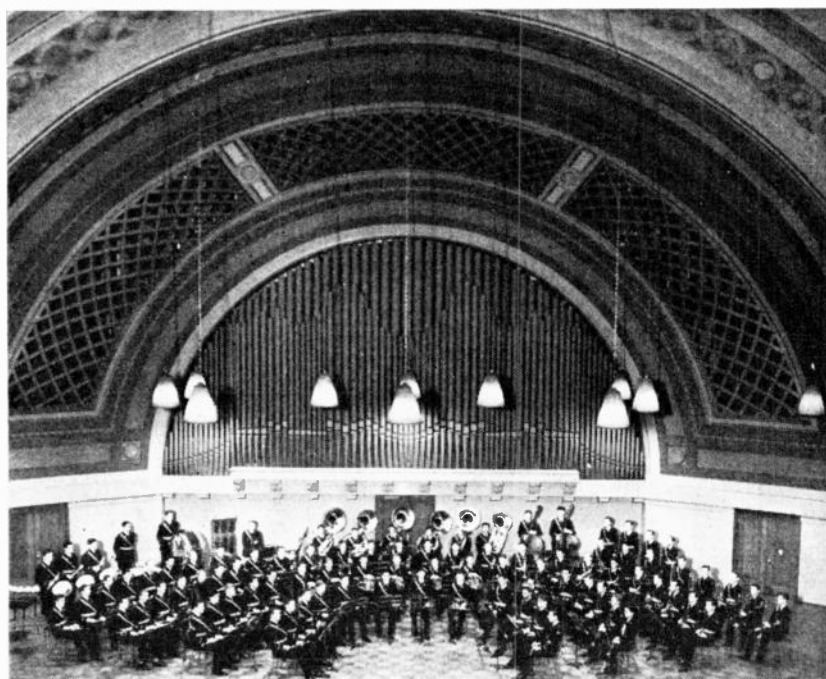
and a better understanding between the home and the school. As a result of this new attitude, the status of music in the school curriculum has seen a remarkable transition during the past several years.

Formerly, the majority of our school organizations held their rehearsals by necessity before or after the regular school day. Rehearsals and music classes of all types were offered as extracurricular, given without any school credit, and, in the case of the instrumental groups, usually paid for by the individual students. The instrumental musical director was in most cases not a regular member of the faculty, and his presence in the school building was tolerated only at the end of the school day.

From the progress achieved in this respect, it is quite evident that the present teachers of public school music should feel grateful indeed to their predecessors for the pioneer work accomplished, and for the sympathetic guidance accorded the music program by a few far seeing administrators. Through their support and interest, we find our bands, orchestras, and choruses of to-day meeting daily on school schedule, practicing in acoustically treated rehearsal and practice studios. In addition, we find a highly developed music program for grade and junior high school. Rhythm bands, music appreciation, ear training and harmony classes, and classes in musical history are being offered to the student who is interested in the study of music in its various fields. Such is the greatly improved music program in many of the schools of our nation.

*Where do we go from here?*

As MUSIC EDUCATORS truly interested in the future of our program, we might well  
(Continued on Page 193)



THE FAMOUS UNIVERSITY OF MICHIGAN BAND

With its Seventy-seven finely Trained Performers

**N**O TEACHER, director nor administrator who is a member of that vast army of educators concerned with the music education program of our youth can deny that the purposes, aims and objectives of this program as conducted in many of our schools to-day are notably superior to those in vogue a few years ago.

The rapid progress attained by many of the bands and orchestras of our public schools during the past decade is truly amazing. What a far cry it is from the little school band or orchestra of a few years past, with its totally unbalanced combination of instruments playing inferior music of the "clap-trap" variety to the present day unit, with its complete instrumentation presenting the works of the masters in a manner comparing very favorably with the performances of many of our professional organizations.

Whereas, but a short time ago, very few of our school bands and orchestras were equipped with a full complement of the various woodwinds, brasses and strings, we find many of these groups to-day with a complete quota of instruments. Only very

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

## COLUMBINE

By CHESTER NORDMAN

Like a fragrance from another age there drifts down the years to us the ever new story of those fanciful characters Columbine, Harlequin, Pierrot and Pierrette, and from this motley company Mr. Nordman has chosen to draw for readers of THE ETUDE this month a musical sketch of the flirtatious Columbine.

Observe that this composition begins *Moderato*, and very gracefully, but in the style of a *caprice*, bringing to mind at once the outstanding qualities of Columbine the young and lovely dancer.

Observe the sharp release of the first phrase followed by G in the melody played *sostenuto* (measure 2), and the change in pace which is clearly indicated. This elasticity of *tempo* adds to the capricious character of the musical portrait.

The first theme is in C major. The second, beginning with measure 17, is in the relative minor key, A minor, and is to be played with delicacy and expression as the text indicates.

The Trio, or third section, lies in the subdominant key, F major, and here we find the theme in the inner voice although played by the right hand. The *tempo* of the Trio section is slower although the tone may quite properly be a bit more resonant than in the preceding measures. Give the proper sonority to the melody and let the answering accompanying chords be echo-like—sparkling but delicate.

Pedal marks are well indicated and are to be followed exactly.

## MARCH OF THE LOLLIPOPS

By WILMOR LEMONT

With his usual Puckish understanding of the Never-Never Land of Childhood, Mr. Lemont has imprisoned in the measures of this march the genuine spirit of a little children's party, where the proceedings always include the march in to the decorated table and the delights of creamed chicken, ice cream and birthday cake.

The purpose of the march on such an occasion is exactly that of military use. It enables the children to advance in orderly fashion, hence *tempo* and rhythm are of paramount importance.

The first section is in C major; the second in F major, subdominant key, and the third in A minor, relative minor key. In the third section the melody is in the bass for the most part and suggests the trombone section of a band.

Set a smart pace and preserve it.

## MRS. WASHINGTON'S MINUET

By PIERRE LANDRIN DUPORE

This little number affords an interesting example of the type of music prevalent in "upper circles" during Colonial days. The minuet was introduced to America of course from France where it had been a popular court dance for many years. This particular number was recently revived by the United States Government in connection with the Anniversary of the Constitution, and its title makes it apropos for inclusion on "American Programs."

Preserve the same classic treatment accorded this type of dance from the pens of the older masters. Simplicity and grace are watchwords, not overlooking phrasing, especially the slurred groups of two in measures five and six, and so on.

Strive for a broad *sostenuto* in the Trio section thus gaining contrast. As in all

dance forms, rhythm is uppermost. Be sure it is well defined, therefore, by means of proper accent, strict *tempo* and correct phrasing.

## HUNGARIAN ECHOES

By JAMES FRANCIS COOKE

Hungarian rhapsodies always emanate the flavor of Gipsy music. The Gypsies were a race of unknown origin. The English assumed them to have come from Egypt, hence the name Gypsies. The French called them Bohemians. They were severely persecuted and driven from one country to another until they finally found refuge in Hungary. They had a style of music particularly their own and it consisted for the most part of improvisations. In gratitude to Hungary they adopted the Hungarian folk tunes as a basis for their music and the Gipsy treatment of the Magyar tunes finally became adopted as the national Hungarian music. Liszt set the style of the Hungarian rhapsody as we know it to-day and Dr. Cooke has carefully preserved this style in the number here presented. It opens with the *Lassu*, sometimes called *Lassan*, which is a very slow movement in the form of a lament. This is followed by the *Friss* or *Friska*, which jumps to the other extreme and is quite gay in character. It is a characteristic of Hungarian-Gipsy music to change without warning from one mood to the other. Fast to slow; sad to gay; major to minor, and so on, are all outstanding traits which can be found in this example from the pen of Dr. Cooke. Being an extensive traveler and an expert linguist, Dr. Cooke has come into direct contact with the musical idioms of many countries. This is yet another musical "impression" to add to the interesting ones that already have appeared in THE ETUDE from Italy, France, and other countries.

By obeying carefully the markings in the text it will be impossible to miss the interpretation intended for this little Hungarian rhapsody.

## VOLGA BOATMEN'S SONG

Arr. by CHARLES FONTEYN MANNEY

Before playing this piece be sure to read the note preceding the music which describes in detail the origin and intent of the music itself. Begin with the *una corda* (left pedal) and while the notes are to be played *pianissimo* they must be well sustained. Do not overlook the little swell and *diminuendo* signs in many of the measures. They give the effect of a labored effort in towing the heavy barges.

As the volume increases be sure the melody is always heard above the accompanying chords. There are many parts which will stand left-hand-alone practice. Regardless of the skips involved and the complexity of the accompaniment, never must the theme be obscured or the feeling of drudgery be lost. The simple folk-song is quite descriptive in itself and the power of description must be added to, and not lessened in this advanced transcription of the famous old Russian barge-hauler's song.

## THE MUSIC BOX

By L. LESLIE LOTH

Here is a waltz to be played in the style of a music box. Try to produce a thin, tinkling tone—shallow touch; and a slight blurring of the pedal is not only permissible but desirable as it helps the music box imitation. Toss off the little four note

phrases in the opening measures of the first theme and apply clean finger *legato* throughout. This is especially apropos when playing the second theme which is one long, continuous running passage in *legato* eighths, played *forte* and brilliantly.

Note the *accelerando* beginning in measure 47 and continuing in effect to the very end, where the music box runs down suddenly.

## NOCTURNE

By R. HUNTINGTON WOODMAN

Nocturne means night song. The title thus indicates the proper mood to create when playing this number by Mr. Woodman. The melody line is clearly indicated and must be played of course in songlike manner. Do not let the *tempo* drag. The arpeggio accompaniment gives a colorful background when played smoothly and with nuance. The broken chord figures should be rolled rather than fingered, thus producing a more "liquid" quality and blending with the melody to form a complete whole. The mood becomes more animated at measure 18 and a brilliant section in sixteenths follows, suggesting a decided stirring of the night breezes. The first theme again enters after measure 35 and with it returns the quiet mood of the opening strains. The whole piece should be played with the utmost expression.

## ITALIAN CONCERTO

By J. S. BACH

The masterful oratorios, cantatas and church music of Bach all indicate a profoundly religious feeling. No doubt he was greatly influenced also by the outward symbol of his religion, the cathedral, as all his works are perfect masterpieces of form, design and structure. Bach experienced three definite forms of architecture in his lifetime: the Gothic, which preceded his birth; the Baroque period, which began shortly before his birth, and the Rococo, which evolved during his era. His ability to build musical structures on well defined patterns can be readily traced in the "Italian Concerto." Nowadays a concerto means a solo, usually in sonata form, to be played with orchestral accompaniment. In the earlier days the term was used to designate any important instrumental piece. Keep in mind, however, that this composition was written to be played, not on a modern piano, but on a harpsichord, the tone of which was much smaller than that of a piano. Be therefore not too robust in the *forte* passages.

In this issue of THE ETUDE will be found a master lesson on this interesting composition by the renowned piano virtuoso, Mark Hambourg. Be sure to make a careful study of the analysis by this great master.

## SWINGING IN THE TREETOP

By SIDNEY FORREST

This first grade piece shows the melody in the left hand throughout. The right hand plays the accompanying chords which consist of the second inversion of the tonic and the dominant seventh chord.

It should not be played too fast—rather follow the text literally, that is, "Slow and dreamily." As is usual with first grade pieces, words are supplied, thus suggesting proper atmosphere.

## BIG CHIEF

By ROXANA PARIDON

The Indian theme is one that always

delights youngsters and this one, with the melody in the right hand against the ever present tom-tom in the bass, should prove of unusual interest. Play it in rather pompous manner suggesting the dignity and self-esteem associated with "Big Chiefs" in general. Let the left hand tom-tom chords be played with dry forearm *staccato*. Be sure to apply all the accents indicated in the right hand part. Set a moderately fast *tempo* at the very beginning and preserve it throughout.

## SANDMAN'S COMING

By ADA RICHTER

Here is another first grade tune with nothing faster than quarter notes in either hand. The left hand supplies a broken chord accompaniment against the right hand melody. Words are included, making it possible to do the number as a song also. A very easy but melodious little piece.

## BEDTIME MARCH

By LOUIS WEITZ

This little musical bedtime story opens with the chimes—heard in the left hand—after which the clock strikes seven, indicated by the chords in measures 5 to 8. From this point the composer very cleverly takes the chords as a "motif" and develops a theme in march time. It is suggested that the chords be played with forearm attack. The theme repeats itself, first and second ending, after which the chimes are again heard, the clock once more strikes seven and its time for Betty and Ted to go to bed.

An unusually interesting novelty which should make an immediate appeal to any youngster in the second grade.

## A WALTZ IN SPRINGTIME

By IRENE RODGERS

Readers of THE ETUDE have come to expect something unusually pianistic from the pen of Miss Rodgers and this is no exception. Besides having the merit of being tuneful, this number presents a clever little etude in broken chords, divided between the hands. The arpeggio groups should be rolled from one hand to the other with the smoothness of an expert juggler tossing brilliantly colored balls in the air. Follow the expression marks and the result will be a charming second grade number which will sound much more difficult than it really is.

## AMARYLLIS

By HENRI GHYS

Whether this old Gavotte was composed by Louis XIII or not, no one can definitely say. But in any event it has been a popular favorite for many, many years and is as charming and fresh to-day as the day it was written. The gavotte is an old dance of French origin, said to have originated from a race of people who lived in Dauphiny and known as the Gavots. It became a popular dance at the French court and differed from the minuet in that the dancers lifted their feet from the ground instead of sliding or shuffling as was the fashion up to the time of its appearance. It is very dignified and stately; it is written in four-four time and begins always on the third quarter of the measure.

Be sure to snap the grace notes lightly and daintily into the principal notes which follow. Play the middle section—measures 8 to 12—with vigor and mark all accents.



# THE TEACHERS' ROUND TABLE

Conducted Monthly by

GUY MAIER

NOTED PIANIST AND MUSIC EDUCATOR



## Hands Mixed

I have two young pupils aged seven and eight whom I started to teach in January. They are both bright and intelligent, quick readers and otherwise normally musical. They read the music correctly, but here is the difficulty—neither of them cares whether the right or the left hand plays. Sometimes the right hand plays the left hand notes, and vice versa. I have never encountered such a problem before, and I have done everything I can think of to break them of this habit. Can you help me?—M. T., Pennsylvania.

I'm afraid I cannot help you with this "problem," as you call it, for I have never considered it important. I have found that many young children are ambidextrous—therefore it is of no consequence to them which hand plays a series of notes. On the contrary, it seems to me an excellent indication of good coordination. If it disturbs you, just try to believe that your two pupils will soon outgrow the habit. They invariably do.

## Pre-School Pupils

I am a young teacher with about three years of experience, and there is a possibility of my getting a couple of pre-school children for students; but I am a little at a loss as to how to begin. I am afraid it will not be possible to conduct an elementary band or rhythm class, as is usually done in such cases. I should greatly appreciate the names of a few books to read, and suitable material to use. Also, one mother of a little boy of two is very anxious for me to do something with him; she is even willing to buy an expensive toy piano which would be more suitable for his hands. I personally feel the child is too young to work directly on the piano, and suggested the trial of a nursery where they might have group classes in singing and rhythm. Are there any books written about the approach to tiny tots of that age and what is there in the way of material?—E. S., New York.

I am glad that every year more teachers are starting pre-school piano classes. Such classes, when successful, pay large rewards, spiritual and financial, and are the best possible "feeders." With pre-school groups, it is, of course, necessary to teach many rudiments of music in activities away from the piano; but I firmly believe in getting all children accustomed to playing the piano as early in life as possible. Four years of age is none too soon, in many cases. If the boy of whom you write is precocious, he might well be introduced to the piano as early as three years of age. But make it a real instrument, not a toy imitation. However, at that age you will, of course, strictly limit his musical activities; play and sing folk songs to him, holding him on your lap as you play—so that he may watch your hands, the notes, or the pictures on the music. Such a playing position is a bit disconcerting, but with a little patience it can be managed. Try the book of "Song Cargo" (written by my two sons when they were five and six) on him, and you soon will have him entranced. He will want to sing, dance and conduct the songs; the next step—for him to play the tunes—will follow quite naturally. All this, I repeat, is advisable only if he gives early evidence of musical interest and aptitude.

For pre-school help you might examine the teacher's manual of "Playing the Piano," by Maier-Corzilius, especially pages 5 to 10, 14 to 16, 84 to 91; "Music for Young Children," by Alice Thorn; and "How to Teach Music to Children," by Elizabeth

Newman. For the earliest beginner's books I like "Music Play for Every Day"; Ada Richter's "Kindergarten Class Book"; "A First Piano Book for Little Jacks and Jills," by Rodgers and Phillips; "Little Songs to Play and Sing," by Berenice Bentley.

Some illustrated books of folk music are the Willebeek LeMair volumes of "Little Songs of Long Ago" and "Our Old Nursery Rhymes"; "Sing Sang für's Kleine Volk" and "Sang und Klang für's Kinderherz"; "Vieilles Chansons et Rondes."

All these I can highly recommend.

## Use of the Pedals

1. Would you please tell me the use and action of the three pedals of an upright piano?
2. What books should I get, that illustrate phrasing, style and interpretation from Grades I to IX?
3. What books should I use to develop the correct arm and wrist movement?
4. Is there any particular course to follow for development of octave passages?—P. D., Saskatchewan.

1. The pedal on the right is the damper pedal which, when depressed, raises the dampers from the strings preventing them from shutting off the tone. The pedal at the left, the soft pedal, in many upright pianos simply moves the hammers closer to the strings. The middle pedal of some uprights is a so-called "practice" pedal, deadening and muffling the sound so effectively that even the neighbors downstairs will not rap on the steam pipes; on others it is a "sustaining" pedal which usually acts only on tones below middle C. If one or more of these tones are played and held, with the middle pedal depressed immediately afterward, they will continue to sound exactly as though the damper pedal were used. Other tones on the piano are not affected. I wonder if any of those pianos of ancient vintage still exist in which the middle pedal releases a kind of mandolin accompaniment. What a thrill that used to be for bad little boys and girls who hated to practice!

2. An impossible question to answer. I can only recommend some material for you to look over: Christiani, "The Principles of Expression in Piano Playing;" Matthay, "Interpretation;" Adolph Kullak, "The Aesthetics of Piano Playing."

3. For you to examine: Mason, "Touch and Technic;" Matthay, "The Child's First Steps," and, "The Rotation Principle and Its Mastery;" Maier-Corzilius, "Playing the Piano (Teachers Manual)."

4. See: Presser, "Selected Octave Studies;" Rogers, "Octave Velocity (24 exercises and etudes);" Doering, "Exercises and Studies in Octave Playing, Opus 24."

## An Ambitious Student

I have played the piano for eight years. For technic building I play Czerny's "Op. 299," Bach's "Two-part Inventions," and still brush over Pischna. My worst trouble in playing is blundering on wrong notes, notes not played, and being unable to play scales and arpeggios with respectable speed. I work during the daytime in an office, therefore cannot practice more than two hours at the most at night. What I wish to know is whether I am trying to advance too fast, or whether I should change teachers. My present teacher, it seems to me, does not pay enough attention to details of phrasing and pedaling, and does not seem to care much whether I strike a wrong note once in a while. I am also studying harmony and counterpoint, together with orchestration, using the

following textbooks: Anger's "Treatise on Harmony, 3 vols.," and "Manual of Counterpoint"; and E. Prout's "Double Counterpoint" and "Canon and Counterpoint, Strict and Free." For orchestration I am using Forsyth's well known manual.—A. M. M., Connecticut.

I love that expression, "brush over Pischna"; and as I write this answer on one of those swift streamlined trains of the Middlewest, its soothing repetition "brush over Pischna," "brush over Pischna," goes perfectly with the smoothly purring wheels, and fills me with the same gentle drowsiness that comes over students when they practice such exercises. Try it yourself and see! And now, try repeating this instead: "No wonder you blunder," "No wonder you blunder," "No wonder you blunder"—and you have the answer to your first question. (It goes well with the old fashioned, flat-wheeled day coach!)

In piano playing you can never "brush over" anything. If every moment of your practice is not spent in the most intense concentration, it is futile for you to go on—especially after a day's work at the office. Blundering and inability to play at good speed are due only to lack of concentration, which means not knowing how to practice. At night you are tired, of course, therefore you should spend at most, one hour at the piano. At the end of each five minutes (by the clock) you ought to take three turns around the room. At the end of every twenty minutes, five minutes rest during which you read the newspaper, write, walk, lie down, anything but play piano. Throw Pischna out of the window; and, if your teacher cannot prescribe something better and you think he is not thorough enough, throw him ———. I mean, get another at once!

You are much too ambitious. The herculean tasks in counterpoint and orchestration which you have set for yourself are a full time, many years job, which you cannot expect to encompass. Like your piano practice, why not limit your theory work to one hour each night, devoting yourself for a year to a single one of those three subjects? By that time, if you have worked intelligently and regularly under the guidance of a competent teacher, you will be surprised at your accomplishment.

Meanwhile just keep in mind, will you not, that handy old saw—"not how much, but how well". And try too, in all you do, to be intense but not tense.

## An Hour's Practice

My worst problems are, I think, timing—it is hard for me to keep even; trying to play differently—as to speed, heaviness or lightness of touch, and so on, with each hand; making runs smoothly and evenly—and, in general, playing accurately while playing very fast. My best points, I think, are that I read almost phenomenally swiftly and accurately, have a certain musicianly type of touch which my husband calls "feeling" for the piano, and find, on re-reading a piece for expression marks, that I have invariably done the right thing instinctively. There! If I were to spend say, one hour a day at the piano practicing, how should I use that hour?—D. A., Missouri.

All you need is a good, "hard boiled" instructor who will teach you how to practice; for it is easy to see that you dislike thorough, detailed work, and have come to rely entirely on your natural musical in-

stinct. At least twenty minutes of your hour should be devoted to practicing short, concentrated finger and scale exercises, twenty minutes more to memorizing thoroughly a new piece, and the last twenty minutes to working up another piece to tempo. The short, finger exercises, memory processes and detailed study of rapid pieces mentioned here, all have been presented on this page in recent issues of THE ETUDE.

## The Piano Class

I teach some class piano with anywhere from twelve to twenty pupils. How much time should I take out of the hour to give the pupils private attention?—R. M., Wisconsin.

A teacher who has mastered class routine usually devotes about two-thirds of the lesson time to group work, and not more than one-third to individual instruction. But even when he gives a brief few minutes "private" lesson to a pupil, he must make his criticisms so vital, interesting and general that the others will benefit.

Among the hundreds of large classes which I have attended very few were well managed; it takes a perfect paragon of a teacher—one with limitless energy, cool approach, imaginative resourcefulness, and one who is willing to spend much time in preparation for each group—to carry such a class through successfully. If you could limit your groups to six, or, at most, to eight pupils, you would get better results.

## Beginning Pedal Study

How soon should the study of the pedal be commenced? Will you please give me a few ideas on introducing pedal study to children; also, are there writings dealing with the subject?—D. B. G.—Massachusetts.

In order that beginners may learn the habit of complete physical "letting go," at the same time listening intently to the tone produced, I recommend the use of the damper pedal from the very first lesson. If the student's legs are too short, get a pedal extension, or pedal for him yourself.

I begin with the following, done only with single tones or isolated chords: first, put down the damper pedal; two or three seconds later play a single tone or chord with fingers touching the keys before playing; the moment you hear the sound, let the arm bounce up in the air and back to the lap; hold the pedal as you listen relaxedly to the sustained sound; practice this *pp* to *ff*, with single and both hands, in widely spread positions, and in "chords" of two and more tones.

When the same chord or tone is played in the various octaves, hold the pedal through.

The "syncopated" pedal must not come until much later, just how much later depends on the progress and coordinative ability of the pupil. "Beginning with the Pedals of the Piano," by Cramm, or "The Pedal Book," by Johann Blose (Op. 35), will give you all the directions for foot work that you need. Both may be procured through the publishers of THE ETUDE.

\* \* \*

"The present academic attitude towards music history is scarcely calculated to bring the subject nearer to the layman."  
—Paul Bekker.

# The "Italian Concerto" of Bach

A Master Lesson

By the World Renowned Virtuoso

MARK HAMBOURG

**T**HIS "ITALIAN CONCERTO" belongs to the less severe type of Bach's compositions; in fact it shows the composer in an unusually mellow and kindly mood.

The whole of the first movement which I am annotating here, must be played without hurry; brightly, lightly, rhythmically. Yet, in the melodic passages, expression must be introduced, but without sentimentality, and without using too much pedal. The fingers must be kept very close to the keyboard in these melodic passages.

The piece opens with an energetic statement of the main theme, in the treble, with the three opening eighth notes being played *staccato* and resolutely, and the following quarter notes, in measure 2 being stressed. The notes in measure 3 should be warm with expression, and the terminating eighth notes of the phrase in measure 4, namely D and C, should again be stressed. The phrase should then end abruptly, with a quick lift of the hands off the keyboard, thus giving more significance to the pause which follows on the second beat of measure 4.

The theme starts again *forte* and gaily, a fifth higher on the dominant, in measure 5, to end again equally abruptly after the eighth note thirds, A-F and G-E, on the first beat of the eighth measure. These two thirds should be stressed as the similar ones were in measure 4.

## The Soul Must Live

ON THE SECOND BEAT of measure 8 the three sixteenth notes in the treble, on C, B-flat and A, must be played *piano*, and lightly, to usher in the melodic theme which continues through measures 9, 10, 11, and 12, and which must be full of expression. A small accent is to be given on the second eighth note, G, in measure 9 of the treble; and a more prominent one on Middle C, in the bass, on the second beat of this measure. A *crescendo*, in measure 10, leads up to *mezzopiano* in measure 11, with another small accent on the second eighth note, high C, in the right hand, and again a more forcible one on the F in the left hand, as in measure 9. A further *crescendo*, in measures 12 and 13, drops again on the last half of measure 13, whilst little accents should be given in the treble, to G, tied quaver on the last half of the first beat of this measure, and F, a tied eighth note occupying the same position in the second beat.

