

# THE ETUDE

## *Music Magazine*

June 1937

Price 25 Cents



AT PRACTICE FOR THE JUNE RECITAL

Containing "THE LAST WORD IN TELEVISION"

World Radio History





~ JOSEF HOFMANN ~

We, of the Curtis Institute, take this opportunity to congratulate our distinguished Director, Josef Hofmann, who, this forthcoming season, will celebrate his Fiftieth Anniversary as concert pianist in America, a record unequalled by any other great artist.


MARY BOK  
*Founder and President*  
of

THE CURTIS INSTITUTE OF MUSIC

PHILADELPHIA

RITTENHOUSE SQUARE

PENNSYLVANIA



**I**T MAY BE INTERESTING to those who see The Curtis Institute as it is today to know what parts of the present structure are the unique contribution of Dr. Josef Hofmann, its Director since 1926. He has been associated with our Institute from its founding in 1924 as head of the Piano Department and a teacher himself in that Department.

One of the first questions Dr. Hofmann put to himself and to me was: What should be the purpose of this school? The answer, in his own words, has ever since been printed in our catalog: to hand down through contemporary masters the great traditions of the past—to teach students to build on this heritage for the future.

Having defined the purpose, he became instrumental in bringing to the Institute great masters to instruct our students, even in the days before he became actual Director.

Leopold Stokowski took on the conductorship of the school orchestra. Since then, Dr. Hofmann has entrusted the Curtis Symphony Orchestra, to the distinguished leadership of Artur Rodzinski, Emil Mlynarski and Fritz Reiner, and the individual training of students in orchestra instruments, to the first chair members of the Philadelphia Orchestra.

He also has established a Department of Woodwind Ensemble headed by Marcel Tabuteau and a Department of Chamber Music supervised by Louis Bailly.

In the Voice Department, at Dr. Hofmann's invitation, Marcella Sembrich handed down her great tradition to our students, as has Emilio de Gogorza, Horatio Connell, Harriet Van Emden, Queena Mario and Estelle Liebling. When Carl Flesch could remain with us no longer as head of the Violin Department, comprising Lea Luboshutz and others, it was Josef Hofmann who brought Leopold Auer to our school to succeed Flesch, and, when Auer passed away, he arranged with Efrem Zimbalist, Auer's great disciple, to take over his duties. In the Piano Department, Dr. Josef Hofmann brought to The Curtis Institute his colleagues, Moriz Rosenthal, Benno Moiseivitch, Wilhelm Bachaus, Wanda Landowska, Alexander Lambert and David Saperton, in addition to Isabelle Vengerova.

It was Dr. Hofmann, our Director, who approved the engagement of Carlos Salzedo as a teacher and head of the Harp Department; Felix Salmond for the 'Cello Department, and Rosario Scalero for Composition and Theory. And when our organist, Lynnwood Farnam, passed on, his tradition was kept alive by Alexander McCurdy, Farnam's distinguished pupil, whom Hofmann placed in charge of the Organ Department. It was in Josef Hofmann's mind that the idea was born of establishing a specific department where young pianists are taught the art of accompanying singers and instrumentalists, and he appointed Harry Kaufman to guide them.

Surely this is a galaxy of bright stars in the musical firmament, and not the least of Hofmann's gifts to The Curtis Institute of Music.

Josef Hofmann has all his life believed in Quality as against Quantity. Therefore, he worked toward the goal of a restricted student body, retaining only those students who possess innate musical gift.

During the Institute's first years, there was a charge of five hundred dollars for tuition. "I have a proposition to make to you," Josef Hofmann said, "but I don't know how it will strike you." "Let's hear it," I answered, and added, "Is it so revolutionary?" "Yes, it is," he replied, and then went on with a mounting eagerness: "Why these tuition fees? Practically no student of talent can pay them in full, if at all. Why any tuition fees? There is an endowment. What would you think of abolishing tuition fees altogether? Then students would know that only their work is of value here. And furthermore there are and will be many students whom the Institute should help financially to meet their rent and keep the wolves from the door."

He next pointed out to me the need for students to have the use of good instruments in their homes for practice. Accordingly, the Institute purchased fine violins, violas, 'cellos, Steinway pianos and orchestral instruments to lend, without charge, to students in need of them.

For students of the most outstanding talent, he advocated summer study, not at the school but wherever their respective teachers happen to be.

The Concert Management Department Dr. Hofmann instituted at our school arranges for public appearances of Curtis students during the period of their studies. And as it has met with great response, our young artists acquire experience in performing before varied audiences ere they embark upon professional careers.

These things Josef Hofmann planned for the general benefit of our students. And for the benefit of our graduates he has made another unique and vital contribution; as a school policy we refer to it as promotion work. This consists of launching our graduates of professional calibre in European and American appearances, which are arranged by prominent managers and financed by The Curtis Institute.

Thus Josef Hofmann has shaped our school and the destinies of his musical children.

*Mary Bok.*

## THE CURTIS INSTITUTE OF MUSIC

PHILADELPHIA

RITTENHOUSE SQUARE

PENNSYLVANIA



[15<sup>th</sup> Century music notation]



**A MONEY-SAVER**  
FOR YOU  
AND YOUR PUPILS  
**CENTURY**  
Certified  
**CENTURY MUSIC**  
SHEET MUSIC  
**15¢ A COPY** 20 CTS IN CAN.

CENTURY gives you the world's best music, beautifully printed on the best paper, every bar in the standard size, each note certified to be correct, as the master wrote it! What more can sheet music be! There are over 3,000 compositions in the Century catalog, all 15¢—(20¢ in Canada).

When you buy music, tell your dealer what selection you want and be sure to say, "In the CENTURY EDITION, please." That means you will pay only 15¢—less than half what you usually pay. And you can't buy better music at any price.

THOUSANDS OF SUCCESSFUL TEACHERS use and recommend CENTURY CERTIFIED EDITION—because they know it is all that good music can be at half the price or less. Its modest price adds them in enrolling more pupils, and parents greatly appreciate the saving.

### Century Piano Solos, 15¢ each

- (Capital letter indicates key—number, the grade)
- 511 Anvil Chorus (H. T. T.) G-1 Verdi
  - 3064 Clayton's Grand March, Op. 100, E-3 Blake
  - 3123 Country Gardens, F-3 Traditional
  - 3063 Cradle Song, E-3 Brahms
  - 1502 Dance of Hours, C-1 Ponchielli
  - 190 Doll's Dream, Op. 292, No. 4, C-2 Oesten
  - 1433 Dreaming, Meditation, F-2 Liehner
  - 1673 Dream of Shepherdess, Op. 45, G-1 Labitzky
  - 2506 Edelweiss Glide, (Simp.) G-2 Vanderbeck
  - 1204 Etude, Op. 22, No. 1, A-5 Wollenhaupt
  - 699 Farewell to the Piano, F-3 Beethoven
  - 1818 Flower Song, Simphonie, D-2 Lohrer
  - 626 Gertrude's Dream, Waltz, B-3 Beethoven
  - 521 Golden Star Waltz, C-2 Streabhog
  - 627 Gypsy Dance, Dm-3 Liehner
  - 1222 Humming Bird, Waltz, F-2 Schiller
  - 1179 Hungarian Rhapsody No. 2, Cm-7 Liszt
  - 2262 Hungarian Dance No. 5, Easy, Cm-2 Brahms
  - 2251 Impromptu in A, A-1 Schubert
  - 698 Invitation to the Dance, Op. 65, D-5 Weber
  - 2749 Japanese Lantern, A-C-1 Hopkins
  - 270 La Paloma, B-4 Yradier-Twiltell
  - 272 Largo, G-3 Handel
  - 2467 Liebestraum (Love Dreams) G-3, Easy, Liszt
  - 278 Lily of the Valley, Op. 11, E-4 Smith
  - 2746 Little French Doll, A-C-1 Hopkins
  - 1613 Little Rondo, C-1 Martin
  - 3133 Love Dreams (Waltz), A-3 Greenwald
  - 1611 March of the Boy Scouts, C-1 Martin
  - 3122 May Night, F-3 S. Palmgren
  - 1648 Military March, No. 1, D-3 Schubert
  - 2519 Moonlight Sonata (Simp.), Cm-2 Beethoven
  - 1176 Nocturne, Op. 9, No. 2, E-1 Chopin
  - 2308 Norwegian Cradle Song, F-3 Morel
  - 1024 On the Meadow, Op. 35, No. 2, G-2 Liehner
  - 358 Pizzicati (Scherzo), E-3 Dellies
  - 854 Preludes, Op. 28, No. 7, Chopin
  - 1531 Priests' March (Athalie), F-4 Mendelssohn
  - 368 Pure as Snow, Op. 31, E-3 Lange
  - 2429 Robin's Return, The (Simp.) G-2 Fisher
  - 1210 Romance Sans Paroles, F-3 Streabhog
  - 312 Scales and Chords, 2 Kohler
  - 696 Serenade (Ständchen), Dm-6 Schubert-Liszt
  - 2196 Serenade (Ständchen), Dm-3 Schubert
  - 655 Shepherd Boy, The, G-3 Wilson
  - 3128 Shadows on the Water, F-3-4 Loumey
  - 389 Simple Confession, D-4 Tonne
  - 403 Sonata, No. 1, C-3 Mozart
  - 2158 Spring Song, (Simp.) G-2 Mendelssohn
  - 1110 Starlight Waltz, G-2 Brahms
  - 663 Tarantella, Am-4 Piccini
  - 440 Tarantelle, Op. 85, A-4 Heller
  - 1037 Trauer und Romanz, F-1 Schumann
  - 1174 Tulip, Op. 11, No. 4, G-3 Liehner
  - 1174 Valse, Op. 61, No. 2, C-4 Chopin
  - 2143 Waves of the Danube, Am-2 Ivanovici
  - 1529 William Tell (Overture), Em-5 Rossini
  - 1392 Woodland Echoes, Op. 31, D-4 Wyman
  - 459 You and I Waltz, G-2 Charibel

### Piano Duets, 15¢ each (4 Hands)

- 3079 A Bunch of Daisies (Valse), C-1 Martin
- 1984 Amaryllis, Gave de Louis XIII, F-3 Glaz
- 1826 Barcarolle, Tales of Hoffman, F-3 Offenbach
- 924 Chop Sticks, Waltz, C-1 De Laill
- 3124 Country Gardens, F-3 Traditional
- 3078 Elizabeth Waltz, C-1 Martin
- 925 Golden Star Waltz, G-2 Streabhog
- 930 Invitation to the Dance, Op. 65, D-5 Weber
- 1365 Lustspiel, Overture, E-4 Kuhlwein
- 1640 March Militaire, D-3 Schubert
- 1471 Over the Waves, Mex. Waltzes, G-3 Rosas
- 941 Poet and Peasant, Overture, D-4 Suppe
- 3129 Shadows on the Water, F-3-4 Loumey

### Piano Trios, 15¢ each

- Instructive Ensemble Numbers for Six Hands (Three performers on one Piano)
- 3089 A Little French Doll (Tall.), F-1 Hopkins
  - 3092 An Old Moss-Covered Church, C-1 Hopkins
  - 3086 Barbara (Waltz), G-2 M. Greenwald
  - 3071 Big Drum Major, The (March), F-2 Hopkins
  - 3088 Big Bass Fiddle (Humoresque), F-1 Hopkins
  - 3097 Cuckoo Song, C-2 Martin
  - 3094 Floral Parade, The (Valse), C-2 Martin
  - 3070 Golden Rod (Waltz), G-1 Hopkins
  - 3093 Humming Bird (Waltz), C-2 Schiller
  - 3095 Idle Moments (Waltz), C-2 Liehner
  - 3090 School Pictures (Waltz), C-1 Hopkins
  - 3072 Sunshine Waltz, C-2 Hopkins
  - 3069 Sweet Memories (Reverie), G-1 Hopkins
  - 3091 Watching the Soldiers, B-1 Hopkins

Numbers so designated are not available in Canada

Our complete catalog contains over 3,000 compositions, consisting of PIANO SOLOS, DUETS and TRIOS, VIOLIN and PIANO DUOS—TRIOS and QUARTETS—BANDS—SAXAPHONE and PIANO—MANDOLIN and GUITAR and VOCAL. Also, Ensemble numbers for various instruments. This catalog will be mailed FREE to anyone on request.

**CENTURY MUSIC PUBLISHING CO.**  
254 West 40th St., New York City

## THE ETUDE MUSIC MAGAZINE

Founded by Theodore Presser, 1883  
"Music for Everybody"

Price, 25¢ a copy

\$2.00 a year



VOLUME LV, No. 6

JUNE, 1937

### EDITORIAL AND ADVISORY STAFF

Dr. James Francis Cooke, Editor  
Dr. Edward Ellsworth Hipsher, Associate Editor

Robert Braine  
Dr. Frances Elliott Clark  
F. Sherman Cooke  
Louis Woodson Curtis  
Dr. Hollis E. Dana  
William Arnis Fisher  
Dr. Henry S. Fry  
Karl W. Gehrkens  
Elizabeth A. Gest  
Mabelle Glenn  
Victor J. Grabel

Jacob Kwalwasser  
George L. Lindsay  
Joseph E. Maddy  
Guy Maier  
Guy McCoy  
Russell Van Dyke Morgan  
William S. Nortenheim  
Dr. Victor L. F. Rebmann  
Peter Hugh Reed  
Henry S. Sawyer  
Frederick W. Wodell

Rob Roy Peery, Music Critic  
William M. Felton, Editor of Music Section of The Etude

## CONTENTS

Etude Historical Portrait Series.....	356
World of Music.....	358
Editorials.....	359
Schumann's "Forest Scenes".....	361
How Do We Behave at the Piano?.....	362
Color Effects in Piano Playing.....	363
How One Teacher Got Ahead of "The Big Bad Wolf".....	364
One Jump Ahead of the Times.....	364
A Summer-time Pageant Recital.....	365
A "Brain Teasers" Intelligence Test.....	366
The Approach to Scales.....	366
Fifteen Years in Radio.....	367
Training the Thumbs.....	368
Fifty Years Ago This Month.....	368
Incorrect Phraseology.....	368
"Enfants Terribles" of Pianist's Hands.....	369
More "Be's" For Your Musical Hive.....	370
Sole Preparation.....	370
Records and Radio.....	370
Moscheles in Scotland.....	371
The Verdi Renaissance.....	372
Bands and Orchestras.....	373
Siegfried's Rhine Journey.....	373
Music Extension Study Course.....	374
Teachers' Round Table.....	375
The Wild Music of Arabia.....	376
Hand Shaping Exercises.....	401
Music's Spiritual Message.....	401
Singer's Etude.....	402
Is Italian Helpful?.....	402
A Sound Voice in a Sound Body.....	403
Increase Vocal Range and Power.....	403
To Prevent Colds.....	403
Organist's Etude.....	404
Broadcasting the Organ.....	404
The Substitute Summer Organist.....	405
Promptness at Rehearsal.....	405
Organ Questions and Answers.....	405
A New Light on Jazz.....	406
Something Interesting Next Week.....	406
Violinist's Etude.....	408
Major Scales on the Violoncello.....	408
The Violin Anatomy.....	409
Violin Questions Answered.....	410
Some Key Helps for Beginners.....	410
Accordion Department.....	411
Position in Holding the Accordion.....	411
Say It Aloud.....	412
The Food of a Genius.....	412
Questions and Answers.....	413
Voice Questions Answered.....	413
Making Music Talk.....	417
Exercises Made Interesting.....	417
Merry Funeral Music.....	417
The Problem of Missed Notes.....	418
Grace Notes and Trills.....	421
Junior Etude.....	421
Letters from Etude Friends.....	422
The Public Appearance.....	424
Musical Books Reviewed.....	424

### Music

#### Fascinating Pieces for the Musical Home

Rose of Andalusia.....	J. F. Cooke 377
Gondolieri.....	E. Xerri 378
The Brooklet Sings a Song.....	H. Wansborough 379
Minuetto Classico.....	J. V. Saar 380
Green Jade.....	F. Grey 381
The Sea Serpent.....	E. A. Mueller 382
In Days of Long Ago.....	R. R. Copeland 383

#### Master Works

Finale, from Marche Militaire.....	Schubert-Tansig 384
Presto, from The First Sonata.....	T. Arne 385
Prelude.....	J. S. Bach 386

#### Outstanding Vocal and Instrumental Novelties

In His Steps (Vocal).....	G. S. Schuler 387
I Will Lift Up Mine Eyes (Vocal).....	M. Watkins 388
Remembered (Vocal).....	T. Lincum 390
Carry Me Back to Old Virginia (Violin and Piano).....	J. A. Bland 391
Moonlight Over Nazareth (Organ).....	R. Diggle 393
March of the Candy Dolls (Four Hands).....	V. Renton 394

#### Progressive Music for Orchestra

Dance of the Rosebuds.....	F. Kauts 396
----------------------------	--------------

#### Delightful Pieces for Junior Etude Readers

I Go Sailing.....	M. Adair 398
The Woodsprite and the Brownie.....	E. Ketterer 398
In the Park.....	M. Adair 399
The Raindrop Scherzo.....	H. L. Gramm 399
Happy and Gay.....	F. Grafton 400
Extracoe from Rosamond.....	F. Schubert 400

## THE ETUDE MUSIC MAGAZINE

Published monthly by  
THEODORE PRESSER CO.,  
Philadelphia, Pa.

Entered as second-class matter January 16, 1884, at the P. O. at Phila., Pa., under the Act of March 3, 1879. Copyright, 1937, by Theodore Presser Co., for U. S. A. and Great Britain.

### Subscription Price

\$2.00 a year in U. S. A. and Possessions, Argentine, Bolivia, Brazil, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Mexico, Nicaragua, Paraguay, Republic of Honduras, Spain, Peru and Uruguay, Canada, \$2.25 per year. All other countries, \$3.00 per year. Single copy, Price 25 cents.

### Remittances

Remittances should be made by money order, bank check, registered letter, or United States postage stamps. Money sent in letters is a risk the sender assumes.

### Renewals

No receipt is sent for renewals since the mailing wrapper shows the date to which paid.

### Manuscripts

Manuscripts should be addressed to THE ETUDE. Write on one side of the sheet only. Contributions solicited. Every possible care is taken but the publishers are not responsible for manuscripts or photographs either while in their possession or in transit.

### Advertisements

Advertisements must reach this office not later than the 15th of the second month preceding month desired. Rates on application.

### Advertising Representatives

New England Western  
Mr. Roger Fison L. F. McClure  
30 Rockefeller Plaza 919 N. Michigan Ave.  
New York, N. Y. Chicago, Ill.

Eastern  
C. R. Beers,  
Room 1212, 30 Rockefeller Plaza  
New York City  
Pacific Coast  
Carl D. Kinsey  
Roosevelt Hotel, 7000 Hollywood Blvd.  
Hollywood, Calif.

## NEW CLASP PINS for School and Church Musicians

Obtainable in the following qualities:

*A—10 Kt. Gold	\$2.00
*B—Sterling Silver	.50
D—Gold Plated	.30
E—Silver Plated	.30

This same style pin is obtainable with a LYRE in center of design instead of the CROSS. Order No. 87. Both pins may be had with the word CHOIR substituted for MUSIC.

\*Indicates pins have safety catch.

### THEODORE PRESSER CO.

1712-1714 Chestnut St. Phila., Pa.

## SPECIAL NOTICES AND ANNOUNCEMENTS

### SPECIAL NOTICES

**FOR SALE:** Rare opportunity Authentic Antonio Gragnani 'Cello. Good condition. G. De Floris, Conte Music Studios, Rockville Centre, N. Y.

**FOR SALE:** Virgil Tekniklavier. Excellent condition. Address M. K. c/o Etude.

**WANTED:** Capable Pianist-Accompanist-Teacher, young lady 24-30. Address M. S. c/o THE ETUDE.

### ANNOUNCEMENTS

**CORRESPONDENCE SINGING COURSE.** Small Monthly Payments. Dr. Wooler, Lake Winola, Pa.

**PRACTICE CLAVIER:** \$28.00 f.o.b. cars York, Penna. Ask for particulars, Weaver Piano Company.

**BEGINNERS PIANO LESSONS:** Teachers quick method. Fundamentally sound. "Everybody's Look and Play Piano Book". Retail 75¢. Teachers 60¢ Postpaid. Weaver Piano Company, York, Pa.

**SINGING MADE EASY:** Send for free detailed information to Eastern School of Voice Culture, Chambersburg, Penna.

**MUSIC TEACHERS:** Protect yourself from chain school competition by using their own methods. Build large classes rapidly. Address National Music Studio, Charleston, W. Va.



# NEW, Attractive INSTRUMENTAL SOLO COLLECTIONS

APPROPRIATE SELECTIONS FOR EACH INSTRUMENT

## DITSON ALBUM OF VIOLIN SOLOS WITH PIANO ACCOMPANIMENT

Price, 75 cents

### CONTENTS

At Dawning.....	Cadman	Simple Aveu.....	Thome
Berceuse.....	Godard	Barcarolle.....	Offenbach
Cavatina.....	Raff	Swan, The.....	Saint-Saens
Orientele.....	Cui	Tango, in D.....	Albeniz
Serenade.....	Drigo	Goin' Home.....	Dvorak-Fisher
Elegie.....	Messnet	Song of India.....	Rimsky-Korsakoff
Largo.....	Handel	Hungarian Dance, No. 5.....	Brahms
Madrigale.....	Simonetti	Songs My Mother Taught Me.....	Dvorak
Salut D'Amour.....	Elgar	Traumerei-Romance.....	Schumann

## THE VIOLA PLAYERS REPERTORY

Arranged by HAROLD R. HARVEY

(Ten Melodious Solos with Piano Accompaniment)

Price, \$1.00

Because of the dearth of music for the Viola suitable for teaching and concert use, the editor arranged the material for this collection. The numbers are not mere transpositions of Violin music, but were selected primarily to suit the individual character of the Viola.

### CONTENTS

Balled.....	Grieg, Op. 65, No. 5
Pastorale.....	Benda
Aria.....	Tenaglia
Evening Song (Nachtstück).....	Schumann, Op. 23, No. 4
By The Cradle (An der Wiege).....	Grieg, Op. 48, No. 5
Orientele (from Kaleidoscope).....	Cul, Op. 50, No. 9
Berceuse.....	Aulin
Nobody Knows The Trouble I See.....	American Negro Melody
None But The Lonely Heart (Nur wer die Sehnsucht Kennt).....	Tchaikovsky
Christmas Plantation Song.....	Negro Spiritual

## TEN EASY SOLOS

For Violin or Viola and for Double-Bass or Violoncello with Piano Accompaniment BY ARTHUR E. HEACOX

Violin part (Treble clef).....	\$ .25
Viola part (Alto clef).....	.25
Violoncello part (Bass clef).....	.25
Double-Bass part (Bass clef).....	.25
Piano Accompaniment alone.....	.75
Violin with Piano Accompaniment.....	1.00
Viola with Piano Accompaniment.....	1.00
Violoncello with Piano Accompaniment.....	1.00
Double-Bass with Piano Accompaniment.....	1.00

The "Ten Easy Solos" are really comparatively "easy" to play, in addition to having a musical value that gains the interest and goodwill of students working them out. The possibility of securing separate instrumental parts for each instrument at such a moderate cost enables teachers for the first time to get really fine music into the hands of all the string players.

For string teachers and for those who have anything to do with the Double-Bass in particular, we know of no more valuable contribution to the scanty literature of solo material for this instrument.

## DITSON ALBUM OF 'CELLO SOLOS

Price, 75 cents

Ave Maria (Melody adapted to 1st Prelude Bach).....	Gounod
Simple Aveu (Simple Confession).....	Thome, Op. 25
Violoncello (Melodie).....	Messnet, Op. 10, No. 5
Forgotten.....	Cowles
Largo (from Xerxes).....	Handel
La Cinquantaine (Air dans le style ancien).....	Gabriel-Marie
Song Without Words.....	Davidoff, Op. 23
A Dream.....	Bartlett
Evening Prayer (Abendgebet).....	Reincke
Palm Branches (Les Rameaux).....	Faure
Carry Me Back To Old Virginny.....	Bland
Sweet Evening Star (from Tannhauser).....	Wagner
Nine (Tre Giorni).....	Pergolesi
Ave Maria.....	Schubert

## THE DITSON ALBUM OF CORNET SOLOS WITH PIANO ACCOMPANIMENT

Price 75 cents

A Dream.....	Bartlett
Largo.....	Handel
Prismatic Polka.....	Rollinson
The Sweetest Story.....	Stults
Afterwards.....	Mullen
Forgotten.....	Cowles
At Dawning.....	Cadman
In Old Madrid.....	Trotter
The Palms.....	Faure
Carry Me Back.....	Bland
Serenade.....	Schubert
The Gates of Pearl.....	Smith
The Lost Chord.....	Sullivan
Uncle Rufe's Jubilee.....	Rollinson

## DITSON ALBUM OF CLARINET SOLOS

(B $\flat$  CLARINET) WITH PIANO ACCOMPANIMENT

(2nd Clarinet, Duet part available)

Edited and Arranged by N. CLIFFORD PAGE

Price, \$1.00 Second Clarinet Part, 40 cents Extra

A Dream.....	Bartlett
Ahl So Pure (from Martha).....	Von Flotow
At Dawning.....	Cadman
Ave Maria.....	Schubert
Carry Me Back To Old Virginny.....	Bland
Ciribiribi.....	Pestalozza
Country Gardens (Morris Dance).....	Old English
Cradle Song.....	Brahms
Elegy.....	Messnet
Forgotten.....	Cowles
German Dance.....	Mozart
Goin' Home.....	Dvorak-Fisher
Irish Air from County Derry.....	Irish Tune
La Cinquantaine (Danse Ancien).....	Gabriel-Marie
La Sorella (Spanish march La Matichiche).....	Borel-Clerc
Songs My Mother Taught Me.....	Dvorak
Sweetest Story Ever Told, The.....	Stults

## DITSON CLARINET PLAYER'S REPERTORY

(B $\flat$  CLARINET)

WITH PIANO ACCOMPANIMENT

Price, \$1.00

Second Clarinet Part, 40 cents Extra

### CONTENTS

Albeniz.....	Tango
Atherton.....	Fleurice
Clay.....	Clay
Gabriel-Marie.....	I'll sing the songs of Araby
German.....	Serenade
Shepherds' Dance (from the music to HENRY III).....	Badine
Grieg, Op. 23, No. 1.....	Solvejg's Song
Mendelssohn.....	On wings of song
Moszkowski, Op. 12, No. 2.....	Spanish Dance
Rubinstein, Op. 44, No. 1.....	Romance, in E $\flat$
Santisteban.....	Cuba
Schumann.....	Traumerei-Romance
Sullivan.....	Mikado Selection

## VIOLIN, VIOLA, VIOLONCELLO ENSEMBLE THE DITSON JUNIOR STRING QUARTET ALBUM

Compiled and Arranged by RALPH C. WINSLOW

Price: String Parts Complete.....	\$1.50
Score.....	.75
Score and Parts.....	2.00

Violin and Viola parts may be played entirely in the First Position, but advantageous Third Position fingering is supplied for use when desired.

## DITSON BRASS QUARTET ALBUMS EDITED AND REVISED

Popular Brass Quartet Album:  
Sixteen Short Song and Folk tunes.

Elite Brass Quartet Album: Eight Old Favorite Songs.

Sacred Brass Quartet Album:  
Fifteen Standard Hymns, etc.

Practicable arrangements for Two Cornets (Trumpets) with Two Trombones or with Horn (Alto) and Trombone, Baritone or B $\flat$  Bass (Bass or Treble Clefs).

## DITSON ALBUM OF TROMBONE (OR BARITONE) SOLOS

WITH PIANO ACCOMPANIMENT

Edited and Arranged by N. CLIFFORD PAGE

Price, \$1.00

At Dawning (I Love You).....	Cadman
Carry Me Back To Old Virginny.....	Bland
Deep River (Negro Spiritual).....	Fisher (Arr.)
Down Deep Within the Cellar.....	Fischer
Dream, A.....	Bartlett
Goin' Home.....	Dvorak-Fisher
Forgotten.....	Cowles
Heart Bowed Down, The (from The Bohemian Girl).....	Balfe
Here's To You (Toreador Song from Carmen).....	Bizet
In Old Madrid.....	Trotter
Love's Old Sweet Song.....	Molloy
Old Home Down On The Farm, The.....	Harlow
Out On The Deep.....	Lohr
Palms, The.....	Faure
Rocked In The Cradle of The Deep.....	Bullard
Stein Song, A.....	Stults
Sweetest Story Ever Told, The.....	Wagner
Sweet Evening Star (from Tannhauser).....	

## DITSON ALBUM OF FLUTE SOLOS WITH PIANO ACCOMPANIMENT

Price, \$1.00

### CONTENTS

At Dawning.....	Cadman
Ciribiribi.....	Pestalozza
Country Gardens.....	Old English
Entr'acte Gavotte.....	Thomas
Humoreske.....	Dvorak
In Woods and Fields.....	Pehel
Little Rogue.....	Popp
Menuet.....	Bizet
Pastorale.....	Meyerbeer
Pizzicati.....	Debussy
Rigaudon.....	Grieg
Soiree Russe.....	Popp
Sweetest Story Ever Told.....	Stults
Tango.....	Albeniz

## OLD TUNES FOR NEW HARPISTS

Compiled and Arranged by MILDRED DILLING

Price, \$1.25

A collection of folk tunes progressively arranged with an introduction to Harp Technic.

## METHODS and STUDY BOOKS For PRIVATE or CLASS INSTRUCTION

### Violin

KELLEY, First Lessons on the Violin.....	\$1.25
MITCHELL, Class Method for the Violin, Book I.....	1.00

### Viola

MITCHELL, First Lessons on the Viola.....	1.50
HARVEY, Viola Player's Repertory.....	1.00

### 'Cello

BORNSCHEIN, First Lessons on the Violoncello.....	1.75
---	------

### Double Bass

FLOCKTON, Practical Method for the Double Bass.....	2.00
---	------

### Guitar

BICKFORD, Guitar Method, Op. 85.....	1.50
--------------------------------------	------

### Flute

ROLLINSON, Modern School for the Flute.....	\$1.00
---	--------

### Clarinet

MITCHELL, Class Method for the Clarinet.....	1.50
--	------

### Cornet

MITCHELL, Class Method for the Cornet.....	1.00
--	------

### Trombone

MITCHELL, Class Method for Slide Trombone (Bass Clef).....	1.00
--	------

### E $\flat$ Bass, Double B $\flat$ Bass

ROLLINSON, Modern School for E $\flat$ and Double B $\flat$ Bass and Sousaphone.....	1.00
--	------

### Saxophone

ROLLINSON, Modern School for the Saxophone.....	\$1.00
---	--------

### Bugle Signal Calls

CANTY, Bugle Signals and Calls.....	.50
-------------------------------------	-----

### Accordion

WINNER, Eureka Method for Accordion.....	1.00
--	------

### Drums, Tympani, Xylophone

ROLLINSON, Modern School for Drum, Tympani, Glockenspiel and Xylophone.....	1.00
---	------

### Rhythm Band

ST. QUENTIN, Toy Symphony Orchestras and How They May Be Developed.....	.50
---	-----

ANY OF THE ABOVE LISTED WORKS MAY BE HAD ON APPROVAL FOR EXAMINATION FROM YOUR DEALER OR THE PUBLISHER

## OLIVER DITSON COMPANY

Theodore Presser Company—Selling Agents

1712 CHESTNUT STREET, PHILADELPHIA, PA.



# THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES

An Alphabetical Serial Collection of  
The World's Best Known Musicians

This series which began in February 1932 has included to date a total of 2860 celebrities. It will be continued alphabetically until the entire history of music is adequately covered. Start making a collection now. Nothing like this has ever hitherto been issued. Etude readers desiring additional copies of this page and pages previously published are referred to the directions for securing them in the Publisher's Notes Department.



**Leopold Reichwein**—B. Breslau, Ger., May 10, 1878. Comp., cond. Studied at Berlin Royal Acad. Cond. at Bayreuth, State Opera in Vienna, and in other cities. Opera and song.



**Stanley T. Reiff**—B. Phila., 1881. Comp., organist, writer. Pupil of F. A. Sheppard, H. A. Clarke and F. Maxson. Has written cantatas, org. pieces, songs, and a harmony book. Res., Lanwyn, Pa.



**Karl Reinecke**—B. Altona, Ger., June 25, 1824; d. Leipzig, Mar. 10, 1910. Comp., pianist, cond., noted pedagogue. From 1860-95, cond. of Gewandhaus Orch. A leader in Leipzig for 25 yrs.



**Fritz Reiner**—B. Budapest, Dec. 19, 1888. Cond. From 1909-22, cond. of European opera houses. Former chief of Cincinnati Symph. Orch. Mem. of faculty, Curtis Inst. of Music, Phila.



**Jan Adams Reinken**—B. Wolschen, Alsace, Apr. 27, 1623; d. Hamburg, Nov. 21, 1722. Famous organist. Active in Hamburg. The young Bach several times made long journeys on foot to hear him.



**Hans Reinmar**—B. Vienna. Opera singer. Studied at Vienna Cons. Sang in Berlin and Hamburg opera. Great est roles are *Waltram* in "Tannhauser" and *Iago* in "Otello."



**Karl Reinthaler**—B. Erfurt, Oct. 13, 1822; d. Bremen, Feb. 13, 1896. Comp., cond., teacher. Active in Cologne, Bremen and Berlin. In 1885 was made Royal Prof. of Berlin Akademie.



**Alfred Reisenauer**—B. Konigsberg, Nov. 1, 1864; d. Liebau, Oct. 3, 1907. Pianist, comp. Pupil of Kohler and Liszt. His concert tours covered almost every country of the world.



**Alois Reiser**—B. Prague, Czechoslovakia, Apr. 6, 1887. Comp., cond. His works played by Amer. orchs. Won second prize in NBC Music Guild contest (1936). Res., Hollywood, Cal.



**Karl Gottlieb Reissiger**—B. Berlin, Ger., Jan. 31, 1798; d. Dresden, Nov. 7, 1859. Comp., cond. Was music dir. of Ger. opera at Dresden, then appt. court Kapellm. A prolific comp.



**Josef Reiter**—B. Braunau, Austria, Jan. 19, 1862. Comp. From 1908-11, dir. of the Mozarteum at Salzburg. Active in Vienna. Known especially for his many fine male choruses.



**Ferdinand Rékai**—B. Budapest, Hungary, 1870. Comp., cond. For some years cond. of Royal Hungarian Opera. Has written operas, orchestral suites, string quartets and other works.



**Ludwig Reilstab**—B. Berlin, Apr. 13, 1799; d. there Nov. 27, 1860. Writer, editor. From 1823 active in Berlin. For many years, editor and music critic, *Vossische Zeitung*. Much writing of value.



**Eduard Reményi**—B. Hoves, Hungary, 1839; d. San Francisco, Cal., May 15, 1898. Violinist. Pupil of J. Böhm. Solo violin to Queen Victoria and the Emperor of Austria. Many tours.



**Bertha Remick**—American comp. Pupil of J. W. Tufts, Boston, and Pfitrich in Dresden. Has given lecture recitals on Indian music, and folk mus. of various nations. Comp. of songs & piano pieces.



**Alfred Remy**—B. Elberfeld, Germany, Mar. 16, 1870; d. Bronxville, N. Y., Feb. 26, 1937. Musicologist, lecturer. Important posts, N. Y. Was editor, third ed., "Baker's Biographical Dictionary."



**Maurice Renaud**—B. Bordeaux, Fr., 1862; d. Paris, Oct. 16, 1933. Famous baritone of Royal Opera, Brussels; the Grand Opera, Paris; and Manhattan Opera House, N. Y. His *Roberto* unsurpassed.



**Willy Renner**—B. Oldisleben, Saxony, May 28, 1893. Comp., pianist. Pupil at Hebel's Cons., Frankfurt on Main. In 1913 became cond. of teacher training class there. Misc. works.



**Ottorino Respighi**—B. Bologna, July 9, 1879; d. Rome, Apr. 18, 1936. Comp., pianist, cond. Was four. at Bologna Liceo. Made three Amer. tours. Guest cond. Phila. Orch.



**Elsa Sangiacomo Respighi**—B. Italy. Singer. In 1926 toured U. S. with her husband, O. Respighi. Comp. and this opera, "L'arceur," which she produced in 1937, at La Scala, Milan.



**Elizabeth Reithberg**—B. Schwarzenburg, Ger., Soprano. Debut, Dresden State Opera, 1914; Metro. Opera Co., 1922. Many appearances, opera, festival and concert in all musical centers.



**August Reuss**—B. Littenfurt, Czechoslovakia, Mar. 6, 1871. Comp. Pupil of J. Tumlir in Munich. Active in Munich as writer of operas, orchi. works, choruses, piano pieces.



**Wilhelm Franz Reuss**—B. Karlsruhe, 1886. Cond. One of the prominent present day opera and orchestra conductors in Germany. Active in Königsberg opera and symphony concerts.



**Luise Reuss-Belce**—B. Vienna. Dramatic sopr. Sang in Karlsruhe, Wiesbaden, London, New York. Since 1888, connected with Bayreuth. Established a singing school in Berlin.



**Florizel von Reuter**—B. Dayenport, Iowa, Jan. 21, 1893. Comp., violist. Pupil of Thomson and Marten. Many tours, Europe and Amer. Active in Germany. Operas and orchi. wk.



**Fritz Reuter**—B. Loeblau, near Dresden, Ger., 1896. Comp., theor. For several yrs., teacher of theory at Dresden Cons. Has written choral works, orchi. suites and a book on theory.



**Herman Reutter**—B. Stuttgart, June 17, 1900. Comp., pianist. Pupil of W. Com. voicist and P. Dorfmueller in Munich. Has written many wk. incl. a violin concerto, several cantatas and oratorios.



**Ernest Reyer**—B. Mirelles, Fr., Dec. 1, 1824; d. Le Lavandou, Jan. 17, 1909. Comp. Studied in Paris. Succeeded Berlioz as librarian at Paris Opera. Mem. of Acad., 1876. Misc. wks.



**Walter Guernsey Reynolds**—B. Timon Co., Pa., Jan. 6, 1873. Comp., cond., pianist, organist. Pupil of Guilmant. Has held important posts in western U. S. Songs, org. pieces, ch. wk.



**Emil Nikolaus Reznicek**—B. Vienna, May 4, 1861. Comp., cond. Was prof., Schwarzenka Cons. and Berlin Hochschule für Musik Operatic, orchi. and ensemble wks., piano pieces, and songs.



**Josef Rheinberger**—B. Vaduz, Liechtenstein, Mar. 17, 1839; d. Munich, Nov. 25, 1901. Comp., renowned for his organ, organist. From 1879 prof. at Munich Cons. South by pupils in all the world.



**René-Baton**—B. Courcoulès-sur-Mer, Calvados, Sept. 5, 1879. Comp., cond. Studied at Paris Cons. Cond. of concerts in Angers, Paris, Bordeaux and of Russian opera in London. Misc. wks.



**Harold Rhodes**—B. Hanley, Eng. Comp., organist. Pupil at R. Coll. of Mus. For two yrs., asst. to Walter Parratt. In 1910 became music master at Lancing Coll. In 1928, appt. organist of Coventry Cath.



**William Rhys-Herbert**—B. Resolven, Wales, Oct. 3, 1868. Comp., organist, teacher. Studied in Leipzig, London, and Pittsburgh. Active in Minneapolis, Minn. Wks., incl. popular specialties.



**André de Ribaupierre**—B. Clarks, Switzerland, 1896. Violinist. Pupil of Ysaye. At 17, first appearance in London. Made European tours. At 21, became head master of Lausanne Cons.



**Joao Lambert Ribeiro**—B. Brazil, 1896. Comp., violinist. A South American musician of prominence. Has written pieces for violin and piano, also a method for violin.



**Ricart Matas**—B. Spain. Violoncellist. Studied at Barcelona Sch. of Mus. Has appeared in many European cities; also before royal families of Europe. Specializes in playing Bach.



**Federico Ricci**—B. Naples, Oct. 22, 1892; d. Conigliano, Dec. 19, 1897. Dram. comp. Pupil of Zingarelli and Raimondi. Wrote many successful operas, some in collaboration with brother.