In measure 14 the tone makes a further *diminuendo*, with an accent on the tied eighth note, E, on the second half of the first beat, and reaches measure 15 in *mezzopiano*, where the sixteenth note figures in the treble must be played very rhythmically, the effect to be as much as possible as if they were being performed with a bow on a stringed instrument. The phrase in the bass, in measure 15, commencing on the second half of the first beat with the sixteenth notes, C and D, must be brought out sharply, with well defined rhythm, and with stressing of the notes, E and C, and the bass octave C in measure 16. Measure 19 has a *crescendo* to *mezzoforte*; and in measures 21, 22, 23 and 24 there must be a continual rising and falling of tone on the sixteenth note groups, the *crescendo* being always on the second group of sixteenth notes in the measure; and the *decrescendo* on the first group of sixteenth notes. The whole of this series of passages, which begins in measure 21, and end in measure 24,

*Mr. Hambourg brings to these lessons a breadth of view which, in a way, reflects his own contacts with leading musical thinkers around the world. We never know whether our next letter from him may be from London, Rome, Paris, Cape Town, Calcutta, Melbourne, Buenos Aires, or New Orleans. No pianist is more traveled or more experienced in matters pedagogical. The composition analyzed will be found in the music section of this issue.*

should be brought out with emphasis and brilliance. In measure 25 there is another *crescendo* up to an accented F on the first beat of measure 26; and the two eighth notes, C and F, on the second beat of this measure, should be played very *staccato* and then proceed to the two accented chords in measure 27, which should sound out firmly and crisply. In measure 28 an accent must be given to B-natural, the second eighth note in the treble, and in measure 29, the bass notes should be brought out like the violoncello part in a quartet, and in strict time, but emphasizing the close of the theme.

## Sound Must Echo to Sense

IN MEASURE 30 (where a new and more melodic theme is introduced, on C, the last eighth note of the measure, and in the treble), the tempo should broaden a little, and the graceful phrase in the right hand be played with singing tone, but *mezzoforte*, whilst the two eighth notes, G and B-flat, on the

last beat of measure 33, in the treble, must be crisply *staccato*. An accent on the first note of measure 34 (coming after the *mordente*, or grace notes), namely B-flat in the treble, brings us to another close of a phrase; and the notes in the bass here, commencing on the second half of the first beat of measure 34, must be made prominent, so as to round off the statement and at the same time prepare for the charming development of it, which continues in *mezzopiano* until measure 39. Also, in measure 34 I take the G and F, written in the left hand, with the right hand, together with the B-flat and A in the treble. Here in measure 39 there is a little stress of the tied eighth note A, on the second half of the first beat in the right hand; and another stress of the similar tied eighth note on C, in the following measure.

A little *crescendo* in measure 41 brings us again to a close of phrase in the beginning of measure 42, where there should be an accent on the first beat of the meas-

ure in the treble, on the F, ornamented by the *mordente*, and the notes in the bass must be brought out, as in measure 34. In measures 43, 44 and 45 the sixteenth note groups must be played *détaché* (detached); that is to say, starting from the second sixteenth note of each group, and flowing on to the first sixteenth note of the next group, each cluster of four notes must be self-contained and distinctly detached from the succeeding one. Continuing to measures 46, 47 and 48, the tied eighth notes in each of these measures, on the second half of the first beats in the right hand, must be stressed; and in measures 49 and 50 the first sixteenth note of the first beat, and the first and third sixteenth notes on the second beat in the treble, should also be especially brought out.

## Conversational Music

HAVING ARRIVED at measure 51, I give accents in the left hand, on the bass C quarter note of the second half of the first beat; also on the B-natural which follows the C, and on the sixteenth note C which is the first note in the bass of measure 52. A sudden *decrescendo* in measure 56 serves to emphasize the brightness of the theme when it is taken up *forte* again in measure 57. Another drop in tone should be made in measure 60; and the sixteenth notes—E-flat, D and C, in the left hand on the last beat of the measure—and the two succeeding eighth notes in the bass and on the first beat of measure 61, should sound like a little question, the answer coming in the phrase in the treble in the same measure, and the *tempo* being rather slower.

Having come to measure 65, the sixteenth note figures in the right hand must be performed in strict time and rhythmically. In measures 69, 70 and 71 there are sixteenth note passages running in the bass, which should have a *crescendo* and *decrescendo* within the limits of each measure, whilst the last sixteenth note in all three measures, and the first sixteenth of the succeeding measure, must be emphasized.

Continuing to measure 73, the inner quarter notes—G-sharp and E—in the right hand, should be brought out; and also the B-natural and A, both quarter notes in the left hand of the next measure. Measure 75 should be *mezzopiano*, the drop in tone being achieved by a *decrescendo* in measures 73 and 74. The phrase in the left hand of measures 75 and 76 must sound very sharply *staccato*, as also the similar phrases in measures 77 and 78. Also little accents must be given to the second sixteenth note of each group of four in the right hand of measures 77, 78 and 79. A sudden *crescendo* in measure 85 brings us to *forte* on the high A, in the treble, on the second beat of measure 86, and continues until the end of the theme in measure 90. The bass notes, commencing on the last eighth note C-sharp, in measure 88, and all those in measure 89, including the first note in measure 90, must be made prominent.

## An Eloquent Peroration

FROM MEASURE 90 ONWARDS, the piece consists of further developments of the various themes, either rhythmical or in different tonalities, but in a similar vein to what has gone before. The music must therefore be rendered in the same manner. From  
(Continued on Page 194)



JOHANN SEBASTIAN BACH  
From a marvelous steel point etching by Victor Mignot.

# COLUMBINE CAPRICE

Grade 4.

Moderato M.M. ♩ = 126

CHESTER NORDMAN

The musical score is written for piano and consists of several systems of music. The first system begins with a treble and bass clef, a 4/4 time signature, and a key signature of one sharp (F#). The tempo is marked 'Moderato M.M. ♩ = 126'. The first system includes the instruction 'mf con grazia'. The second system includes 'poco rit.', 'a tempo', and 'cresc.'. The third system includes 'f', 'rall.', 'simile', and 'Fine'. The fourth system includes 'espress.', 'rall.', and 'D.C.\*'. The fifth system is the beginning of the 'TRIO' section, marked 'meno mosso', 'mf', and 'con amore'. The sixth system includes 'rall.', 'a tempo', and 'cresc.'. The seventh system includes 'sonore', 'f', 'meno f', and 'rall.'. The score concludes with a 'D.C.' marking.

Grade 4.

# MARCH OF THE LOLLIPOPS

WILMOT LEMONT

In march time M.M. ♩ = 132

*mf*

*simile*

*mf*

*Fine*

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

*f*

*mf*

*p*

*simile*

This section of the score contains measures 45 through 65. It features a piano accompaniment with a treble and bass clef. The music is in 3/4 time and includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). Measure numbers 45, 50, 55, and 60 are clearly visible. The piece concludes with a *D.C.* (Da Capo) instruction.

## MRS. WASHINGTON'S MINUET

This alluring Minuet by the French composer, Pierre Landrin Duport, was recently brought to life by the United States Government in a publication entitled "Music Associated with the Period of the Formation of the Constitution." This is reprinted with the consent of the general director, Congressman Sol. Bloom. This Minuet was once danced before Mrs. Washington. Grade 3.

PIERRE LANDRIN DUPORT  
 Arr. by W. Oliver Strunk

Tempo di minuetto M.M. ♩ = 104

This section of the score contains measures 1 through 30. It features a piano accompaniment with a treble and bass clef. The music is in 3/4 time and includes dynamic markings such as *p* (piano), *f* (forte), and *cresc.* (crescendo). Measure numbers 10, 15, 20, 25, and 30 are clearly visible. The piece concludes with a *Fine* instruction.

### TRIO

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 MARCH 1938

# HUNGARIAN ECHOES

## LITTLE HUNGARIAN RHAPSODY

The opening theme is a marked variant of a well-known Hungarian folk song. The other themes are original with the composer. Note the use of the Hungarian scale in the "Friss" which is simply the usual harmonic minor with a lowered second and a raised fourth. Grade 3 1/2.

### LASSU

Slow and plaintive M.M. ♩ = 63

JAMES FRANCIS COOKE

*mf*

*Last time to Coda* ⊕

*Quick and vigorous* M.M. ♩ = 108

*ff*

*FRISS*  
M.M. ♩ = 126

*ff very lively*

*f*

*CODA*

*morendo*

*55*

*very loud*  
*fff*

*fff*

*slower and slower*  
*floating off*  
*like smoke*

\* From here go back to the beginning and play to A; then go to B.

\*\* From here go to B and play to C, then go to the beginning and play to ⊕ finishing with Coda.

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# VOLGA BOATMEN'S SONG

This famous Russian folksong belonged originally to the peasants who lived on the banks of the river Volga. In olden times the chief occupation of these peasants was to pull barges and boats laden with merchandise from one town to the next; and while they were engaged in this exhausting labor they sang the melody which, by its strong rhythm and accents, lightened their toil. This piece should begin very softly, as though the Bargemen were approaching from a far distance. Gradually increasing in volume, it should reach its climax as they pass, and then as gradually decrease and die away, as they disappear in the misty distance. Grade 5.

Russian Barge-hauler's Song

Arr. by CHARLES FONTEYN MANNEY

Molto moderato M.M. ♩ = 69

The musical score is written for piano and consists of several systems of staves. The first system includes a treble and bass clef with a *pp* dynamic and the instruction *una corda*. The second system features a *mp* dynamic and the instruction *con Pedale*. The third system has a *mf* dynamic and the instruction *sempre cresc. poco a poco*. The fourth system includes a *f* dynamic and the instruction *tre corde*. The fifth system has a *ff* dynamic and the instruction *sforz.*. The sixth system includes a *mf* dynamic and the instruction *sempre dim. poco a poco*. The seventh system has a *p* dynamic and the instruction *dolce*. The eighth system includes a *pp* dynamic and the instruction *una corda sin' al Fine*. The final system has a *ppp* dynamic and the instruction *senza Pedale*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

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MARCH 1938

# THE MUSIC BOX

Grade 3.

Tempo di Valse M.M.  $\text{♩} = 63$

L. LESLIE LOTH

\* From here go back to the beginning and play to A; then go to B.

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THE ETUDE

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*f sempre e brillante* 60

*accel al Fine*

65

*f* *f* 70 *f*

# NOCTURNE

In this distinctive work by Mr. Woodman, the influence of his illustrious teacher, César Franck, is clearly shown. Study this piece with the same reverent attention to detail that you would give to a Chopin nocturne and you will be gratified with the result. Grade 5.

R. HUNTINGTON WOODMAN

Con moto M.M. ♩ = 108

*mf*

*mf*

10

*dim.*

15

*cresc.*

*mf animato*

*f*

*Last time to Coda* ⊕

Musical notation system 1, measures 18-20. Treble and bass clefs. Key signature: three flats. Measure 20 is marked with the number 20.

Musical notation system 2, measures 21-25. Treble and bass clefs. Key signature: three flats. Measure 25 is marked with the number 25. Dynamics include *f*.

Musical notation system 3, measures 26-30. Treble and bass clefs. Key signature: three flats. Dynamics include *ff*.

Musical notation system 4, measures 31-35. Treble and bass clefs. Key signature: three flats. Dynamics include *dim.* and *cresc.*. Measure 30 is marked with the number 30. Fingerings are indicated with numbers 1-5.

Musical notation system 5, measures 36-40. Treble and bass clefs. Key signature: three flats. Dynamics include *ff*. Measure 35 is marked with the number 35. The system ends with *D. C.* (Da Capo).

CODA

Musical notation system 6, measures 41-45. Treble and bass clefs. Key signature: three flats. Dynamics include *p*. Measure 40 is marked with the number 40.

Musical notation system 7, measures 46-50. Treble and bass clefs. Key signature: three flats. Dynamics include *dim.*, *rall.*, and *p*.

MASTER WORKS  
 ITALIAN CONCERTO  
 FIRST MOVEMENT

The whole of the first movement to be played without hurry, brightly, lightly, rhythmically, yet in melodic passages with expression, but not sentimentally. In melodic passages keep the fingers close to the keyboard. See another page in this issue for this lesson.

Grade 6.

JOHANN SEBASTIAN BACH  
 (1685 - 1750)

**Allegro M.M.** ♩ = 96

The musical score is presented in two systems, each with a treble and bass clef. The tempo is marked 'Allegro M.M.' with a metronome marking of ♩ = 96. The score includes various performance instructions such as 'risoluto', 'expressive', 'small pause', 'lightly', 'mp', 'legato', 'sharply', 'firm', 'piano', and 'bring out the Bass'. Bar numbers are indicated at the bottom of each system, ranging from Bar 1 to Bar 48. Fingerings are indicated with numbers 1-5 above or below notes. The score concludes with a double bar line at Bar 48.

Bar 49 *forte*  
 Bar 50  
 Bar 51  
 Bar 52 *forte*  
 Bar 53  
 Bar 54  
 Bar 55  
 Bar 56  
 Bar 57  
 Bar 58  
 Bar 59  
 Bar 60  
 Bar 61 like a question  
 Bar 62 the answer - a little slower  
 Bar 63  
 Bar 64  
 Bar 65 *legato*  
 Bar 66 *piano*  
 Bar 67 *piano*  
 Bar 68  
 Bar 69 *forte*  
 Bar 70  
 Bar 71  
 Bar 72  
 Bar 73 bring out middle notes  
 Bar 74 bring out sharply  
 Bar 75 in strict time  
 Bar 76 *mp*  
 Bar 77 sharply  
 Bar 78  
 Bar 79  
 Bar 80  
 Bar 81 *legato*  
 Bar 82  
 Bar 83  
 Bar 84  
 Bar 85  
 Bar 86  
 Bar 87  
 Bar 88 bring out  
 Bar 89 quiet and with expression  
 Bar 90 *forte*  
 Bar 91 *piano*  
 Bar 92  
 Bar 93 quiet and with expression  
 Bar 94  
 Bar 95

*cresc.* *ad lib.* *a tempo*

God hath sent his on - ly be - got - ten Son in - to the world, that we might live through him.

*p calmato*

Here - in is love, not that we loved — God, but that he loved us, but that

*p* *mf*

*legato* *mf* *rit.*

he loved us. and sent his Son to be the pro - pi - ti - a - tion\* of our sins.

*p a tempo*

Here - in is love. not that we loved — God, but that he loved us.

*p a tempo* *f*

*p* *mf* *mf*

Be - lov - ed, be - lov - ed, if God so loved us, we

*p* *p* *dim.*

al - so, we al - so ought to love one an - oth - er.

\*Pronounced phonetically "pro-pee-shee-ay-shun"

# DREAMTIDES

Words and Music by  
THURLOW LIEURANCE

Andante con moto

*mf*

1. Ah! star bright love ly night, Rose By  
2. I wan der there a gain

per fume ev 'ry where! Weird "ban yan" harps stream  
spauk - ling foun - tain mist! 'Neath ledge the swans bend

light O'er qui - et wa - ter - light. A - dream - ing moon, now  
low, Their se - cret I would know! A - long a rose - blown

low, My lone star pales a - way, A lone dove calls! The  
now, Bees hum a new sweet song, All na - ture smiles! With

birds now tune! With song they greet the radiant morn.  
blooms in June, In my heart, new love a - wakes!

*rall.* *rall.* 1st time Last time



*Ad lib.*  
*f*  
 A lark sings high a-bove! He soars in-to blue, Re- turns with the dew, Sing - ing of love a - new!

# PASTORAL

Sw. Sal. 8; Viola 8; & St. Flute 8;  
 Gt. Salicional 8'  
 Ped. Gedeckt 8'

Andantino

W. A. MOZART

Manuals  
 Pedal

1st Time Only Add For Fine Only St. Flute 8' Box Closed

Add Flute 4' Flute 4' off

# DEEP RIVER

## SECONDO

AMERICAN NEGRO MELODY  
Freely arranged for Piano, Four Hands, by  
Alexander Kelberine

*Lento*

*pp*

*mf*

Ossia

*dim.*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

*cantabile*

*ritardando* *a tempo*

*cresc.* *ff* *p*

*pp* *poco rit. ppp*

# DEEP RIVER

PRIMO

AMERICAN NEGRO MELODY  
Freely arranged for Piano, Four Hands, by  
Alexander Kelberine

Lento

*p e semplice*

*mf*

Ossia

*dim.*

(l.h.)

*ritardando*

*a tempo*

*cresc.*

*f*

*ff*

*f*

*mf*

*p*

*p e dolce*

*poco rit.*

*PPP*

\*NOTE: The G sharp in this chord is to be played only when the Ossia is used.

MARCH 1938

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PROGRESSIVE MUSIC FOR VIOLIN ENSEMBLE

GAVOTTE IN B FLAT

G. F. HANDEL

Arr. by Gustav Klemm

Allegro con spirito (In quick, spirited style) M.M. ♩ = 132

Piano  
ad lib.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in B-flat major and 3/4 time. It begins with a piano accompaniment marked *f*. The melody in the upper staff features eighth-note patterns and is marked with *mf* and *f*. There are two *V* (Violin) markings above the first and last measures of the system.

Intermezzo (Interlude)

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in B-flat major and 3/4 time. It begins with a piano accompaniment marked *allarg. (broadly)*. The melody in the upper staff features eighth-note patterns and is marked with *ff* and *mp*. There is a *V* marking above the first measure of the second half of the system.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in B-flat major and 3/4 time. It begins with a piano accompaniment marked *mp*. The melody in the upper staff features eighth-note patterns and is marked with *espressivo (with expression)* and *mp*. There is a *V* marking above the first measure of the second half of the system.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in B-flat major and 3/4 time. It begins with a piano accompaniment marked *pp*. The melody in the upper staff features eighth-note patterns and is marked with *f*. There are two *V* markings above the first and last measures of the system.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in B-flat major and 3/4 time. It begins with a piano accompaniment marked *mf*. The melody in the upper staff features eighth-note patterns and is marked with *f*. The system concludes with a piano accompaniment marked *allarg. (broadly)* and *ff*. There is a *V* marking above the first measure of the second half of the system.

1st VIOLIN

GAVOTTE IN B FLAT

G. F. HANDEL

Allegro con spirito (In quick, spirited style) M.M. ♩ = 132

*f* *mf* *f* *ff* *mf* *pp* *ff*

Intermezzo (Interlude)

*mp* *mf* *pp* *ff*

*espressivo (with expression)* *allarg. (broadly)*

2nd VIOLIN

GAVOTTE IN B FLAT

G. F. HANDEL

Allegro con spirito (In quick, spirited style) M.M. ♩ = 132

*f* *mf* *f* *ff* *mf* *pp* *ff*

*espressivo (with expression)* *allarg. (broadly)*

Intermezzo (Interlude)

3rd VIOLIN

GAVOTTE IN B FLAT

G. F. HANDEL

Allegro con spirito (In quick, spirited style) M.M. ♩ = 132

*f* *mf* *f* *ff* *mp* *ff* *pp* *ff*

*espressivo (with expression)* *allarg. (broadly)*

Intermezzo (Interlude)

1st Violin

4th VIOLIN

GAVOTTE IN B FLAT

G. F. HANDEL

Allegro con spirito (In quick, spirited style) M.M. ♩ = 132

*f* *mf* *f* *ff* *mp* *ff* *pp* *ff*

*espressivo (with expression)* *allarg. (broadly)*

Intermezzo (Interlude)

2nd Violin

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

SWINGING IN THE TREETOP

Grade 1.

Slow and dreamily M. M. ♩ = 54

SIDNEY FORREST

Musical score for 'Swinging in the Treetop' by Sidney Forrest. The score is in 3/4 time, key of B-flat major, and marked 'Slow and dreamily' with a tempo of 54 beats per minute. It consists of three systems of piano accompaniment. The lyrics are: 'Swing - ing in the tree - top, By her lit - tle nest, Mis - tress Rob - in Red - breast Sings her ba - bies to rest. Fine'. The score includes fingerings, dynamics (mp), and a repeat sign at the end.

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BIG CHIEF

Grade 2.

Moderately fast M. M. ♩ = 100

ROXANA PARIDON

Musical score for 'Big Chief' by Roxana Paridon. The score is in 2/4 time, key of B-flat major, and marked 'Moderately fast' with a tempo of 100 beats per minute. It consists of four systems of piano accompaniment. The score includes fingerings, dynamics (pp, mf, f, p, cresc.), and a repeat sign at the end.

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Grade 1.

# SANDMAN'S COMING

ADA RICHTER

Andante M.M. ♩ = 92

*p* Close your eyes, my ba - by dear, Soon the sand - man will be here.

*mp* Ba - by birds, *mf* Ba - by trees, *f* Ba - by flow - ers, *rit* Ba - by bees,

*a tempo* *mp* All have gone to sleep, I know, For the South wind told me so.

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# BEDTIME MARCH

Seven o'clock and time for bed;  
So, Forward march! Betty and Ted.

LOUIS WEITZ

Grade 2.

Moderato M.M. ♩ = 104

*p* Chimes *mf* The clock strikes seven.

In march tempo M.M. ♩ = 132

*mf*

Tempo I.

*f* *mf*

*p* *rit.* *e* *dim.* *pp*

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MARCH 1938

# A WALTZ IN SPRINGTIME

Grade 2. Allegretto M.M.  $\text{♩} = 60$

IRENE RODGERS

*mp*

*cresc. poco*

*a poco*

*cresc.*

*rit.*

*a tempo*

*mf*

*cresc. piu*

*f dim.*

*p*

*l.h. front*

*l.h. front*

*r.h. front*

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# AMARYLLIS

HENRI GHYS

Arr. by William M. Felton

This dainty air is said to have been composed by King Louis XIII. It is a very charming melody and carries us back in fancy to the days of long ago.

Grade 2. Allegro moderato M.M.  $\text{♩} = 104$

*mp*

*mp*

*mp*

*dim.*

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## "Sugar Coating" the Scales for Sammy

By CHARLES H. MASKELL

ALMOST EVERY new student of the piano has a strong aversion to the study of scales; and it is rare that the first lesson is passed without the query, "Do I have to practice those dry old scales?"

Answer, diplomatically, "No, not for the present."

Now let the question of scales rest till an exercise or piece calls for the passing of the thumb under some finger in an ascending scalewise progression. It will be usually in the right hand. When such a situation is met, stop right there. Explain, and introduce the scale of C in the following manner. Place the fifth finger of the right hand on C, third space of the treble staff, play down to G, stop again, explain the eight notes of the scale, and ask which finger shall be passed over the thumb so that the thumb will come upon the last note of the scale at Middle C.

Pupils usually will answer correctly and be just a little "set up" by their brilliancy. Let the pupil play this descending scale three or four times, at the same time instructing him as to how it should be done smoothly and made to sound well.

Now play the left hand by placing the fifth finger on C of the second space of the bass staff. Explain that the fingering is just the same in ascending with this hand as it was for the right hand when it was descending. This greatly simplifies the whole situation; so let him play it three or four times, while you comment on any wrong fingering or hand position. Then explain again the passing of the thumb under the fingers, and how it will be used in the later part of the scale.

Now place the thumb of the right hand on Middle C and let him play the C scale several times ascending, until a certain amount of proficiency has been attained, while the thumb has been carefully watched. This will be followed by placing the thumb of the left hand on Middle C and proceeding with the descending scale, with a repetition of the fingering which was used for the right hand when ascending.

*We Hasten Slowly*

THIS is perhaps far enough to go for the first time. At the next lesson in-

roduce the scale of C, with the two hands going in contrary motion. Place both thumbs on Middle C, and use the same fingering in both hands. This usually interests the pupil, as he begins to feel quite clever.

At the next lesson teach the C scale from the music, one octave only. By this time the fingering has been memorized, which helps a whole lot in this new process, for both the pupil and the teacher.

At the following lesson, teach this same scale with each hand playing it for two or three octaves. This gives a certain amount of fluency and at the same time interests the pupil. Do not attempt the two hands together in this until each has become quite proficient in its own part.

The G and the D scales may now be studied with special attention given to the fact that the grouping of the fingers remains the same as in the scale of C. Again let the work be at first with each hand alone and with the scale in two or three octaves.

*We "Beat the Bugs"*

NEXT will be introduced the scale of F, with a different fingering in the right hand; and this should be carefully explained. The left hand still retains the finger groupings of the scale of C.

In introducing the scale of B-flat, there will be a new fingering for each hand; and again rely upon a liberal amount of single hand practice, before venturing into the "tricks" of their combined activity.

After the scales using the finger groupings of the C model, it sometimes is well to present the Chromatic Scale. Play it for the pupil, at a rather rapid pace; and, after a careful outline and practice of the fingering, let him try it. He (or she) will get a deal of fun out of it.

With the scales introduced as here outlined, much hard work will be eliminated for both teacher and pupil. Perhaps that bugaboo of the scales will have been dissipated and the pupil will get a certain thrill out of a bit of display of which they may be the means.

At least it will in all probability be found to have been an easy way to tackle a hard job.

## How to Make Chord Practice Interesting

By HAROLD MYNNING

PIANO STUDENTS who have not gone very far along the road of experience are apt to think that chords are easier to play than runs. But such is not the case. In fact the pianist who has a good chord technic is apt to be a good pianist. If one would learn to play good chords, they must be practiced correctly; and in this it is well to observe the following suggestions.

Be careful, when playing chords that you do not stiffen the little finger side of the hand. One way to insure the necessary relaxation is to feel that each finger is pushing the key straight down, not obliquely.

Some pianists are aided toward playing good chords by feeling they are gripping rather than playing the keys that make up the chord. But sometimes this mode of procedure tends to stiffen the wrist, so a word of warning is not amiss.

It is not unusual for students to master the art of playing chords with a relaxed arm, but still their chords may have a hard, brittle sound. This may be due to an

unconscious stiffening of the shoulder blade. This should be watched. In fact when playing chords or anything else, for that matter, the whole body should be relaxed.

Listen carefully to the tone when you play chords. A good quality usually comes from listening for beauty in the tone played.

One of the most difficult technical feats is to play chords swiftly, for here rapid and often involved finger changes occur. A piece that demands rapid chord playing is Percy Grainger's delightful *Country Gardens*.

The right mental attitude has much to do with the problems in chord playing. Never believe that you cannot overcome a difficulty. In rapid chord playing relaxation is especially important. Very often one can the more easily acquire the knack of playing chords rapidly by playing very softly at first. Transposing chord passages into various keys is also helpful.

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# THE SINGER'S ETUDE

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## The Inflexible Jaw

By WILLIAM G. ARMSTRONG

**T**O OVERSTRESS the importance of a flexible jaw for singing would be impossible; for not only are clear enunciation and articulation dependent upon it, but also superior tone, range extension, and technical facility. Each of these is an essential of the adequate singing voice; so that, inseparable as they are, what affects one affects all others. For instance, should the tone quality be very somber, it is too heavy to be carried into the high range; and hence it becomes a drag on the height of the voice; while, should it be too bright, it becomes a lift on the depth of the voice; and in both cases range extension is restricted. Then again, the downward drag exerted by a somber quality prevents that muscular flexibility so necessary to technical facility; while the upward lift exerted by an excessively bright quality, which is always accompanied by considerable muscular contraction, also opposes muscular flexibility; and again facility suffers.

On the other hand, various tones, in the vowels, their combinations and modifications, are dependent upon muscular flexibility; for as every conceivable tone demands a different positioning of all of the organs of voice, tones will be perfectly formed only when those organs are given their proper positions; and, as it is muscles that draw the organs into position, those positions are utterly dependent upon muscular flexibility. Likewise are range extension and tone formation related; for, as range extension results from development of muscular flexibility, the same lack of flexibility which restricts range, restricts also the adjustments of the organs for different tones. Thus, lacking a muscular flexibility that would assure a full and complete adjustment of these organs for different tones, the adjustments of the organs are only partially made. Because of this, the tones, in the vowels, their combinations and modifications, lose their purity, through one of these defects: the failure of the muscles of the soft palate to close sufficiently the entrance to the nasal cavities to prevent nasality; inactivity of the muscles of the throat, which causes the tone to be throaty; an improper adjustment of the epiglottis, which, if too high, causes bright sounds to be "white" and shrill, and, if too low for dark sounds, causes the tone to be muffled, and guttural; anyone of which is fatal.

### We Learn Ourselves

NOW ALL OF THE ORGANS, namely, the larynx, vocal ligaments (cords), epiglottis, tongue, and soft palate, are linked together by muscles which are, directly in some cases and indirectly in others, attached to the larynx; while the under jaw is connected with the larynx through muscles which pass from the center of the chin to the tonguebone, which is itself attached to the larynx. Therefore, as the jaw is attached to the larynx, it must be viewed as an organ of voice, as are the muscles which attach it as

parts of the muscular mechanism of the vocal apparatus. So, as all of the organs, including the jaw, are linked together by muscles, it should be readily seen how lack of activity, or excessive activity of any group of muscles, can disorganize the muscular mechanism as a whole, and the chin to larynx group in particular.

Attached as these muscles are to the tongue, and indirectly to the larynx and epiglottis, they can, when constricted, exert a pull on all of those organs which will result, firstly, in the drawing of the larynx up and away from the spine, where it must remain in order to transmit its vibrations to the chest cavity, so essential to fullness, soundness and depth of tone. Secondly, the pull upon the tongue bone can interfere with that mobility of the tongue necessary to clear articulation, and may also oppose the lowering of the epiglottis over the larynx for dark tones, which at the same time causes the tone to become harsh. Thirdly, the drag on the larynx can prevent its rising and falling for bright and somber shades of tone color, and so the tone becomes monotonous. In addition, this prevents the elevation of the larynx for *mezzavoice* tones in the high range. Fourthly, the pull on the larynx can impede the muscles of the soft palate in their effort to adjust properly the opening into the nasal cavities, and nasal tone is the result. At the same time, transmission of the constriction in those muscles to the muscular mechanism as a whole, results in a throaty tone, and also in the aggravation of registers or transitions: and all due to an inflexible jaw.

That this is the center of general muscular contraction, we would have the reader prove for himself by gripping the throat while producing a throaty tone.

### Several Mischief Makers

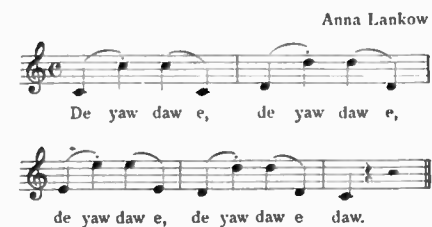
OF CAUSES of an inflexible jaw we have malocclusion of the teeth, or, a faulty meeting of the upper and lower teeth. This causes either protrusion or recession of the lower jaw, and either prevents a free activity of the muscles of the jaw. A frequent cause of this is extraction of one or more of the "baby teeth." A second, and by far the most common cause, is speaking too hastily, and in a slipshod manner, which results in inadequate time being given the jaw to move. Then a third cause, a temperamental one, is that in which a person of a nervous, retiring disposition, speaks in a low, soft, muttering tone of voice, with action centered in the lips. In singing, a common cause is preference for tone character foreign to the construction of the vocal apparatus, in which the person, as it were, sets his jaw in determination to reach his objective.

Some of the best exercises for developing jaw flexibility will be offered. Should there be a protrusion of the jaw not caused by malocclusion of the teeth, the chin should be pressed backward gently while moving the jaw downward and upward, say fifty or

more times. Should there be a recession of the jaw, it should be relaxed and exercised by repeated protrusions. Further, the jaw should be relaxed, and swung repeatedly from side to side. Also, the muscles from chin to larynx should be massaged by kneading, and by drawing the tips of the fingers across the throat from the center of the chin down toward the larynx, and upward to the ears. Another good exercise, and perhaps the best of all, is to place a finger on the larynx, with the object of noting its upward and downward action while swallowing, and then to practice lifting and lowering the larynx independently of swallowing. This is difficult at first, but with practice it becomes easy to accomplish.

Of vocal exercises the following are advised. Pick out all consonants of the English alphabet, and place one of these before each of the vowel sounds, *e, ā, ah, aw, o, oo*, forming *Be, Bā, Bah, Baw, Bo, Boo; Ce, Cā, Cah, Caw, Co, Coo*; and so on to the consonant *z*. The jaw is to be dropped as far as possible for each figure, and the action of the different organs involved in forming them should be observed and exaggerated. For instance, for the consonants *b* and *p*, the lips are most active; for *l*, the tongue; for *k*, the tongue and soft palate; for *r*, the lower lip; and so on to the last consonant, *z*.

By multiplying the twenty-one consonants by the six vowel sounds, we have one hundred and twenty-six different sounds; and, as each of these necessitates a change in muscular action, we have, toward muscular flexibility, one hundred and twenty-six different muscular movements. Incidentally, this exercise is one of the very best for the treatment of stammering. For a second exercise



is recommended. The jaw is kept active by opening the mouth well for *yaw* and *daw*, and closing it for *de*; and, as it is much easier to drop the jaw for *yaw* and *daw* than for the plain vowel sound *aw*, the prefixes *y* and *d* are of great assistance. Care should be taken that the dropping of the jaw is slightly backward, rather than forward, to prevent protrusion of the jaw, which would impede flexibility. Also the tongue should lie quietly with its tip touching the lower front teeth—this to guard against a back drawing of the tongue, which would cause constriction around the root of the tongue and so defeat the end in view. Constriction around the tongue-root so upsets the muscular mechanism generally that it is often found necessary to stretch the muscles by drawing the tongue from the mouth, first to the right, and then to the left, and with the aid of a handkerchief in taking hold of the tongue.

The notes marked *staccato* in the above exercise should be lightly thrown off, and the exercise transposed upward and downward in semitones, as far as the voice will readily respond.

One excellent rule to be followed in singing words of more than one syllable, is to drop the jaw for each syllable. And finally, *do not* fix the lips exaggeratedly for vowels, for such will be at the expense of general flexibility of the jaw.

## Voice Training in Our Schools

By REVEREND JOSEPH KELLY, Mus. Doc.

### Part II

A VERY NECESSARY element of expression in school singing is rhythm. Rhythm is the life of the song. No matter how beautiful the song, no matter how beautiful the tone, if the song is not sung rhythmically correct, the spirit is gone—it is dead. Even the singing exercises, no matter how simple, should not be sung otherwise than rhythmically. By rhythm we do not mean simply keeping time; what is desired is that ethereal something that must be felt, and that makes the song flow on gracefully, as the flight of a bird that calmly and gracefully beats the air with its wings. Rhythm is a manifestation of our inward feelings; it consists of the harmonious flowing of musical sound, "the order of movement." Besides the length of tone, rhythm has to do with stress, pitch, and above all, movement. It is the part of expression in music that requires constant attention in

teaching children to sing, in order that the songs may become living, vital things. Rhythm has its foundation in time; but the sense of the words, the progression of musical figures, the feelings brought out by the words and music, all must be expressed rhythmically. It is that particular phase of teaching singing to children that calls upon the musical intelligence of the teacher.

In the teaching of rhythm the following method has been found very effective. In the first year double and triple measures should be studied, one note to a beat, note rests and easy syncopations. In the second year, double, triple and quadruple time with two notes to a beat, note rests and easy syncopations. In the third and fourth years, double and triple measures with four notes to a beat, six-eighth time and the elements of phrasing. Rhythmic gymnastics are of

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great value in the teaching of primary singing. By this means the children get control of the motor impulses and their sense of rhythm is developed. Early in the work beating time exercises should be introduced, and this will lead the children to use their hands instead of their feet in keeping time. It is well to proceed thus: Insist that the children sit erect. Let them raise their right hand to the right shoulder with their right elbow firmly against the body. Then beat time upon your desk, with a hard object striking the desk, and at the same time say very clearly and decisively, "Down-Up, Down-Up." Then ask the children to do the same, with their upraised hands, striking the desk each time on the down beat and the shoulder on the up beat. The whole motion must be made with the forearm, while the elbow is kept close to the body in order that an even space be covered at each beat. The movements must be very precise, for both the up and down beat. All this is done while the teacher says, "Down-Up."

When the children are able to go through this performance satisfactorily, then they should be called upon to pronounce the words "Down-Up" in union with their movements. After a satisfactory drill in this work, then, instead of using the words "Down-Up," use the words, "One-Two," one being the down beat. At first the teacher should beat time with the children, but later the children should beat the time alone. However, the teacher should continue to count with the children. Sound is necessary in these exercises, to develop the sense of rhythm; for it is the ear that must be trained in rhythmic work. In fact the results obtained will depend a great deal upon the amount of energy and enthusiasm the children put into their rhythmic work. When once the singing is combined with the rhythmic work, all noise must cease, and the motions of the hand alone should be used. Finally this can be suppressed and the rhythmic beats of the teacher's baton will suffice to satisfy the children's sense of rhythm. By this time the children will follow the rhythm instinctively.

### The Vital Breath

TOGETHER WITH THE EXERCISES in vocalizing and rhythm, the children should be taught the proper method of breathing. In fact, good tone production is not possible, and this is also true of children's singing, unless there is proper breath control. The correct manner of breathing should be taught at the same time as tone production. Teachers should insist that the children take breath principally through the nostrils, so that no unpleasant gasping sounds will be heard. Teaching children to sing becomes a comparatively easy task, when all the children are taught to take breath at

the same time in an exercise or song. Deep breathing also should be insisted upon, depending upon the age of the child. Unless children breathe deeply, they will sing flat. They must have enough breath back of the tone to hold it up, and to prolong it to its proper time value. Children should never sing on the fag-end of their breath.

Whatever other positions children may occupy during a singing lesson, they should always stand erect during breathing exercises; for in that position alone can effective work be done. Breathing depends much on position. It is the power back of the voice in speech and song. There is a drawing in and a letting out process of the breath, and both must be carefully considered. In the drawing in process the children should not be allowed to raise their shoulders, which they are very apt to do. The breath should be taken in by the lower part of the lungs, through the nostrils, with lips closed. The teacher should stand before the children, with the palms of the hands together, and while slowly separating them, the children should inhale through the nostrils, while they expand the lower ribs. While the teacher holds the hands stationary, the children should hold their breath, and while the teacher slowly draws the hands together, the children should exhale the breath by articulating "m" or "n"—humming on a note between one line C and one line F until all the breath has been exhaled. This is a very helpful voice production exercise, because it places the voice in the nasal cavities, its proper resonance chambers.

### Song Should Echo to the Sense

CHILDREN SHOULD BE TAUGHT that the breath should be taken in as in speaking, at particular places, so that the phrasing of the song may be correct, and the sense of the words preserved. Breath in singing should be taken between phrases and sentences, if there is to be an intelligent rendering of songs. This demands, above all, deep breathing as outlined in the method already given. An excellent practice, to teach children to breathe at the proper places, is to write the words of the song on the blackboard and place a caret mark where breath should be taken. Then ask them to sing it phrase by phrase, the whole class taking breath together at the marks. The younger the children are, the more breath marks will be necessary. In order not to interrupt time and rhythm by breathing places, the breath should be taken from the note preceding the breath mark and not from the note that follows it. Four measures generally constitute a musical phrase, and two consecutive phrases constitute a musical sentence. These must be taken into consideration when placing breath marks for the guidance of children.

(Continued in our Next Issue)

## The "Floating" Tone

By HESTER EVE ERICKSON

EASE OF PRODUCTION is the quality of tone which, almost more than any other, charms the ear. It is the cultivation of allowing the tone to float untrammelled on the outgoing breath which labels the coming artist.

Inhale a deep, free breath, with great care that there is no overexertion of the lungs. As this breath begins its outward flow, allow it to turn into tone on a medium pitch, listening carefully that it takes on the finest quality of beauty which you can conceive. Here is where the hearing of the great artists is invaluable to the student of singing. To listen to Flagstad as she pours out her stream of gorgeous melody should

give the young singer a goal towards which to work through all her years to come.

Practice the medium tones with at first but very slight use of the *crescendo* and *diminuendo*. Make these variations of tone without the slightest feeling of stress of the nerves and muscles, but with the mere consciousness that there will be more or less of breath turned to use. The less of the voluntary act that takes place, the better. When this can be done with entire comfort on a medium tone, then very, very gradually add higher and lower pitches, till finally the entire compass of the voice can be turned to this beautiful medium of song.

"If you want to sing for years, do not strain the natural compass of the voice. That is like living on capital. I have always lived within my income, and I have always had something to put aside."—Adelina Patti.



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# THE ORGANIST'S ETUDE

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## Who Wrote the First Organ Tutor?

By CLEMENT ANTROBUS HARRIS

THIS QUESTION has come often into my mind when playing from that classic of the organ chamber, Rinck's "Organ School." Indeed it was the very interesting article on this work, in a recent number of THE ETUDE, which inspired this attempt at an answer to this very interesting inquiry.

When faced with this problem, my own mind always has flown back to Bach's *Orgelbüchlein*, a collection of short movements based on chorales, and written before 1723; for in the title page it is implied that the contents were intended as educational pieces for the enhancement of the prowess of young organists. Primarily, Bach no doubt had in view his eldest and possibly most gifted son, Friedemann, born in 1710. And one also thinks of the famous eight "Short Preludes and Fugues" written for a very similar purpose. But neither of these works was strictly a school or "Tutor," for neither of them contained verbal instructions. And though a much earlier work, *Syntagma Musicum* (Treatise on Music), by Praetorius, published just a century before Bach's *Büchlein*, did contain verbal instructions, and these referred to the "treatment" as well as construction of the organ, we gather from the pictorial illustrations (which are all that the writer has seen) that these had reference to the upkeep and repairing of the instrument, rather than the playing of it. So this work is "out of court" too.

### Search by Elimination

WHEN AT A LOSS to find the earliest instance of anything, we have sometimes begun with the *latest* and worked *backwards* till there was no farther to be gone. By this process we find that Rinck's monumental work was finished in 1820. Taking this as a starting-point—or perhaps it should be said, finishing post!—and searching for a preceding work, we meet with Johann Gottlob Werner's "Organ School." It was published in 1805 and frequently reprinted. A second part appeared in 1823 under the title, "*Lehrbuch, das Orgelwerk kennen, erhalten, beurteilen und verbessern zu lernen.*" The author, whom, by the way, "Grove" does not mention, was born at

Hoyen in Saxony in 1777 (seven years after Rinck); and from 1819 till his death in 1822 he was organist of the cathedral at Merseburg. His "*Orgelschule*"—his chief but by no means only work—was the outcome of a marked gift as a teacher.

Before opening what we may call the back door of the nineteenth century and passing into the eighteenth, we have another work to consider, and a very interesting one; namely, "*Der angehende praktische Organist oder Anweisung zum zweckmässigen Gebrauch der Orgel beim Gottesdienst*,"

published in 1801. This title, Rinck, in the Preface to his *Organ School*, abbreviates and translates as "The mentioning practical Organist." The author, Johann Christian Kittel, was the last pupil of J. S. Bach; and, in turn, Rinck was his pupil—his most famous one. Rinck was therefore a grand-pupil, so to speak, of Bach. The

value of Kittel's work is shown by its being reprinted as late as 1831. He produced a number of other works for organ, piano (six sonatas) and choir; but

he was more distinguished as a player, theorist, and teacher than as a composer. Born at Erfurt in 1732, and having died there in 1809, he was an exact contemporary of Haydn, as regards years. Like so many other musicians, he gave to the world a great deal more than he received from it. Had it not been for a small pension from Prince Primas of Dalberg, the "days of the years of his life," which were prolonged to seven beyond the psalmist's "three score and ten," would have been a constant and cruel

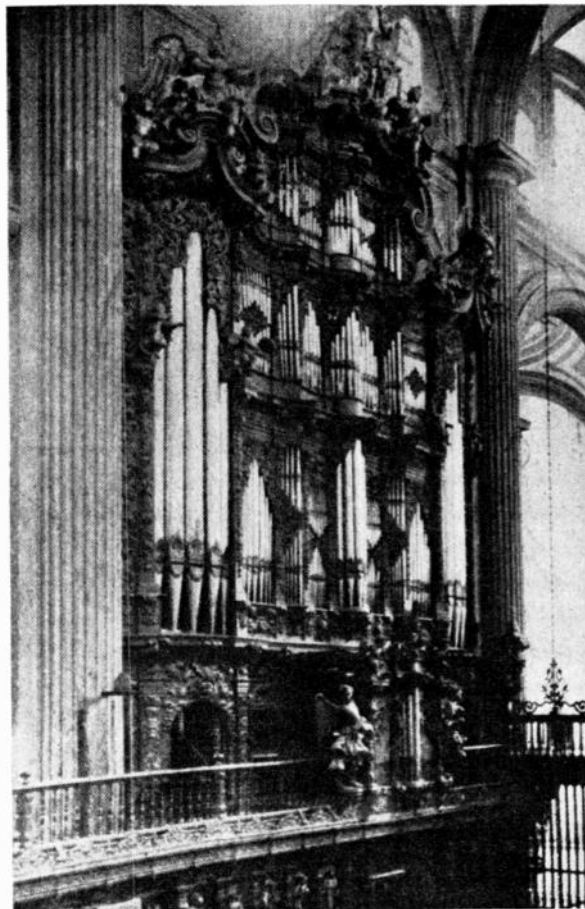
struggle with poverty of the direst sort.

### And More from the Past

ENTERING NOW the eighteenth century and searching backwards we meet with no

check for five years. But at the end of this time we are "held up," so to speak, by Justin Heinrich Knecht, and find that Kittel cannot claim to be the first organist to produce a "Tutor" for his instrument. Born at Biberach in 1752, Knecht acquired fame as organist, composer, and theorist. As a player he was regarded as second only to the great Vogler. His many compositions are now forgotten, except his *Tone-picture of Nature*, which anticipated the program of Beethoven's "Pastoral Symphony." As a theorist he was a pioneer of the view which regards all chords up to the eleventh as built up by a series of thirds. This has much in common with the "Day Theory" of fifty years later, which carried the series up to chords of the thirteenth, beyond which such chords cannot go, as they would synchronize with the double-octave. Here he interests us because of the organ school in three volumes which he published between the years 1795-98, under the title, "*Vollständige Orgelschule für Anfänger und Geübtere.*" So successful was this work that it was plagiarized by P. E. Martini, who published an edition at Paris. (This literary pilferer, a military officer, musician, and opera composer, known as "Il Tedesco (the German)," his real name having been Schwarzenzendorf, must not be confused with his great namesake, Padre Martini).

But the laurels cannot be given to Knecht unless, peering further down the century, we find no letter press book between us and 1723, the date of Bach's book. And we have but to look for eight years to find Knecht's claim challenged. For in 1787 Daniel Gottlob Türk's "*Wichtige Pflichten eines Organisten*" was given to the world. Its author, a pupil of Hiller, was a remarkably gifted teacher; but the work in question does not seem to have been as important as his "*Clavierschule*," issued, with critical comments, two years later; or to have attracted so much attention abroad as Knecht's "Tutor." Nevertheless, till careful and extensive research shall find an earlier example, this is the book to which it would seem we shall have to point if asked the question at the head of this article.



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Attention is called to the several groups of pipes in inverted position.

## Better Hymn Tunes in the Service

By EDWARD G. MEAD

THE PERFORMING OF HYMN TUNES by organist, choir and congregation in the average church service is so often done as a mere matter of routine that a few suggestions for improvement might well be made by organist and choir for the benefit of all concerned.

So many organists seem to be content with announcing all hymn tunes generally on the foundation stops of Swell and Pedal with Swell to Pedal coupled and playing all verses for the congregation on the

foundation stops of the Great with Swell to Great coupled and Swell and Great to Pedal coupled. Other organists, for accompanying, use the Grand Crescendo Pedal or the Sforzando, either of which may in some instances overpower the singing of the congregation. Furthermore, the average choir has, as a rule, formed the habit of singing all verses of hymns in the usual four parts.

To improve this situation let us see how the organist and choir may interpret two

well-known hymn tunes—*Come Thou Almighty King* (Italian Hymn) and *Jesus shall reign where'er the Sun* (Duke Street), each of which is a classic of its type.

### Italian Hymn

FOR ANNOUNCING THIS TUNE, draw foundation stops on Great, Swell and Pedal; couple Swell to Great and Swell and Great to Pedal. Play the three upper parts on the Great and the bass on the Pedal as

written. "As written" is emphasized, as many organists play pedal notes above



an octave lower than written, feeling perhaps that the lower bass tones add depth to the chords; but it is more important to have the chords well-balanced by playing the bass notes as written. In fact the 16' pedal stops sounding an octave lower themselves will reinforce the bass suf-

ficiently. If the singing of the congregation needs more support the Swell Pedal or Grand Crescendo Pedal or both may be opened. Play the first verse, letting the choir sing it in unison. Because of the medium range of the tune, this manner of singing the opening verse produces an effect of solidity which is impressive.

The second verse, with the same registration, may be sung in descant, for the sake of variety. According to Peter C. Lutkin, formerly Dean of the School of Music of Northwestern University, "a descant is an independent melody written above a hymn tune." It "is primarily intended to be sung by the sopranos of the choir while the remaining voices, both of the choir and the congregation are engaged in the unison singing of the hymn tune itself." A series of eight descants written by Dean Lutkin is published by Fitz-Simons, in a collection known as "Descants on Familiar Hymns," there being one each on *Italian Hymn* and *Duke Street*. These descants are all effective and quite possible for average sopranos.

To continue, the third verse may be sung in parts by the choir, with the registration of the first verse. The fourth verse may be performed with descant like the second. (The descant by the way should not be used in the same hymn in more than two verses, one of which should be the last.) The *Amen* may be sung in parts and played on the Full Swell without Pedal. As soon as the singers have released the *Amen*, the organist, while holding the final chord, should close the Swell Pedal gradually but not too slowly while the stops are being put off in the order of loud to soft, approximately Oboe and Diapasons (except Dulciana), the louder and softer Strings and Flutes, leaving the Salicional or Dulciana or Unda Maris with which to release

the chord. A smooth *deccrescendo* of stops can be made by hand, but more easily by a series of manual pistons. Set piston 4 with 8' and 4' foundation stops and Oboe; set piston 3 with Strings and Flutes; piston 2 with softer Strings and Flutes; and piston 1 with Salicional or Dulciana or Unda Maris.

### Duke Street

SINCE THIS HYMN TUNE is broad and somewhat sustained in character, might it not be fitting to announce it in the style of solo and accompaniment? For the tune itself use the Oboe in the Swell, or one or two String stops, or any pleasing combination of Oboe and Strings. For the accompaniment use Flutes and soft Diapason tone on the Great or Choir. Couple either of these to Pedal Bourdon and Flute 8'.

Announce the tune, playing the bass part on Pedal as written. Play the first verse with the same registration as that used for announcing *Italian Hymn*. Add Grand Crescendo Pedal, if needed for support of congregational singing. Let the choir sing the first verse in unison. With the same registration, let the choir sing the second verse in parts, and third verse in descant. The fourth verse may be performed like the second, except that the melody may be brought out as a solo on the Great, with inner parts on the Swell and bass on the Pedal, without of course the Great to Pedal coupler. The fifth verse may be performed like the third and the *Amen* similarly to that of the *Italian Hymn*.

Just as variety is the spice of life, so variety in the performance of hymn tunes is the spice which makes them interesting to the three parties who share in the performance.

### Vocal Couplers

By MARVIN ANDERSON

EVERY CHORUS and choir director will find an interesting experiment in the use of a device that might be called a vocal coupler. It gives to the choir a rich well blended tone that is truly satisfying.

In the singing of four part chorales and hymns remarkable effects can be obtained by selecting a few male voices to sing with the alto and soprano sections. In a small choir of about twenty voices one male voice in each section is enough. It is best to select music where the bass part does not go too high and the alto part not too low, in order that the men singing alto will not be singing below the basses. Where this occurs it can be remedied by making a special copy of the alto part for the men, with inversions and alterations to keep it above the bass, or in some cases by having the basses sing an octave lower where the bass part goes above the alto. The former method is preferable because it is less likely to disturb the harmonic progressions. The idea of thus enriching the tone is

not a new one. It is exactly what the organist does in drawing a sixteen-foot stop or intermanual coupler. Much eight part music produces the same effect. It must be understood, however, that in the plan here described the music remains in four parts. The male voices in the soprano and alto sections are not to be heard as separate parts; they should blend into their respective sections, beautifully augmenting and enriching them.

A most desirable addition to any choir is a basso profundo able to sing an octave below the regular bass. Here again the trained ear will notice that the sub-bass is not so much a separate tone as it is an enriching of the normal tone already in the choir. A weak bass section can be strengthened also by means of a "four-foot coupler," which is obtained by having a rich low alto sing with the basses.

For the male voice in the alto section a good strong baritone is best. A somewhat nasal baritone can be used very effectively with the sopranos.

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Answered

By HENRY S. FRY, Mus. Doc.

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

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Q. Are there any foot exercises that can be practiced away from the pedal-board of the organ? Independence between hands and feet is desired.—E. L.