**Luigi Ricci**—B. Naples, July 8, 1895; d. Prague, Dec. 31, 1899. Dram. comp. Brother of F. Ricci. In 1836, apptd. chorus master at theater in Trieste. Wrote about 30 op.; also other wks.



**Thaddeus Rich**—B. Indianapolis, Ind., Mar. 21, 1887. Violinist. Studied at Leipzig Cons. Was an Indian Wagon-maker coll. of instruments and concertm. Phila. O. Dean. Mus. Dept., Temple U.



**Henry Brinley Richards**—B. Carmarthen, Wales, Nov. 13, 1817; d. London, May 1, 1885. Comp., pianist. Pupil at Royal Acad. Was active in London as comp. and theor. Wrote songs and piano pieces.



**Emerson L. Richards**—B. Atlantic City, N. J., July 9, 1881. Organ architect, author, state senator. An authority on organ building. Designed organ in Convention Hall, Atlantic City.



# For Your Convenience

when you want to discover a song  
that truly appeals

## In the Publications of THE JOHN CHURCH Co. There Are Works of Unusual Interest to PIANO TEACHERS

### FIRST PEDAL STUDIES

By JESSIE L. GAYNOR

This educational work for young piano pupils gives the juvenile fundamental pedal technique. It prepares the way for further pedal study later and does so in a manner interesting to the pupil. This book may be taken up in the second grade.

Price, 60 cents

### A METHOD FOR THE PIANO FOR LITTLE CHILDREN

By JESSIE L. GAYNOR

Published late in Mrs. Gaynor's career, this book really is a transcription to the printed page of her successful plan of teaching by which little children quickly comprehend the beginnings of piano playing. Includes interesting pieces and teacher and pupil duets.

Price, \$1.00

### MINIATURE MELODIES

For the Young Pianist

By JESSIE L. GAYNOR

VOLUME ONE

The very first supplementary material for tiny tots studying the piano starts Volume One; some are pieces of only eight measures. These pieces are all progressively arranged, and in Volumes Two and Three of MINIATURE MELODIES reach well into the second grade.

Price, 75 cents

### THIRTY RHYTHMIC PANTOMIMES

for

Home, Kindergarten and  
Pre-Piano Classes

Song Texts by  
ALICE C. D. RILEY

Music by  
JESSIE L. GAYNOR

Descriptions and Illustrations by  
DOROTHY GAYNOR BLAKE

These songs, long favorites with young folks in the home and kindergarten, are here accompanied by described and illustrated actions through which rhythmic sense and appreciative listening may be developed in early childhood. This is truly a delightful and successful way of starting little ones on the road of enjoyable and cultural musical experiences.

Price, \$1.25

### MELODY PICTURES

By JESSIE L. GAYNOR and  
MARGARET R. MARTIN

VOLUME ONE

In this book of piano instruction on kindergarten principles youngsters get to playing at once and they are led quickly to guiding their fingers in comfortable action by which they render pleasing melodies and gain a sense of rhythm. There is a Volume Two for the next steps.

Price, 60 cents

### GRIMM'S MELODIOUS STUDIES IN THE FIRST GRADE

By CARL W. GRIMM

VOLUME ONE

All teachers of piano beginners upon seeing these studies will recognize instantly their unusual merits. They are technical studies in melodic form and a remarkable variety of helpful material is presented in a practical manner. There is a second volume to these FIRST GRADE MELODIOUS STUDIES and both volumes are useful in any course, and particularly to form an introduction to GRIMM'S POETICAL STUDIES.

Price, 60 cents

### TECHNICAL OCTAVE STUDIES

By LEO PAALZ

An efficient course in octave playing. It brings the matter of playing octaves to controlled renditions with grace and ease.

Price, 75 cents

### FINGER PLAYS

By JESSIE L. GAYNOR

A half dozen games with interesting and descriptive verses and charming tunes, for use in teaching hand position and finger movements. Numerous illustrations accompany the descriptions.

Price, 60 cents

### DAILY EXERCISES

For the Training of the  
Five Fingers of Both Hands

By MENTOR CROSSE

VOLUME ONE

A commendable set of studies by a master of piano teaching procedures from the first beginnings to virtuoso accomplishments. Volume One provides very desirable supplementary piano studies to give the pupil for use through grades one and two in order to provide a perfect course of developing the facility of the five fingers of each hand. Volume Two then may be taken up in grade three. Altogether there are Four Volumes which may be used for systematic study.

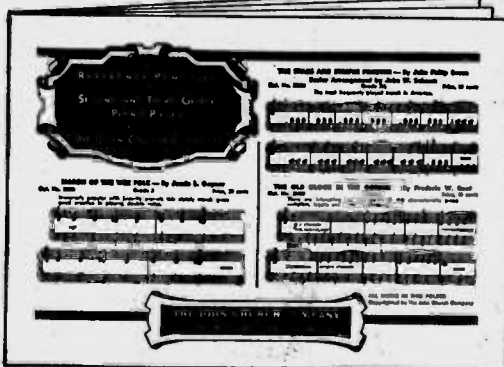
Price, 75 cents

### GRIMM'S POETICAL STUDIES

By CARL W. GRIMM

With such interesting and melodious material as these twelve study pieces with fanciful titles, the second grade pupil may be given certain essential finger training and an introduction to the stimulation of the imagination by means of music.

Price, 60 cents



PUBLISHERS  
OF OUTSTANDING  
AMERICAN MUSIC

### IF YOU TEACH PIANO PLAYING

Send for  
this pam-  
phlet show-  
ing portions  
of piano  
pieces

Just ask for  
the FREE  
PIANO  
PAMPHLET  
JC-13A

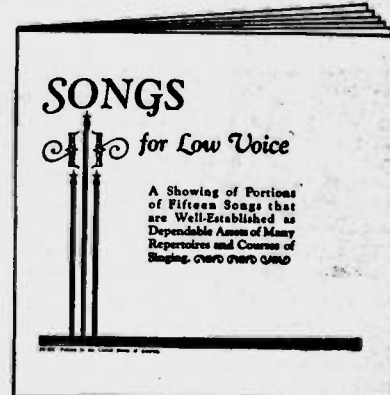
Let us send you a **FREE** copy  
of either one or both of  
these booklets—

Contains liberal  
music portions of ex-  
cellent songs by such  
composers as CHAS.  
GILBERT SPROSS,  
MANA-ZUCCA,  
OLEY SPEAKS,  
CHAS. B. HAW-  
LEY, CATHERINE  
McFARLAND,  
HARRIET WARE,  
and SIDNEY HO-  
MER. Portraits of  
some of the com-  
posers and some of  
the text writers are  
given, along with  
interesting biograph-  
ical notes.



ACTUAL SIZE 6 1/2 x 6 1/2

Contains a generous  
excerpt of the music  
and words of fifteen  
superb songs. CHAS.  
B. HAWLEY,  
ETHELBERT NEV-  
IN, MANA-ZUCCA,  
CARL HAHN,  
JOHN BARNES  
WELLS, STANLEY  
EFFINGER, HAR-  
RIET WARE,  
CHAS. WILLEBY,  
BERNARD HAM-  
BLEN, A. WALTER  
KRAMER, ALEX-  
ANDER MACFAD-  
YEN, IRVING A.  
STEINEL, and WIL-  
LIAM STICKLES  
are the composers  
represented. The por-  
traits of most of these  
composers are given.



ACTUAL SIZE 6 1/2 x 6 1/2

Write to-day for your copy or obtain it from your local dealer.  
There is absolutely no charge for these helpful booklets.

Every teacher of singing should have both of these booklets

Two Recent Arrangements of Compositions by the  
Great American Tone Poet—Ethelbert Nevin

### VENETIAN LOVE SONG

By ETHELBERT NEVIN

Arranged for PIANO ACCORDION

By Olga Alanoff Price, 50 cents R  
A musicianly arrangement of a beautiful  
number.

### GONDOLIERI

By ETHELBERT NEVIN

Arranged for WOODWIND ENSEMBLE

(Flute, Oboe, Clarinet, Horn, and Bassoon)

By Hugh Gordon Price, Complete—\$1.25 R

Separate Parts, Each—20 cents R

Score—40 cents R

# THE JOHN CHURCH Co.

THEODORE PRESSER CO. — Selling Agents  
1712 Chestnut Street  
PHILADELPHIA, PA.



Copyright, 1937, by  
Theodore Presser Co.,  
For U. S. A. and Great  
Britain

Published Monthly  
By  
THEODORE PRESSER CO.  
1712 Chestnut Street  
PHILADELPHIA,  
PENNA.

# THE ETUDE

## Music Magazine

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

VOL. LV. No. 6 : JUNE, 1937

Editor  
JAMES FRANCIS COOKE

Associate Editor  
EDWARD ELLSWORTH  
HIPSHER

Printed in the  
United States of America

### The World of Music



ARTUR  
SCHNABEL

ARTUR SCHNABEL, the Austrian pianist, was soloist in the "Concerto in C minor," for piano and orchestra, of Beethoven, in the concerts of the Philadelphia Orchestra on March 20 and 21, when he won an ovation by his "poetic presentation that reached its high point in the lovely legato quality of his playing in the slow movement with its grave tenderness, and brooding beauty," and displayed a "nobility of style, while the sparkling humor and high zest of the concluding rondo came as capital contrast."

THE SCOTTISH AMATEUR BAND ASSOCIATION has held in Victoria Halls, Edinburgh, its thirty-ninth Annual General Meeting, with one hundred and twenty delegates present from all parts of Scotland.

THE GRAND OPÉRA of Paris, after having been closed for seven months for renovations, was recently reopened with a gala performance which included the first act of "Lohengrin," the second act of the "Ariane" of Massenet, and a ballet adapted to music of Chopin. Director Jacques Rouché had invited an imposing list of guests headed by President Lebrun and the diplomatic corps.

TWO PHILADELPHIA CONDUCTORS have received noteworthy appointments for the coming season, when Guglielmo Sabatini will become conductor of the Trenton (New Jersey) Symphony Orchestra, and Fabien Sevitzyky will go to lead the Indianapolis Symphony Orchestra.

DR. HOWARD HANSON has received a commission to write a composition for chorus and orchestra, which will become the musical background of the Swedish-American Tercentenary to be celebrated in 1938.

A ROYAL FAMILY of musicians ascended the throne of Great Britain with the coronation in May. Queen Elizabeth is an accomplished pianist and a charming singer, and the two young daughters are in the course of a liberal musical education.

GINA CIGNA (pronounced *gee-na cheen-yah*), who came with the acclaim of La Scala and South American audiences, had her New York debut on February 6, in the title rôle of Verdi's immortal "Aida," when she made "a distinctly favorable impression," and "proved that she could cope successfully with the Verdian type of coloratura as well as vitalize a dramatic scene."



GINA  
CIGNA

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

ONE COURSE IN MUSIC is reported to have been placed in the curriculum of the Chicago High Schools as a requirement for graduation, with four further elective courses. "Understanding and appreciation of music for all pupils and technical training for the talented is the aim of the reorganized music department of the schools."

SERGE KOUSSEVITZKY, eminent conductor of the Boston Symphony Orchestra, received on March 30 the honorary degree of Doctor of Music, from Rutgers University.

THE CINCINNATI CONSERVATORY OF MUSIC has celebrated its seventieth anniversary by a week of musical and social festivities which began on April 6. The famous school, which has rendered a so valuable service to musical art, especially in the central and southern states, was founded in 1867 by Clara Baur. Plans for the celebration were in charge of Mayor Russel Wilson, with Robert A. Taft as general chairman.

THE THIRTEENTH TRIENNIAL SAENGERFEST of the Central New York Saengerbund is announced to be held at Utica on June 25 to 27. This association of German singing societies is composed of twenty-four local units with the object of fostering choral singing by men, in both German and English.

THE ANN ARBOR MAY FESTIVAL, from the 12th to 15th, enlisted the usual great chorus supported by the Philadelphia Orchestra with Eugene Ormandy and Jose Iturbi leading. The list of vocal soloists included Kirsten Flagstad, Elizabeth Rethberg, Marion Telva, Lauritz Melchior, Ezio Pinza, Arthur Carron and Carlo Morelli. Two young American instrumentalists—Eugene List, pianist, and Joseph Knitzer, violinist—were given prominent recognition.

THE TWENTIETH BIENNIAL CONVENTION of the National Federation of Music Clubs met at Indianapolis from April 23 to 29, having been lately shifted from flood torn Louisville. A few of the special events were the Pageant of States; the operetta, "Alice in Wonderland," by Edgar Stillman Kelley, presented by six hundred children from the schools of Jefferson County, Kentucky; the great Federation Banquet; concerts by the National Symphony Orchestra with Hans Kindler conducting; and inspiring reports of musical achievements throughout the country.

KAROL SZYMANOWSKI, perhaps the greatest Polish composer of recent years, died March 29, at Lausanne, Switzerland, at the age of fifty-four, and almost on the eve of the New York premiere of "Harnasie," one of his most typical Polish folk ballets. His *Opus 8*, written about 1905, won the first prize of the Chopin Festival of Lemberg.

THOSE WHO PLAYED at the Guilman Centenary Program on March 12, in Trinity Church of Paris, were Olivier Messiaen, organist of Trinity and professor of the Ecole Normale de Musique; Ludovic Panel, organist of the Basilica of the Sacred Heart; Marcel Dupré of St Sulpice and professor at the Conservatoire National de Musique; Edouard Mignani, organist of the Madeleine; Joseph Bonnet, organist at St. Eustace and president of the Institut Gregorien; Alexandre Cellier, of Temple de l'Etoile; Georges Jacob, of St. Ferdinand des Ternes and organist of the Société des Concerts du Conservatoire; and Abel Decaux, honorary organist of the Sacré-Cœur and professor of the César Franck School.

THE SUCCESSFUL CONTESTANTS in the Metropolitan Auditions of the Air are announced as Maxine Stellman, dramatic soprano, of Brattleboro, Vermont, and Thomas Llyfnyw Thomas, baritone, of Scranton, Pennsylvania. Each received a check for one thousand dollars and has been heard in the spring tour performances.

ERNEST HUTCHESON has been appointed president of the Juilliard School of Music of New York City, to succeed John Erskine who, after ten years in this responsible office, has resigned to give all his time to literary work.

THE NATIONAL BANDMASTERS' ASSOCIATION has held its annual convention at Milwaukee. Among leading conductors of programs were Edwin Franko Goldman, Lieutenant Charles Benter, director of the United States Navy School of Music, and Frank Simon. The band concert in the City Auditorium drew a record audience of seven thousand.

DIMITRI MITROPOULOS, widely known Greek conductor, has been awarded a two year contract as leader of the Minneapolis Symphony Orchestra, his services to begin with the first of January, 1938.

A STATEWIDE TEXAS MUSIC FESTIVAL was held on April 23-24, at Fort Worth, when students of the Texas Music Teachers Association competed for awards. This was the second of these events, which are an outgrowth of the former Tri-State Festivals promoted by the South Plains, the Panhandle and the Eastern New Mexico associations.

A BUST OF GIULIO GATTI-CASAZZA and a portrait of Mme. Marcella Sembrich were unveiled at the Metropolitan Opera House on December 11, by Paul D. Cravath, chairman of the Metropolitan's board of directors. Mr. Gatti-Casazza retired two years ago, after twenty-seven glorious years as general manager; and Mme. Sembrich was a brilliant star in that great constellation of former years which included Patti, Melba, Nordica, Scalchi, Albani, Calve, Jean and Edouard de Reszké and Pol Plançon.

"REMBRANDT VAN RIJN," an opera by Paul von Klenau, based on the struggles and miserable fate of the great Dutch painter, has been presented at the State Opera of Berlin, with a brilliant success. It is in four acts and fourteen scenes, in which the composer has eliminated the usual recitative and hastened the action by beginning each act with a spoken dialogue with a musical background.

THE TENNESSEE STATE MUSIC TEACHERS' ASSOCIATION held its Annual Meeting and Musical Competition Festival from March 22 to 27, at Nashville. There were contests for solo voices, for choruses of varying sizes, and for pianists.

ARTHUR WILLIAM FOOTE, widely known composer and organist, died at Boston on April 9th, at the age of eighty-four. Born in Salem, Massachusetts, he studied under Stephen A. Emory at the New England Conservatory, and later with John Knowles Paine at Harvard, and also had piano and organ instruction from B. J. Lang. He rose to a leading place among American composers; and among his best known works are *The Night Has a Thousand Eyes* and the symphonic suite, "Four Character Pieces after Omar Khayyam," which was first performed in 1912, by the Boston Symphony Orchestra. Mr. Foote was throughout his life a loyal friend of THE ETUDE and one of its valued contributors.

"THE LEGEND OF THE PIPER" and "The Chilcoat Maiden," two one act American operas by Eleanor Everest Freer, were leading features of an "All American Night" of opera and ballet presented on the evening of April 30, at the Studebaker Theater of Chicago.

"AMELIA AL BALLO (Amelia Goes to the Ball)," a one act opera by Gian-Carlo Menotti, a young composer born at Milan, Italy, and educated at the Curtis Institute of Music, had its world premiere, and "Le Pauvre Matelot (The Poor Sailor)" of Darius Milhaud had its first performance in America, when given on April 1, in the Academy of Music of Philadelphia, by the students of the Curtis Institute of Music, with Fritz Reiner conducting. The Menotti work, in the Italian opera buffa style of Mozart, Rossini and Woff-Ferrari, with a bit of modern seasoning, won vociferous applause, with certain calls shared by the composer and the gifted Margaret Daum of the leading rôle. Critics hailed a new composer with exceptional gifts.

(Continued on Page 420)

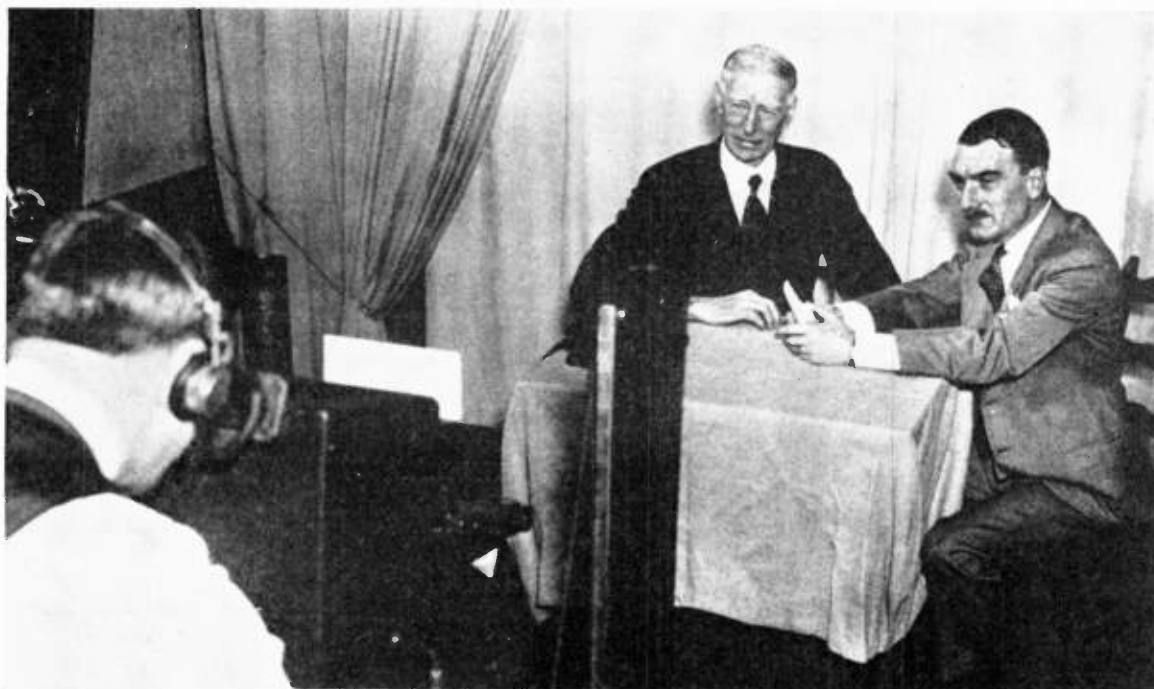


PAUL VON  
KLENAU



GIAN-CARLO  
MENOTTI





*Connie Mack and Boake Carter in their First Television Interview*

## Television, When?

ON THE authority of one of the greatest of America's radio manufacturers, the adoption of practical television in the American home is apparently not more than ten years away.