A. We have heard of practice without the pedal-board, but do not consider it very practical. Would suggest a pedal board and bench which would provide opportunity for practice, away from an instrument. The pedals might be attached to a piano, if one is available for the purpose. For pedal technical work and independence between hands and feet, we suggest "Studies in Pedal-Playing," by Nilsson; and "The Organ," by Stamer Kraft.

Q. I am interested in organ building, as an amateur. Is there any way by which the Pallet (A) in enclosed drawing can be opened by an electro-magnet? Will you name some books that deal with electric actions in such a way that an amateur can understand them for use? Where can I obtain second hand pipes? What is the address of The American Organist?—T. S.

A. We are informed that the Pallet can be pulled with solenoid type magnet, which consumes high amperage.

We suggest the following books for your information: "The Electric Organ," by Whitworth; "Cinema and Theatre Organ," by Whitworth; and "The Contemporary American Organ," by Barnes; all of which can be obtained from the Publishers of THE ETUDE.

You might obtain some second-hand organ pipes by communicating with some of the pipe organ builders. The address of The American Organist is 90 Center Street, Richmond, Staten Island, New York.

Q. I am enclosing a revised copy of an organ specification. Do you think that taking the twelfth and fifteenth from the independent Octave 7, and Dulciana, respectively, is all right? Would you prefer a Geigen Octave in the Swell, to the Salicet? I think that a Clarinet would be more useful than a French Horn, as it would not be so thick in the ensemble. If the Bourdon 16' in the Pedal is voiced rather loudly, do you think it could partly take the place of a Diapason in the Pedal? The 16' Contra Salicional would be a little louder than the 16' Lieblich. Can the 16' Salicional be mitered for a lower height?—Inquirer.

A. The twelfth, being an off unison rank, is very likely to be too prominent if borrowed from the Octave, and we should advise the extension to come from a softer rank of pipes. The choice between a Geigen Octave and Salicet is a matter of opinion and taste. Why not have both? We would not ordinarily include a Clarinet in a real ensemble combination, so that the choice between that stop and a French Horn is also a matter of preference. The Pedal Bourdon might be treated as you suggest. The 16' Contra Salicional can be mitered, if necessary. If a 16' Dulciana were included in place of the Contra Salicional, and a 4' Dulciana placed in the Choir organ—with the Dulciana speaking at 16'—8'—4'—2 1/2' and 2' you would have a Dulciana Chorus (choir organ).

Q. I am enclosing proposed specification for a small two manual organ. Would it be more satisfactory to include Great to Pedal and Swell to Pedal? Do you think the Pedal division sufficient in comparison with the others? What do you think of adding about three combination pistons to operate on any or all divisions, and duplicated by toe studs? Is it really advisable to include the crescendo pedal on a small specification such as this? I presume the synthetic stops are obtained by borrowing from other stops. Do you think then add anything to the general flexibility or tonal properties which might really warrant their inclusion?—C. F. J.

A. As the organ you specify is probably a "stock" instrument enclosed in a case, it may not be very convenient to make the changes you name. There would, of course, be some advantage in having the two additional couplers. With stops at 16', 8', 4', 2 1/2', and 2', the Pedal Organ specification ought to prove satisfactory, though of course the two couplers you suggest

would improve the department. If these couplers are included, the Pedal 2 1/2' and 2' might be omitted. The pistons and toe studs are also desirable, if necessary space is available and finances permit. There is no objection to the crescendo pedal being included, and there is an advantage in having it for use if desired. The synthetic stops obviate the necessity of drawing the two stops necessary to produce the synthetic tone.

Q. Enclosed find a copy of specifications of a two manual organ. Please name some suitable combinations for the pistons, building up from soft to loud? Kindly tell me how to set these combinations. Please explain purpose of Adjuster and General Release.—N. M.

A. We will try to give you some idea of the tone color of the various stops as an aid to your securing combinations. Open Diapason and Dulciana represent organ tone—Diapason loud, Dulciana soft. Octave 4' is Diapason tone an octave higher. Violin Diapason has a touch of string quality included in the tone. Melodia, Harmonic Flute, Stopped Diapason and Flute Traverso are of the Flute family—the Harmonic Flute and the Flute Traverso being of the imitative or orchestral type. The Tuba and Oboe are reed stops—the former of the chorus or loud type; the Oboe probably somewhat of Horn type but soft. The Viol da Gamba and Viol Celeste are of the String family, the latter being an undulating stop, with the wave produced by being slightly out of tune in combination with another stop—in your organ probably Viol da Gamba. The Vox Humana is a reed stop, intended as an imitation of the human voice. Some solo stops include Oboe, Vox Humana, Viol de Gamba and Viol Celeste. In the Swell organ, and Melodia in the Great organ, the Dulciana may be used as an accompanying stop for the Swell organ solo stops, and the Viol da Gamba as an accompanying stop for the great organ Melodia. Stops marked 8' are of normal pitch (same as piano); and 4' stops speak one octave higher. You might try setting your pistons as follows:

- Swell No. 1, Viol da Gamba and Viol Celeste
- Stopped Diapason, Viol 4' Gamba and Flute Traverso
- Violin Diapason added to combination on No. 2
- Full Swell (all stops except Viol Celeste and Vox Humana).

For the Great organ try the following:

- Great No. 1, Dulciana
- Dulciana, Melodia and Harmonic Flute
- Add Open Diapason to combination on No. 2
- Add Octave 4' to combination on No. 3 (Tuba ad lib.).

We presume the "setting" operation is:

- Draw stops desired for combination
- Push in and hold Adjuster
- Push in Piston on which combination is to be set
- Release Piston
- Release Adjuster.

General Release, we presume, cancels all stops drawn.

Q. Having dealt with quartettes for years, I have suddenly acquired a chorus choir. The members are intelligent and enthusiastic, but largely untutored musically. I have tried mild doses of sight reading, but the results have been disappointing and the interest not over-enthusiastic. On the other hand to develop the four parts by rote seems an impossible task. What do you advise?—Diapason.

A. If the young people are not interested in sight reading, the only thing we can suggest is teaching each part separately when necessary. This work is sometimes necessary, even with experienced singers. Perhaps if you emphasize the importance and value of a knowledge of sight reading, your choir will stand such doses as may be helpful.

Q. I have come across a small reed organ and am at a loss to know how to manage the stops, as some of the names are strange to me. I enclose a list of the stops and will appreciate suggestions as to effective handling of them for vocal solo work, full choir accompaniment and Voluntary solos.—M. M.

A. You do not give the pitch of the stops. 8' stops produce normal pitch (same as the piano). 4' stops produce a tone one octave higher—2' stops two octaves higher, and 16' stops one octave lower than normal pitch. We judge from your list that Dulciana and Dulcet are soft 8' tones; Diapason and Melodia louder 8' tones; Flute, Flute d'Amour and Violina, 4' and Harp Eolian and Piccolo 2' tones. Treble coupler couples notes in its range one octave higher, and Bass Coupler, probably one octave lower. "Forte" is used to increase the volume of stops being used. The Vox Humana is a Tremulant. The stops to be used for Vocal solos, choir accompaniment and Voluntary solos will depend on the character of the passage being played, amount of tone desired and so forth. If you have a large choir, with heavy passages you might use "full organ" which is probably available through the opening of the two knee swells.

# PIANO ACCORDION DEPARTMENT

## The Game of Teaching

By PIETRO DEIRO

As told to Elvera Collins

THE PAST MONTH has brought an interesting group of letters from accordion teachers who have problems to be solved. Believing that the replies given to them may be helpful to readers of this column, they are presented in this article as a sort of potpourri of advice and information.

The first problem submitted was what to do when a student requests, and in fact insists upon new selections at such frequent intervals that if the requests were granted there would be no opportunity to perfect any selections. This can be quite a problem, particularly if the student is abetted in his desires by a devoted parent. It is the old story of the pupil's wanting to play every piece he hears and having a large stack of music, without being able to play any of it correctly. The mere explanation by the teacher that the student is not ready for a new piece does not always satisfy. Of course, this condition would not arise with an artist student who takes his study seriously and sets about to learn all he can. Unfortunately this type is in the minority so the other situation must be coped with.

If students did but realize it, a teacher is indeed conscientious when he insists upon the old selection being perfected; as, from a teaching standpoint, it is far less monotonous to assign new material and merely go over it in a general way than it is to correct and review old material and endeavor to convey the finer points of interpretation and musicianship. Then too, if a teacher were commercially minded instead of conscientious, the natural tendency would be to sell as much music as possible. One teacher who has recently lost several students due to this cause has become quite discouraged and writes to ask if he had better change his tactics and humor the students rather than lose them. Most emphatically No! There are ways of combating the situation rather than admitting defeat. A teacher would lose his own self respect as well as the respect of his students if he catered to their whims. The chances are that students who leave a teacher on this account will in due time return when they realize that the teacher was working for their best interests.

### Suggesting A Cure

AND NOW A FEW suggestions for a remedy. As soon as this tendency is discovered in a pupil it would be well to insist upon all new selections being memorized. Have the distinct understanding that no new material will be assigned until the present selection has been memorized. This will require more practice time than the mere reading of the notes, and the student will feel he is working for a definite goal. This extra time will enable the teacher to bring out the finer points of interpretation so that when the selection is finally finished both the teacher and the student can be proud of its rendition. One reason why students want to keep changing selections is because they really believe in their own mind that they play well the ones they have just had.

It is advisable to keep a card record of each student with not only the date and grade of each lesson but also a memorandum of selections assigned. Frequently request the playing of some selection previously given, as students will then keep

rehearsed on past lesson material lest they be caught unawares.

Accordion music libraries of the present have splendid arrangements of the greatest composers. When assigning a selection it is a good idea to draw attention to the composer and request that a brief biographical sketch be written out and brought to the next lesson. Such material is available to students at all public libraries. This will make the lessons interesting without using any of the lesson time. The reason why some students think they know a selection before they do is because they have never been taught thoroughness. Before a student attempts to play the new assignment, ask him what key it is in, what time, and so on. Then ask him to name the notes in the melodic line without looking at either the instrument or the music. It is surprising how many fail in this test, even though they have practiced the selection a full week.

### Studio Recitals Help

ANOTHER MEANS of encouraging the student to perfect his selections is to have frequent studio recitals. It is best to group students of the same grade, as rivalry soon enters, with one endeavoring to surpass another. Such recitals could be conducted as social affairs with perhaps only six or seven students appearing at a time and their parents and friends invited. It is surprising how students who formerly were content to play in a sort of hit or miss fashion will soon realize the necessity of perfection. Teachers also owe it to their students to present them in a public concert at least once a year.

Another question which has recently been submitted is whether the principle of rotation should be applied by the right hand on the piano keyboard of the accordion. Yes, it will be found a distinct help and should be given to students early in their training on scales, Hanon and Czerny studies as well as velocity and other studies especially arranged for the accordion.

The mention of these books brings to mind a recent conversation with a prominent accordion teacher. Having received a fine musical education himself, he understands that diversified study material must be given to accordionists if they wish to become full fledged musicians. Ten years ago the average accordion student merely wanted to learn a few pieces. To-day he wants to become a real musician. The problem this teacher encountered was that the financial condition of some of his students was such that it was difficult for them to invest much money for music at one time. Under such circumstances it has usually worked out well if the teacher sets aside a certain amount for music during the teaching season and then permits his worthy students to have the material they need, when they need it, without paying the entire amount at one time. Small weekly payments can be arranged and few teachers have suffered any loss by such a system. The day has passed when an accordionist limits his study material to a single text book. He needs training in each phase of playing just as a pianist does. In addition to the many fine accordion text books published to-day, there are numerous

(Continued on Page 198)

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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.

## How a Violin Is Made in Mittenwald

By MAZIE MATTHEWS

With Photographs by the Author



A Statue of Mathias Klotz at Mittenwald.

"AGE does not improve the tone of a good violin," said Joseph Wörnle of Mittenwald, Bavaria, who has been making models of Stradivarius, Amati, Guarnerius, Klotz and other master violin makers for the last forty years, as had his father and grandfathers before him, back to 1685. It was in 1684 that Mathias Klotz came back from Italy; his apprenticeship days in violin making having been spent with Raillich at Padua. Proof of this has been found in the inscription in a true Amati violin, "that Klotz of Mittenwald along with Guarnerius, Stradivarius and Amati spent the years of 1678-79 together in Padua." To Amati is given the credit of designing the first perfect violin, and from his model masters like Guarnerius, Stradivarius, Klotz and later, Stainer built their violins.

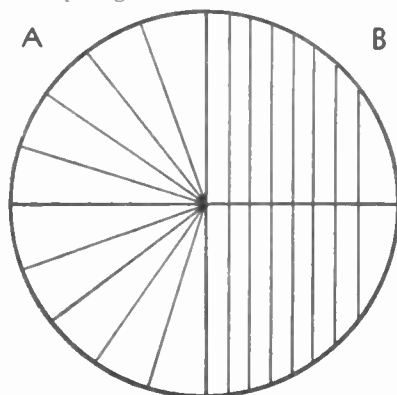
Prior to the Thirty Years' War Mittenwald was a prosperous trading town. The wide stone road used to-day from Austria through Mittenwald was originally built by the Romans and was the chief trading route from Italy to Nuremberg, Munich and other "free cities" in Germany. After the devastation of the war, other trading routes opened and Mittenwald's popularity began to wane. The people were destitute and near famine when Klotz returned. He introduced the art of violin making, first to his brothers, then next relations; and he is known from that time as the savior of Mittenwald, for it was he who brought back prosperity to a starving people. There is a bronze statue to his honor in the center of the town.

In Klotz's time the wood for making violins was found in the immediate vicinity of Mittenwald, on the Krantzberg and Kalvarienberg mountains, but to-day it comes from farther afield. "A tree that grows on the flat land," continued Mr. Wörnle, "grows quickly because of the richness of the soil, therefore it will not have the tone producing qualities of the tree that has had to struggle for its existence against poor soil, wind, and storm. Therefore the best maple and pine is found high up on the top

of the mountains, because the tree grows slowly. The tree from which the best instruments are made must be at least two hundred years old before the wood is even considered, and if older than that it is better; it must not be a dead tree, but one whose growth is finished. After cutting it is cured for fifteen years before it is salable to a violin maker."

### Cutting the Wood

WHEN THE WOOD is sufficiently aged, the log is quartered—for the years rings must remain intact—the pieces are chosen that are most alive (those that vibrate), each piece is cut to the length of the body of the violin and about three-quarters of an inch thick tapering from the center to the outer

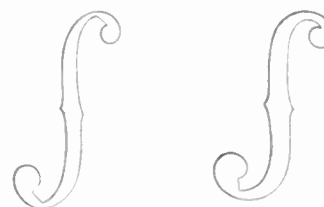


A. Showing the method of cutting wood for a back in two pieces.  
B. The method of cutting wood for a back of one single piece.

edge. This is then carved to shape by hand

with a small one inch plane and sandpaper. The violin is symmetrical, so only half a pattern is used. Each piece of the violin, neck, back and front, when sounded with the tuning fork, must be of the same pitch. Those pieces tuning to F, are placed together, those tuning to G are placed together. Should the maple back of the violin not be of the same pitch as the pine of the top, the instrument will never be clear, and cannot harmonize. The violin makers take the utmost care and precaution that all wood will be exactly of the same pitch from the very first.

The next step is the cutting of the F-holes,



A Stradivarius F-Hole.

A Stainer F-Hole.

This is a very exacting task. Each model has a slightly different one. Some masters preferred a small straight F-hole; others made it longer and on a slant (the first one pictured is a Stradivarius). Every part has to be so exact that, when the instrument is played, it can vibrate freely, with its tone improved by this F-hole. Great care is taken in putting the lacquer and varnish around the edges and corners of the finished instrument, as all edges of the F-hole must be free to vibrate.

"Each maker," continued Herr Wörnle,



A. Baeder of Mittenwald, in his workshop where he specializes in the restoration of Klotz violins.

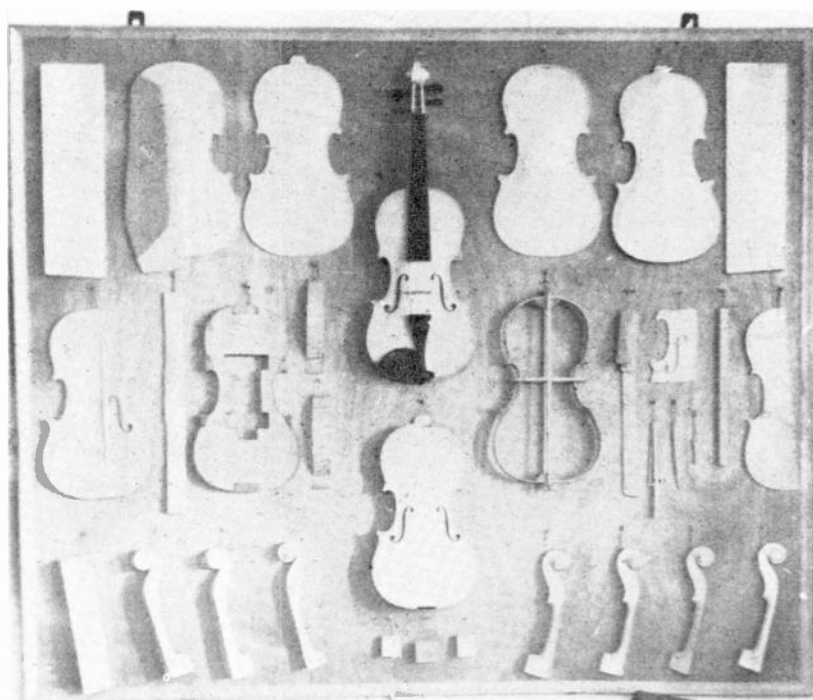
"put a different cubic space in his violin. The instrument made by Stainer would not be suitable as a solo instrument, because of the cubic space, which is seventy millimeters; while a good solo instrument should have only up to sixty millimeters, in order to give a good resonance and clear tone, and not as the Stainer which has a dark tone. The Stradivarius is good sounding but on account of the space between the ceiling and bottom has not the same qualities in a big room or in an orchestra. It is best adapted to a small room."

There are six pieces of hard maple used for the banding. This is planed or dressed down to a mere shaving, then it is placed on a hot shaping iron, after which it is glued together around the model board.

The groove—or what appears to be a black line around the violin, and in a machine-made instrument is but a black line—is cut in so that in case the violin should have to be repaired the front or back can be removed without breaking into the year rings of the wood. This tiny banding that is fitted into the groove is of three kinds of wood, the outer one is black, hence the dark line. Machine made violins have inner supports conforming to the shape of the violin, but the inner contour is not smoothed off, consequently the tone will catch or hold in the sharp corners, and the tone becomes shrill and hard.

### The Soul of the Instrument

"THEN," SAID THE MAKER, "after all this exacting work, the soul of the violin is the sound post! And this, to sound in perfect harmony must have from ten to twelve year rings. The whole post is about six millimeters in circumference, and it is made from wood which grew only one millimeter in two years. If the sounding post is one-half millimeter more



A display of the steps in violin making, as seen in the workshop of Joseph Wörnle of Mittenwald, Germany.



in circumference or one-half millimeter too long the tone will be hard. If too short the tone will be spongy, and if too far to the right the E and A strings will sound correctly while the D and G will lack resonance, and *vice versa*."

When completely finished (except for the lacquer) the violin is tuned to proper harmony and lacquer is mixed; and even this will improve the sound, because, should the violin not be "clear as a bell," it can be balanced by different kinds of lacquer, the details of which we did not ask Herr Wörnle to explain to us.

In this mountain village, when the confusion of summer guests and cars is gone and the quiet life of the country is once more resumed, these master makers again begin to work. For during the summer most of them were gathering their bit of hay, high up in the mountain pastures, for each family owns a cow or a goat that must needs be fed through the long cold months.

So his scythe and rake are the lilt of the warm summer days, but his ear is keen and his hands, though rough and weather worn, do not lose their cunning, and when snow clouds drift across the peaks of the mountains and settle over the valley, his plane and saw take up their song for the winter. It may be a model of a Stradivarius, a Gagliano, a Klotz, a Stainer; it matters not, for these artisans are qualified to make any or all.

When a violin is to be sold the instrument is "played in" for a week or ten days by a teacher in the Conservatory of Music in Munich or Vienna, who gives his opinion as to the value of the instrument. Only then is the violin completely finished. The tone is as good as it ever will be. The artist maker has done his work. The violin has grown to perfection under his skillful hands; it awaits only the master player to give its song to the world as a singing living instrument.

## Paganini from a Personal Point of View

By SOPHIE MICHEL

VIOLIN STUDENTS like to read the biographies of great violinists and perhaps the one with the strongest appeal has been and will continue to be Nicolo Paganini. He was tall and angular; though according to some sketches the angles were chiefly outlined in elbows and flying coattails. Besides, the silhouette of his hooked nose and shaggy, straggling locks of hair, gives the *macstro* a Halloween appearance which lacks nothing but the traditional black cat and broom to convert him into a witch in masculine attire, suitable enough to frighten anyone. This guise accentuates only one side of the story of Paganini's success in astounding the musical world of the nineteenth century—performances by means of black magic, as many superstitious people believed. His use of double and single harmonics, the simultaneous pizzicato and bow passages, double and triple notes, staccato and unusually wide finger stretches, all were considered so difficult in those days that only a "son of the devil," as some called him, could be expected to perform them. In fact he spent a great deal of time in composing music which he jealously guarded for his own use and in which he strove to introduce the greatest number of difficulties, so that the accounts of his uncanny skill gave him the reputation of having been assisted by no less capable a personage than His Satanic Majesty.

In Elson's "Book of Musical Knowledge," however, there is a good illustration of Paganini which shows him in something that approximates a hair cut, with a lovely forehead, and a warm light in his eyes, although far more remarkable are the hands and the slender fingers of which the tips turn up. That is my favorite picture. I like the stories about his phenomenal sight reading of concertos, in manuscript and sometimes upside down; and about his playing the guitar to a Duchess of Tuscany; and the other tales about how he learned to play whole compositions on one string; and even the tid-bits about his character. But I thought the most practical information was evident in the finger tips, because the ten or twelve hours of practice

he did in working out his technical problems are recorded there.

To the violin student this is as overwhelming a fact as was the playing of Paganini to his amazed public, for the average pupil cannot do more than three or four hours without fatigue. The only solace lies in knowing that in his later years Paganini seldom practiced, so well founded was his marvelous technic. The striver for virtuosity might find in this some consolation for his drudgery by painting for himself a rosy future in which he may play to his heart's content without the routine of practice. On the other hand, a genius like Yehudi Menuhin claims he never studies more than three hours a day; and his results are beyond doubt equal, if not superior, to what Paganini achieved, because, disregarding his extreme youth as an excuse for any shortcomings, he was hailed by critics as a *Wunderkind* (wonder child), who, in spite of his lack of grace, untutored platform manners, and heavy walk, played with the maturity of "a man of forty."

The point is, is it possible to make a virtuoso on twelve hours a day of practice? The answer comes back that no amount of toil can make a genius. We are told that for all his miraculous performance of violinistic tricks Paganini could not do justice to a Rode or a Kreutzer concerto, and that, according to Fetis, he was a master of technic and phrasing, rather than a pathetic player, that Baillot could not stand the harshness of his pizzicato, harmonics or staccato.

Paganini's counterpart in the art of painting might be Van Gogh, who could not take time off to eat a regular meal even on the few occasions that he had the money. Critics of painting are still arguing whether or not the Hollander is nothing but a hack; the same doubts might apply to Paganini whose prowess has been matched by modern virtuosi. We have nothing but what he left us in his defense; his "Caprices," bearing the dedication, probably in nomination of himself: "Agli Artisti (I am only accessible to artists)."

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# VIOLIN QUESTIONS

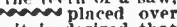
Answered

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.)

## Bowings and Vibrato.

M. C. W.—In playing passages of rapidly repeated notes, if there are no slurs, a single stroke of the bow is given to each note. Various bowings can be used. Sometimes the exact form of bowing desired is indicated in the music, and sometimes not, this being left to the performer. 2. The composer often writes in the music the exact type of bowing he requires, such as *spiccato*, *martelé*, *springing*, and so on, but usually he leaves this to the performer. It would be well for composers to indicate the bowings more frequently than they do. 3. Vibrato is a trembling quality imparted to a note or notes by a to and fro motion of the hand, from the wrist. It is very seldom indicated in the music. The sign by which it may be indicated resembles the teeth of a saw, like the following— placed over the note or notes on which it is desired that the vibrato should be used.

## A Chinese Fiddle.

H. G. F.—A Chinese fiddle looks a good deal like a croquet mallet, with the hammer part covered with snake skin. It has only one string, and the tone is strongly reminiscent of the screeching of a rat, whose tail has been caught in a door. To a Chinaman, however, the tones are beautiful.

## Violins by Bianchi

O. D. S.—Nicolo Bianchi was a violin maker of considerable note in France. He lived in Nice, France (also in Paris, and Genoa, Italy), between the years 1796 and 1881. Works on the violin give few details of his life. He made some excellent instruments which command prices of several hundred dollars, according to quality.

## Locating Squeaks

C. D. A.—I cannot tell the cause of the squeaks and bad tones of which you complain, without examining your violin and hearing you play. This is because the trouble might come from so many causes. It might come from faulty bowing, from imperfect strings, inferior rosin, a bad job of re-hairing the bow, and many other causes. Take your violin to a good violinist, or violin maker, and he can easily determine where the trouble lies.

## Stradivarius Valuation

J. S.—Antonius Stradivarius was the greatest violin maker who ever lived. A genuine Stradivarius is worth from \$15,000 to \$25,000, according to quality, as some of these violins are better than others. It is claimed that an exceptionally fine model has sold as high as \$50,000, but this is not authenticated. There are hundreds of thousands of imitation Strads, which sell from five dollars up. Many people fondly imagine that they have real Strads, whereas their violins are only imitations. In many cases worth little or nothing. 2.—Andreas Morella was not a famous maker. I think he made violins in Venice, Italy, but they are only of medium value. A relative of

his, Morglato Morella, made finer instruments and hence is better known. He also operated in Venice.

## Rehairing the Bow

L. E. W.—Directions for rehairing violin bows can be found in the little work, "The Violin and How to Master it, by a Professional Player." This book can be purchased through the publishers of THE ETUDE. It contains a vast amount of interesting material for violinists.

If you expect to rehair your own bow only occasionally, I would strongly advise you not to attempt to do the work yourself, as it requires a great amount of skill and experience. It would be much better to take the bow to a skilled repairer. It is very difficult to do the work well without much experience. Good repairers have told me that they could not do the work even passably well, until they had rehaired fifty or a hundred bows. If, however, you expect to learn the trade of violin repairer, the best way would be to place yourself under the supervision of a good professional repairer.

The book mentioned describes the process as well as it can be described in written words.

## Studies in Double Stops

S. T.—Part Two of Schradieck's "Technical Violin School" is given to exercises in double stopping. The student can also get much valuable practice in double stops in the scales in thirds, sixths, octaves and tenths in Schradieck's "Scale Studies." 2.—In his "School of Violin Technic," Sevcik has devoted Part 4 to "Exercises in Double Stops." Some of these exercises are quite difficult. 3.—For beginners in double stop work the teacher could procure books of easy two part songs, or four part songs in which the pupil could play the soprano and alto parts as double stops. 4.—It is impossible to say just when the study of double stops should be taken up. Some pupils are ready for them sooner than others. Almost every violin instruction book contains a certain number of exercises in double stop work. 5.—Schradieck's "Technical Violin School," and Sevcik's "School of Violin Technic" are both admirable works for developing all around violin technic.

## Splitting Hairs

N. H. G.—I cannot tell, without seeing your bow, what causes the hairs to split, and to break so frequently. The trouble is no doubt caused by the hair being old and worn out; or maybe the hair catches on some part of the violin or the cake of rosin, thus breaking it. You are not far from Boston, so why not send your bow to a good repairer there. Write to the New England Conservatory of Music in Boston and ask them to recommend a first class repairer to whom you can send your bow. The theory that the hair had been attacked by moths or other insects from the plush lining of the violin case might be true, but I have never heard of such a case.

## So "Kitty" Loses Her Credit

By HENRY E. ELVERSON

WHEN the word "catgut" is used, as applying to the strings of certain musical instruments, it really is a misnomer; for, as a matter of fact, these strings are not made from the "gut of a cat" at all. Originally the word was "kitgut," or "gut of a kit"—the kit being a tiny violin which dancing-masters carried in their pockets.

Moreover, "catgut" is really made from the muscular coat of the intestines of a sheep, which are steeped, scoured, fer-

mented and inflated, then cut into strips, if large, and twisted. For the smallest violin strings three strands are used; for the largest seven; and for the largest strings of the bass viol, one hundred and twenty.

The intestines of lean sheep are said to make the stronger strings, while those of sheep that have been "high livers" produce the sweeter toned ones. The finest quality of strings, and the largest quantity of them, are made in Rome and Naples.

\* \* \* \* \*

## Two on Parnassus

"Haydn and Verdi stand in a place to which no other great composer has entrance. They were susceptible to external influence in their old age, and they did their best work then. Haydn was influenced by the music of Mozart, his junior by twenty-four years; Verdi by some of the plays of Shakespeare, as these were put before him by Arrigo Boito, a poet, libretto writer, and composer who was his junior by twenty-nine years."—The British Musician.

## FRETTED INSTRUMENTS DEPARTMENT

Edited by GEORGE C. KRICK

## The Banjo

THE RISE OF THE BANJO and the other members of the banjo family to their present prominent position is one of the most interesting developments in American musical history. Although frequently called a distinctly American instrument, we must not overlook the fact that for hundreds of years in many countries of the old world, gourd shaped instruments covered with snake or sheep skin were in use. The invention of the American banjo is credited to one, Joe Sweeney, who was supposed to be the first white man to construct one and play upon it. According to the story which is generally accepted, Joe Sweeney produced so much music from his instrument that he was called a whole band in himself and was nicknamed "Band-Joe," and from this we derive the present name of the instrument. With the advent of the blackface minstrels the banjo came into its own, as no minstrel troupe was complete without a clever banjo player. Amongst the players of this period the names of Gus Mead, Tom Briggs, John Savarie and Frank Converse stand out preëminently. During the latter part of the nineteenth century a veritable wave of banjo popularity swept across the country, and everywhere banjo clubs were quite the rage. The five string banjo, plucked with the fingers, was reigning supreme; and in the course of time a number of outstanding performers appeared on the concert stage. The names of Vess Ossman, Van Eps, Fred Bacon, Frank Bradbury and Alfred Farland are familiar to all lovers of the banjo.

Farland in his prime was considered the greatest artist of them all. For many years his concert tours took him from one end of the country to the other; and his recitals were invariably sold out long in advance. His programs included many transcriptions of classical compositions, which were executed with the greatest of skill and artistic taste.

## The Jazz Influence

WHILE THE FIVE STRING banjo still retains its popularity, some vaudeville players have experimented with wire strings and plectrum, in order to get a greater volume of tone; and we now have the plectrum banjo with four strings. Eventually this instrument was introduced into the dance orchestra; and most of the young banjo students now prefer this style of playing. The change from the old A notation to C, tuning the strings to C, G, B, D, also makes matters simpler for the beginner, as he is now able to read directly from the piano score. But the final blow to the five string banjo, came with the advent of the tenor banjo.

The jazz age arrived, and old and young began to dance. Small and large dance bands sprang up over night, and every one of these needed one or more tenor banjoists to supply rhythm. Teachers were swamped with pupils, manufacturers were working overtime, turning out tenor banjos selling from fifty to five hundred dollars. Publishers were printing numerous instruction books, collections of studies, solos, duets and orchestra parts for tenor banjo. Harry Reser and his Eskimos and many other banjoists were heard over the radio, and the popularity of the tenor banjo was ever up and up.

But now enters the guitar, sonorous, somewhat subdued, not as boisterous as her

younger brother, the banjo, but preferred for its mellow voice, and gradually the tenor banjo apparently loses its "place in the sun."

When banjoists come together the question frequently is asked, "Will the banjo stage a comeback?" In the writer's opinion it is still here and here to stay. It is a far cry from the crude instrument of sixty years ago to the artistic creation of to-day; and American youth will always succumb to the exhilarating, scintillating tone of the banjo.

Throughout the middle west, many dance bands still prefer the plectrum banjo to the guitar. In England and its colonies the banjo has never been more popular than during the past year.

It is to be regretted that the five string banjo has been neglected by aspiring concert players. Its full chords, rippling, sparkling arpeggios, snappy *staccatos*, its beautiful right hand *tremolo* with thumb accompaniment, all will bring an audience "to its feet." A clever banjoist, whether he plays the five string, plectrum or tenor banjo, is always received with open arms, be it on the concert stage, on the radio, or in private gatherings.

After all, the banjo is the instrument "par excellence" for entertainment and relaxation; and for this reason it will always attract a large following.

The prospective student should first of all place himself in the hands of a reputable teacher, one who not only is a good performer but also knows how to teach. In buying an instrument, select the best that you can afford. A cheaply and poorly constructed banjo is worse than useless and is a hindrance to the progress of the student.

The literature for banjos of every type is most extensive; and all the leading publishers are in a position to supply instruction books, scale and chord exercises, music of every variety, modern and classical transcriptions, also arrangements for small and large banjo ensembles.

An effective ensemble of banjos should include first and second banjo-mandolins, first and second tenor banjos, cello banjo and bass or guitar-banjo, with drums and traps.

## In Earlier Days

IT MIGHT BE OF INTEREST to some readers to mention the instrumentation of banjo clubs during the early days. A representative group of which a photograph was recently seen, included a piccolo banjo, banjeurine, five string banjo, and bass banjo. This combination was used extensively by professional and college clubs.

While it is true that some otherwise well informed musicians still frown upon the banjo, there are others who seem to feel that its characteristic voice should be exploited in scoring for theater or concert orchestras. The tone color of the banjo is so different from that of all other instruments, that creative musicians might find possibilities that so far have been neglected.

Percy Grainger, the Australian composer-pianist, in a published interview some years ago, expressed his opinion that "the plectrum instrument will play an important rôle in the orchestra of the future. There are superb possibilities in these instruments, when used in sufficient numbers. You know the happy effect produced, when the entire

(Continued on Page 198)

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  - 2176 Spring Song, A-3 or B-2 Mendelssohn
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**Bands and Orchestras**

(Continued from Page 155)

ask ourselves the question, "Where do we go from here?"

Upon making a general survey of the progress made during the past decade, we find that although many of our communities have been successfully "sold" on the music program, there are too many communities in which this program has not yet been given serious consideration as an important part of the school curriculum. In other words, development, while having been rapid, has not been general. Certain sections of the country have made excellent progress, while other sections have not at all kept pace.

During clinic engagements, which in the past five years have taken the writer to practically every section of our country, we have had the privilege of observing and studying at first hand the instrumental music programs in the schools of the various states. Although in many localities this is an integral part of the general educational program, as a whole the standards of performance, aims and objectives are not in agreement throughout the nation.

In some sections we find outstanding bands and orchestras, while in others the quality of work and emphasis on better standards is rather disappointing. What are the reasons for the variation in the results, and what can be done to help unify the progress of our instrumental music program?

It is generally agreed that the majority of the outstanding school bands and orchestras are to be found in the states of the midwest. Hence we can find, perhaps, a solution of our problem if we ascertain the reason for midwest leadership in this field.

First, we believe that the tradition of excellence of the band and orchestra programs of midwest schools has left its influence upon the present day instrumental program of this section of our country. In some other sections, unfortunately, the past instrumental program leaves very little of inspiration, impetus, or achievement.

The fact that in the middle west the school band and orchestra program was adopted at an important time of education at an earlier time is significant in that the program has had sufficient time to acquire community and administrative support. Thus in this section is found a music schedule which calls for daily rehearsals, on the regular school curriculum, and the granting of credit for the various classes offered. As a direct result of this emphasis, we find the students' interest intensified, their attitude sympathetic, and morale at a high pitch.

If the midwest does lead in worth of its instrumental music program, this leadership may be attributed, perhaps, to 1. traditional excellent standards; 2. intensive individual preparation; 3. home, school, and community interest and support. Of course, such problems as finances, geographic and other difficulties undoubtedly have their effect upon results achieved in different parts of the country, but this is the exception rather than the rule.

*The Contest Feature*

ANOTHER IMPORTANT feature in the development of the midwest band and orchestra has been the national contest movement. Without a doubt, this project has had its effect upon the standards of this section of our country for national contests have been held primarily in its midst (due to the fact that the midwest contains a larger number of bands and orchestras than any other section of the country). Therefore, the influence of the national contest was greater here than in other sections. These bands and orchestras were fortunate

in having the opportunity to participate in the annual spring contests and festivals, thus receiving constructive criticism of competent adjudicators. These events, in spite of their faults, have been extremely beneficial, not only in motivation for the individual student, but also as a great stimulus for the individual director.

Less fortunate are other sections of the country which have not experienced the advantages of participation in these events. Up to the inauguration of the regional plan as adopted by the National Band and Orchestra Associations last year, the schools of the midwest had the "breaks" so far as the national contest was concerned. With the new regional plan in effect, however, we will undoubtedly see a more uniform development in the ideals and results obtained by our instrumental groups throughout the country.

Also, through the channels of the National School Band and Orchestra Associations, in cooperation with the National Music Educators' Conference, a more closely knit relationship between each of the ten regions and the national offices should materialize. This will enable each region to develop its own program to the greatest possible extent, and at the same time receive impetus and cooperation from the national headquarters.

I feel confident that the elimination of the national contest and the adoption of the present regional plan will have a far-reaching effect upon all of the bands and orchestras of our schools, and will prove of particular aid in the building of finer traditions, interest, standards, and support for those bands of the sections outside of the midwest.

There is much left to be done in the matter of instrumental organization and administration in the schools of the east, south, and far southwest. It is true that these sections have made remarkable development in a comparatively short time, and that they have had competent leadership. There are entirely too many schools, however, in which the music program does not have its proper place. There are too many rehearsals only after the regular school day has ended; too many students being taught on "mass production" basis; and classes of seventy-five to one hundred beginners having meetings of one to three hours per week on the average. Is it not pertinent to ask, "Where do we go from here?"

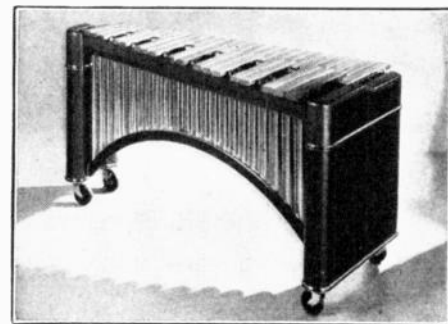
For years the slogan of the Music Educators' National Conference has been "Music for every child, every child for Music." This is indeed a worthy motto, and as a result of the excellent manner in which its inspiration has been carried out, we have to-day the most musical nation in the world, so far as the number of students actually participating is concerned. No country can boast of such a great program of music education for the youth of its land. No other country begins to carry on such an extensive plan of music education.

Yet in spite of this tremendous program we are constantly being reminded of the decided lack of participation and appreciation of music by the adult population of our country. The usual corollary of the above statement is that we are not attempting to build a nation of musicians but rather a nation devoted to the love and appreciation of good music. Granted so: Is our mission in this regard being carried out? Are we successfully cultivating a keen appreciation for good music?

*After Graduation*

IS THERE NOT a decided lack of professional (Continued on Page 196)

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## Music in the Dark

By BERNICE B. STEINEL

As a young girl I spent several summers with my parents at a country place away from the city electric current. In the cool of the evenings they would sit outside and listen while I played the piano. The kerosene light would not burn satisfactorily in a breeze, and to close a door or window sometimes made it uncomfortably warm. Also, the light attracted myriads of tiny winged creatures. Frequently, then, I played in a room that grew quite dark before I finished, or was lighted only by the moon streaming through a window. I soon learned that I must know *where* the note was as well as *what* it was. I found that my playing gained greatly in sureness and my self-confidence was increased.

I now use this method of practicing in a

dark room, or with my eyes closed, before every public performance. It is recommended also to my pupils and they obtain highly gratifying results. It is a genuine aid in gaining poise, and it really is not so difficult. If an organist can find his pedals, a pianist should be able to find his keys without searching for them. When a composition has been mastered, including memorization, my pupils are asked to close their eyes and imagine a vast audience while playing, the larger the better because of its psychological effect on the performer. It is hardly necessary to add that the imaginary audience should not arrive before the number is well in hand, or the result is certain to be disastrous. This system develops also more freedom of the emotions.

## A Romance of Easter Carols

(Continued from Page 145)



Oh, ladies and gentlemen that sit by the gire,  
Put your hand in your pocket, that's all we desire,  
Put your hand in your pocket and pull out your purse  
And give us a trifle, you'll not be much worse.  
Fol de diddle dum,  
Fol de day!

In medieval times frivolity entered even the churches. In a cathedral of France a solemn game of ball was played by Bishops, with the congregation as onlookers. In the present day only the sublime remains of early celebrations and music. This thought, Phillips Brooks has happily expressed in his *Easter Flowers* from which we quote:

"O risen Christ! O Easter flower!  
How dear Thy grace has grown;  
From East to West, with loving power,  
Make all the world Thine own."

## The "Italian Concerto" of Bach

(Continued from Page 158)

measures 91 to 96 the playing must be quiet and with expression, a little *crescendo* being made in the last half of measure 92, and another one in the same place in measure 94; whilst measure 95 is again *piano*.

In measure 96 a more definite *crescendo* brings us to a new development of a spirited character, in the treble; and this must be attacked resolutely and continue in the same energetic way until it reaches double *forte* in measure 105. Having arrived at measures 107, 108, 109 and 110, an accent is to be given to each of the first eighth notes in the right hand of these measures.

The long trill, lasting through measures 112, 113 and 114, must be played as equally as possible, and as smoothly; and the sixteenth note figures in the bass of all these measures must sound out prominently below the trill, as must also the similar figures in measures 116, 117 and 118.

I make a *crescendo* in measure 128, leading up to the high A in the treble of measure 129, where there is a sudden *piano*. In

measure 142 I take the last sixteenth note group with the right hand—though it is written in the music for the left hand—as this facilitates the execution of the passage. Finally, in measure 162, where the passages in the right hand are brought to a loud and incisive close; the four eighth notes in the bass can be played in octaves if desired. The octaves certainly add weight and significance to this ending of the phrase which presages the end of the whole piece.

From measure 163 to the close of the piece in measure 192, the music is a note for note repetition of the beginning of the work, from measure 1 to measure 30, and it must be played as such. The *tempo* should broaden in measures 190 and 191, so as to announce the approaching end of the composition; and the last chords of all must be played deliberately and with a final emphasis. The whole impression of this first movement of the "Italian Concerto" should be that of gay, colorful music, pulsating with rhythm; at times, flowing; at times, abrupt; but always confined within the strict pattern of the composer's design.

\* \* \* \* \*

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"Never before in the history of the world has so much money been spent on musical education as is being spent in the United States at the present time. It has been estimated that \$100,000,000 is expended every year for music tuition in this country, and this takes no account of the incidental items, such as musical instruments and accessories, published music and other corollaries of musical education. A few years ago there were only three musical conservatories of high rank in the United States; now there are at least a dozen with the highest standards, some of them endowed with millions of dollars."—Harold Vincent Milligan.

# QUESTION AND ANSWER DEPARTMENT

Conducted

By KARL W. GEHRKENS

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

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

## Many, Many Questions!

- Q. 1. Please list all the posthumous works of Chopin.
2. (a) What is the best edition of Bach's Three Part Invention in E minor?  
(b) How do you finger the three voices in measure 21?  
(c) What exercises can I practice other than continually on this Invention?  
(d) Has there been a master lesson in THE ETUDE on this Invention?
3. (a) What is the best edition of Chopin's Etude, Op. 10, No. 1?  
(b) Should the left hand chords in measure 8 be arpeggiated?  
(c) How is the left hand fingered in measures 41-42? (d) The right hand in measure 45? (e) The left hand in measures 54-55?  
(f) In the arpeggios in measures 64-65, may it be fingered 5-3-2-1?  
(g) How is the penultimate chord arpeggiated; that is, do both chords start simultaneously or is it rolled from the bass upward?  
(h) Where are variations of tempo permissible?  
(i) What exercises should I use in connection with this piece?  
(j) What tempo should I use?  
(k) How can I obtain sufficient speed?  
(l) Is there a master lesson on this piece?
4. (a) What is the best edition of Chopin's Prelude in D-flat?  
(b) How do you play the right hand in measures 7, 11, 15, 17, 23 and 29?  
(c) How do you pedal and finger measures 81 and 84?  
(d) Where are variations of tempo permissible?  
(e) What is the tempo of this piece?  
(f) What exercises should I use in perfecting this composition?  
(g) Is there a master lesson on this piece?
5. (a) Should the ninths in right hand (measure 7 first movement) be arpeggiated or not?  
(b) What is tempo of first movement?  
(c) What is tempo of second movement?  
(d) Should I take repeat in the finale?  
(e) Please write out trills in finale?  
(f) In measures 15, 18, 19 and 20 from end, should beats remain fixed?  
(g) How do you play measure 14 from end?  
(h) How are the two grace notes before measure 5 from end played?  
(i) What is tempo of this movement?  
(j) Where are variations of tempo permissible?  
(k) What exercises should I use?  
(l) Is there a master lesson on this piece?—L. A. P.
- A. 1. There are about 45—too many to list here.
2. (a) I know of no best edition of Bach.  
(b)

- 17 the three grace notes should take the time of a sixteenth note. In each case they come on the last quarter of the third count.  
(c) Most players are safer in using no pedal. That is why it is so fingered, so the tones will be connected by the fingers rather than by the pedal.  
(d) It should be quite steady, but not mechanical.  
(e) About M.M. ♩ = 72.  
(f) It is not a question of exercises. Playing the quiet numbers from Mendelssohn's "Songs Without Words" will help you.  
(g) Yes, in THE ETUDE, November 1922, and December 1924.  
(h) You probably mean measure 8. To arpeggio this interval makes it easier to play the thumb *pianissimo* and still bring out the melody with the fifth finger.  
(i) About M.M. ♩ = 52.  
(j) About M.M. ♩ = 69.  
(k) Not necessary. Many artists do not.  
(l)

Ex. 3 Meas. 30 Meas. 36

- (f) Try to feel two beats to the measure.  
(g) Start trill on principal note (A), trill about the length of one measure before starting run, which should be played as fast and even as possible, retarding much at the end.  
(h) Which ever way you can play with the most tone.  
(i) About M.M. ♩ = 160.  
(j) There should be very little of it.  
(k) A good dose of scales, arpeggios, and octaves.  
(l) I know of none.

## Rhythm in MacDowell.

Q. 1. In A Scottish Tone Picture by Edward MacDowell, could you tell me how to count or play these measures? This is the seventh measure from the beginning. Just how is one to put the bass and the treble together; and how does one count the six eighth notes of the treble with four eighths of the bass?

Ex. 1

2. Also, how would one count the following measure in six-eight time?—Inquirer.

Ex. 2

A. 1. Mechanically, that is, according to the time value of the notes, this is a case of playing two in the left hand against three in the right hand, and this means that the second of the pair of two notes in the left hand comes half way between the second and third of the three in the right. But musically it is rather a case of feeling the entire measure as two large beat groupings, the first of which is divided in the right hand into six parts and in the left, into four. Do it mechanically a while until you see how the notes fit in; then throw away the exact timing and try feeling two large groups in the measure.

2. Here again you must differentiate between time and rhythm, between the mechanical and the musical. Mathematically MacDowell made a mistake and according to the time value of the notes he should have written two eighth notes and marked them with a figure 2 to indicate a doublet. But musically and artistically his meaning is perfectly clear; he wants each of the two parts of the duplet measure (6/8) to be divided into two groups of two's instead of the usual two groups of three's. Try feeling each measure of the composition as having two large groups, these to be sometimes subdivided into threes and sometimes, as you quote, into twos.

**Tempo of Mussorgsky's Intermezzo.**  
Q. Can you tell me at what metronome mark the "Intermezzo" by Mussorgsky is generally played? Does the same tempo continue to the end of the piece?—Miss I. B.

A. I should say that the tempo is approximately M.M. ♩ = 126. The same tempo is kept throughout the composition.

Q. In Buck's Festival Te Deum, the word "infinite" appears. What is the proper pronunciation of this word?—B. D.

A. The dictionary pronunciation is given as in-'fi-nit, and the accents in the Buck Te Deum fit such use.

Ex. 1

- (c) I know nothing better than more Bach.  
(d) Not that I know of.  
(e) There is no best edition.  
(f) Not necessarily.

Ex. 2

C M. 41

D M. 45

E

- (f) Yes, some editions have it so fingered. Some artists make a *glissando* of this run.  
(g) Only the lower chord is rolled.  
(h) There should be very little change of tempo.  
(i) Practice scales, arpeggios, and Hanon exercises in G-flat.  
(j) About ♩ = 116.  
(k) Do as much light scale practice as possible.  
(l) I know of none.
4. (a) There is none.  
(b) In measures 4, 23, and 79 there can be a little liberty taken with the last few notes of the run; that is, with a *fermata* on the last eighth-note in the bass. In measures 11, 15, and

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(Continued from Page 193)

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and amateur bands, orchestras and choruses in the cities, towns and villages of America? Is there not a great let down in musical participation after students graduate from our high schools and universities? Do we not experience great difficulty in fostering community and industrial music programs? Yet all of this exists in a nation which without a doubt is the leader in music education.

The fact remains that the reason for America's lack of adult participation in music is what we might term the mortality rate among students after they are graduated from high school. Too often the love and appreciation for good music (if they have ever been actually a part of the student) die upon the day the student passes from the portals of his high school rehearsal room. What causes this situation?

Is it due to our methods of teaching? Are the people of America too busy to participate in the community music program, or is it a matter of our never truly having felt the effects of music appreciation? The writer believes it is a combination of all these situations.

Due to our system of mass education in music, we have been too concerned with the matter of "every child for music" and not sufficiently devoted to "music for every child." Perhaps we have been a bit guilty of "mob rehearsing", with a lack of attention being given to what each individual is receiving from his participation in the rehearsal.

We have been too concerned with what

the child does to his music rather than what the music does to the child. I never have been very enthusiastic about abstract or artificial music appreciation. I believe in the music appreciation programs that attempt to provide appreciation not so much through listening to, as from active participation in the rendition of good music. I believe that greater satisfaction and enjoyment are achieved through participation in the playing of good music, even though it might not be a perfect performance, than through listening to a great orchestra by way of the "air waves". Genuine love and appreciation is not attained by mere talk, reading, or listening.

Few people have the profound interest and understanding of the art of music unless they have actually experienced an active participation in its performance, and it is this thought that we wish to emphasize. When our students who yearly graduate from our high schools and universities will continue in active participation in community music programs, then I believe we will promote the slogan of "Every child for music, music for every child" to that of "America for Music, Music for America!"

This can be brought about only when the thousands of students graduating yearly will continue to perform with the technical equipment and musical skill they have so well acquired during their school experiences.

In the spread of adult participation in the rendition of good music there lies an answer to where we should go from here.

## Musicians of March Birth

(Continued from Page 154)

- Baptiste Calkin (1827), William Henry Monk (1823), Enrico Tambrerlik (1820)
- 17th—Josef Rheinberger (1839), César Thomson (1857), Karl Friedrich Zollner (1800)
- 18th—Jules-Joseph-Ernest Vieuxtemps (1832), Nicholas Rimsky-Korsakoff (1844)
- 19th—Max Reger (1873)
- 20th—Alberto Abraham Bachmann (1875), Luise Dulcken (1811)
- 21st—Johann Sebastian Bach (1685), Adolfo Betti (1875), Carlo Rosa (1842), Herman Sandby (1881), Thurlow Lieurance (1878)
- 22nd—Hamish MacCunn (1868), Otakar Ševčík (1852)
- 23rd—Eugène Gigout (1844), Ludwig Hess (1877), Antoine-Joseph Lavigne (1816), Camille-Marie Stamaty (1811), John A. Van Broekhoven (1856), Franz von Vecsey (1893)
- 24th—Maria Felicità Malibran (1808), Martinus Sieveking (1867)
- 25th—François-Joseph Fétis (1784), Johann Adolph Hasse (1699), Arturo Toscanini (1867)
- 26th—Wilhelm Backhaus (1884), Jeanne Gerville-Réache (1882), Edith Rowena Noyes Greene (1875), Mathilde Marchesi de Castrone (1826), Franz Marschner (1855), H. Alexander Matthews (1879), Karl Eduard Nössler (1863), John Rogers Thomas (1829)
- 27th—Johann Ernst Eberlin (1702), Sir George Elvey (1816), Vincent d'Indy (1851), Peter Christian Lutkin (1858), Richard John Samuel Stevens (1757), Edyth Walker (1870)
- 28th—Antoine-Édouard Batiste (1820), Max Bendix (1866), Edmond Clément (1867), Modest Moussorgsky (1835), Antonio Tamburini (1800)
- 29th—Johann Wilhelm Hässler (1747), Charles Stewart Macpherson (1865), Wilma Maria Francisca Neruda (1839)
- 30th—Angelo Catelani (1811), Sir John Hawkins (1719), C. Linn Seiler (1881)
- 31st—Franz Joseph Haydn (1732), Otto Lindblad (1809), Henri Marteau (1874)

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## VOICE QUESTIONS

Answered

By FREDERICK W. WODELL

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### Use Discretion

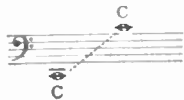
Q.—1. I am sixteen; is this too young to start training my voice?