According to James M. Skinner, Chairman of the Radio Manufacturers Association, there will be no fast moving or revolutionary change resulting from television; and when it does come, the high cost of the apparatus will not make it immediately available to the millions who are now able to afford a moderately priced fine radio. More than this, manufacturers of television sets will be slow to market any device until they are sure that it will give complete and enduring satisfaction. The human ear can tolerate a little static and not be too much disturbed; but static to the eye, in the form of blurs and poor focus, would be insufferable. Therefore there are great commercial risks in marketing television, until it is fool proof and "perfect."

Many business men and many professional musicians are greatly interested in the possibilities of television, from two standpoints: first, that of the popularization of a marvelous invention, and second, that of natural concern as to how that invention may affect their business. For this reason, THE ETUDE believes that its readers have real interest in the conclusions stated in an address on television by Mr. James M. Skinner, President of the Philadelphia Storage Battery Company, which manufactures the products merchandised by the Philco Radio & Television Corporation. This statement was made in Washington before the Federal Communications Commission and was later quoted in the Congressional Record as extension of the remarks made by the Hon. Royal S. Copeland of New York, in the Senate of the United States.

The velocity of the changes in business and social interests, brought about by modern invention, is a matter which

rightly has been of serious concern to all. It is upsetting to orderly business to contemplate any invention which may disturb its accustomed procedure. Changes in styles, changes in methods, changes of many diverse kinds cannot fail to affect established industries. For instance, the introduction of the style of men's shirts with attached collars made a great industrial difference in the collar business in

Troy and Cohoes, New York. The change in refrigeration put many ice men out of business. The change in the style of hairdress for women almost destroyed the hairpin business. The change in moving pictures, from silent to sound, affected armies of orchestral players and organists.

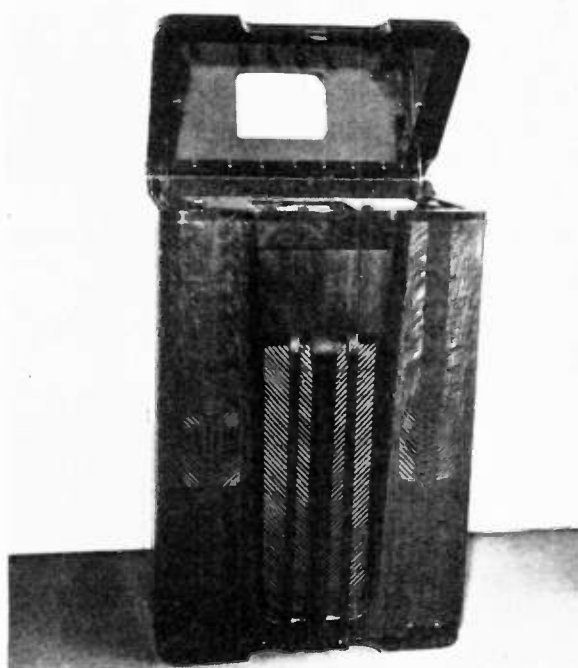
Television offers the imagination rare food for speculation as to its ultimate possibilities. Both the telephone and the phonograph were considered "toys" when they first appeared. Now the world recognizes them as among the most powerful forces of civilization. So, eventually, it may be with television.

Mr. Skinner, in his statement, developed these basic economic factors and then presented a Basic Five-Point Program for the successful development of television in the public interest.

He pointed out, first of all, that television will not be ready for the general public for several years to come, as many difficulties and obstacles stand in the way. He added, however, that provision should be made now for its growth. He said

that he did not feel that television would be a natural competitor for sound radio, as there is a basic difference between sound radio and television, which is not apparent to the ordinary observer.

Sound radio, according to Mr. Skinner, is used not only as a primary source of entertainment and education, but also as a background, while reading, resting, working or playing bridge. Television, on the other hand, requires concentration, as do moving pictures. Radio may be heard



*Television Receiving Set  
(Described in Text)*



in the bright sunlight, while television requires shade and will therefore be largely confined to night performances.

However, Mr. Skinner expressed the opinion that television must eventually become a part of the home life of the American people. An entire opera, for instance, may be broadcast right into the home.

The following are the five basic points that Mr. Skinner advocates as means for developing television in the public interest:

- "1. *Establishment of a single set of television standards for the United States, so that all receivers shall be capable of receiving the signals of all transmitters.*
- "2. *Development of pictures free from distortion and blur, approaching ultimately the distinctness and clarity obtainable in home movies.*
- "3. *Provision for services giving as near nationwide coverage as possible, so that the benefits of television may be available to all sections of the country.*
- "4. *Provision for a choice of programs; that is, simultaneous broadcasting of more than one television program in as many localities as possible, to avoid monopoly and to provide variety of educational and entertainment features.*
- "5. *Lowest possible receiver cost and easiest possible tuning, to stimulate domestic installations of television receivers, both of which are best achieved by allocating for television as nearly a continuous band in the air waves as possible.*"

Mr. Skinner estimates that a reliable television receiver set can be put upon the market for a cost comparable with that of the average motor car. At first thought it would seem that this would greatly restrict sales, but Mr. Skinner points out that a way has been found in our country to finance the sale of more than 20,000,000 motor cars. From this fact and the sale terms for electric refrigerators, and other commodities, it is estimated that there will be a real market for television.

One important fact that Mr. Skinner stressed is that, unlike radio, television cannot be brought out and cannot "feel its way" for many years, before perfection is attained.

"Experimental work in television," he said, "has reached a promising stage," citing the experimental high definition television broadcasts which have been on the air for some time, from the Philco Radio & Television Laboratories in Philadelphia and from RCA-Victor at Camden.

"The Radio Manufacturers Association," said Mr. Skinner, "views television as an ultimate big business, a business which will employ many thousands of people in the production and operation of broadcasting equipment, in the production of receiving sets, in the production of daily programs, and in the fields of distribution and service. Television, we believe, is one of the new businesses the country needs to create new jobs.

"Much money must still be expended for research and development, despite the millions of dollars already devoted to this purpose by radio manufacturers. Just as ten years were required before general public acceptance of the motor car, and the radio developed, it is expected that it will take a similar period for television to come into general use in the average American home within range of broadcasting stations."

We have recently attended a private demonstration in which the Philco Company presented to publishers and editors from all parts of the United States the "last word" in the advancement of television. The program lasted one hour and was given in the ballroom of the Germantown Cricket Club. The pictures were reproduced in what is known as 441 lines, a big advance over the 335 lines previously possible. One of the striking pictures was a television interview between Boake Carter and "Connie" Mack, well known news commentator and famous baseball manager, who were televised three miles away from the receiving set. What the guests saw was a series of cabinets, each resembling the ordinary large radio cabinet, with the space in the top left for a phonograph. In

this space (as indicated in the accompanying picture) there is, instead of the turntable for the records, and the reproducing sound arm, a picture tube of opaque glass which resembles a large jar, twelve inches in diameter. Only one side of this jar, however, is visible; and this gives a picture seven and one-half by ten inches in size. In the machine itself, twenty-six tubes, different in size and character, are required.

The picture shown on the large tube is reflected upon a mirror placed in the lid of the cover, as indicated by the white spot in the accompanying picture. From a standpoint of sound, the transmission is no different from that of the ordinary radio. The pictures show the individuals televised (in black and white), at about the same relative size as that seen in the full page illustrations in a magazine (seven and a half by ten inches). There is, nevertheless, a little incongruity in hearing these diminutive figures speak in so loud a tone of voice. It is like taking up a newspaper and having the cuts suddenly break into activity and conversation. The transmitter range of the very elaborate and modern machine set up in the plant in Philadelphia, is ten miles. The pictures came in with surprisingly little flicker and light variation, but they are not as yet as steady in this respect as the ordinary good movie. That they are as good as they are is so marvelous that one continuously feels a desire to pinch himself to realize that it is all actually happening. The sensation of reading a newspaper three miles away is a very thrilling experience.

Mr. Sayre M. Ramsdell, Vice-president of the company, advanced these opinions. (1) Television will not supersede broadcasting as we have it to-day, as each has its own field and function. (2) It is impossible to predict when the public will have television, as the following things must be accomplished before it can be generally used: technical standards for television will have to be approved by the Federal Communications Commission, so that any receiver will receive from any transmitter within range; the present limited range of twenty-five miles will have to be greatly increased; the government will have to issue commercial licenses suitable for television; a source of programs will have to be developed with rehearsals, costumes and stage properties, as actors and speakers will no longer be able to sit calmly at a desk and read their scripts; the problem of giving the American people television programs for three hundred and sixty-five days of the year, assumes staggering investments of personal energy and finances that must be assured; and television receivers will have to be reduced in cost. In England there is no great rush to buy television receivers now selling from five hundred to six hundred dollars. The Philco receivers mentioned as having been exhibited, are not yet upon the market.

### Beginning All Over Again

TIME and again we have heard of teachers who have turned away business through an indiscreet remark, such as should be at all times avoided. The teacher, usually to show the superiority of his methods over those of a predecessor, says in high dander, "This is frightful. You have been miserably taught, you will have to forget all that you have learned and begin at the very beginning in my incomparable method." The psychology of this is very bad. The pupil is immediately upset and chagrined. She thinks, "Here are all this time and money and effort thrown away; and when I went to the last teacher he told me precisely the same thing."

A sensible way to get results with a pupil who has had some unfortunate training, is to give the pupil at the start some encouragement, some hope. Do not stun the poor individual with a blackjack of your own personal importance. You could say, "Your ambition and your industry are finely evident in what you have done. There are some corrective exercises which will help you in a way which will delight you and produce results which to many have been surprising." Then go about your own business and forget all about the other teacher.





THE PEACE OF THE WOODS  
From a German Photograph by Dr. Otto Marquard

# Schumann's Irresistibly Lovely "Forest Scenes"

A Charming Interpretation

By Dr. Francis L. York

WHO WOULD GO to the theater in May or June, when he could go into the woods?" So wrote Schumann to one of his friends, Dr. Härtel. Surely no one would, if he could hear the voices in nature that Schumann heard, could find "sermons in stones, poems in running brooks," whole music dramas in the rush of the wind among the branches or a tragedy in the wild bird's mournful cry. Schumann, like many another musician or poet, was filled with a love of nature; and it is in these "Forest Scenes, Op. 82," that he brings us, in musical form, his love of the woody atmosphere, by describing for us his impressions of objects in nature.

This little set of nine pieces was written only five or six years before Schumann's death, while he was still in possession of his full mental powers, before that overclouding of his mind that caused his life to end so tragically. Though short, and written in a most unpretentious style, they are probably such as no other composer who ever lived could have written. They are a series of pictures showing us wood-land scenes as Schumann himself saw them, giving us in music the thoughts and the feelings that those scenes awoke in his mind, and even describing some incidents. Perhaps we can get a more perfect idea of them by calling them collectively "A day in the woods" and regarding them as a musical setting of the experiences, both mental and physical, of a party of young German students out for a holiday. Schumann himself could enjoy such an outing as well as anyone, and that, too, not only in a grave or poetical mood but also in a decidedly hilarious way. Witness the fact that once when riding on a stage coach he took the reins from the hands of the driver and drove for miles at a breakneck speed, only stopping at the wayside inns along the route to treat the passengers to beer.

The title given to each little piece indicates more or less clearly its musical

contents, but one may study them for years and constantly find new meanings and hitherto unnoticed beauties. Though apparently so simple, they are in some respects very complicated music. The wealth of musical ideas, of description, of suggestion, of reminiscence, is really wonderful.

## As Nature Speaks

WE WILL EXAMINE a number of them in detail and see what can be discovered besides the obvious musical value that is in them.

Number one is the *Entrance into the forest*, that is, one's first impressions on coming among the trees on a bright sunshiny day. How fresh and breezy it is! It is full of woody noises. Notice the figure in the right hand of the first two measures. Could anything be more descriptive of the incessantly shifting play of the sunbeams on the fallen leaves, as they sift down through the leafy branches overhead? To be sure, it must be properly played—no baseball-battered fingers will do for these delicate, staccato, vanishing, phrased notes. After the little introduction of eight measures (repeated) we hear in the distance the winding of the Waldhorn or huntsman's horn (measures 9, 10, 11, soprano part). Then we listen for a moment while the dancing sunbeams play at our feet. Then, "Like horns of elfland faintly blowing," comes the answering call, in the tenor part this time, dying away into silence (measure 17), and again the dancing sunbeams. Another faint call is heard, and then the sighing of the wind as a gust rises away off among the trees, gradually coming nearer and nearer; and as it sweeps by it brings to us again the call of the forest horn (measures 32-33, tenor part). Again the shifting light, a sudden rush of the wind like the cry of a startled bird—and the picture is gone.

The next scene to be examined is num-

ber three, the *Solitary flowers*—and a more delicate *aquarelle* has never been drawn, whether by painter or by musician. I may be wrong, but I firmly believe—and I can give good reasons for my belief—that there are only two flowers and that they are blue—two little blue starlike flowers in some half lighted forest glade, gently waving to and fro on their graceful blade-like stems as the spring breeze touches them. As we watch them swaying, now towards, now away from each other, touching each other lovingly as their slender stems cross, we think of the story of Narcissus, of Daphne, of Nymphs and Dryads, and the music becomes an idyl of sylvan love and beauty. Written in the simplest style, as becomes the subject, technically almost in the first grade, this little composition requires the most delicate, refined and artistic handling, if its beauty is to be appreciated. It is as fragile as the tiny blossoms themselves. I know of but one other piano piece to compare with it—the second of the twelve little preludes of Bach, the one in C minor.

## Where Goblins Dance

THE NEXT ONE of the set, the *Haunted place*, shows us another side of Schumann's character, the side that finally became predominant and caused his life to end so painfully, namely, the gloomy, morbid side. This composition could have been written only by a German, one who heard at his mother's knee the gloomy stories of the Black Forest, who, at night, saw the Erlking behind each shadowy willow tree, or heard the galloping of the Headless Huntsman in every sound of the midnight wind. Here, too, we have a suggestion of flowers, but as the motto prefixed to the piece tells us, they are not of a heavenly blue, but are pale as death itself—all save one—that stands in their midst, a dark clotted crimson. Here they grow in some noisome fen, dank and miry,

the scene of a dreadful deed, and the crimson flower has its color from the dark red blood of murdered men. The piece itself is full of sudden starts and shudders, half-suppressed groans and towards the end come two long shivering moans and at the very end a shriek. Of all weird, uncanny music this is certainly the most remarkable.

Number six, the *Wayside Inn*, is a jolly roistering bit, perhaps suggested to Schumann by a reminiscence of that memorable stagecoach ride. Our student party, tired and thirsty at the end of the morning, comes to one of those little taverns that were so frequent along the German roads; and so they go in to rest and procure the indispensable beer. First comes a snatch of a jolly drinking song, of the *We won't go home till morning* style, followed by the noise of the steins rapping on the tables for beer. The fun grows more boisterous until during a lull, one of the students, a tenor, is heard (measure 25) singing the song, but in a most sentimental, lovesick way as he casts "sheep's eyes" at the barmaid. She, however, refuses to listen to any such nonsense and very promptly cuts him short. The noise increases again, more rapping on the tables for more beer, bits of the song somewhat distorted are heard, then suddenly comes the barmaid's laugh and, after a few rather clumsy attempts at the song, the party starts to go. As they leave they wave the hostess "Good-by" and disappear at the turn of the road. Then back, borne on the wind, comes the sound of the students merrily whistling their drinking song as they go on their way.

Number seven is called the *Prophet Bird*, a composition that is a favorite with many of our best concert players and was most beautifully played by the late De Pachmann. It most exquisitely represents the dainty flutter of the feathered songster as he flits from branch to branch, now poising for a moment in the air, now gracefully sliding down his airy path. Six measures



of hymnlike harmony follow, containing the "prophecy." Is it irreverent to think that to Schumann may have come at this moment a vision of the Holy Spirit descending in the form of a dove? I think not; the quiet, almost ethereal uplifting of the harmony in the last two measures of this part surely mean something not of this world. After this episode our little winged friend begins again his capricious flight and suddenly, with a dainty shake of his bright wings, is gone. One thinks of the verses of Robert Coffin as he says:

*They have dipped in secret springs  
Of music, and have wet their wings  
With a mystery of motion  
Such as animates the ocean.*

*Ask the light wind if it knows  
Or plans the journey that it goes,  
But never ask the swallows where  
They will next caress the air.*

Number nine, the last, and in many ways the most beautiful of the set, is the *Farewell*. The day is past and the tired merry-makers are returning home. In spite of the calm and quiet of the evening, there is a touch of melancholy,

*"A feeling of sadness and longing  
That is not akin to pain,"*

that there is in every parting. But the day has left its impression on the members of the party. They recall the solitary blue-

eyed flowers (measure 17), one student hums to himself the air of the drinking-song again (measure 38). The very theme of the composition (measure one) is a chastened and much subdued form of the drinking song itself. Again they hear for an instant (measure 39)—or, is it only their fancy?—the note of the forest horn. As the friends part, the "Farewell" is twice heard, softly uttered as becomes the time and the mood of the speakers, the night wind sighs softly once more, "*Farewell*."

\* \* \* \* \*

"But," says some one, "This jumbled talk of sunbeams, horns, barmaids, murdered men, and prophet birds is all nonsense. This is something you have read into the music and not something that Schumann put there. Let us have music

"*per se*," music *as* music; let us not try to see visions and dream dreams in our music, but leave it to its own sphere."

Well, it may be that part of what has been here written is fanciful, but surely not all of it. Else why the highly suggestive names of the pieces? Why these peculiarly formed phrases and rhythmic figures? And, above all, why this recurrence in a composition called the *Farewell* of ideas already heard in other pieces of a totally different nature? Schumann certainly meant part of what has been written, if not all of it; and the pianist or the listener, who ignores the presence of these wonderfully suggestive musical expressions, not only loses a great deal of enjoyment, but also fails to make his playing to represent Schumann or to interpret him adequately.

## How Do We Behave at the Piano?

By Margaret Ann Ahlers

A FOOLISH QUESTION, some may say, but let us consider carefully and see how it may enter into success before the public. Many mistakes are made unconsciously; and it is only by a serious self-study that we learn our own frailties. And so let us consider a few significant queries.

*How do we approach the piano on a recital program?*

Do we walk across the stage as if the eyes of the whole world were upon us? Are we inclined to feel elated at this opportunity to display our musicianship? Or do we walk slowly toward the piano as if the ghost of some hideous mistake crouched at our heels? Do we step overconfidently across the stage, bowing and smiling to our friends? These are serious mistakes in deportment often made but seldom noticed by the performer herself. So usually they go uncorrected, for sometimes even the best of friends are unwilling to correct an inspired artist at the expense of friendship.

There is one sure and correct way to approach the piano and be seated; and this is in a quiet, unassuming attitude, never unconscious of the audience to the extent of being cold and haughty; never in a spasm of fear that makes the steps falter visibly; but in a perfectly natural, easy manner that invites listeners into the joy and warmth of music. Remember, always, that the members of an audience are kindly disposed; they are interested in the young artist's success, and one may be entirely at ease with them.

The self-conscious, awkward, or disdainful performer needs but remember that she is only an instrument—a connecting link between the composer and the music itself. Without the composer the pianist would amount to little; without the piano to interpret the works of the composer, the pianist would amount to still less. And so the performer herself has need to be humble rather than proud. Who is she, after all, but the means to an end, and that end the interpretation of the composer's ideas. In other words, the pianist is not sufficient unto herself but is dependent upon outside elements for her success.

*With the pianist seated, what happens?*

Does she fuss with her chair? Does she wiggle nervously in getting settled? Does she wipe her hands again and again, or pat her hair or adjust her dress? And finally, does she give a last minute shove to the music desk, or frantically signal the handy man back stage to raise the lid of the piano?

These incidents are of common occurrence. And the vocal soloist sometimes adds another evidence of thoughtlessness to incorrect deportment, by nervously patting her lips with a showy wisp of handkerchief.

If the pianist were absolutely honest,

she would admit that none of these things are necessary to the interpretation of good music. A Beethoven sonata cannot be improved by such annoying little interpolations. But if the pianist sits quietly at the piano, waiting for the audience to give attention, and then proceeds with the composition—an atmosphere has been created, unconsciously perhaps—but created, nevertheless, and soon Beethoven speaks through the pianist and we have perfect harmony of listeners, instrument, pianist, and composer. Then, indeed, does music reach into man's very heart and plant its everlasting message.

*How do we play the piano?*

Do we give our audience a good display of gymnastic exercises? Do we make unnecessary motions that draw attention to ourselves? Do we spoil the pleasure of

music for others by intruding our own personality upon them? Are we overconscious of our own talent and artistic temperament?

These, too, are common errors in deportment, not alone by amateurs, but by concert artists as well. Music is never enhanced by the toss of long hair, the shake of shoulders, or the flip of a finger. Rather it is made ridiculous—as ridiculous as the person who uses such manners.

Be graceful and gracious at the piano. Be cordial to those who expect music from you, not an exhibition of physical equipment. Be humble, remembering that you are privileged to interpret the earnest, sincere efforts of great composers. Be grateful for the opportunity of passing on to others the most wonderful gift in the world. And last, but not least, forget yourself.

When you can quietly submerge self, then will the magic of artistry have full sway. No artist becomes truly great until he has learned how to submerge himself. Paderewski has proven this by his preference for very subdued lighting when he plays. That is the supreme test of humility before the throne of art.

*What do you do when you have finished playing?*

Do you leave the piano awkwardly? Do you accidentally kick the chair, or stumble over your own feet, and then smile sheepishly at the audience? Do you completely ignore those who have been kind enough to listen patiently? Or do you gaze far over their kind faces—with no expression of appreciation on your own countenance? Do you lap applause like a kitten and run back on the stage once too often as you beg delightedly for more? Errors in deportment are just as serious at the end as at the beginning of a program, and are just as frequently made.

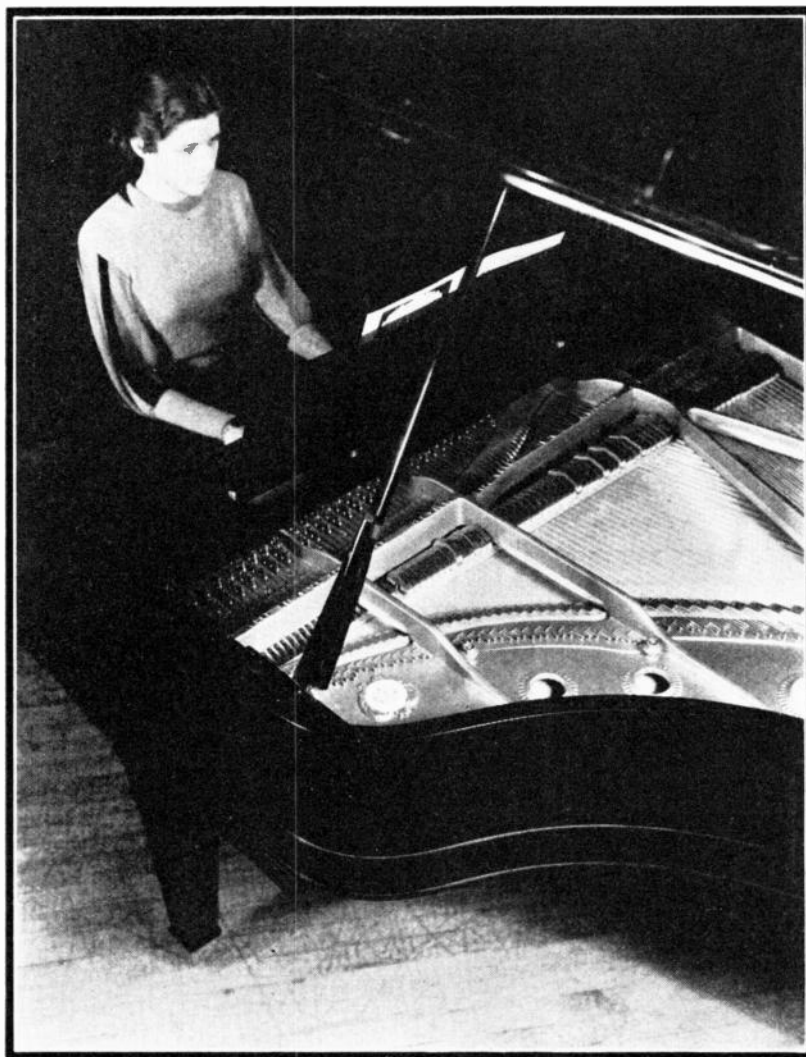
Be courteous and dignified, remembering that you have just paid tribute to some composer—perhaps one of the most beloved masters—by giving the best of your talent. Do not treat applause flippantly—treat it with courtesy and respect. And again—be both graceful and gracious, showing appreciation of interest and approval. By a natural, happy manner, one should let the audience know that their courtesies and pleasure in the program are appreciated.

In summary, the most perfect and pleasing behavior on the stage and at the piano is that which expresses a combination of confidence, poise, humility, and friendliness. By giving attention to these matters of deportment, the young artist may acquire habits vitally important to every musician who strives to scale the ladder of success.

\* \* \* \* \*

### They Didn't Eat with Liszt

IT IS REPORTED that Franz Liszt and the famous tenor, Rubini, gave a concert in Stockholm, Sweden, which was attended by only a few dozen auditors. Liszt played at his best and Rubini exhibited his high "C's" with great enthusiasm, yet they were unable to arouse great interest. Finally Liszt remarked, "Ladies and gentlemen, I observe that you have all had enough music and I suggest that you all go out to supper as my guests." It is said the supper cost Liszt a pretty penny. On the next night the concert hall was jammed, but this time Liszt did not give a supper.



AN INSIDE VIEW OF A MODERN GRAND PIANO



# Color Effects in Pianoforte Playing

By Gustav Ernest

OUR READERS need not fear; this article is not meant to go once more into the often ventilated question as to whether it is possible to give to the pianoforte an individual coloring according to the personality of the player, or if we are limited to soft and loud, of course with their manifold gradations? But the following preliminary remarks may be useful in clearing the way for what is really my theme to-day.

No doubt the scientist is right when he says all the pianist can do is to press down the keys more or less swiftly and energetically and thus produce a more or less loud or soft tone. But the artist knows that if he is intent on making his playing express the feelings which the music has aroused in himself, he almost unconsciously succeeds in producing in his tone shades of coloring, the why and how of which science is absolutely unable to explain. Everyone who has heard the playing of a Hofmann, Schnabel, Horowitz or Rosenthal, to say nothing of a Rubinstein or Liszt, knows what is meant and will be witness to the truth of it. And if Otto Ortmann, in his "The Physiological Mechanics of Piano Technique"—a book which it would be difficult to surpass, or even equal, in its accuracy of investigation and observation—on the one hand insists that all qualitative differences of tone are really only those of quantity, and on the other, speaks of a singing, a velvety, a sparkling, a bell-like, a dry tone; all that can be said on the problem seems to have been said. They are both right, the scientist and the artist: the scientist, who cannot get beyond the mechanical part of the question; and the artist, who, led on by the most unscientific thing in the world, his personal feelings, instinctively controverts the apparently incontrovertible law laid down by science and succeeds in extending the possibilities of the pianoforte, as far as its range of expression goes, in a way never dreamed of by science.

And now, after having shown that such terms as dry, bell-like, and so on, which shall be employed in this article, are admitted even by science, we shall proceed to examine them from a point of view which leaves the problem of tone production in the ordinary sense, out of sight altogether. What shall be given to our readers is not theory, but practice: a pianist wishes to give some hints as to how it is possible to produce certain effects on the piano, most of which are generally considered to belong to the orchestra alone.

*Variations Sérieuses*, by Mendelssohn. After the beautiful organlike theme, the first variation should be, as it were, orchestrated for strings alone, the octaves in the bass to be made to sound like soft *pizzicati* of violoncellos and basses.



To get this effect, one should put the hand on the keys and, without lifting it, that is, without hitting the keys in the least, just press them down softly and swiftly and then raise the hand from the wrist very quickly—and something like the short, dry tone of a soft double bass *pizzicato* will be thus produced.

Similarly, after the powerful twelfth variation the next one should be laid out for violins (or perhaps clarinet), for the *staccato* passages, violoncello or horn for the melody and double basses *pizzicato*.

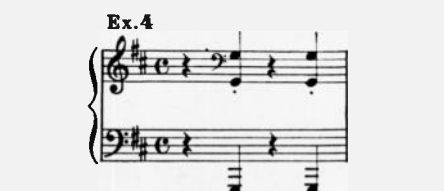


If this is carried out throughout the whole variation, with the pedal used scarcely at all, the following one (No. 13), with its sustained chords, will gain immensely in effect.

See also the last measures of the *Scherzo* in Chopin's "Funeral March Sonata" (the one in B-flat minor);



and the opening octaves in Liszt's "Sonata in B-minor" (measures 1, 4 and 7):



We now return for a moment to Mendelssohn's *Variations* and the one mentioned above (No. 13). Let the player imagine that after the full organlike tones of the first part, in the eighth measure a solo voice enters. If he puts down the *una corda* pedal at the beginning of the measure, then lets the upper notes (by leaning the hand towards the right and thus giving more weight to the melody) ring out songlike, the whole passage will seem to assume a different aspect and will produce a deeply touching effect.



The works, more particularly of the masters of the romantic school, are full of passages in which, by similar means, such effects can be produced. See, for instance, the *Nocturne in C minor*, by Chopin. Take the last measure of the first part *forte* and keep it so, or make only a very slight *diminuendo*; then put down the left pedal and let the notes of the following melody stand out above the rest of the chords, like a voice heard from a far distance.



The same would apply to the corresponding part of the *Nocturne in G minor*.



It sometimes adds greatly to the impressiveness of passages of an organlike character, if they are played first as if sung by a full chorus and, at the repeat, by a solo voice, softly accompanied by the other voices. See, for instance, the first period of the *Andante* of Beethoven's "Sonata Appassionata."

In music of a dark, mysterious character, like the opening theme of the "Sonata Appassionata," special weight should be laid on the lower notes.



The same is to be said of that extraordinary part of the *Rhapsody in G minor* by Brahms, which appears to me as the most "ghostly" piece of music ever written for the pianoforte. If the lowest notes of the chords are made to stand out very softly, yet very distinctly, the whole passage will assume a peculiarly sombre, not to say, spectral coloring.



By somewhat similar means, various shades of coloring can be produced in the last measures of the *Romance, Op. 28, No. 2*, by Schumann, by bringing out in the first three octaves the upper, and in the next three, the lower notes.



In the "Sonata in G minor" by Schumann, second movement, second variation, the unexpected entry of the B-flat major

gains greatly in impressiveness, if the left pedal is put down at the end of the preceding measure and the following two measures are played as softly as possible (flutelike).



Again, in the *Coda* of the same movement, it is advisable, in view of what has gone before and what is following, to gain for the melody of the first four measures a new coloring, by letting the arm drop on each separate note, very softly, but with the fingers pointed to make it sound like a trumpet, all heard from far away.



At the end of the *Berceuse* by Chopin, a clock is distinctly heard to strike five times. To get this effect, the player, while employing the *una corda* pedal for the whole passage, should let it go each time just for the one C-flat (as indicated) and allow the thumb to drop on this note from a height of about two inches.



As a final example we will use the last measures of the same master's *Nocturne in C-sharp minor*; but the reader is distinctly warned that the effect desired can be obtained only on a piano with a very good resonance. Play the last measure but one, *forte*; and regard the pedal, *sforzando*, and *crescendo* marks, exactly as indicated by Chopin. Then, while keeping on the pedal, press down the notes of the last chord (X), but without making them sound at all. If now the pedal is suddenly raised and the *una corda* pedal put down at the same moment, they will be heard distinctly

(Continued on Page 424)



# How One Teacher Got Ahead of the "Big Bad Wolf"

By Gaye Klemm

MARRIED to a struggling young professional man, who had cast his lot in a village of less than two hundred souls, I found myself, after many busy years spent in larger towns and cities, wondering how I could spend the time and not any more than was absolutely necessary of my husband's money. Though the great depression was not yet with us, I made bold and decided that a piano class would solve the problem, even if at first it numbered but ten.

Now no great time had passed till it became quite clear that this piano class was doing more than prove to be a pleasant way of spending time. With illness, babies, crop failures, and expensive equipment needed in my husband's office, the extra dollars were very welcome most of the time.

Well prepared teachers from reputable music schools came and went. In spite of competition my class grew. To-day, even though school is in session, and with the scars of the depression still felt in a community that has had two successive crop failures—two crop failures in a country absolutely dependent on agriculture—I am surprised and thrilled to have the largest class in my teaching experience.

Being a creature who loves to analyze situations, I asked myself, why this large class when money is so scarce? Why do mothers scrimp to save enough from the too meager cream check for Mary's lesson each week? Why has my class grown when the classes of teachers as well or better prepared musically have dwindled to one or a few pupils? It is our hope that the following paragraphs may interest our readers in how these conditions were developed.

First of all I learned that the building of such a class is just like success in anything else. It takes work. Too many of us have thought that the successful person is just lucky. It all just happened. A horn of plenty poured its treasures into somebody's lap, or pockets. Whoever said that success depends upon "one-tenth inspiration and nine-tenths perspiration" was right. An

advertisement in the paper, saying, "Miss Ann Dante will accept a limited number of piano pupils," will not bring them pounding down the doors of her studio. She must work to get those pupils and then work to hold them.

Next to hard work as a factor in success there must be in the mind of the teacher a very definite appreciation of the value of music in each individual pupil's life, as well as in his family and his community. One should strive to make music function as early and as fully as possible. If music does not function in a happy way for the pupil, his family and even his community, it is of no great value. I have often asked myself, "What is this child's music doing for him or his home?" If I have selected Chopin's *Prelude in A* for one of my girls, and she tells me that Dad is so anxious for her to get to the place in music where she can play *The Mocking Bird with Variations*, I tenderly lay aside F. Chopin and teach her to play *The Mocking Bird*. If that will make Dad happy after a hard day as section boss on our one railroad, I can adjust my plans a bit. After all, Dad is paying for those lessons and he is entitled to hear his firstborn play one of the tunes he has always loved.

There are also practical pupil and community interests. If Nora is the only girl in the one-room school who can extract music from the asthmatic old organ, and a Christmas program is about to be presented, I can deviate long enough to teach her to accompany the carols. Every community has organizations that have need of musical numbers from time to time. Here is an excellent opportunity to make the pupils' music function in the community. It is well to have numbers ready at all times, so as to be available on short notice. Ensemble work is appreciated here. Much benefit comes to the pupil from appearing in public and feeling that he has a part in his community. The psychology of parents is such that this procedure pays. Did you ever watch the expression on a mother's or father's face while their young hopeful did a creditable public perform-

ance? Bread cast upon these waters returns.

It has been always difficult to understand why teachers have pupils who can't play anything. Children take piano lessons chiefly to learn to play and to give pleasure either to themselves or others. Each one of my pupils, from the wee ones to the adults, has his or her repertoire; and it is kept up. There is always something that these pupils can play, and in such a way that it gives pleasure to the listeners. Parents are willing to pay for music lessons, when they and their children get joy and satisfaction from the results.

The desire to make each pupil feel his success in some phase of his music is my ruling passion. The assignment period is an important part of the lesson. A proper assignment, in which the teacher considers the child's ability and practice conditions, as well as anticipates the difficulties he will encounter in the new lesson, determines how successfully the new work will be accomplished. Many pupils become discouraged in practice periods because they can see no accomplishment; and this often is the result of improperly made assignments. No child should be allowed to play in public till his preparation is such that the chance of failure is low.

Every pupil has some one point on which he can be commended, if the teacher is on the alert. If Jack watches his fingering carefully, praise him for this; it will "pep him up" a bit when some task which is distasteful or hard for him must be done. The feeling that he is a success in something keeps down an inferiority complex which too often hinders accomplishment. Discouraged pupils do not help to build classes.

Most children, as well as adults, like to be associated with groups that are doing things. It is here that the music club functions. It is well to have two groups, as what appeals to the older pupils does not always interest the younger ones. Our activities have been varied, thereby never growing monotonous. We have given musical teas, each girl at some time getting experience in presiding at the tea table. We

have had playing classes, have used the victrola, have entertained clubs from adjoining towns, and have had picnics. One year, and it was voted a very enjoyable one, we studied the "Standard History of Music," illustrating the various topics with what musical numbers we could prepare. This book has chapters devoted to club organization which gave us a great deal of assistance in this work.

At the end of one summer the club gave a garden recital. The stage was decorated like a garden and every number on the program suggested a garden character. Another delightful club activity was a surprise program given on Mother's Day. Months before Mother's Day each pupil selected a piece that was prepared at odd moments either away from home or when mother was away. Each mother came not knowing what her son or daughter was to play. The program included a talk on "Mothers of Great Musicians," given by the president, who did not forget to pay tribute to the club's mothers, to whom much credit is due for its success.

Last of all, my class is what it is because I have adjusted myself to the conditions of the community in which I teach. I have tried to make it possible for every child to have piano lessons, if desired. Children whose parents are accepting County Aid have had lessons and have paid for them in dishwashing. As mentioned before, there has been a series of crop failures and money is scarce, but anything from sauerkraut to cream pays for lessons. There are pupils who are taking short lessons; and, while progress will not be rapid, they are better than no lessons. Every way that will save money for pupils is tried.

The late depression has made difficult conditions, but through it all there has been a great satisfaction in feeling that not only the family finances have been relieved but also many children have been assisted in continuing their music studies. Working together for one another's interests, we have all been able to say, "Who's Afraid of the Big Bad Wolf?"

## One Jump Ahead of the Times

By Harold Francis Weber

N O DOUBT most of the teachers of to-day are endeavoring to keep abreast of the times. To my mind, this is not nearly enough. The teacher must keep ahead of the times. In order to do this, I considered many things, the first being the subject of reports. These I designed myself and had the blanks printed.

It then became compulsory for all students to have their reports presented at home once each month and signed by the parent or guardian. On these reports they received marks for technique, sight reading, reviews, complete reviews, new lessons and tests. The totals of these were used in ascertaining the average for the month. One of the important marks was for application, which told the signer of the report what I thought of the application which the student was making at home or in the studio. These reports improved the pupil's work in many ways, particularly in sight reading. If you cannot get reports printed, your dealer has a large number of different varieties and doubtless you will find just what you want at slight expense.

Complete reviews of all back numbers are given every month. The student selects eight numbers, which he reviews at home and then from these, six are selected for him to play at the lesson, marking him for key, time, rhythm, pedaling and expression. This method of reviewing breaks the monotony of practicing and also keeps the student up on all back numbers.

Every now and then five minutes of the hour are taken for tests, which are called "Music Appreciation." These are very popular with students of all ages. I play diversified numbers and the student is required to write on paper the title of the piece. In this way it familiarizes him with the habit of ear memory and extends his knowledge of good music.

During a certain month the students start preparing for their contest in composing. This might seem rather difficult and tedious, but I have never enjoyed anything more. With composing I try to make the work as interesting as possible, without making it appear too hard. I merely give them an outline of what is expected, drill-

ing them on phrases, accents and the number of measures it takes for a musical phrase, not forgetting the key the number will be written in and how much the success of the composition depends on the relation of key, time and harmony. The time allotted for this contest is three weeks. At the end of this time the compositions are sent to a well known composer and teacher, who gives constructive criticisms on the strong and the weak points of each composition.

For another month we have a "Lyrical Contest." I usually compose a tune of about sixteen measures and the students are required to set lyrics or verses to the melody. I give them instruction in prose and poetry, explaining the strong accents in the music and pointing out the strong accents in the lyrics, emphasizing the fact that strongly accented notes must have a correspondingly strongly accented syllable of the words.

Frequently I give written tests on the rudiments and general knowledge of music and these are placed on the reports under the heading, "Tests." Tests are also given

in sight reading. These include special recital work and are received with much enthusiasm. Private recitals are given, in the homes of students, and then, after thorough preparation, public recitals are given, these being usually held in one of the large halls in the community. The private recital, held in the home of the student, is a splendid means of reaching new circles of interest and new pupil contacts. Parents take a kind of proprietary interest in events of this kind, that cannot be developed in the studio of the teacher. It is one of the very best ways of enlarging one's class in a thoroughly legitimate manner and at the same time pleasing one's clientele.