2. My lowest note is second C on the piano and I can go two octaves higher. Am I a bass?

3. I sang excessively for a week, and I got very hoarse. Now every morning my voice is pure, but after I sing one song I get hoarse. What should I do?—W. J.

A.—1. Not if you can find a careful teacher who knows how to manage very young voices such as yours, which is probably still in the course of "changing."

2. We wish our men correspondents would indicate the compass of their voices with the use of notes on the staff and the bass clef. We now understand you to mean that your compass is as follows:



This would indicate that you are a bass. Voices, however, are judged by their quality, as well as by their compass.

3. Stop singing "excessively." Study with a good teacher, of whom there are no doubt a number in the large city in which you live, and let him regulate your work. See announcements of teachers in the ETUDE.

### That Question of Placement.

Q. Will you please advise, through the columns of THE ETUDE, concerning voice placement?—F. G.

A. The professional music critic, when writing for his newspaper, of a "well placed" voice, may be referring not so much to a matter of vocal technique, as such, but rather to a general effect by which the singer has given satisfaction to the listener. This effect may be described as the result of a type of tone production and emission which permits the exhibition of a consistently musical and expressive tone quality; a genuine *sostenuto* and *legato*; an even, agile delivery of scales, passages and *arpeggi*; the power to shade and color freely the tone; and to pronounce distinctly and with *finesse*.

There is much disagreement among vocal teachers and students as to "voice placement." For example, the following varied ideas have been put forth:

(1) Place tone at all pitches, in all voices, in the upper front mouth only; (2) at the level of the bridge of the nose; (3) of the forehead.

With men's voices, place the upper range: (1) up behind the bridge of the nose; (2) in the upper front mouth only.

Place the lower tones, all voices, far forward in the mouth.

Use a "combined" placement in front mouth and "face" on lower and middle pitches, all voices.

Place the notes of the top range, women's voices: (1) well up in the face; (2) on the forehead; (3) between the eyes; (4) at the temples; (5) in the upper back head.

Certain writers strongly oppose any attempt to "place" the voice. To quote: "Erroneous conceptions, like voice placing, lead directly to interference and wrong action." "Of course the mere idea of placing the voice anywhere is utterly fallacious." "In trying to place a tone physically or mentally we attempt the impossible."

Voice is "air-waves." These will make their way into every space that is open to them, from the point of generation in the larynx, including laryngeal, pharyngeal, buccal, nasal and "head" cavities. (In this connection see "The Voice Beautiful," by Ernest G. White, for an argument, with many photographic illustrations, in favor of "sinus tone-production.")

Singers have been trained to artistic attainment without talk of "voice placement." Nevertheless, as a teaching device, properly used, that is, upon a basis of breath-control, and freedom from rigidity throughout the vocal instrument, by "indirection," without attempting local, direct muscular management, "voice-placing" has been proven of distinct value to some pupils. These have been led to associate the production of good tone on the various pitches with certain vibratory sensations until merely willing the appearance of the sensation as known has sufficed to bring the pitch and tone desired.

Familiar elements of language, such as the consonants *z, v, l, m, n,* and the diphthongs *th* and *(h)ug*, preceding and closely combined with a vowel, are used in developing a consciousness of the location of a sensation as of tonal vibration.

The voice placements are subject to slight variation and modification in location and intensity, according to individual peculiarities, and to changes in pitch, force, vowel and color of tone.

In this connection it should be remembered that a tone may feel "nasal," yet not (to the auditor) sound nasal.

The artist, of course, thinks only of using words and tones, combined as a vehicle for the expression of the emotional and intellectual content of his piece.

As a matter of fact, it is the movable, adjustable parts of the vocal instrument which, in the above procedures, are unconsciously placed and conditioned.

Singers with the lower pitched and heavier voices are usually conscious of a sensation of vibration in the chest, while vocalizing. This weakens progressively as the pitch rises, or the tone lightens. It may finally disappear. It is most noticeable when the singer keeps the upper chest well up, but without strain. Most young children, and many adult sopranos, with light, high voices, are not conscious of such a sensation.

Some authorities hold that the chest does not meet the requirements for a genuine "resonance cavity."

The following volumes may be consulted for details concerning various ideas as to "voice placement":

"Polychrome Lessons" by Frederick W. Root; "Resonance in Singing" by Thomas Pillsbury; "How to Sing" by Lili Lehmann; "Art of Singing" by Francesco Lamperti, translated by Walter Jekyll, M. A.; "Position and Action in Singing" by Edmund J. Myer; "Lyric Diction" by Dora Dury Jones; "The Natural Method of Voice Production" by Dr. Floyd S. Muekey; "Science of Voice" by Douglas Stanley; and "Creative Singing" by Paul Savage.

### The Ubiquitous Vibrato

Q.—I am to take a second examination for membership in a special mixed chorus within a very short time. You have helped me before, and I now ask for assistance again. On my first audition I was told that I have an unnecessary vibrato in my higher register which stands out most when I hold long tones. Otherwise the examiner was pleased with my voice, sight reading, and so on. I was told this defect was not permanent, and could be overcome. This vibrato seems to stand out most when I am in the last bit nervous, in fact I never seem to have the trouble when at home. Please give me a few good exercises.—U. V.

A.—By your own statement your first job is to become the "captain" of your own soul. About what are you "nervous," and why? These examiners are not your enemies, but your well wishers. They would be glad to find you of acceptable material. The tonal "wobble" is often the result of "over-blowing" the voice—what is called forcing it. Fear, however, destroys breath control. Practice your upper voice on holding tones on single vowels, and on a succession of vowels, one long note, with a firm determination that the voice shall be free from the objectionable vibrato, of which you write, at the same time resolving that the breath shall flow freely, though *very slowly*, through the throat, and that there positively shall not be even the slightest degree of stiffness of the tongue or jaw. Be satisfied at first with a comparatively light, conversational weight of tone. Look for a slight sensation of vibration in the upper front mouth upon the vowel, accompanied, on the pitch E (fourth space, treble clef) and those above, with a sensation as of vibration reflected along the cheek bones into the upper back of the head, there rising and falling with the pitch. Keep the upper chest well up, but without strain. Above all, believe in yourself. "I can do it—therefore I will."

### A Contralto's Problem

Q.—I have sung much as a professional contralto, though still a young woman. I have a large and varied repertoire. My upper E, and several tones above that, I take as head voice, and most people say they are quite musical. However, of late, when singing up in the middle register, the quality sometimes becomes rather hard, especially in broad, expressive phrases. I have tried placing these middle notes farther forward, but not with invariably good results. I would appreciate any assistance you may give in this connection.—Artistic.

A.—As a contralto you are fortunate if you have discovered how to take your upper E in the real "head" voice quality. Do not allow a desire to get bigger tones on that pitch and above it to cause you to alter that production. Seek there for "more of the same thing," working for fuller use of the resonance resources of your voice. For the middle voice difficulty you describe, follow the example of some of the old Italian teachers who are believed to have loosened and ultimately broadened the middle range without hardening it by practicing much *downward* work, slowly, trying to keep the velvety quality and throat ease of the "head" voice, and on your upper E, throughout the downward singing to as low a pitch as possible. After a great deal of this type of singing, try carefully singing slowly in the middle range short upward scales and *arpeggi*, insisting upon retaining the comfort of throat experienced on the head voice production, and bringing into use more and more of the combined mouth and facial vibration, as it feels, especially when more force of tone is needed. A slight increase of *controlled* breath pressure, combined with a more full use of resonance chambers, is involved in the true *crescendo* upon any pitch.

\* \* \*

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—Sir Thomas Horder.

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## Teaching the Beginning Pianist to "Take Dictation"

By GLORIA F. PUGLEY

HAVE YOU TRIED dictation for better coordination of mind and body and for strengthening the mental capacity of your backward pupils in memory work?

If you have not, then why not give the following plan a trial? It is certain to bring results.

It may be suggested to the child that she is to play a game with you; and then you will call out a group of notes, which the pupil will play not in the formation given but in the formation specified.

For example: The teacher may call out C-E-G (the chord of C). She may ask for it to be played either as given, or she may ask that it be played in broken formation, which would be the scale of C, arpeggio formation, or she may call only one note and ask for its third, fifth, or any other number above or below. She may ask for its relative minor, arranging the notes she chooses, of course, to suit the particular needs of the pupil. Likewise, according to

the advancement of the pupil, the range of notes given will number anywhere from one to five or six. Sometimes it is well to do some of these problems without the use of the musical instrument, the pupil reciting the answers.

It is really remarkable what this type of training will do for pupils; even though only a few minutes of each lesson is set aside for it.

A pupil, if he is to become an accomplished musician, must be able to see with his mind's eye every note which comes from his finger tips. And in giving this dictation you are helping him to do just that thing. He must picture the position of these notes, if he is to rearrange them correctly. Moreover, once he catches on to the idea, he will become fascinated by it, especially if he thinks the teacher is also participating. And the best of the game is that both participants will share in its pleasure and profits.

## Fretted Instruments Department

(Continued from Page 192)

string section of an orchestra occasionally strums the strings; and one can imagine how a large body of instruments intended to be plucked or strummed would sound. Some new and ravishing color combinations inhere in this class of instruments."

Then, here is a paragraph from a review of the first performance of the opera, "Life of Orestes," by Krenek, whose "Jonny Spielt Auf" proved an international suc-

cess: "Unquestionably the most beautiful and inspired portion of the score is *Orestes'* monologue: *Es ist Abend*, with the shepherds' song. This exquisite lyrical passage is accompanied throughout by the humming of the invisible chorus of the orchestra, with a passage between flute and banjo which is ravishing in effect and is as novel in invention as it is inspired in treatment." And so the banjo's lure lives on.

## Bugles Over the Hudson

(Continued from Page 151)

New York was the soloist. Frankly sceptical that a band could meet the demands of the complex score, she became enthusiastic after the rehearsal, and gave a faultless performance of this monumental work, before a keenly interested audience of music lovers. Many invited musical celebrities who attended were sure they had witnessed the dawn of a new chapter of varied usefulness for the military band. Lieutenant

Resta's genius in scoring the accompaniment, and his brilliant interpretation rank him as one of the outstanding bandmasters to-day before the public.

Everyone should come to West Point for a visit. In watching parade, when you see the Adjutant walk briskly forward listen for his roar of "Parade Rest!" The rifles will snap. Then "Sound Off!" Listen; you will hear one of America's great bands.

## Piano Accordion Department

(Continued from Page 189)

other books of study material which are quite as essential. Each of these specializes in some particular phase of accordion instruction. The Hanon and Czerny accordion books mentioned should be embodied in the teaching curriculum of every accordion school. They should be used in conjunction with the general text book being used. Advanced velocity and dexterity books have also been written especially for the accordion student.

Pianists who are beginning the study of the accordion may have access to books which concentrate on left hand practice. These are useful as the pianist requires no particular training for the right hand on the accordion as he merely transfers his piano technic to the accordion keyboard. These books of bass solos and other bass

studies are also useful for students whose left hand has not developed on a par with the right.

The study of harmony and its application to the accordion bass keyboard is presented in a book which is most thorough. The key, or answers to the problems, may be found in an accompanying booklet. This is useful for either self instruction or as an aid to teachers in correcting lesson assignments on harmony. Instruction on the manipulation of the bellows has been covered in a book dealing with that phase of accordion study. Sight reading and orchestra training have been covered in individual text books on those subjects. Accordionists who have difficulty in chord progressions and modulations will find material designed to help them in this study.

\* \* \* \* \*

"It is the nature of instrumental music in its highest form to express in sounds what is inexpressible in words."—Wagner.



# The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

MUSIC STUDY  
EXALTS LIFE

MUSIC STUDY  
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## Advance of Publication Offers

— March 1938 —

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

CHILD'S JOURNEY—RICHTER .....	\$0.35
CHILD'S OWN BOOK—BRAHMS, TSCAIKOWSKY, MACDOWELL—TAPPER .....	EACH .10
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MANUAL OF FUGUE—OREM .....	.40
MASTER PIECES WITH MASTER LESSONS PIANO .....	.50
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TEN STUDIES IN STYLE—PIANO—KERN .....	.20
TWENTY-EIGHT MINIATURE ETUDES—PIANO—KETTERER .....	.30

## The Cover for This Month



The cover for this month is a tribute to the celebrated French composer, Maurice Ravel, who died in Paris, December 28th, 1937. The health of this man, who had become France's foremost modern classicist, was considerably impaired in recent years. He had been afflicted

with pains in his head for a number of years before his passing, and his death was directly due to the effort to relieve him through a serious head operation.

Ravel came from the land of the Basque. He was born at Cibours, Basses-Pyrenees, March 7, 1875. In 1891 he became a first medalist, after two years in the preparatory class, at the Paris conservatoire. His later work in the advanced class at the conservatoire was under such teachers as Charles de Bériot, H. Pessard, André Gédalge, and Gabriel Fauré. In 1901 he won the second Prix de Rome, his cantata "Myrrha" winning him this honor.

Ravel gained recognition as the foremost of modern French composers, but this was only after the bold impressionism displayed in his writings made him the center of musical controversies in Paris. The conventional classical disciples clashed with the musical non-conformists among composers, who reveled in modern experiments in the developments of poetical impressions, even when the effort to gain atmosphere employed frequent and sudden changes, unresolved dissonances, and bold harmonies. Ravel, however, was a gifted creative artist, and his music was appealing because it had a rational quality, and his skilled craftsmanship never permitted his compositions to drift into puzzling vagueness.

His "Bolero" is his most famous work, and foremost symphony orchestras the world over have featured it on their programs. His opera "L'Heure Espagnole" was produced at the Paris Opera. Some of his smaller works deserving of mention are his "Jeux d'Eau," "Miroirs," and "La Valse," for piano, his "Rapsodie Espagnole" for orchestra, his "String Quartet in F," his "Piano Concerto



## Orchids from Broadway

• THE ETUDE recently received a lovely bunch of "orchids," as Walter Winchell, who made the word synonymous with applause or bouquets, calls them. They came from the Radio City Music Hall, not exactly on Broadway, but very near to it. The largest theatre in the world produced upon its stage a dramatization of *The Magazine Rack* including in the series L'ILLUSTRATION OF PARIS, PUNCH OF LONDON, LIFE OF NEW YORK, and THE ETUDE OF PHILADELPHIA and everywhere. The screen on the huge stage and the programs in the visitor's hands, announced that the next number would be a tribute to America's oldest and best-known music magazine, THE ETUDE. The symphonic orchestra of one hundred seated in an orchestra pit, the floor of which is lowered and raised by hydraulic lifts, came to stage level; Erno Rapee's fiery baton flashed and a splendid arrangement of the music of Gounod's Faust was performed to the applause of the 6,400 auditors (25,000 a day). In addition to this, the event was repeatedly announced over the air and through the daily press to many millions, all of which made us very happy and made us want to tell you about it, because you have manifested such splendid interest in THE ETUDE and the achievements of its publishers. The world just now is again in a grand mix-up, but we are striving to forget the unchangeable past, realize the wonderful now, and anticipate the glorious future in our efforts, through THE ETUDE, to contribute more and more to your musical progress, prosperity and happiness.

for the Left Hand Alone." and his "Scheherazade" set for solo voice and orchestra.

Ravel made concert tours of Europe, England, and the United States. His American tour was in 1928. Besides his conducting appearances at that time he appeared as a concert pianist, and assisting in his recitals were Samuel Dushkin, violinist, and Lisa Roma, soprano.

Ravel never married. His brother, Edouard, was with him when, at the age of sixty-two, Maurice Ravel drew his last breath in the early morning at the private hospital where he had undergone the operation.

## Music for Commencement and Graduation Exercises

One of the most important days in the life of the earnest student is that set aside for graduation, and music in one form or another is naturally associated with the event. Individual music students as a rule will be guided by their teachers as to numbers to be selected for performance, but there is much that it is possible to do in the way of ensemble playing or choral work on the part of groups of players,

or singers, that will lend color and interest to the occasion.

It is quite needless for us to outline or suggest programs as these will depend upon the special conditions confronting those who may be responsible for their planning; but we are happy to offer help in selecting suitable things for solo work, piano and ensemble numbers for two or more performers, also part songs in every practical combination. A liberal assortment of any designated classification will be sent promptly on request with full return privileges if application is made to Theodore Presser Co., Philadelphia. Our well-known Selection Service is always available. Those who prefer to receive circulars or catalogs in advance will be accommodated. Just mention "Commencement Music" and tell us something about your needs.

## Changes of Address

When changing your address, be sure to write directly to this office advising us at least four weeks in advance and giving both old and new addresses. This will prevent copies going astray.

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## Easter Music

While many choir-masters and church music committees have selected the music for this year's Easter Program some may have been delayed. For these we suggest the helpful service of the "On Sale" plan, created by the Theodore Presser Co. and offer a few suggestions in easily-prepared material.

*Everlasting Life* (Forman) (60c), *He Lives, the King of Kings* (Risher) (50c), and *Life Eternal* (Dale) (60c) are cantatas that require no great amount of rehearsing on the part of an average volunteer choir.

A brand new anthem has just been published which easily may be learned—*Hymn of Joy* (Catalog No. 21328) by Louise E. Stairs (12c).

For the Good Friday services there is a new arrangement for treble voices—three part of Rodney's well known solo *Calvary*. This has been made by the Philadelphia organist James C. Warhurst, whose many settings of devotional numbers for choirs of women's voices have been used extensively.

Of course, the publishers gladly will supply a copy of *Folder P-1* giving a complete list of Easter Music publications, but if time doesn't permit selection from a catalog just ask for material for examination, stating the needs of your choir, the number of members, their capabilities and any other information you think may help in making an intelligent selection. Presser Service is invaluable when time is short.

## One-String Solos

For Violin Beginners

By Kate LaRue Harper

Similar to the five-finger pieces of the pupil in the first grade of piano playing is the material in this unique new work for the violin. Fascinating story texts and charming illustrations make these miniature melodies most attractive to young violinists. serve to inculcate a feeling for rhythm (especially valuable in class teaching) and make the average youngster just want to learn to play the violin.

The book may be used supplementary to any violin instruction book. Only three fingers and the open strings are used, as the beginner has difficulty in placing the fourth finger at first.

*One-String Solos* will be published in two volumes—the violin part for the young players, the piano part for the teacher, or accompanist. The volumes will be printed in the convenient oblong size. In advance of publication single copies of the violin volume may be ordered at 15 cents; of the piano volume, 20 cents, postpaid.

## Fourth Year at the Piano

By John M. Williams

With the same painstaking care that has characterized all of his work and which has made his published books so popular with teachers, the author is now putting the finishing touches to his latest study material offering. This consists of careful arranging and skilful editing of piano pieces that students enjoy playing and their relatives and friends like to hear.

There has been a considerable delay in the publication of this book, the cause of which has been explained in previous issues of THE ETUDE, but our editors assure us that advance subscribers will feel well repaid for their patience when their copy is received.

Orders for single copies at the special advance of publication cash price, 50 cents postpaid, still are being accepted. The sale of this book will be confined to the U. S. A. and Its Possessions.

(Continued on Page 200)

## Child's Own Book of Great Musicians

Brahms—Tschaiakowsky—MacDowell

By Thomas Tapper



The influence of the radio upon the appreciation of music by the general public is well exemplified in the announcement of the forthcoming publication of these three booklets. Time was, and not so long ago, when only adult concert-going cosmopolitans were privileged to hear the works of these great modern

masters. Now, almost any school child can recognize, not only the tender Brahms *Cradle Song*, the Tschaiakowsky *Waltz of the Flowers*, MacDowell's *To a Wild Rose*, but they're hearing and enjoying the *Symphonies* of the first two composers and the larger orchestral works of our own American genius.

Naturally, a desire to know more of the men who wrote this fine music is evident. Music educators for years have been asking the publishers to add to the *Child's Own Book Series*, the thirteen previously published booklets having been so successful in creating and stimulating musical interest in pupils.

The Theodore Presser Co. is pleased to announce the early addition of the Brahms, Tschaiakowsky and MacDowell booklets and, while they are in preparation, offers teachers an opportunity to become acquainted with their merits by accepting orders for single copies at the special pre-publication cash price, 10 cents each postpaid, 25 cents for the set of three. This special price applies to the three new books of the series only—Brahms, Tschaiakowsky and MacDowell. The thirteen previously published books are priced at 20 cents each.

## Little Pieces from the Classic Masters

For Violin and Piano  
Compiled and Arranged

By Leopold J. Beer

For many years the interesting selections from the classics have been the most familiar, due to ceaseless repetition in one edition after another. Such an excess of repetition was bound to have but one result—lack of interest because of the constant working over of the same material. Hence, instant relief and return of interest was felt as rich melodic numbers were gradually unearthed from the older and in some cases less known composers.

Leopold J. Beer, a competent composer and teacher long identified with musical life in Vienna, has been especially successful in this department of research, and has furnished us with a choice number of musical gems from the following old-time masters: Purcell (1658-1695), François Couperin (1668-1733), Rameau (1683-1764), Bach (1685-1750), Handel (1685-1759), Gluck (1714-1787), Kuhnau (1667-1722), and Louis Couperin (1630-1665). Every selection is a masterpiece of inspiration and is carefully bowed and fingered for the violin in both first and third positions. The collection cannot help but be of great value and interest to both teacher and pupil.

Single copies may now be ordered at the special advance of publication cash price, 35 cents postpaid.

## Grown-Up Beginner's Violin Book

By Maurits Kesnar



Musicians engaged in community social work, and many directors of high school orchestras, complain of the lack of available players for the violin section of their beginning organizations. And when they do find young folk of the teen age, or older, willing to take up the violin, they are faced with a dearth of study material that is practical and interesting.

The author of this book has had thorough experience in the work, being one of the leading educators of the Middle West. His method utilizes the Middle C approach, giving careful directions as to details of fingering, bowing, etc., frequently simplified by illustrations and charts which carry the student into the playing of a fair sized repertoire of attractive numbers, including arrangements of folk songs and

dances, as well as some choice original numbers of contemporary composers.

A single copy of *Grown-Up Beginner's Violin Book* may be ordered now in advance of publication at the special price, 40 cents postpaid. The sale of this book will be confined to the U. S. A. and Its Possessions.

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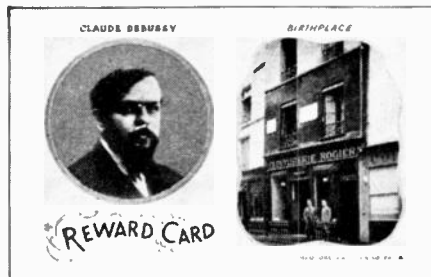
The diversity of uses for *The Etude Historical Musical Portrait Series* is revealed in the letters received by the publishers from all types of individuals interested in music.

Pupils in music appreciation classes find these 44 portrait-biographies invaluable in making scrap-books; teachers of history in the schools and even private teachers of the piano, violin, and other instruments keep constantly at hand copies for reference. Artist performers base their program notes on the information given in these picture-biographies. Music lovers have said that this is the first page they turn to when their copy of the journal arrives.

While the preparation of this page entails considerable research, and no little correspondence, the publishers gladly assume the expense, feeling that here is a distinct contribution to the music-loving public, a work that when completed, will be cherished by its possessors.

Incidentally, it may be well to remind our readers that it is not necessary to mutilate copies of THE ETUDE to secure a complete, compact volume of the series. As each page appears an extra quantity of it is printed and these copies may be obtained at the nominal price of 5 cents, postpaid.

## Reward Cards for Music Pupils (Second Series)



In response to numerous requests that additional composers be added to the set of *Reward Cards* issued some years ago by Theodore Presser Co., we are pleased to announce a second series of sixteen cards, representing classic and modern composers not included in the original set.

As many who have used these cards in the past will know, each card in the series is devoted to a composer, having on one side a beautifully colored photograph of the composer and his birthplace, or other scene of interest, and on the reverse side a short biography, with a fac-simile of the manuscript and autograph of the composer. This furnishes a condensed and illustrated "story of the composer" which will serve many useful purposes in the music studio.

Among the composers to be included in this second series are Georges Bizet, Cecile Chaminade, Claude Debussy, Antonin Dvorak, Edward Elgar, Christoph W. R. von Gluck, Edvard Grieg, Edward MacDowell, Jules Massenet, Moritz Moszkowski, Modest Mussorgski, Giacchino Rossini, Anton Rubinstein, Camille Saint-Saëns, and Jean Sibelius.

The complete set of sixteen cards of the Second Series may now be ordered in advance of publication at the special price of 35 cents a set, postage prepaid. As has been the custom with the First Series of Reward Cards, a Prize Card, reproduced from steel engravings, will be included in each packet of these sixteen new Reward Cards. The Prize Cards are sold separately at 10 cents each. Complete sets of the First Series, including Prize Card, 50 cents, postpaid.

## Master Pieces with Master Lessons For the Piano

Despite the time devoted to lectures and the teaching of classes the acknowledged au-

thorities on, and world famous exponents of, piano playing, personally can have only a comparative few before them in their presentations. Even then it is only the unusually-gifted person who is able to retain accurately even the high-lights of a lesson or of a recital performance.