\* \* \*

"It is well for a man to respect his own vocation, whatever it is, and to think himself bound to uphold it, and to claim for it the respect it deserves."—Charles Dickens.

THE ETUDE





PRISCILLA MULLENS AND JOHN ALDEN



GEORGE AND MARTHA WASHINGTON



THE SPIRIT OF MUSIC



BETSY ROSS AND THE FLAG

# A Summertime Pageant Recital for Young People

By Anna E. Edgar

*Special Costumes and Scenery May Be Used But Are Not Entirely Necessary*

## CHARACTERS

*Spirit of Music*  
Indians { *Powhatan*  
          { *Pocahontas*  
Pilgrims { *Priscilla Mullens*  
          { *John Alden*  
*Betsy Ross*  
Minuet Dancers { *George Washington*  
                  { *Martha Washington*  
                  { *Lord Fairfax and*  
                  { *Guests*  
Negroes { *Aunt Dinah*  
          { *Lucy*  
          { *Amaryllis*  
*Barbara Fritchie*  
Several Girls from the Gay Nineties  
World War Soldiers  
Red Cross Nurses

*Spirit of Music* (in a long white Grecian gown, with a wreath of gold leaves in her hair, and carrying a small gold harp): To-night, my friends, you have come to hear the story of your country told in music, by some of the boys and girls of this fair land. I am the Spirit of Music, and at my command Time's curtain is up-rolled, and all the past years live in scenes written in the music you may know, sometimes sad and sometimes gay.

Before the white man came from lands beyond the sea, a band of dusky people roamed these shores, wild and free. Among them were the lovely Princess Pocahontas and her Indian maidens, and the great Chief Powhatan. If you listen you can hear some of their music, dances, and chants. I will summon them.

Three Indians appear and each one plays one of these pieces:

*Indian Medicine Man*.....A. Richter

*Indian Love Song*.....C. W. Cadman

*Indian War Dance*.....P. Brounoff

*Spirit of Music*: The good ship "Mayflower" sailed the mighty seas; and, with prayers and hymns, the Pilgrims found a haven on those rugged New England shores. Priscilla Mullens of old Plymouth town sang at her spinning wheel, and strange, forsooth, John Alden strolled that way and told in music sweet love's modest lay.

Priscilla plays:

*Priscilla Mullens*.....G. L. Spaulding  
or

*The Spinning Wheel*.....D. D. Slater  
John Alden plays:

*Priscilla*.....Paul Bliss  
or

*Pleading*.....G. F. Hamer

*Spirit of Music*: Time passes. A maiden fair, who early learned to love her country, gave to it the tribute of her loyalty and devotion. Hear her.

*Betsy Ross* (carrying a large flag in her arms): I am Betsy Ross. It was a great honor that befell me when I was chosen by the committee appointed by the Continental Congress to design and make the flag of our country. Little did I dream that this act would bring me immortal fame. But how the sight of it thrills us all.

Your flag and my flag, and how it flies today.

In your land and my land, and half a world away:

Rose red and blood red, the stripes forever gleam.

Snow white, and soul white, the good forefathers' dream.

Countless are the songs written around this emblem. May I now salute it with one of them.

She plays:

*Salute to the Colors*....B. R. Anthony

*Spirit of Music*: Dark days have fallen. A young country is forced to fight for its freedom. Hardship and sorrow are everywhere, but a young patriot is at the helm and fights in a great cause. However, there are times of cheer and happiness. Let me show one of them—a bit of gaiety at Mt. Vernon, with Master Washington, Mistress Martha, Lord Fairfax, and others.

*Master Washington*: Martha, I trust our guests will not be late to-night.

*Martha*: The evening is fair, so the weather will not detain them.

*Washington*: It will be a pleasure to dance a minuet. I hope the music is good.

*Martha*: Well, George, I secured the best pianist I could find.

*Washington*: The hour is growing late; how strange they are so tardy.

*Martha* (tapping him with her fan): Hush! Here they come!

(Guests arrive to be greeted by their host and hostess, and soon they take their places for the dance.)

An older pupil plays:

*Minuet*.....Boccherini  
*Fairfax*: Friend Washington, what is that song I heard you sing yesterday?

*Washington*: My great favorite, *The Wayworn Traveller*. Shall I play it for you?

(This song may be found in "The Music that Washington Knew" by William Arms Fisher.)

*Washington*: May we not have more of these tunes we love, Mistress Talbot and Mistress Carey?

Each plays one of these:

*Marching of the Troops*.

C. W. Krogmann

*In Days of Long Ago*..B. R. Copeland

*Glad and Gay*.....H. Cramm

*In Hoopskirt and Crinoline*.

C. W. Lemont

*Spirit of Music*: Listen! Do you hear those voices?

(A spiritual is heard, softly as from a distance. It increases in loudness as the singers come nearer and finally a group of Negroes appears.)

*First Negro Speaker*: I sho' does like music. Nothin' cheers the heart like singin'—unless it's the sound of the pianny. Play for us, Aunt Dinah.

Aunt Dinah plays:

*Hoe Cake*.....F. B. Price

*Second Negro Speaker*: Now you play us a piece, Aunt Lucy.

Aunt Lucy plays:

*Mammy's Lullaby*.....N. L. Wright

*Third Negro Speaker*: Now what have you ready to play for us, Amaryllis?

*Aunt Dinah*: She sure do play that *Pickaninny Picnic* fine. Let's have that!

All clap hands; and one or two boys cut a few steps of the Pigeon Wing, or of any Negro dance, while Amaryllis goes to the piano.

Amaryllis plays:

*The Pickaninny Picnic*..R. S. Morrison

*Spirit of Music*: My spirit is still growing in the hearts and lives of this country. In old Frederick town, green walled by the hills of Maryland, up rose Barbara Fritchie and waved her flag over the rebel foe. Hear them as they march past her window.

(Dixie is played faintly, and gradually

louder and louder, then softer as it finally dies away. Barbara, in pantomime, listens, picks up the flag and waves it, then seems to watch the passing of the soldiers.)

*Spirit of Music*: And now it pleases me to show you a glad and happy period, when life was gay and music and song filled the hearts of all. It was in what we now facetiously call "The Gay Nineties."

America's greatest composer, Edward MacDowell, was writing his loveliest of harmonies that were being recognized even more in Europe than in his own America. Peace and prosperity reigned, and joyous youth, with songs on their lips, held sway. Let them tell their story in their happy music.

Five youngsters enter with laughter and much animation; they preserve a blithesome spirit as they listen to each other in turn as they play:

*With Careless Ease*....R. S. Morrison

*At the Barn Dance*.....A. Bennett

*A Garden Party* (duet)....G. N. Benson

*The Gondoliers*.....E. Nevin

*Spirit of Music*: The music changes, instead of major a minor strain is heard which increases in power until the whole world is rocked by an emotional fervor, fanned everywhere by martial strains. Fear and terror grip the hearts; but out of this black night America raises her torch and lights the world with the brave, gay songs that carried her on to victory.

A group of World War soldiers and Red Cross nurses march in and listen while members of their group play several of these pieces:

*Pride of the Regiment*.

C. C. Crammond

*Shrapnel*.....M. Adair

*The Stars and Stripes Forever*..Souza

*Armistice Day*.....E. Lehman

*Return of the Heroes*....H. Engelmann

When this is finished all stand at "salute" as the dolorous phrases of "Taps" are heard coming from a distance back stage. If the program is given in a private home, it would be better to have this played outside.

*Spirit of Music*: Shall I give you one more picture? Not a pleasant one, when (Continued on Page 418)



# A "Brain Teasers" Intelligence Test for Music Lovers

**H**OW MANY of these test questions can you answer? The Radio Corporation of America prepared this list, each question of which can be answered through Victor records. We have a feeling that readers of *THE ETUDE* will enjoy exercising their brains on these excellent questions. The answers will be published in *THE ETUDE* for next month. You will do well to write the answers at once; then next month these may be checked for corrections, and your rating can be computed from this result.

1. Who wrote the opera "Lohengrin"?
2. Who wrote the opera "The Fortune Teller"?
3. Who has been called the musical poet of Poland?
4. Who wrote the opera "Aida"?
5. What opera by Puccini has four heroes—a Poet, a Painter, a Philosopher, and a Musician?
6. Who wrote the American opera "The King's Henchman"?
7. From what oratorio is the *Hallelujah Chorus*? Who was the composer?
8. Who wrote the song "From the Land of the Sky Blue Water"?
9. Who wrote the song "Good-bye"?
10. Who wrote the song "Mighty Lak' a Rose"?
11. Who was the composer of the opera "Lucia di Lammermoor"?
12. From what opera by Bizet is the "Toreador Song"?
13. Which of Verdi's operas was named from the principal character, a hunchback?
14. What is the name of the suite composed by Grieg as incidental music to one of Ibsen's dramas?
15. Who wrote the opera "Thaïs"?
16. Who wrote the song "At Dawning"?
17. Who wrote the song "A Perfect Day"?
18. Who wrote the well-known "Melody in F"?
19. Who wrote the song "Who is Sylvia"?
20. Who wrote the opera "The Merry Wives of Windsor"?
21. Who wrote the symphony "From the

- New World"?
22. Who wrote the overture "Poet and Peasant"?
23. Who wrote the song "The Rosary"?
24. Who wrote the melodious and popular composition "Humoresque"?
25. Who wrote the "Unfinished Symphony"? What is its opus number? In what key is it written?
26. Who wrote the "Minute Waltz"?
27. Who wrote the "Tales of Hoffmann"?
28. Who wrote the opera "I Pagliacci"?
29. In what opera by Verdi is the aria "Caro Nome"? By which character is it sung?
30. What famous song to Goethe's text was written by Schubert at the age of eighteen?
31. Who wrote "My Old Kentucky Home"?
32. Who is the composer of the opera "Madam Butterfly"?
33. What Old Master was affectionately called "Papa"?
34. Who wrote the opera "Der Rosenkavalier"?
35. Who wrote the waltz "On the Beautiful Blue Danube"? In what arrangement?
36. From what opera is the "Anvil Chorus"? Who is the composer?
37. Who wrote the words of "On the Road to Mandalay"?
38. In what opera by Wagner is the "Pillgrims' Chorus"?
39. Who is the composer of the Indian song "By the Waters of Minnetonka"?
40. Who wrote the "Invitation to the Waltz"?
41. Who wrote the "Moonlight Sonata"?
42. What is the name of Beethoven's symphony which he originally called "Bonaparte" and dedicated to Napoleon?
43. What is an oratorio?
44. What is an overture?
45. Who is the composer of the group of piano pieces called "Woodland Sketches"?
46. Who wrote the march "Pomp and Circumstance"?

47. Who wrote the famous Hungarian Rhapsodies?
48. What operas comprise the "Ring of the Nibelungen"? Who was the composer? Who were the Nibelungs?
49. Who wrote the opera "Faust"? Name the heroine.
50. Who wrote the opera "Hansel and Gretel"?
51. Who were "The Meistersingers"?
52. Who wrote the opera "Louise"?
53. What is the name of the character who is the principal tenor in the opera "Il Trovatore"?
54. Who wrote the music to Daudet's "L'Arlésienne"?
55. What is the name of Wagner's last opera?
56. Who wrote the piano piece "Narcissus"?
57. Who wrote the well-known "Prelude in C-sharp minor"?
58. What is a libretto?
59. Who wrote the opera "Cavalleria Rusticana"? What does the name mean?
60. Who wrote the "Kreutzer Sonata"? Why is it so called?
61. Who wrote the "Liebestraum"? In what arrangement?
62. Who wrote the ballet "Coppelia"?
63. What is a symphony?
64. What is a suite?
65. Who wrote the symphonic poem "The Victory Ball"? Suggested by whose poem?
66. In what opera by Verdi is the "Miserere"?
67. Who wrote the song "The Two Grenadiers"?
68. Who wrote the "Surprise Symphony"?
69. Who wrote the symphonic poem "Finlandia"?
70. From what light opera is the song "Little Buttercup"? Who is the composer?
71. Who wrote "Stars and Stripes Forever"?
72. In what opera by Ponchielli is the "Dance of the Hours"?
73. What is a concerto?
74. What most fantastic play of Shake-

- peare was made into fairy music by Mendelssohn at the age of seventeen?
75. Who wrote the opera "Mignon"?
76. In what opera by Verdi is the "Triumphal March"?
77. Who wrote the opera "Norma"?
78. Who wrote the song "Hark, Hark, the Lark"?
79. Who wrote the opera "Rienzi"?
80. Who wrote the "Nutcracker Suite"?
81. What is the name of the opera by Bellini in which the heroine is a sleep-walker?
82. Who wrote the oratorio "Elijah"?
83. Who wrote the opera "Tristan and Isolde"? In what countries is the story laid?
84. Who wrote the piano piece "Rêve-Angelique"?
85. From what suite is "In the Hall of the Mountain King," and who is the composer?
86. Who wrote the symphonic poem "Danse Macabre"?
87. Who were the Amati family and for what were they celebrated?
88. Who wrote the "Marche Slav"?
89. What versatile pianist and conductor married the daughter of Franz Liszt whom he later surrendered to his friend Wagner?
90. Who wrote the "Pathétique Symphony"?
91. What is the name by which Beethoven's Ninth Symphony is known?
92. Who wrote "The Swan"?
93. From what comic opera is the song "Behold the Lord High Executioner"? Who was the composer?
94. Who wrote the orchestral suite "Scheherazade"?
95. Who wrote the overture to "Rosamunde"?
96. What are the words signifying a chalice of sacred history associated with Wagner's opera "Parsifal"?
97. From what opera by Wagner is the celebrated "Bridal March"?
98. What is the National Dance of Hungary?
99. Who wrote the opera "L'Africaine"?
100. Who wrote the song "Uncle Ned"?

## The Approach to Scales

By Janet Nichols

**C**HILDREN who are six, seven or eight years of age should not be expected to play an octave scale with one hand during the first year's work.

To play a scale one or more octaves involves a great deal of technical preparation for any student of the piano, regardless of age, but especially so with the younger children.

In order to create interest in scales the teacher should appeal to the imagination of her pupil. The first step in this direction would be to tell the child that she is going to learn to become a "musical carpenter"; and the first thing a "musical carpenter" must learn is how to build two different kinds of musical steps—whole steps (a big step) and half steps (a little step), and when this is learned a "musical stairway" is to be built.

A whole step (the big step) may be explained by having the pupil to place a finger on any key of the piano and, calling that key the sidewalk, ask him to skip one key from the sidewalk and then to place a finger on the next key after the

one skipped. The distance from the sidewalk to this key is a whole step. For example, from C to D is a whole step, the key that is in the middle is the black key which was skipped in order to build the whole step correctly.

A half step (the little step) is made by placing a finger on any key of the piano and calling that key the sidewalk and from the sidewalk strike the very next key; the distance between these two keys is a half step. For example, from E to F is a half step because there is no key in the middle.

The first week or two should be devoted to making whole steps and half steps from all of the keys.

The next step will be to put some of the whole steps and half steps together.

We are about to assemble our steps and make a "musical stairway" such as they have in Music Land. Every step upon which we step brings forth a pretty little sound. What a pity our own stairways in our own homes are not like this.

The pattern for the little stairway is to be a sidewalk, up a whole step, up another

whole step and then up only a half step. For example, C D E F is a musical stairway correctly built.

The pupil should spend a week or two learning to build this "musical stairway" from any key. The pupil will build the stairway so well onto the house of C that neighbor D will want a new stairway attached to his house; then E will hear about the good job, and so on, until you will be building a musical stairway for everyone in the community, even for those who live down on the side streets (the black keys).

With this idea perfectly mastered, the pupil is ready to build a "musical stairway" with each hand, using fingers 4, 3, 2, 1 in the left hand, and 1, 2, 3, 4 in the right hand, and joining the two hands with a whole step between the thumbs. For example, c, d, e, f, in the left hand, and g, a, b, c, in the right hand.

Without explaining the circle of fifths, suggest that the pupil play a series of these double musical stairways and that the succeeding one will always start on the key

that the thumb in the right hand plays in the stairway being constructed.

c d e f - g a b c  
g a b c - d e f# g  
d e f# g - etc.

When the hand gets too far up the keyboard drop down eight notes.

Sharps or flats will not need to be explained until the pupil can build these scales by whole steps and half steps without hesitation.

\* \* \*

"We have evidence that in intelligence the musically talented person ranks above average. Specifically, he has a quick comprehension, a retentive memory, wide interests, power of concentration, ambition, alertness, originality and conscientiousness."  
—Max Schoen.

THE ETUDE



# Fifteen Years in Radio

*A Conference with the famous Radio Announcer*

Milton J. Cross

*Secured Especially for THE ETUDE Music Magazine*

*By Rose Heylbut*

## THE MOST WIDELY KNOWN VOICE

*The voice of Milton J. Cross, who for ten years has made announcements of many different programs for NBC, is probably the most widely known voice in all history. Mr. Cross is a musician, and his comments as announcer for many musical events have been greatly appreciated by musicians and music lovers.*



MILTON J. CROSS

THE MOST VALUABLE lesson I have learned from fifteen years of radio work, and the one I should like first to pass along to others, is that while there are still vast opportunities for success in this field, they are no longer of an accidental character. I think that the great and perfectly legitimate number of quick success stories, that have come to light in the short and hectic life of this giant enterprise, still lead ambitious young people to suppose that a series of speedy and lucky accidents can shoot a person to the pinnacle of radio fame, whereas similar results in any of the longer established fields of activity would require years. This is not true. But once upon a time it was so.

To-day I look back with amazement to my own start in radio. As a profession it was practically nonexistent. As a queer sort of experiment it was highly interesting but held no attractions for an ambitious young man. I sang tenor and had engagements as second tenor in several excellent church choirs. To supplement this, I registered for the Music Supervisors' course at the Institute of Musical Art, then under the direction of Dr. Frank Damrosch. It was an entirely pleasant and fruitful student experience, marred only by the required piano work. I was no pianist and showed no especial aptitude for the work; so that the periodical "examinations," in which I was required to perform piano solos for Dr. Damrosch, infected me with a painful nervousness, such as I had never experienced before nor have done since. By way of parenthesis, let me say that these entirely necessary and terrifying experiences have led me to believe that every student of any branch of music ought to begin the study of the piano as early as he possibly can. The piano, after all, is the foundation instrument of all music study, and its mastery provides an excellent groundwork for any other instrument.

## We Discover a New World

WHILE a student at the Institute of Musical Art, I visited some friends in Newark, New Jersey, where the studios of WJZ were then located. That evening I heard wonderful tales of a friend of theirs, an electrical expert by profession, who had rigged up for himself a device consisting of a glass tumbler and earphones, by which sounds that came in from the outside air could be heard. Inspired by this tale of magic, we forthwith made our way to the home of this electrician, so that I, too, might hear these marvels. The gentleman displayed his radio set with great pride, and told us that the putting of it together had cost him exactly sixteen cents, ten of which went in payment for the glass tumbler that protected the mica from dust. I got my turn at the single pair of earphones, and felt goose flesh creep over me as I actually heard, from out of the nowhere,

the voice of a Newark politician exhorting the public on the subject of careful driving on the highroads. That was radio fifteen years ago.

During the course of the evening my friends mentioned the scarcity of music on these air programs and suggested that I, a more or less professional singer, ought to give a song recital for radio. I applied to the authorities of WJZ and was invited to come. Doubtless the prestige of the Institute of Musical Art helped. I sang my group of songs and was invited by the station authorities to present a second recital a week later.

During these visits to WJZ I became well acquainted with the announcer, Mr. Thomas Cowan. (He, by the way, rates today as the oldest announcer in America, in length of service. The present writer has the distinction of being the second oldest.) Cowan told me that the station would soon need a second announcer, as "business was picking up," and asked if I would like the post. The offer was made, due to the fact that I was familiar with foreign names and musical terms and had a natural respect for good diction. My first inclination was to refuse, with thanks. My future interest, I felt, lay in the field of music. Also, since the recitals I had given brought no remuneration whatsoever, I was hesitant about accepting any closer connection with this interesting but distressingly noncommercial enterprise. An arrangement was made, however, whereby I was to receive

a small salary. Thus I entered radio. I traveled to Newark four times a week; stayed on duty from four in the afternoon until ten-thirty at night; took a hand at all sorts of musical, talking, and announcing jobs; and earned a salary that did not even cover my tuition at the music school. I supplemented these slim earnings by singing in the choir of the First Presbyterian Church on lower Fifth Avenue, later in the choir of the Paulist Fathers conducted by Father Finn, and, in a Jewish Synagogue in Brooklyn.

## We "Learn the Ropes"

TO-DAY, as a veteran in radio, with fifteen years of experience, I have learned a number of valuable lessons. First, let us apply these to vocalists. Despite the enormous progress that has been made in radio engineering, it is still true that the voices of deeper timbre register best over the microphones. There was a time when volume of tone presented the greatest air problem. When established artists sang for us in the early days, we used all sorts of queer devices to keep their ordinary singing tones from blasting the microphones. In some cases singers were required to stand with their backs to the "mikes," so that the tone could become too diffused to do any harm. That is now entirely a thing of the past. The instruments are so perfect that a singer need place no checks whatsoever upon himself. All that is required is that one sings naturally, with the best pro-

duced tones study can make possible.

As a matter of fact, radio needs an even more perfect tone production than "personal" singing—if one may venture a comparison that would admit of less than perfect production anywhere. This is because the microphones tend to work as magnifying glasses for tone. Little defects in emission, breath control, and the like, are more apparent over the air than would be the case in a concert hall. For this reason, the young vocalist taking radio work as his goal should early accustom himself to the idea of working towards perfect tones. The notion that "it is only the radio" will not carry him very far. The former need of cutting down volume worked one great harm to those earlier singers. Through constant reduction of volume, vocalists lessened their tonal capacities. I can think of one lovely singer in particular, who is also a veteran in radio, who has had to reduce the volume of tone so long and so regularly that to-day her voice is a mere thread—which must be amplified by the engineers sending out her programs.

After the all-important question of tonal perfection, the next great point to be observed in microphone work is diction. One expects all singers to enunciate clearly, but in radio even this is not enough. In the absence of distractions, such as platform personality, dress, looks, flowers, and so on, the listener's interest is held only by the singer's tones and words. Therefore, the words must be pronounced, clearly but intelligently as well. It sometimes happens that the very desire to enunciate clearly brings about some grotesque exaggerations, and these are pitilessly magnified by the "mike." Do not let "roses" lapse into "ro-sus"; "haven't" into "have-unt"; "Heaven" into "Hev-vun"; "women" into "wim-mun"; and the like. Air words must be not only clear but also natural and correct.

## The Making of a Star

WE ARE all interested in "success stories," and so I refer to Lucille Manners, a singer who came to NBC without world rocking fame and established a reputation sheerly through her own efforts. Each day, of course, it becomes more difficult to reach the heights from what is known as "a cold start"; but Miss Manners proves that it can be done. She has, of course, a delightful voice, and uses it intelligently, so much so that NBC officials are more than satisfied to use her, because of her adaptability to radio needs in emergencies where a bigger internationally known artist would require "breaking in." And little by little, through years of work and effort, Miss Manners has come into her own. To-day she is the star of the program which for so many years featured Jessica Dragonette.

And now, for the instrumentalists. From



## HOW THE OPERA COMES TO YOU

This is a picture of the specially equipped box at the Metropolitan Opera House in New York City, through which all the music, announcements and comments pass as they go out to nationwide audiences over NBC, Red and Blue, coast-to-coast network each Saturday. At left is Herbert Liversidge, NBC production man, who follows the opera score note for note and passes on pre-arranged signals from the stage to Charles Grey, NBC engineer (right) who thus can anticipate extremes in volume change and maintain the proper balance between voices and orchestra at the mixing panel. Behind, in soundproof room, is Milton J. Cross, who announces and comments on the operas. Geraldine Farrar and Marcia Davenport also have commented upon the operas.



my personal observation, I would be inclined to say that, unless the artist is backed by the sort of world fame which assures audience interest in advance, instrumentalists do not attract as much attention as vocalists. Why this should be I cannot say, unless it is because the personally pronounced words lend to sheer tonal values a more direct power of communication, which is just another argument for the need of fine diction. But that is the case. The best instruments, from the reproducing point of view, are the stringed ones. Next come the woodwinds, with the hammer instruments last. The piano and also the pipe organ are still less than perfect in mechanical reproduction.

The best way for an ambitious violinist to work his way into radio is by the orchestral route. One of the chief supports of the NBC musical organization is Josef Stopak, who came to radio with orchestral experience, having served as concertmaster and assistant conductor at several of the larger motion picture theaters. Stopak has risen, by dint of the hardest sort of hard work, to the point where he is depended on for any emergency that can arise. He plays in radio orchestras, serves as concertmaster, directs rehearsals, conducts, arranges music, and is a wizard at solving problems of timing. He has built up an enviable reputation by being ready and able to do anything and everything.

### The Abused Pianist "Arrives"

ALTHOUGH the piano is not the most successful of solo instruments over the air, it is much used, especially as a filler-in. That is the pianist's "big chance." All studios maintain staff pianists, whose range of abilities must be incredibly wide. In the practical end of radio there is no distinction made between classical and popular music. The staff pianist must be able to handle all kinds, and with equal dexterity. He must be able to sit down and accompany without rehearsal, a guest artist in any of the classic *lieder*. When that program is over, he may be hurried to a studio on the next floor where he plays with a jazz band. And still later he may be brought in to "stand by," even if his services are not needed in the end, to fill in the requisite number of program minutes in a sketch or speech that finishes before time. Then, if called upon to fill in by playing, he must perform, in masterly style, the familiar piano classics. Furthermore, he must read music with the same fluency as a copy reader reads type.

Such a worker gets vast experience, and a good salary besides—but he must bring to his job a highly diversified equipment and a willingness to fit in anywhere, at any time, in any emergency. Again choosing an example, I like to point to Vladimir Brenner, a studied concert pianist, who came to NBC with a solid musical foundation and a great familiarity with the noble piano concertos. Within six months, Brenner had "picked up" an amazing jazz proficiency (which has not harmed his classical interpretations) and, in addition to his tasks in those fields, is now playing two piano pro-

grams with the very popular Bert Shefter. In each case that has been cited the artist's fundamental abilities would have proven quite useless without an equal talent for hard work, for learning new kinds and styles of music, and, most important of all, for adapting himself to radio's first requisite of delivering perfect craftsmanship in any line of service and at short notice. The youngster, who has his eyes on radio, must be able to do a great deal more than merely to play or sing.

### The Making of an Announcer

THE announcer's job is most highly specialized. The best way, for a young man with a good voice and good ideas, to prepare to enter the radio field, is, first to perfect his diction, his acquaintance with foreign names—musical names and terms, geographical names, proper names, political terms, and to increase his ability to "ad lib," or fill in extra minutes of time with spontaneous comments of his own. When this equipment is in good order, let him try not one of the major networks but a small local station.

The NBC announcers are, and must be, highly trained men. No announcer will be even admitted now for an audition, unless he can show at least two years of work with some other station. The audition, then, consists of a test in the points already mentioned. Do not come before an audition board, saying "Paderowski," "koop day-tat" (for *coup d'etat*), or "high-knee" (for Heine). Let your "ad libbing" be dignified, serious, and intelligent. And watch closely for your tone of voice. Many of the NBC announcers began their careers as singers or actors, such as Robert Waldrop, Ford Bond, Alois Havrilla, Kelvin Keech and myself coming under the first category, and Howard Claney, and Ben Grauer under the second.

The need of "ad libbing" came home to me in one of the worst experiences I ever had. We were some years ago broadcasting a special performance of opera from Chicago, on a day when Mr. Insull was to read the directors' report to the stockholders. For this reason there was no complete opera but single acts of several. We were to put an act of "Il Trovatore" on the air; everything was ready; and, at the very moment at which we were to begin, something went wrong. Instead of the opera, Mr. Insull began his report. For obvious reasons this could not be broadcast. There was I, crouched down in a tiny box under the stage, and the country was listening. Well, I "ad libbed"! For thirty-five minutes I talked at random, about "Il Trovatore," Verdi, Italy; the Chicago Opera, Chicago, everything I could think of—and every moment my thinking concern was getting more and more paralyzed. At last I found the opera company's tour sheet hanging on the wall and finished out the ordeal by reading off the number of box cars devoted to the transportation of scenery.

There are still plenty of opportunities in radio—for those who know what they are doing and can "deliver first class goods."

## Training the Thumbs

By Riva Henry

WHEN teaching young pupils the scales beginning on the white keys of the piano, it will be found helpful to use some such method as this.

Have the student play C, D, and E (using the C major scale as an example) holding each key down as he plays it. When all three keys are depressed play the C again with the thumb, and then reach with this finger under the second and third fingers, and strike the F key.

Do this, reaching back and forth, several times.

Then play F, G, A, and B (when the scale is being played in more than one octave), and hold these keys down as in the first group. Practice more thumb reaches from F to the higher C.

Children, especially the boys, enjoy this scale work. It seems to fix the notes and fingering of the scales very clearly in their minds, and at the same time it provides an excellent drill for the thumbs.

## FIFTY YEARS AGO THIS MONTH

CHARLES W. LANDON, one of the most successful teachers of the piano which America produced in his period, wrote in THE ETUDE:

"Music teachers must be priests of their art and not trucklers for money. It is sacrilege of the sacred art to use it as 'a pot boiler.'

"In the science of teaching it is essential to teach but one thing at a time, and the easy before the difficult, the common before the uncommon, the thing before the sign. But when anything is learned, teach its name and sign.

"Let each step come out of that which went before, and lead up to the next.

"Illustrate with familiar things, for clearness and to deepen the impression.

"As soon as possible, let the pupil enjoy pleasure and profit from what he has learned. Much harm is done by keeping the young pupil too exclusively on technics.

"Remember, what is learned intelligently, interestedly and pleasantly is learned easily and not forgotten.

"Give the reasons, the 'whys and wherefores' of things, going to the core of the matter in hand, but do this by skillful questions rather than by direct telling or explaining.

"Suggest a hint of what you wish the

pupil to discover and know, get him to think for himself, but do not leave too many chances for false impressions or ideas.

"With more advanced pupils, give as much theory as is illustrated in the piece studied; but it is useless to explain or teach what is not at once used or practiced. Worse than useless, for it is confusing, and makes the pupil dislike theory. Dr. Lowell Mason says, 'The ability to acquire knowledge is more valuable than mere knowledge acquired, just as a living spring is of greater value than a vessel of water; the latter is limited, exhaustible; the former limitless, inexhaustible.

"One is a possession; the other, the everlasting ability to acquire possessions. Hence, the superior object of the right method of instruction is to secure to the pupil the power to acquire knowledge; the inferior object, however important, being to impart knowledge.

"In the acquirement of knowledge, the pupil is so directed and trained to the constant and vigorous use of his powers, that they may be developed, strengthened and made most efficient, thus accomplishing, in the best manner, the higher as well as the lower end of education."

"Seek accuracy rather than velocity."

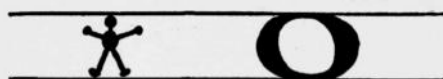
## Incorrect Phraseology

By Hope Kammerer

DURING MY first year of piano teaching I had an interesting experience, in which the pupil taught the teacher how inaccurate and inconsistent our musical phraseology can be.

The pupil was a young man of nine, and quite an artist. When teaching him the use of lines and spaces, I let him draw a human figure as well as a note in the staff.

Said I, "Draw a little man and a note in a space." So he drew this,



"Fine," said I. "Now draw them on a line."

To my surprise he drew the same thing again, that is, a little man and note in a space.

"But," I cried, "I said 'on a line,' not 'in a space.'"

"There they are," said Peter. "The little man and the note are both standing right on the line."

"Well, what I meant was to have the line going right through the middle of them."

"Oh you mean with the line through it; why didn't you tell me?" said my young teacher, and drew the little man and note,



On reflection, we wondered how we had happened to fall into such an absurd error; so we listened to other music teachers. They all said—"in a space, and on a line,"

too. At least they did, until they were told about Peter, after which they said, "In a space and with a line through it."

We did contemplate using "In a space and in a line," until a mathematically minded one pointed out that a line is too narrow to have anything in it.

Who knows how this error ever crept in? Anyway, it took the literal mind of a child to point it out, and to set us on the straight and narrow path of accuracy!

Again, we call to mind a group of children who positively resented the cancellation of an accidental, when the bar line had already cancelled it.

Ex. 3



instead of simply:

Ex. 4



"Why did they put in that accidental?" they asked. "We had not forgotten what you told us—that the bar line cancels the sharp. We're not so dumb as all that!"

Musical notation and phraseology are teeming with complications, inconsistencies, and inaccuracies. Let us gradually eliminate them from our beginners' books and pieces. Music study is complex enough, without needlessly confusing the child's mind.

\* \* \* \* \*

## THE ART OF THE SOIL

"Folk song is not popular, in the sense in which the word is most frequently used . . . not the song admired of the people, but, in a strict sense, the song created by the people. It is a body of poetry and music which has come into existence without the influence of conscious art, as a spontaneous utterance, filled with the characteristic expression of the feelings of the people."—Henry Krehbiel.

THE ETUDE



# "Enfants Terribles" of the Pianist's Hands

By Dr. Sidney Silber

DEAN OF THE SHERWOOD MUSIC SCHOOL, CHICAGO, ILLINOIS

AN ARTICLE, "That Awful Fourth Finger," from the pen of the present writer, appeared in *THE ETUDE* for July, 1931, and in this were exposed many erroneous beliefs concerning this supposed stumbling-block to technical mastery of the keyboard. It was shown that perfect control of the fourth fingers could be brought to par with all of the other digits through intelligent study and practice. In the present article we shall discuss another supposed menace to technical perfection, which has been facetiously named the "enfants terribles of the Pianist's Hands." They are none other than the second fingers.

Now this French phrase may be freely translated into colloquial English as "pesky brats"—brats, which, like their human prototypes, are continually bobbing up in unexpected places, at unexpected times, and thereby creating disturbance and embarrassment. We have no hesitancy in stating that the pianist's second fingers present more difficult problems in the playing of very rapid scales, arpeggios and passages, than any of the other fingers. These *enfants terribles* have a way of marring smooth and clear playing by being all too frequently used in an almost straight position when they should be curved before depressing the keys.

## Sluggishness

IT NEED hardly be indicated that none of the finger is, of itself, sluggish. It is the mind that is sluggish. And the mind is sluggish mainly through inattention or lack of concentration. Perfect technic is impossible without perfect mental control of the entire playing mechanism and all of its integral parts. It follows, therefore, that:

- (a) Finger control is dependent, in great part, upon finger curvature.
- (b) In very rapid movements, curved fingers are most conducive to control.

Careful analysis and observation in very slow practice are indispensable factors in overcoming sluggishness of fingers, and of the second finger in particular. It is interesting to note that finger positions and finger movements may often be unscientific in slow or moderate tempos, without necessarily marring the artistic or musical quality of piano playing. This is true because only the technically immature player is unaware that he has time and energy to waste. Great technicians, however, do not waste time and energy—not even when they play very slowly. Their objectives are attained, under all conditions and phases of playing, with the least possible wastage of effort. Great technicians have but one set of keyboard habits—a purposeful one—adequate for all types of playing, for all speeds and for the control of all dynamic gradations. Furthermore, the mechanics of piano playing are none other than those of any efficient, man made machine. Applied to machines, the following axiom is valid:

Maximum power and efficiency are attained through minimum wastage of friction and lost motion.

Applied to piano playing, this should read:

Maximum control is, in great part, attained through minimum wastage of time and energy.

Piano students will do well to ponder upon the implications of both statements.

## The Slow-Motion Camera

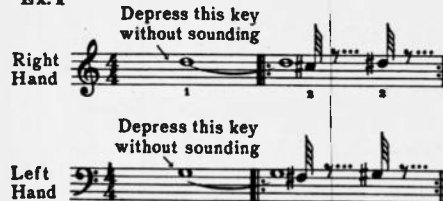
SOME years ago an enterprising laboratory in Paris, France, made a series of sound pictures of eminent pianists' hands in action on the keyboard. When these pictures were projected on the motion picture screen, it was found that all had attained their remarkable results by virtue of these already stated axioms. It would prove interesting and helpful to take and project sound pictures of the playing of aspiring pianists (these pictures to include the movements not only of hands, but of the arms as well) for use in studio and class room, under the direction of experienced artist pedagogs. Perhaps, in the not too distant future, this procedure may find wide adoption. Surely it would aid students, through repeated exposures and projections, to observe and compare their efforts and through these visual channels to become better acquainted with their shortcomings. By these means, also, students would more readily realize that mastery consists in economy of physical effort, simplicity and naturalness of movement, and in the elimination of all unessential factors.

## Importance of Very Slow Practice

IT IS often impractical and even impossible for young students to practice complex passages in the required rapid tempo. There is no alternative but to practice these at first very, very slowly, and then to accelerate identical movements by slight degrees. This is, in effect, what many of our great technicians of all times have done. The real difficulty of this procedure, for the immature, lies in determining the purposeful functions of playing in slow motion—functions that can be executed with ease in rapid motion. In the case of those who attained technical mastery, acceleration was, of course, mentally controlled at all stages of development of speed with ease. Now, in order to play easily in rapid motion, one must think more rapidly than one plays. There is no use for the inexperienced to practice slowly with one set of functions, when a totally different set is required for the very rapid execution of a passage.

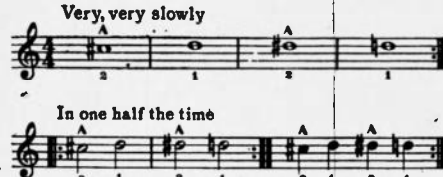
The following, culled from one of Ripley's "Believe it or Not" series, clearly illustrates the underlying principles of perfect coordination (technical mastery) through thought control. Say the words, "rubber," "buggy," "bumper," three or more times, in very rapid succession, without a break between individual syllables, words or repetitions. If you try to do this without adequate preparation and practice, you may find yourself enunciating such sounds as "ruggy" "bubby" "rumper," instead of the correct ones. If, however, you go about it deliberately, first thinking of the meaning, then the sound of each syllable and of each word, and of the interrelationships—saying these very quietly and softly aloud—you will, in a very short time solve your problem. Here, then, you have, in a nut shell, the basic principle of mastering technical problems which demand ease in rapid motion as applied to piano playing. Practical preparatory exercises, to make the "pesky brats" behave, under such conditions are the following:

Ex. 1



The keys sounding D and G are to be silently depressed and held down gently but firmly. Indispensable factors are: (a) Play the indicated notes very, very slowly in succession, but make the crossings from one key to the other very rapidly, resting quite some time on the second key to be depressed; (b) Increase the succession of the two sounds by slight stages. The following exercises further illustrate the points in question:

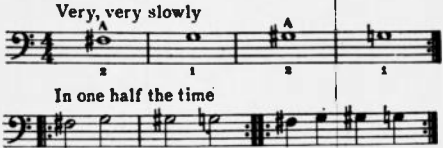
Ex. 2



and so on, in eighth, sixteenth and thirty-second notes.

Then, for the left hand:

Ex. 3



and so on, in eighth, sixteenth and thirty-second notes.

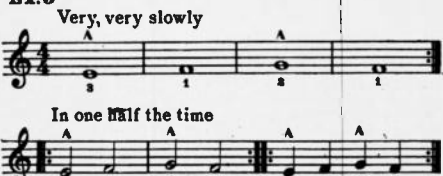
The *enfants terribles* of rapid scales may be discovered by taking the following and noting especially the part played by the "pesky brats":

Ex. 4



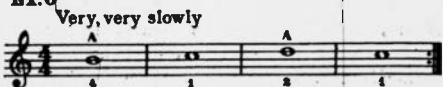
Observe that the lack of smoothness in playing the above very rapidly is traceable not so much to the tardiness of the passing under of the thumb (though that is indispensable too) as it is to the tardiness of the second fingers in arriving over their respective keys before depressing them. In order to overcome this tendency of late arrival the following exercises will be found helpful, provided the second fingers are well curved at all times:

Ex. 5

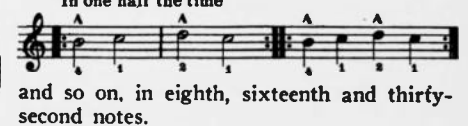


and so on, in eighth, sixteenth and thirty-second notes; or

Ex. 6



In one half the time



and so on, in eighth, sixteenth and thirty-second notes.