If however, many earnest students of piano playing feel that what they can glean from such sources is worth the dollars each spends for recital admissions, or master lesson courses, think of the value to such strivers for pianistic perfection there would be in a book giving playing details of classical piano pieces carefully keyed with accompanying complete reproductions of those pieces.

That is exactly what this collection will give. Thousands, who never could get to a metropolitan center for lessons or recitals, may with this book study how to render intelligent and artistic interpretations of piano compositions by Chopin, Bach, Handel, Mozart, Liszt, Schumann, Schubert, Brahms, and Mendelssohn. The analytical lessons on these master compositions are by such celebrated authorities as Moriz Rosenthal, Mark Hambourg, John Orth, Sigismund Stojowski, Edwin Hughes, Katherine Goodson, Walter Spry, and Victor Biart.

The advance of publication cash postpaid price on this book, for orders placed now, is 50 cents a copy.

## A Child's Journey

Rote Songs For Primary School Activities  
By Ada Richter

Delightful rote song material for use in primary grades is offered in this unusual collection of original songs by Ada Richter. The sixteen songs making up the book illustrate definite experiences of the school child, and all are woven into a story which represents a child's journey on a holiday.



Before setting out on his journey, the child visits *At the Barber Shop*, where he hears the "click, click, clack, as they run the clippers up the back." On the way home, he meets his friend, *Mr. Policeman*, in his uniform of blue. Riding on a *Double-Decker*, his first stop is at the Zoo, where he encounters *The Camel, Lazy, Sleepy Crocodile*, and *Mrs. Kangaroo*. Next, via *An Airplane Ride*, he makes a landing in the country where *Two Frogs, A Cow*, and *The Happy Bee* contribute to the merriment. Returning home, he listens to "The Story Lady" of the radio as she tells of *Lo Ling Lee, Tiny Suki San*, and the *Little Dutch Children*. Songs of other holidays complete the book, *Halloween, Mr. Turkey Runs Away*, and *My Christmas List*.

The progressive primary teacher will recognize in this book material useful for the various study units or projects which play such an important part in present-day pedagogy. The music is melodious and easy to sing, and is written within the limited range of the child voice. The piano accompaniments are very simple. Should a piano not be available, in the class room, the tunes are sufficiently rhythmic to be effective without accompaniment.

A single copy of this book may be ordered now, with delivery to be made when published, at the special advance cash price, 35 cents, postpaid.

## Play with Pleasure

An Album for the Grown-Up Piano Student

When we find a collection of music in which the selections are so melodious and varied that we overcome the few difficulties with no sense of the usual fatigue of learning, we have reached the point when we can indeed "play with pleasure." This new publication is just the kind of "musical friend" with which we should wish to become well acquainted. It is full of appeal especially to those who, having had in youth neither time nor opportunity for music study, have in later years learned enough of the rudiments of piano playing to be eager to make greater use of their new-found knowledge.

In this book will be found simple but well-edited arrangements of such universal favorites as the following (we name but a few): *Gypsy Song* from "Carmen," Bizet; *Selections* from "Mikado," Sullivan; *Nazareth*, Gounod; *Cavalry Ride*, Suppé; *España*, Spanish Waltz, Waldteufel; *Ballet, Lecocq; Kiss Waltz, Ardit; Sailing, Marks; On Wings Of Song, Mendels-*

sohn; *Coronation March*, Meyerbeer; *Barcarolle* from "Oberon," von Weber; *Norwegian Dance*, Grieg; and a number of others equally good. A copy of this fine book in your home should be a source of "playing for pleasure" for a long time to come.

Single copies of this book may be ordered at the special advance of publication cash price, 40 cents, postpaid. Available only in the U.S.A. and Its Possessions.

## 28 Miniature Etudes

A Book of Studies for the Third Grade Piano Student

By Ella Ketterer



There are any number of practical teachers who generously share with their confreres, through their ability to compose, knowledge that they have gained on how to overcome technical difficulties experienced by their pupils. None has been more successful than Miss Ketterer, whose many

published piano pieces are in everyday use in studios everywhere and whose piano instruction materials—*Adventures in Music Land* (\$1.00) and *Adventures in Piano Technic* (75c)—have been so cordially received.

In her new work, *28 Miniature Etudes*, Miss Ketterer takes up the technical problems of the student ready for third grade work. Here she presents one page study pieces covering arpeggios, chords, hand-crossing, chromatics, fingered thirds, wrist development, repeated notes, etc. Each is attractively titled to add to the pupil's interest.

During this month teachers have an opportunity to order a first-off-the-press copy of this book at the special advance of publication cash price, 30 cents, postpaid.

## Ten Studies in Style for the Piano

By Carl Wilhelm Kern

Style, in music as in language, is a mode of expression. In language, it is evidenced by skilful, original choice and arrangement of words and ideas; in music, it is indicated in an infinite variety of ways, some of the most important of which are touch, phrasing, pedaling, rhythm, finger dexterity, contrasting dynamics, and so forth, besides the wealth of tonal and color shadings when some or all of these are properly used in combination. A past-master in style is Carl Wilhelm Kern, composer, teacher, theorist, editor, and for many years head of his own school of music in St. Louis, Mo.

Each one of the following ten titles bristles with style suggestion: *Elfin March, Banjo Joe, Merry May, Tarantelle, Con Amore, At a Military Post, Pranks, Rustic Dance, At Midnight*, and *At the Airport*. Mr. Kern, known to thousands for the fine piano compositions he has written, has kept up his high standard of excellence in this attractive book.

The book has extra value because the grade of difficulty is not too great for players of average ability, while at the same time all practical details are fully taken care of. Melody is abundant, holding the interest from start to finish.

This book will soon be published in the Music Mastery Series, uniformly priced at 60 cents each. Single copies may be ordered now at the special advance of publication cash price, 20 cents postpaid; delivery to be made when the book is published.

## Manual of Fugue

By Preston Ware Orem, Mus. Doc.

In this new book Dr. Orem explains, in the lucid and entertaining manner that characterized his previously published works on Harmony, Counterpoint, Theory and Composition, all of the problems of fugue writing, including Canon, Imitation and Double Counterpoint. Furthermore, he treats the writing of fugues as a making of real music, not as an exercise in musical mathematics. Naturally, as a preliminary to the study of this book, a practical working knowledge in harmony and counterpoint is assumed. Ten lessons and an Epilogue comprise the chapters of this book. In advance of publication, a single copy of *Manual of Fugue* may be ordered at the special cash price, 40 cents, postpaid.

## Uncovered Rocks



It is when close to nature that the philosophical mood seems at its best. Many have been in the delightful intimacy with nature where a lively, many-spring-fed, rippling stream courses its way by a secluded woodland spot, its deep banks giving evidences of the years taken to carve a tortuous bed for its flow.

It is on the banks and in the midst of such flowing waters that sturdy rocks are to be seen, and when memory's pictures have been fixed indelibly, the "Uncovered Rock" of to-day is recalled as a little jutting stone on the banks of years ago, or perhaps as a little peak sticking up in the water, surrounded by many smaller rocks. The irresistible flow has swept away the smaller rocks in memory's picture, and has removed the earth which once concealed the rock by the side of the stream.

In music publication many things put in their appearances, but the final judgment of teachers, and other active music workers is not to be denied. These judgments sweep from notice the things of lesser merit, and clearly expose the substantial ones. The Publishers' Printing Order is like viewing the rocks which have not been swept away, because it is on the Publishers' Printing Order that we find the substantial music publications which must have stock replenishments to meet continued demands for them.

Following is a list of some of the publications represented in the printing order of last month. Theodore Presser Co. gladly will extend the privilege of examining a complete copy of any of these.

SHEET MUSIC—PIANO SOLOS			
Cat. No.	Title	Grade	Price
16338	The Big Bass Singer, <i>Rolf</i>	1 1/2	\$0.30
7687	Waltz of the Flower Fairies, <i>Crashy</i>	2	.35
22572	Andrew Jackson, War of 1812, <i>Blake</i>	2 1/2	.30
22998	The Radio Boys, <i>Rolf</i>	2 1/2	.40
16742	The Murmuring of the Brook, <i>Poldini</i>	3	.25
22613	The Little Rogue, <i>Krentzlin</i>	3	.25
23718	Beautiful Isle, <i>Cook</i>	3 1/2	.45
30029	Mighty Lak' a Rose, <i>Nevins-Davis</i>	4	R.50
7014	Hungary, Rhapsodic Mignonne, <i>Koelling</i>	1 1/2	.50
18220	Polonaise in B-flat Minor, <i>DeLoane</i>	6	.60

SHEET MUSIC—PIANO DUETS			
Cat. No.	Title	Grade	Price
9407	A-Hunting We Will Go, <i>Brissac</i>	1	\$0.35
25309	Gipsies, <i>Ketterer</i>	1	.35
25649	A Little March, <i>Wright</i>	1 1/2	.25
26297	Little Attie of Dreams, <i>Green</i>	2	.40
14722	Disco Land, <i>Ewoldt</i>	2 1/2	.40
30112	The Stars and Stripes Forever, <i>Sousa</i>	4	R.75

SHEET MUSIC—PIANO, SIX HANDS			
Cat. No.	Title	Grade	Price
30113	The Stars and Stripes Forever, <i>Sousa</i>	4	R\$1.00

SHEET MUSIC—TWO PIANOS, EIGHT HANDS			
Cat. No.	Title	Grade	Price
30572	Country Dance, <i>Maet aduen</i>	1	A\$1.50

JUVENILE MUSICAL LITERATURE			
Cat. No.	Title	Grade	Price
	Child's Own Book (Beethoven), <i>Tapper</i>		\$0.20
	Child's Own Book (Vardi), <i>Tapper</i>		.20

PIANO SOLO COLLECTION			
Cat. No.	Title	Grade	Price
	Evening Moods		\$0.75

SHEET MUSIC—VOCAL SOLOS			
Cat. No.	Title	Grade	Price
25930	Home on the Range (Low), <i>Perry</i>		\$0.50

SHEET MUSIC—VIOLIN AND PIANO			
Cat. No.	Title	Grade	Price
8637	Violets, Op. 232, No. 4, <i>Kern</i>	2 1/2	\$0.50

PIPE ORGAN COLLECTIONS			
Cat. No.	Title	Grade	Price
	Organ Player, <i>Oren</i>		\$2.00
	The Chapel Organist, <i>Perry</i>		1.50

OCTAVO—MIXED VOICES, SACRED			
Cat. No.	Title	Grade	Price
10206	Lift Up Your Heads, <i>Hoppers</i>		\$0.08
10335	O Sing Unto the Lord, <i>Woods</i>		.12
10622	Come Ye Disconsolate, <i>Neidlinger</i>		.12
35070	O Jesus Thou Art Standing, <i>Speaks</i>		.15
35088	Lead Us, O Father, <i>Spross</i>		.12

OCTAVO—MIXED VOICES, SECULAR			
Cat. No.	Title	Grade	Price
20296	Jolly Years, (S.A.B.), <i>Stults</i>		\$0.08
21218	By the Waters of Minnetonka (S.A.B.), <i>Liurance</i>		.12
35041	Let Us Cheer the Weary Traveler (Six-Part), <i>Deit</i>		.15

OCTAVO—WOMEN'S VOICES, SECULAR			
Cat. No.	Title	Grade	Price
6170	Southern Songs (Three-Part), <i>Pike</i>		\$0.15
10809	After the Rain (Two-Part), <i>Pinsuti</i>		.10
20802	When Twilight Comes (Three-Part), <i>Melnture</i>		.12

OCTAVO—MEN'S VOICES, SACRED			
Cat. No.	Title	Grade	Price
5992	They That Wait upon the Lord, <i>Tranbridge</i>		\$0.12
15551	Safely Through Another Week, <i>Berwald</i>		.06

OCTAVO—MEN'S VOICES, SECULAR			
Cat. No.	Title	Grade	Price
2049	Long Ago in Aetna, <i>Matthews</i>		\$0.15

THEORETICAL WORKS			
Cat. No.	Title	Grade	Price
	Harmony, A Text Book, <i>Clarke</i>		\$1.25

MARCH, 1938

## 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.

### DR. ERNEST R. KROEGER

In 1904 the Kroeger School of Music was established in St. Louis. Its founder and director was Ernest Richard Kroeger, who had established an international reputation for himself as a pianist, organist, and composer, beginning his recital tours in this country in 1893. His musical activities were many and varied. He not only held important church organ positions, but also was director of the St. Louis Morning Choral Club of women's voices, and conductor of the Amphion Club men's chorus.

In 1896 Dr. Kroeger became president of the Music Teachers' National Association. He was elected a member of the French Academy in 1904, and in 1915 was made a member of the National Institute of Arts and Letters. Also in 1915 his organ recitals at the Panama Exposition, and his lecturo-recitals at the University of California added to his fame.

Besides directing his own school of music Dr. Kroeger was director of the College of Music at Forst Park University, a position which he assumed in 1887. It is quite natural then that this accomplished musician has devoted much of his composing efforts to meeting needs in the realm of piano teaching, but he also has created a number of works in larger form, including several overtures and suites for orchestra, some string



quartets, a violin and piano sonata, and some piano ensemble works. Dr. Kroeger also wrote a number of songs, but space below is being devoted only to the listings of his piano compositions.

Manuscripts bore the name of Ernest Richard Kroeger over composition efforts made when he was but a lad of ten. He worked diligently on his musical creations, and when he was only sixteen he was giving piano recitals of his own compositions. He was actually twenty-three, however, before he forsook all else for a musical career, after he had spent very close to eight years working in a mercantile establishment.

Dr. Kroeger was born in St. Louis, Missouri, August 10, 1862. His father was renowned as a translator of German philosophical works. It is quite natural then that in such a cultured family environment the boy was started on his musical education at the age of five, and in the course of the years following Ernest was placed under the best of local teachers. He studied piano under Edmund Froelich, Waldemar Malmene and Charles Kunkel, P. G. Anton, and W. Goldner were his teachers in harmony, counterpoint, and composition. He studied instrumentation under L. Mayer, and took a course in violin playing with E. Spiering as his tutor. Dr. Kroeger lived until April 7, 1934.

### Compositions of Dr. Ernest R. Kroeger

PIANO SOLOS			
Cat. No.	Title	Grade	Price
23170	Balloon Man, The	2 1/2	\$0.40
9054	Child's Desire	3	.60
16181	Fir Tree	2 1/2	.25
23172	Flight of the Fairies	3	.40
7060	Happy Companions	3	.50
7057	Holiday	3 1/2	.50
16803	Humoresque Americaine	5	.50
5770	Humoresque Negre	4	.40
16270	Indian War Dance	4	.25
16827	Japanese Doll	2 1/2	.25
21906	Jumping Jack	2	.35
7059	Little Masqueraders	3	.50
9348	March of the Indian Phantoms	7	.50
12197	March of the Pioneers	6	.75
4239	Mouvement de Ballet	4	.25

PIANO DUETS			
Cat. No.	Title	Grade	Price
16271	Indian War Dance	3	\$0.40
14203	Triumphal March	1	.80

## Your Opportunity to Obtain Fine Merchandise at No Cash Outlay

Readers having musical friends who are not subscribers to THE ETUDE can enroll them as permanent readers by bringing THE ETUDE to their attention, securing their subscriptions at the regular price of \$2.00 a year, or at the special \$1.50 rate good only until March 15th. Of course in Canada collect 25 cents extra a year to cover postage; in foreign countries, \$1.00. In return for this co-operation premiums may be selected from the following list taken from our catalog:

**SILVERCRAFT JAM SET:** The cover, spoon and tray of this set are all chromium-plated, while the Jam Jar itself is white china, 3 1/2" square. The Tray is 5 1/2" square. Your reward for securing three subscriptions. (Not your own)

**BON-BON BASKET:** Here is a new chromium-finish Bon-Bon Basket. It is 6 1/4" in diameter and 4 1/2" high. A fine reward for securing one subscription. (Not your own)

**ZIP-SAC:** This is an artistically decorated and colored Florentine Leather Purse which may be carried in the hand, or in a handbag. It has a gold-finish zipper, chain and ring, and is 9" x 3" in size. Awarded for securing one subscription. (Not your own)

**HOSTESS TRAY:** For gift-giving or use at your own parties, this novel Tray is highly desirable. The Tray itself is finished in gleaming chromium and is 13" x 8". The four compartments for hors d'oeuvres, etc. are ribbed crystal glass and removable. This feature makes it easier to keep clean and also permits the Tray to be used for other service purposes. Your reward for securing four subscriptions. (Not your own)

**WAFFLE OR TOAST DISH:** Designed in the modern manner, this all-chromium Dish has a convenient finger-hole for removing the cover. The plate is 8" in diameter while the cover is 6". The height over all is 3 1/2". Awarded for securing three subscriptions. (Not your own)

**SILVERCRAFT SERVER:** This new, chromium-finish, pointed edge design Server

is 13 1/2" in diameter and has a removable, etched glass compote 5" in diameter and 2 1/2" high. This center dish can be used for cheese, jelly, butter, etc. Awarded for securing seven subscriptions. (Not your own)

## Your Opportunity to Make a Substantial Saving on an Etude Subscription

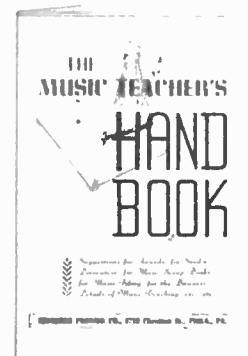
Celebrating the 55th anniversary of the founding of THE ETUDE, we shall accept, until March 15, 1938, \$1.50 for a year's subscription to THE ETUDE MUSIC MAGAZINE. We wish every music lover to be a permanent reader of THE ETUDE and to enjoy the many fine features which include from 20 to 24 pieces of music in each issue.

Now is the time to subscribe. Tell your musical friends and also remind them that subscriptions must be postmarked not later than midnight of March 15, 1938, to come in at the low \$1.50 rate.

Add 25 cents a year for Canadian postage—\$1.00 for foreign.

## The Music Teacher's Handbook

Send for a copy. It's FREE!



A helpful and valuable reference catalog for the busy music worker. Contains descriptions and prices of hundreds of items—musical prizes, awards, diplomas, games, studio decorations (pictures, busts, plaques, etc.), studio and classroom supplies (metronomes, music writing materials, charts, music binders, wrappers, folios, etc.), music carriers, musical instruments and accessories, etc. 28 pages. Indexed by items.

## World of Music

(Continued from Page 140)

A NATIONAL MONUMENT to Richard Wagner is reported to be anticipated. The memorial to be placed in the new "Richard Wagner Forest Park" of Leipzig. Present plans are that it shall be dedicated on May 22, 1938, the one hundred and twenty-fifth anniversary of the master's birth in this so musical community.

BEETHOVEN'S "FIDELIO," with Kirsten Flagstad in the title rôle, is reported to have been one of the greatest successes of the recent season of the San Francisco Opera Company.

"GREEN MOUNTAINS," a short opera, composed by Louis Gruenberg expressly for radio performance, was recently heard over the Columbia System, with Howard Barlow conducting. It is one of six operas commissioned from American composers, the other musicians to receive this recognition being William Grant Still, Dr. Howard Hanson, Roy Harris, Walter Piston, and Aaron Copland.

ETHEL BARTLETT AND RAE ROBERTSON, those marvelous piano-duo artists which England has lent for our musical edification, were recent soloists (duoists?) with the Cincinnati Symphony Orchestra, when they triumphed in the "Concerto in E-flat major (K. V. 365)" of Mozart, and the "Concerto for Two Pianos, in D minor" by Poulenc.

THE COMUNALE OPERA HOUSE of Florence, Italy, has opened a *Nido* (children's nursery) for mothers who find it inconvenient to leave their children at home while attending the opera. A ticket to any seat in the house entitles children (up to six years) to this expert care, while Mama enjoys "Il Trovatore" with quiet mind.

JOHN SMALLMAN, for the last twenty years perhaps the leading choral leader of the Los Angeles district, died December 19th. He was conducting a performance of the "Messiah" at the First Congregational Church and had just signaled the chorus to be seated after the close of the first part of the famous oratorio, when he fell from the conductor's stand.

### COMPETITIONS

THE AMERICAN SOCIETY OF THE ANCIENT INSTRUMENTS is offering a Prize of Five Hundred Dollars for a composition to require not less than fifteen minutes nor more than twenty-five minutes in its performance, and to be suitable for interpretation by this ensemble. The competition closes August 31, 1938, and full information may be had from Mr. Ben Stad, founder and director of the organization, 4331 Chestnut Street, Philadelphia, Pennsylvania.

A PRIZE OF ONE THOUSAND DOLLARS is offered by the Cincinnati May Festival Association, for a composition for a children's chorus of six hundred voices (to which an adult chorus may be added), with orchestra, or organ, or both. The work will be performed at the May Festival of 1939; entries close August 31, 1938; and full information may be had from the May Festival Association, 142 West Fourth Street, Cincinnati, Ohio.

THE SALZBURG OPFRA GUILD is offering a prize for an Opera on an American subject, by an American composer. The winning work will be performed by the Guild, and the composer will receive a trip to Salzburg with two months of entertainment at the Guild Headquarters in the Schloss Mondsee, during the summer Salzburg Festival. Manuscripts must be sent not later than May 1st, to Mr. Paul Csonka, Mondsee, Austria, from whom further details may be learned.

THE W. W. KIMBALL PRIZE of One Hundred Dollars is offered again by the Chicago Council of Teachers of Singing, this time for a setting of the poem, *Longing*, by Matthew Arnold. The contest closes June 1, 1938, and full particulars may be had from D. A. Clippinger, 617 Kimball Hall, 306 South Wabash Avenue, Chicago, Illinois.



# THE JUNIOR ETUDE

Edited by  
ELIZABETH A. GEST



## Musical Shopping

By Janet Nichols

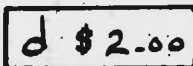
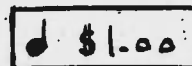
IN MUSIC TOWN absolutely everything is paid for in notes; that is to say, the sign of a note is stamped upon the coin or paper bill.

The coins are in these denominations:



The sixteenth note which has one fourth of the value of a quarter note, represents twenty-five cents, which, as you know is one-fourth of a dollar; and the eighth note, which has one-half of the value of a quarter note, represents fifty cents, which, as you also know is one-half of a dollar; and the dotted eighth note, which is three-fourths of the value of a quarter note, represents seventy-five cents.

The paper bills are in these denominations: The one dollar bill receives one beat; one dollar and a half (\$1.50) receives a beat and a half; two dollar bills receive two beats, and so on.



If you visit Music Town and wish to purchase THE ETUDE (I am sure that they are for sale there) you will of course, pay for it with a twenty-five cent coin, or a sixteenth-note.

If you are buying a pair of shoes and the cost is \$2.50, you will give a coin and a paper bill, equalling a half note and an eighth note.

Make lots of these coins and bills and play the game of trading in Music Land. Buy anything you want. It will be lots of fun for a club meeting.

## Add a Word Game

By Gertrude Greenhalgh Walker

A SIMPLE but a good memory musical game is this one called Add A Word. The players sit in a semi or full circle. The first person to be chosen leader starts the game by saying "To-day I practiced a tarantelle." The next player to her right would say "To-day I practiced a tarantelle and a sarabande." Continuing in the circle the next person would say "To-day I practiced a tarantelle, a sarabande and a gavotte." Thus the game continues, each player repeating in order all that had been said and adding one more word. The person failing to remember all given words in their order falls out, and the one that stays in the longest is, of course, the winner.

This game may be varied by using composers' names. "To-day I played Bach's preludes." "To-day I played Bach's preludes and Scarlatti's 'Sonata,'" and so on.

For little people just learning their musical terms one could say "To-day I played Forte," Andante, and so on.

## The IRISH HARP Through TARA'S HALL

(Playlet)

By KATHERINE PAINTER FULLING

Characters:

JEANNE  
MARGARET  
BETTY  
JOHN

SCENE: Interior, with a few chairs and a piano.

JEANNE (seated and reading aloud): The Harp that once through Tara's Hall is an old song of Ireland. It celebrates the fame and mourns the passing of the Irish Harp. The old harp of Ireland was called cruit, or crott and was a small instrument with three or four strings. The players kept their finger nails long so they could pluck the strings more easily. Even before the coming of St. Patrick the harp was popular. (Pauses, to turn pages.) Ancient Ireland had a parliament, very much like our congress, and after the business of the day was completed harp contests were held. The harp was also passed among the guests in the banquet halls. Even the Irish King was a good performer. (Lays book aside, picks up knitting.) (Enter Margaret, picks up Jeanne's book and continues reading.)

MARGARET: The Irish missionaries traveled to England with their harps. Alfred the Great and King Richard I were among the royal English performers. To-day many of the tenth century harps can be seen in the British Museum and the Library at Cambridge. (Head nods sleepily.) The famous harp "Brian Boru" is in Trinity College, Dublin. There is a famous legend about the harp—(Head falls on shoulder. Jeanne also doses in chair.)

(Enter Betty, looking around.)

BETTY: Dear me! Everybody asleep? What have they been reading? (Picks up book.) Oh, the Irish Harp! I love that. Let's see. (Continues to read.) The melody called Robin Adair was known in the fourteenth century, called Eileen, My Treasure. The composer, Carrol O'Day disguised himself as a harper and sang this song when he went to court his fair lady. Later, in the eighteenth century Handel used this melody in his oratorio "Esther."

(Robin Adair may be played or sung, off stage.)

BETTY (reading): In 1270 King Edward I went on a crusade to the Holy Land and took with him a harp player, who saved the King's life. The Irish nobility in the Stuart period loved the harp, too. And the people of those times danced to the harp and the bagpipe. They had lovely

old dances. (Enter John.)

BETTY: Hello, John. I'm just reading about the Irish harp and dances. Can you play any of those old Irish tunes?

JOHN: I ought to be able to. I certainly have lots of Irish blood in my veins. (Jeanne and Margaret wake up as John goes to piano. John plays two or three Irish melodies.)

JEANNE: Those are beautiful melodies. I'm going to learn some myself.

MARGARET: So am I. I was only half asleep, Betty, and I heard some of what you have been reading. It certainly is interesting.

JOHN: Well, some day I hope to have an Irish harp myself. Miss Jones says they are not difficult to learn.

MARGARET: And the book says there was a famous blind harpist named Turlagh O'Carolan, who went about the country singing his own compositions, and Beethoven thought he would have been a fine composer if he had had more education.

JOHN (reading): Here it says the harp has a history as old as the world and all the ancient poetry was sung to the harp. Here is a couplet from the middle ages.

"He loved much to hear the harp  
For man's wits it maketh sharp."



Old Irish Harp

Come on, Jeanne, give us an Irish song. You can sing—at least you sang beautifully at Miss Jones' recital.

JEANNE: Oh, no, I will not sing alone, but you all sing with me. John, you play the piano and we will imagine it is a harp. (Turning to audience.) Will you all join in singing The Harp that once through Tara's Hall? (Audience sings.)

Curtain.

## LITTLE FINGER

By FRANCES GORMAN RATHER

Little Finger, are you ill?  
I s your side so tired and weak,  
T hat you can not play with skill?  
T ry, please, not to be a freak  
L ike a little circus clown,  
E very minute tumbling down.

F irmly stand! Play on the tip!  
I n each piece you learn to play,  
N ever fall, or slide, or slip;  
G ive good ear to what I say;  
E arnest work each day will bring  
R eal reward in tones that sing.

## A Composer Enigma

By Gayle Ingraham Smith

A name of letters, numbering eight,  
A fine composer of music great.  
You all know his Childhood Scenes,  
And know how much his music means.  
Now, can you find this master's name?  
A name indeed, of world-wide fame.  
My first is in SUN and also in SHINE;  
My second's in CODA, but is not in  
LINE;  
My third is in HARMONY, but is not  
in NOISE;  
My fourth is in UNISON, but never in  
JOYS;  
My fifth is in MUSIC, but never in  
CHORD;  
My sixth's in AMBITION as well as  
REWARD;  
My seventh's in FINIS and also in  
MINOR,  
My eighth is in MAN, of whom none are  
finer.

(Answer: SCHUMANN)

## The Real Waltz

By Leonora Sill Ashton

"ONE, TWO, THREE. Wait a minute, Dorothy, hold your hand like this when you play that low bass note."

Miss Marston sat back in her chair; she usually enjoyed hearing Dorothy play, but not to-day!

"But I don't like this waltz, Miss Marston. It does not seem like a real waltz to me at all."

"Well, you keep on practicing it this week, anyway, and then I will take you to a place where I think you will find it is a real waltz."

So Dorothy practiced until she could play it without a mistake, and at her next lesson played it very well. She wondered where her teacher was taking her, as they started out.

"This is the Art Center," explained Miss Marston, as they entered through a wide door and led the way into a room where some boys and girls were waiting. "This is Dorothy," she began, "and she is going to help me to play for your dancing to-day."

Dorothy, thrilled, sat down at the piano and as she began to play the waltz she could feel the rhythm way down inside of her. The music was like a boat sailing over the water, she thought. Glancing sideways, she could see the boys and girls gliding past her. Suddenly she thought it would be nice to play very softly, and make it sound far away. When she reached the end of the waltz she hated to stop, so she started at the beginning again.

When she finally finished the children crowded around the piano. "Can she come again and play?" they asked Miss Marston.

"Certainly, if you want her, and if she wants to. Do you, Dorothy?"

"I certainly do," answered Dorothy. "It is lots of fun to play for people to dance. And it's lots of fun to practice when you know some one wants you to play for dancing, because then you just must have perfect rhythm."

And Dorothy did have perfect rhythm for she had found how important it was!

# JUNIOR ETUDE—(Continued)

## Music Town (For Very Little Juniors) By MATHILDE BILBRO

ONE DAY Miss Gray had an entirely new game for the Saturday class. She called the game MUSIC TOWN. "We are going to build STREETS in that town," she said, as she showed them at the blackboard how to lay off a nice smooth street, divided into eight lots, like this (and she drew a staff).

Then she told the following story:

Mister C Major came along and bought lot Number One and lot Number Eight. And so they named this street C Major Street because he came first and bought two lots.



Then Mister D came along and bought lot Number Two.

Mister E came along and bought lot Number Three.

Mister F came along and bought lot Number Four.

Mister G came along and bought lot Number Five.

Mister A came along and bought lot Number Six.

Mister B came along and bought lot Number Seven.

And then all of the lots were taken.

Then Mister C built a three-story house on his lot.



Then D built a house; and E built a house; and F built a house; and G built a house; and A built a house; and B built a house; and C built another house on lot

number eight. All of the lots now had houses, and Mister C had two houses.

All of these houses belong in C Major Street.

When the houses were all built Mister G, in lot number five, said, "I believe I could use another story on my house."

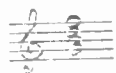
So he built another story.

At once all of the others wanted to add another story to their houses, but the Major of Music-Town said, "No, you'd better wait. After a while you can build another story, but while the Street is new, Mister

G is the only one who needs a taller house."

"Why?" several in the class asked.

"Because he lives in lot Number Five, and Five is a very, very important lot on any street in Music-Town."



"Why?" again from the class, Miss Gray laughed.

"I am glad you want to know," she said, "and after a while you are going to know all about it, when we study more about Harmony."

"Are there stories in Harmony, too?" inquired Mary.

Miss Gray said, "yes, indeed; many beautiful stories."

Then Miss Gray said she wondered who could build G Major Street on the blackboard?

Many hands went up.

Could you build G Major Street? Try it.

## Answer to December Composer Square Puzzle:

Sage  
Lyre  
Writ  
Beet  
Urge

Third letters down: Grieg.

## Prize Winners for December Puzzle:

Class A, Isabelle Poirier (Age 15), Canada.

Class B, Anne Marie Friedly (Age 13), Ohio.

Class C, Rita Elaine Scogan (Age 9), District of Columbia.

## Answers to Who Knows

1, Little by little slower. 2, Eighteen. 3, Engelbert Humperdinck. 4, Germany. 5, England. 6, The case enclosing the keyboards, pedals and stops of an organ. 7, C-sharp minor. 8, G-flat, B-flat, D-flat. 9, For making improvements in the staff and the notes, so that music could be written on paper more correctly. 10, Wales.

## Honorable Mention for December Essays:

Talmi Euron; Jeannine Hooffel; Bertha Faye McKinnon; Eva Alexander; Elsie Heavener; Kathleen Mack; Constance Freund; Kathryn Shinholser; Ufa Kohl; John Bringham; Grace Teal; Anna Taylor; Kitty Osborn; Marie Robinson; Florence Farrell; Edna Frank; Lillian Montgomery; Anna Belle Martin; Marian Heatley; Bernice Elson; Austos Fahr; Julia Meadows; Marjory Gillman; Angela Peck.



Junior Club, Lander College, South Carolina

## 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 a Junior Club or not. Class A, fourteen to sixteen years of age; Class B, eleven to under

fourteen; Class C, under eleven years.

Subject for story or essay this month, "My Favorite Composition." Must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pennsylvania, by March eighteenth, 1938. Names of prize winners and their contributions will appear in the June issue.

## RULES

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

Do not use typewriters and do not have

anyone copy your work for you.

When schools or clubs compete, please have a preliminary contest first and send in no more than two contributions in each class.

Competitors who do not comply with all of the above rules will not be considered.

## The Concert (Prize Winner)

The first concert I ever attended was at Belle Isle. It was an all Wagner program, played by the Detroit Symphony Orchestra.

The orchestra was seated on a platform, the conductor on a podium in front. Back of the orchestra was something shaped like a shell, with colored lights on it and it made a beautiful scene. The audience sat on benches and many sat in their automobiles, and some sat in canoes in the lagoon near the shell. The concert was enjoyed by the people very much. We have many fine concerts here and I hope to go to many more.

DOLORES WOSER (Age 10), Class C.



Juniors of the Bronx, New York

## The Concert (Prize Winner)

A concert to me is a land of musical harmony; its inhabitants are instruments of string, woodwind, brass and percussion, sometimes a harp.

After I enter the music hall the lights are lowered, silence reigns over all and the director lifts his baton. I am swiftly carried away to the Land of Music; there I see fields of flowers waving in the wind, rivers tumbling joyfully into a rushing ocean, and I hear the happy, carefree songs of a bird. At other times I visit foreign lands and live among other nations for an hour or so; or, sometimes I live with the famous composers in their studios, amid many tunes and ditties, listening to this and that. I return reluctantly when the lights are turned on, but then there is always that substitute—the land of dreams.

VERONICA VANN (Age 14), Class A Pennsylvania.

## The Concert (Prize Winner)

The concert is an expressive form of great music. An ideal concert consists of the performance by a symphony orchestra or some famed choir of the works of an immortal composer.

The volume of a symphony orchestra vividly portrays the Utopian scene as desired by the composer. The harmony expressed stirs the inner emotions of one's soul, for one is filled with joyous ecstasy at the tone of the orchestra or with the cultivated tones of the chorus. The powerful music tends toward a center of concentration. This purpose being accomplished, the volume increases and then approaches a great climax which stirs a unanimous thought. Then our fantasy fades and disappears.

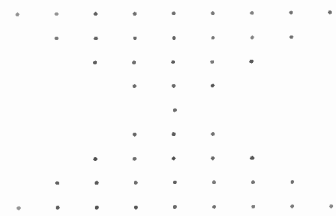
Thus is the magnitude of the performance felt at a concert. Such an entertainment embraces, through its influence upon our thought, a treasury of ethical instruction; and we may say a concert is a great laudation, in praise of the emotional traits in the nature of the composer.

JAMES J. O'REILLY (Age 13), Class B.

## Musical Hourglass Puzzle

By Stella M. Hadden

REPLACE each dot with a letter. The central letters reading downward spell the name of an opera by Verdi.



- 1—A portable reed instrument.
- 2—An African instrument sounded by hammers.
- 3—An instrument of the trumpet class.
- 4—A violin implement.
- 5—A consonant.
- 6—Part of an organ.
- 7—Favorite instruments in the sixteenth century.
- 8—Instruments associated with Spain.
- 9—Instruments sounded with a plectrum.

## Honorable Mention for December Puzzles:

Kathryn Shinholser; Helen Erday; Rita Kroupa; Marie Paula Beaudry; Nancy Dang; Betty Jean Cooper; Theodore Wolfe; Jacqueline Noreyko; Olive Dragon; Darlene Christian; Isabelle Knox; Hilda Bunting; Elsa Mont; Aileen van Tassel; Eunice Duffer; Jack Duffer; Robert Benners; Tannis McHugh; Jeanne Hofmann; Bobby Earl.

## ?? ? Who Knows ? ? ?

1. What is the meaning of the term *poco a poco ritenuto*?
2. If a measure in six-eight time begins with a dotted eighth rest, how many thirty-second notes are required to fill the measure?
3. Who wrote the opera "Hansel and Gretel"?
4. In what country was Handel born?
5. In what country did he die?
6. What is a console?
7. What minor key has A for its sixth tone?
8. What are the letters of the sub-dominant triad in the key of D-flat major?
9. For what is Guido d'Arezzo famous?
10. From what country does the folk-song *All through the Night*, come?

(Answers on this page)

## LETTERS FROM ETUDE FRIENDS

### A Recital Novelty

To THE ETUDE: In reading THE ETUDE, I notice other teachers send in ideas they have used in recitals. Enclosed is a program I used very successfully last spring. We used rather attractive costumes, but appropriate to the country visited.

The students learned quite a bit of history concerning the music of other countries and were more interested than usual in this recital because it was so different.

Of course it could be changed to suit the teachers' different students.

Mrs. Russell Hobby.

### A COSTUME RECITAL

"A Musical Journey Around the World"

#### AMERICAN

- Indian—*Ten Little Indians*.....Folk Song  
Helen Moore Gossett  
Cowboy—*A Cowboy Rides*.....Wilson  
Charlie Joe Hobdy  
Quaker—*Priscilla on Monday*.....Bilbro  
Ruth Harris  
Colonial—*Last Rose of Summer*.....Benedict  
Hazel Forbis

#### BRITISH ISLES

- Scotland—*A Highland Laddie*.....Morey  
Kenneth Case  
Ireland—*Irish Themes*.....Felton  
Addie Pearl Perdue, Eva Nell Escue  
England—*Salut D'Amour*.....Elgar  
Nell Ruth Brizendine

#### FRANCE

- Les Sylphes Valse*.....Bachmann  
Piano I. Jovelyn Butt, Mary Lynn  
Freedle, Ailene Sanders  
Piano II. Martha Lane Freedle, Allene  
Moye, Alma D. Hill

#### ITALY

- In the Gondola*.....Bendel  
Piano I. Arilla Hollis  
Piano II. Dorothy Arnold

#### SPAIN

- (a) *Over the Waves*.....Rosas  
(b) *Romona*.....Wayne  
Wilburn Jones, Howard Jones, Rhea Hinton,  
Vernis Keene, Wayne Bradley

#### SWITZERLAND

- Polka de la Reine*.....Raff  
Dorothy Arnold

#### AUSTRIA

- March Militaire*.....Schubert  
Piano I. Nell Ruth Brizendine, Donna Hollis  
Piano II. Evelyn Perdue, Sarah Hollis

#### GERMANY

- A la Bien-aimée*.....Schutt  
Arilla Hollis

#### HUNGARY

- Love's Dream*.....Liszt  
Donna Hollis, Evelyn Perdue

#### TURKEY

- Turkish Veil Dancers*.....Ryckoff  
Allene Moye

#### RUSSIA

- Melody in F*.....Rubinsteln  
Piano I. Jovelyn Butt  
Piano II. Mary Lynn Freedle

#### INDIA

- La Zingara*.....Bohm  
Saran Hollis

#### JAPAN

- Japanese Dance*.....Pennington  
Martha Lane Freedle

#### CHINA

- Chinatown*.....Rogers  
Cappie Caudill

#### HAWAII

- (a) *On the Banks of the Honolulu Bay*.....Cobb  
(b) *Aloha Oe*.....Queen Liliuokalani  
Wilburn Jones, Howard Jones,  
Rhea Hinton, Vernis Keene

#### U. S. A.

- A Perfect Day*.....Carrie Jacobs-Bond  
Ensemble Number

\* \* \* \* \*

An unknown philosopher of some half century ago wrote: "How can there be any bad music? All music is from heaven. If there is anything bad in it, I put it there—by my implications and limitations. Nature builds the mountains and meadows, and man puts in the fences and labels."

## A Boy's Game

By HAZEL DITZ BROWN

A BALL OF TWINE is given to several boys who are told to make five lines on the floor to form a staff; also a G clef sign, winding the twine around the second line, G, at the same time saying, "The notes of this staff are played above Middle C."

Lines are named E, G, B, D, F, and numbered 1, 2, 3, 4, 5. The spaces are named F, A, C, E, and numbered 1, 2, 3, 4. All should repeat these aloud.

Each player has five turns, throwing marbles from a given distance. If a marble rests on, or very near line five, it counts five points for the player; if it rests in second space it counts two, and so on. The

player must give the name of clef and the name of the line or space before the score keeper writes down the number. This is repeated for the F clef, the players giving the facts relative to this clef. A small inexpensive prize is given, as it is always better to have those in a game to play for the enjoyment and not for a prize.

This has proven a most successful game, for both the fun and the results, the boys shouting and laughing, while learning in their play. Being old fashioned enough to feel that it is necessary to know lines and spaces, we always try to present such facts in an interesting manner.

## Next Month

AN APRIL SHOWER OF FEATURES!

New features that uncover fresh fields of musical lore are always hard to secure; but the April issue of THE ETUDE will be especially rich in these.



ARTUR BODANSKY

### BODANSKY TALKS

The early Wagner was as complete a "financial loss" to his producers as opera ever knew; but the tables have turned and the great musical bard of Bayreuth is at this time the most reliable box office attraction at the Metropolitan in New York. Our greatest of present-day Wagnerian conductors, Artur Bodansky, tells, in THE ETUDE for April, why this is so.

### THE INTERESTING FALSETTO

Frederick W. Wodell, noted voice expert and author of "Choir and Chorus Conducting," gives the results of a wide research among the specialists of the centuries who have made investigation of this peculiar vocal problem.

### DRESSING UP THE STUDIO PERFORMANCE

Stephen West gives, in his very unique manner, some ideas on costuming and make-up which teachers will surely welcome. It outlines the technic employed at the Metropolitan Opera House.

### THE ROMANCE OF MOZART'S LIFE

There is something particularly appealing about the child-like Mozart, whose blithe moments were often interrupted by great struggle and disappointment. This article, by Heinz Grevenstett, tells of Mozart's best known love affair.

OTHER INTERESTING ARTICLES and special features by distinguished teachers and musicians, PLUS 24 pages of interesting new music to play and sing.

## Do You Know?

THAT the god Mercury, in Grecian mythology, is given the credit for making the first harp, the Testado (tortoise); and that he did this by accidentally plucking the dried tendons in the shell of a dead tortoise he found on the banks of the Nile?

That in the old harpsichords there were rows of additional strings, known as resonator strings. These were not struck but merely picked up sympathetic vibrations?

That John Milton's father, also named John, was a well accredited musician in

his day and wrote six part madrigals, motets, and psalm tunes? The great poet was also a skilled amateur musician?

That one of the most popular of old English dances was the cushion dance, in which the dancer made his selection of a partner by dropping a cushion before her?

That one of the very earliest dates in music is that ascribed by the Egyptians to the discovery of the seven sacred sounds in music, in 3892 B. C., nearly forty centuries before Christ?

\* \* \* \* \*

"To get the right start as a virtuoso one must comprehend the true meaning of relaxation, not merely relaxation of the hands and arms, but of the mind and body as well."—Mischa Levitzki.

## MUSICAL BOOKS REVIEWED

### Music and the Community The Cambridgeshire Report on the Teaching of Music

We have here an authoritative report of the musical activities and advancement in one of the most musically progressive counties of England. The findings are illuminative and to a large degree applicable to any well organized community. The very fact that the report was compiled by such highly qualified musicians and musical pedagogs as Sir John B. McEwen, Principal of the Royal Academy of Music, London; Sir Hugh P. Allen, Director of the Royal College of Music, London; Sir Henry Hadow, formerly Vice-chancellor of the University of Sheffield; Dr. C. H. Kitson, Professor of Music in the University of Dublin; Dr. W. G. Whittaker, Principal of the Scottish National Academy of Music; with some twenty equally eminent collaborators; this is enough to warrant the worth of the Committee's findings. A valuable addition to the library of anyone interested in general musical education.

Pages: 259

Price: \$1.25

Publishers: Cambridge University Press

### Beethoven and His Piano Works

By HERBERT WESTERBY

Here we have a most enlightening guide to the piano works of this Titan among the composers. Concisely it presents these works in the three usual periods of the master's development. It does this by following a happy medium of treatment which finds its way between the flowery interpretations of Elterlein and the formal analyses of the academics. It is the sort of companion which it will be pleasant for the student to have by his side when studying the works treated. At the same time the volume leads to a better understanding of the historic movements in the development of our musical art, and especially to the relations of the Classic and Romantic spirits in composition.

Pages: 114

Price: \$2.25

Publishers: William Reeves.

### Of Men and Music

By DEEMS TAYLOR

This unusual book begins with a series of radio talks which the gifted and able Deems Taylor delivered as part of the Columbia Broadcasting System's Sunday afternoon concerts of the New York Philharmonic Symphony Orchestra, which is supplemented by material taken from reviews in the lamentably extinct *New York World*, in the *New York American*, and in other publications. The work embraces a wide range of interesting essays, which have been translated from the field of radio and the newspaper to the more permanent book form and make "mighty good reading" for the music lover.

Pages: 318

Price: \$2.50

Publisher: Simon & Schuster.

### Class Lessons in Singing

By ANNE E. PIERCE and ESTELLE LIEBLING

An unusually interesting and unique course of vocal study, with excellent illustrations in the way of portraits of famous singers as well as pictures of notable pedagogical value. The book includes thirty-two song classics and a very interesting appendix in the nature of a key to the pronunciation of the Italian, French and German languages. The work is well planned as a practical teaching book for the vocal pupil in the class. The authors are Anne E. Pierce of the State University of Iowa and Estelle Liebling of the Curtis Institute of Music. Miss Liebling, teacher of many successful singers, is a member of the noted family which has brought such names into our American musical life as Emil Liebling, George Liebling and Leonard Liebling.

Pages: 212

Price: \$2.00

Publisher: Silver Burdett Company.

### Music Since 1900

By NICOLAS SLONIMSKY

An altogether extraordinary chronology of the chief musical events of the world, from the beginning of the twentieth century, which reflects thirty-five years of the most active period in the annals of the art, at least from the aspect of quantity. The work has been done with the meticulous, almost microscopic, care of the real master of research and should prove invaluable to libraries and educational institutions.

Pages: 592

Price: \$4.75

Publisher: W. W. Norton, Inc.

### The Country Dance Book

By BETH TOLMAN and RALPH PAGE

Country dances have come into immense favor in recent years, and this manual (or shall we say *pidial*?) of the art is complete and interesting. Here they are, Grand Marches, Sicilian Circles, Quadrilles, Jigs and Reels, with a few Hornpipes and Round Dances thrown in for good measure. Yes, and there are full directions for acquiring their steps; and at the end is a list of music to be used with them.

Pages: 192

Price: \$2.00

Publisher: The Countryman Press, Inc.

# WHY SOME MUSIC TEACHERS GET RESULTS

Dear Sirs -  
What a blessing is the existence of the Theodore Presser Co., especially to those living at a distance from large cities. I want to thank you for the generous and good selection of "On Sale" music which came so promptly - as well as the books on "Class Work" sent for examination. I began organizing a class (piano) here in February and now have over 25 pupils listed (including the Class Workers). It is a great satisfaction to order all music through the Presser Co.  
Very truly yours  
[Signature]

THEY NOT ONLY ENJOY MAKING MUSIC MEAN SOMETHING TO THEIR PUPILS, BUT THEY ALSO MAKE THEIR PUPILS ENJOY THE STEPS THEY MUST TAKE TO DEVELOP MUSICAL ACCOMPLISHMENTS. USING ATTRACTIVE MATERIALS IS A BIG PART OF THE WAY BY WHICH PUPILS ARE MADE TO FIND MUSIC STUDY ENJOYABLE. USING THE OPPORTUNITIES OFFERED BY THE THEODORE PRESSER CO. FOR THE EXAMINING OF MUSIC PUBLICATIONS IN THEIR OWN STUDIOS IS THE WAY BY WHICH SOME TEACHERS ASSURE THEMSELVES OF ACQUAINTANCE WITH MATERIALS WHICH THEY CAN USE TO BEST ADVANTAGE.

## Works for Young Piano Beginners—



### MUSIC PLAY FOR EVERY DAY

*The Gateway to Piano Playing*

Delightful and distinctive features as pleasing game-like procedures, captivating illustrations, interesting "cut-out" pictures, a novel grand staff keyboard chart, and other strong appeals to juveniles. It aids the teacher to obtain marvelous results with little students in the ages running from five to nine years. Each lesson is truly a "playtime." Both clefs are used from the start.

Complete—Price, \$1.25

Four Separate Parts—Price, Each Part 40 cents

### HAPPY DAYS IN MUSIC PLAY

*Sequel to "Music Play for Every Day"*

A brilliant work, giving the child genuine pleasure in piano study leading right up to the third grade. Keeps up the high plane of interest and the fascination for piano study created by the delightful and distinctive features in "Music Play for Every Day."

Complete—Price, \$1.25

Four Separate Parts—Price, 40 cents Each

### BEGINNER'S BOOK

*School for the Piano—Volume One*

By Theodore Presser



A "first reader" in piano study by which teachers achieve speedy results with young beginners. Its wonderful first lessons follow the modern procedure of teaching up and down from Middle C into both clefs. Its bright and interesting material covers the first grade of study up to, but not including, the scales.

Price, \$1.00

### TUNES FOR TINY TOTS

By John M. Williams

This very first book gives the child around five years of age the little steps by which he can climb to the usual elementary material. In an engaging manner this little volume gives a practical knowledge of the grand staff, a start on time values, legato and staccato, and other elementary phases. Both clefs are used from the start.

Price, 75 cents

### BILBRO'S MIDDLE C KINDERGARTEN BOOK

By Mathilde Bilbro

A very practical start in music study for those around five years old. After acquaintance is made with notation little melodies are given, many of them with fascinating verses. Progress is gradual, of course, and most of the first exercises are just a few bars in length.

Price, 75 cents

### ADA RICHTER'S KINDER- GARTEN CLASS BOOK

*A Piano Approach for Little Tots*

This unique and exceptional kindergarten class piano book utilizes the story of Goldilocks and the Three Bears as it carries the little folk into piano playing. While it is all simplicity and attractiveness to the children, it seems to be full of important teaching features and little "extras" as, for instance, the illustrations which may be colored with crayons. The closing pages outline a little operetta which may be presented by the class.

Price, \$1.00

### GROWN-UP BEGINNER'S BOOK

*For the Piano*

By William M. Felton

This recent book stops all groping for suitable material to aid the grown-up piano beginner progress to satisfying playing ability. Step by step, it gives a good music foundation as it carries along a clear exposition of what is being learned. Much attractive music is given. A keyboard chart comes with the book, making it possible quickly to associate the notes on the staves with the keys on the piano.

Price, \$1.00

### FIRST PEDAL STUDIES

*For the Piano*

By Jessie L. Gaynor



This is probably the most frequently used of Mrs. Gaynor's educational works for very young piano students. It gives the juvenile the fundamental work in pedal technic preparatory to further study as an advanced student and does so in an understandable manner, interesting to the pupil. This book may be taken up in the second grade.

Price, 60 cents

### TECHNIC FOR BEGINNERS

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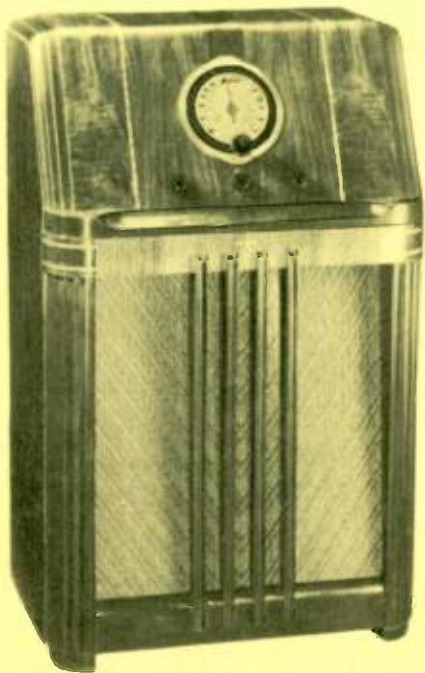
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