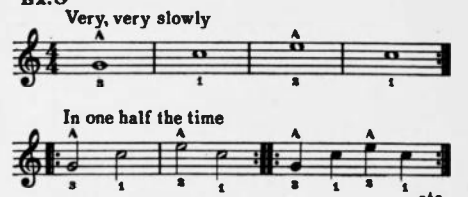
Correlative exercises for the left hand are to be practiced on the above design. Play the foregoing slowly at first, with solid, firm touch, without undue muscular tension; and, as the pace is accelerated, cut down on the energy employed (play softer and softer) until, at the highest speed, the individual sounds produced are very, very soft.

What is true of chromatic and diatonic scales is even more so for arpeggio playing, because the transitions cover greater linear distances and success depends upon split seconds when sounds follow upon one another in very rapid succession. Correlative exercises for arpeggio practice are now given.

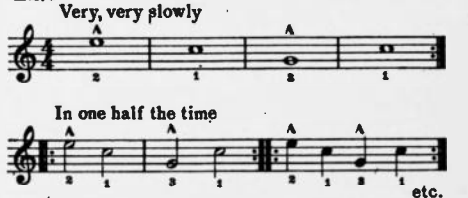
Ex. 7



Ex. 8



Ex. 9



Correlative exercises for the left hand to be practiced on the above designs.

Brahms devised some very ingenious exercises in his "51 Technical Exercises" (Two Books), of which the following excerpts offer valuable training for the second fingers.

Ex. 10



Ex. 11





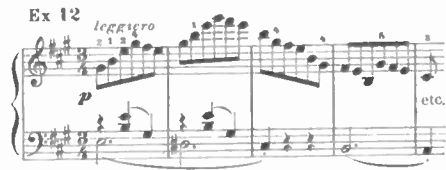
# RECORDS AND RADIO

By Peter Hugh Reed



Piano literature fairly teems with passages which depend, in great part, upon reliable second finger action. The following, however, will suffice to show the imperative need of quick, effortless transitions of the *enfants terribles*.

In the *Scherzo in B-flat minor* of Chopin we find,



Then in the *Ballade in A-flat* of the same composer occurs this passage,



In *The Bee* by Sieveking are these two tricky passages.



## SELF TEST QUESTIONS ON DR. SILBER'S ARTICLE

1. For what reason is the second finger a hindrance to smooth and clear playing?
2. What two functions do curved fingers contribute towards a perfect technique?
3. What contributes especially toward maximum control in piano playing?
4. How may slow practice be made to enhance results?
5. Why do rapid scales in octaves require an especial technical equipment?

## More "Be's" for Your Studio Hive

By Elizabeth Simpson

*Be Enthusiastic.* If you desire to create enthusiasm in your pupils; otherwise your work will be lukewarm and your pupils uninterested. You should not be a filing cabinet of useful information, but a high powered generator of magnetic force.

*Be Creative.* Never lose sight of the fact that the teacher is a creator as well as a guide. You lead your pupils along the technical path as skillfully as your experience will permit; but your creative task is to take the raw material of shapeless ideals and untutored taste represented by the ordinary pupil and to build this into fine musicianship and musical appreciation. How can you teach a boy to appreciate Beethoven, who, at present, wishes to learn to play only because he loves jazz? How can you transmute a low ideal into a high one?

*Be Cheerful.* A child is not necessarily a moron because he makes mistakes, and a lesson period is not made more happy by

a censorious attitude. Do not let impatience creep in the voice, and do not let irritation appear in the lesson. Most children do not mean to be naughty. If they seem stupid it may be your fault for not having made yourself clear.

*Be Positive,* not negative. Too many "don'ts" will spoil the finest ambition. Never put your pupil into a cage of restrictions; rather help him to construct the right habits and ideals by a stimulating example.

*Be Even-tempered.* Children have to suffer much from most adults; do not make them the victims of your dark moods. If you are tired or worried, or if something annoying happened in the previous lesson, it is not this pupil's fault. Do not send him home discouraged because you were up late last night. You expect a child to be courteous, attentive and sweet-tempered; can you afford to be less than that?

## SCALE PREPARATION

By Gladys Hutchinson

The following outline accomplishes two fundamental elements in scale preparation, namely,

- (a) the passing of the thumb under,
- (b) the hand position in correct scale relation.



Sit sidewise with the right arm parallel

to the keyboard. The right hand thumb is to attack low C, with fingers 2, 3, 4, and 5 clasped under the palm of the hand; on the second beat the tips of the fingers unclasp and quickly take a slightly raised position above the keys. Remaining in this parallel position as the fingers play, they seem to be climbing up a flight of stairs. When they have reached the top and the thumb comes into play again, the fingers become clasped again on the second beat and the whole arm is released on the third beat preparing to repeat the performance starting on D.



The exercise is to be continued through one octave and then the position is to be reversed so that the left hand may have its turn.

THE SO-CALLED society plan of releasing recorded music began in England several years ago with the formation of the Hugo Wolf Song Society and the Beethoven Piano Sonata Society. Although this sort of sponsorship has unquestionably added many valuable items to phonograph literature, the manner, however, in which the society plan has been handled has been anything but satisfactory. For this reason we have urged upon domestic companies the desirability of releasing all society issues in the regular way in this country, so that the many can profit through their existence rather than the few, and also so that such sponsored issues can be purchased at more equitable prices than they can be on importation.

In line with the above, Victor recently has released the "Fourth Bach 48 Society Album," containing "Preludes and Fugues," Numbers 35 to 43 from "The Well Tempered Clavier" (Victor set M-334), and Columbia has brought forward the "Second Delius Society Set," containing *Sea Drift*, an *Intermezzo* from "Fennimore and Gerda," a fantasy-overture *Over the Hills and Far Away*, and the orchestral idyll *In a Summer Garden* (Columbia set 290).

Edwin Fischer, the Swiss pianist, plays the Bach studies with restrained yet devotional artistry and with a fine stylistic sense. These works have been aptly termed artistic treasures. The present group, which belong to the Second Set of the "48," are more philosophical than those of the First Set. Fischer has performed all of the "Preludes and Fugues" that precede this group, the others having been made available in three previously listed society issues.

The music of Frederick Delius is quietly rhapsodic and emotionally reflective. It is rarely sensitive and deeply poetic. Because it is not evolved from conventional melodies, but from thematic fragments which are interwoven and made to grow organically, it is apt not to be appreciated and understood immediately.

*Sea Drift* is a setting for orchestra, baritone, and chorus, of the Walt Whitman poem. It is, perhaps one of the greatest works of its kind ever written. Its musical unity, which has a homogeneity as consistent as that of Whitman's poem, requires a close concentration. *Over the Hills and Far Away* is a youthful work which conveys the romance of its title; and *In a Summer Garden* is an idyll of mature poetic beauty. Sir Thomas Beecham, the foremost champion of Delius, superintends the recordings, which are splendid from all sides. John Brownlee, the Australian baritone, is the soloist in *Sea Drift*.

Musicaert, the newest record company, has brought forth some interesting recordings of old music. On their disc 1009, is a Christmas cantata, "O fröhliche Stunden," for soprano voice with string and harpsichord accompaniment by Bach's great predecessor, Dietrich Buxtehude. This is particularly lovely music, spiritedly sung by Ethel Luening, soprano.

Three of Bach's sons are represented by Musicaert discs, numbers 1011, 1012, and 1013. On the first disc is a "Sonata in C major" for piano, by Wilhelm Friedemann Bach, and on the second a "Sonata in G major," by Carl Philipp Emanuel Bach. Both are excellently played by Ernst Victor Wolff. On the last disc, the "String Quartet, No. 1 in E-flat," by Johann Christoph Friedrich Bach, is performed by the Perle String Quartet. This music is interesting not alone from a historical, but also from an aesthetic standpoint. The recording of the above five discs has been more successfully realized than Musicaert's

earlier releases and give them high rating.

The Viennese capriciousness and sentiment which Kreisler has portrayed in so many violin compositions is most happily and engagingly set forth in his "String Quartet in A minor," which he and a fine group of musicians perform in Victor set No. M-335. There is a piquant charm to this music which is both welcome and refreshing. The work is an excellent one for the chamber music novice.

The Choral Society of the University of Pennsylvania makes an auspicious debut on records (Victor discs 14277-78) in a "Catalonian Mass for the Dead," a work long treasured in the Monastery of Montserrat, Spain. This mass, a truly moving composition, is presented in a version for mixed choir made by Harl McDonald, who directs the chorus.

As long ago as 1911, Schweitzer, in his excellent book on Bach, wrote: "Anyone who has heard Frau Wanda Landowska play the 'Italian Concerto' on her wonderful Pleyel clavicord finds it hard to understand how it could ever be played on a modern piano." Our agreement with Schweitzer is realized by Landowska's inimitable performance of this brilliant composition, which has been excellently recorded on Victor discs 14232-33.

Bach's great organ *Passacaglia* comes to us in an arrangement for string quartet (made by Alfred Pochon) played by the Stradivarius String Quartet (Columbia set X-72). The polyphonic structure of this music is effectively outlined by the four strings and the Stradivarius group acquit themselves with high honors in this their first recording.

Beethoven's "Eighth Symphony" is one of the most joyful works he left us. Two modern recorded versions of this symphony recently released offer strikingly different conceptions of the music. For example, Koussevitzky (Victor set M-336) stresses the verve and brilliance of the music, while Weingartner (Columbia set 292) outlines its graciousness as well as its brilliance. For sheer orchestral virtuosity, Koussevitzky and the Boston Orchestra excel, but it is Weingartner, the true Beethovenian, who realizes the proper contrasts of the music.

At the head of a long list of exceptionally fine piano recordings stands the Brunswick-Polydor recording of Beethoven's "Hammerklavier Sonata," capably performed by Wilhelm Kempff, whose sound artistry emanates from long public and pedagogic experience. Then there is Columbia's recording of Beethoven's earlier "Sonata in E minor, Op. 90," admirably set forth by Egon Petri, the eminent Dutch pianist. On Victor disc 14263, Simon Barer's extraordinary piano technique is displayed in Schumann's *Toccata* and in Chopin's *Mazurka in F-sharp minor, Op. 59, No. 3*. Alexander Borovsky's sterling pianism is well set forth in the "English Suite, No. 3," by Bach in Brunswick-Polydor set No. 6, and also in Mozart's *Variations in B-flat* (K-500), and again in two concert etudes by Liszt on Brunswick-Polydor discs 95047 and 95044.

The late Claudio Muzio is represented by an album of ten songs in Columbia set 289. The beauty and color of her lovely voice is heard to advantage in songs of Pergolesi, Donaudy, Debussy, Delibes, and Reger.

Recommended as splendid modern recordings; Walton's *Portsmouth Point Overture* (Victor disc 4327); Tchaikovsky's *March Slave* (Victor disc 12006); Faure's *Impromptu for Harp, Op. 86* (Victor disc 12005); Beethoven's "Quartet in C minor, Op. 18, No. 4" (Lener String Quartet) (Columbia set 288).

THE ETUDE





IGNAZ MOSCHELES

# Moscheles in Scotland

*A Very Entertaining Account of His Meeting  
with Sir Walter Scott*

By William Saunders



SIR WALTER SCOTT

THE FAME of great singers or instrumental performers must, from the very nature of their accomplishments, be more or less ephemeral; and probably not one individual in a hundred of nowadays has even heard, or, having heard, retained, any memory of the name of Ignaz Moscheles. Still, during a long period of the nineteenth century, and to within what is to some extent living memory, he held a place in general public estimation equal to that accorded to-day to such performers as Paderewski, Kreisler, and de Pachmann. Ignaz Moscheles, born in Prague on May 30, 1794, was, according to the late Edward Dannreuther, the writer of his biographical article in Grove's "Dictionary of Music and Musicians," "the foremost pianist after Hummel and before Chopin." He was also a composer of considerable note; and, although many of his compositions were written merely to meet the fashionable needs and demands of his time, some of them are of a more enduring excellence and might well repay revival at the present day. He was the teacher and friend of Mendelssohn, and he invented a particular pianoforte technic of which he was exceedingly proud and jealous. In character it lay somewhere between the delicacy of Chopin and the thundering ponderousness of Liszt. One imagines it, however, to have been just a little mediocre; correct and intelligible, but somewhat lacking in real distinction. But Moscheles attained genuine greatness in the variety and brilliance of his extemporizations; and the great moment in all of his recitals was that at which took place the invariable improvisation on themes supplied by members of his audience.

The *Wanderjahre* of Ignaz Moscheles extended from about 1815 till 1826, when he married, in Hamburg, Miss Charlotte Embden—according to Sir Walter Scott, "a very pretty little Jewess." He then settled in London where he worked hard at teaching, composing, and conducting—after Sir Henry Bishop's resignation of the conductorship of the Philharmonic Society in 1845, Moscheles succeeded him in that office—and he made thence occasional recital tours into the provinces. Whether or not he visited Scotland before 1828 we do not find recorded; but early in that year he arrived in Edinburgh for the first time and found apartments in Frederick Street. He describes these in his Diary as "curious specimens of architecture." He had not been long in the city before his insatiable curiosity—a curiosity that was more potent to move than was the "third of January Edinburgh" weather to deter—drove him into the streets to discover what there was to be seen. And what he did

behold was "a series of surprises." First of all, he found Princes Street "unique in its way"; he then proceeded to the old town, and he gives his impressions of it in the following terms:

"As I looked at the old houses, consisting, in some instances, of sixteen stories, inhabited by the poorest families, renting single rooms, each with its dimly lighted windows, I seemed to look at a feeble attempt at illumination."

Encountering a party of Highlanders, coming off guard, he particularly notes the character of the music to which they were marching:

"They marched down from the castle and passed close by me, regaling my ears with genuine Scottish music of drum and fife."

The pianist arrived in Edinburgh at rather an unfortunate hour for concert giving. The New Year festivities were scarcely yet ended, and an Italian Opera Company was in the city performing nightly to crowded houses. For these and probably other reasons, he had the utmost difficulty in securing an orchestra at all, and what eventually he did acquire was a strangely heterogeneous conglomeration composed largely of bare-legged and kilted Highlanders from regimental bands. The result was a poor audience, referred to by a writer in one of the local papers thus:

"It must have proceeded from accident, or from a want of sufficient announcement, otherwise it would be deeply discreditable to Edinburgh. It is an effect without an assignable cause, for no musical man ever came to Edinburgh preceded by so brilliant a reputation, and yet the result was an empty room."

The chief items on his program of this occasion were his own celebrated *Variations on "The Fall of Paris,"* and his *Anticipations of Scotland.* Referring to his conceptions and performance of the latter, a newspaper critic remarked that,

"The Scottish airs are treated with great elegance and richness of fancy, and we doubt whether any vocal performer ever sang 'Auld Robin Gray' with more touching effect than M. Moscheles played it."

This event seems to have taken place on Tuesday, January 8th, and Moscheles gave a second concert, probably on the following Friday, in the Assembly Rooms, George Street. (There is some uncertainty as to the actual dates of the first two concerts,

as there are several discrepancies between the days of the week and the dates of the month as given by Moscheles himself; and also between the composer's relation of events and that of Sir Walter Scott, as appear in his Journal. Three concerts altogether were certainly given; and there is no doubt of the third having taken place on Saturday, the 26th of January.)

The newspaper attack upon the Edinburgh public must have had its effect, for the Rooms, on the occasion of the second concert, "were filled to overflowing by a numerous and fashionable audience." Another excellent program was submitted, but the item that evoked from his listeners the greatest enthusiasm was his extempore playing. Our critic was again moved to eulogy regarding it:

"This was of the most brilliant description. He gave full scope to his fancy, and flew with the rapidity of lightning, and by the most singular and whimsical transitions, from one beautiful theme to another, mingling fragments of Rossini and Meyerbeer and snatches of national airs in dazzling confusion. The gay and animated style of his conclusion seemed to convey to the audience how much the performer was inspirited and gratified by the warmth of his reception."

The enthusiasm on the part of the Edinburgh public, now thoroughly awakened, was the direct means through which Moscheles was induced to give a third concert, several families of distinction in the city having approached him with requests for a further hearing.

In the meantime, Moscheles had been presented to Sir Walter Scott, where, or by whom, it has been not possible to ascertain. One authority states that the meeting took place on the occasion of the first concert, and that, "to his intense delight Sir Walter invited him and his wife to breakfast"; and further, that "Next morning at ten, they called at Shandwick Place, where the great novelist was staying for the winter with his second and unmarried daughter." Now we know, from Sir Walter's own Journal, that he arrived in Edinburgh from Abbotsford, where he had been spending the Christmas and New Year vacation, on the thirteenth of January; so that, if the earlier concerts took place, as we are informed, previous to that date, Sir Walter could not have met the pianist on the occasion of one of them. But Sir Walter himself distinctly gives the date of the visit as January 21st:

"Mr. and Mrs. Moscheles were here at breakfast. She is a very pretty little

Jewess; he, one of the greatest performers of the pianoforte of the day—certainly most surprising and, what I rather did not expect, pleasing."

Now the 21st of January was a Monday, therefore we may confidently take it that it was not at a concert, on the preceding day, that the meeting took place.

What is of more importance, however, than the time and manner of their meeting, is the intimate picture that Moscheles gives us of the homely nature of their reception and the kindly and warm character of Scott's hospitality to these foreigners who were still little more than strangers to him. The pianist thus describes their arrival at Shandwick Place:

"He opened the door himself, and welcomed us heartily; he was still suffering from gout, and walked with a stick. Before we had taken off our things we felt completely at home, and my wife's anticipated awe of the great man had entirely vanished. We sat down to breakfast forthwith, and a genuine good Scotch breakfast we had, served on handsome silver plate, by two servants in powder and livery . . . Scott's conversation was extremely animated and delightful. He told us many anecdotes, but when he said to me, 'How do you like my cousin the piper? You know, we Scotchmen are all cousins,' I am afraid my answer may have done violence to his sense of music, which by nature was very limited."

As I have shown elsewhere, Scott's sense of music was by no means limited at all; but, owing to his own inferiority complex, a tradition had grown up to the effect that he was utterly unmusical; and Lockhart's ignorant assertions have carried the falsehood down even to our own times.

Moscheles' lack of enthusiasm for the bagpipes immediately started Sir Walter off upon a subject which was particularly congenial to him, that is, the wonderful effect their music has upon the native Highlanders, and he quoted the fine old *Pibroch of Donuil Dhu*, referring to it as one of the most spirited of the martial melodies of the country. He began to hum the tune, beating time on the carpet with his stick, which was always by his side, but his own interpretation did not please him. "The whole thing is wrong," he said, "I sing so badly. My cousin, who has just come in, must play the tune for us upstairs in the drawing-room." As soon then as Moscheles had heard the melody he sat himself down to the instrument, and, after strumming a few introductory phrases, he



hammered out the soul stirring air in all its rugged beauty and fury. He seemed to have been inspired by the very presence of Sir Walter; and probably never before had the tune been rendered with such skill and effect. The conversation then turned upon martial music in general, and Moscheles ended by playing a selection of the war music of a number of the Continental nations. And then, says the composer:

"At last, we parted after a delightful visit, ever memorable to us. The amiability and sweetness of Scott's manner are never to be forgotten. Kindness, indeed, is written in every gesture, and speaks in every word that falls from him. He treated my wife like a pet daughter, kissed her on the cheek when we went away, and promised he would come and see the children, and bring them a book. This he did, and his gift was *Tales of a Grandfather*. He had written on the title-page 'To Adolphus and Emily Moscheles, from the Grandfather'."

Two days later, Scott, evidently forgetting that he had already recorded the visit in his Journal, inscribes the following entry:

"I should have said I had given breakfast on the 21st to Mr. and Mrs. Moscheles; she a beautiful young creature, 'and one that adores me,' as Sir Toby says—that is, in my poetical capacity—in fact a frank and amiable young person. I liked Mr. Moscheles' playing better than I could have ex-

pected, considering my own bad ear. But perhaps I flatter myself, and think I understood it better than I did. Perhaps I have not done myself justice, and know more of music than I thought I did. But it seems to me that his variations have a more decided style of originality than those I have commonly heard, which have all the signs of a *da capo* rota."

The concert of January 26th took place in the morning, and the Room was crowded with an audience drawn from the most distinguished circles of the Edinburgh aristocracy; and there was quite a sensation when Sir Walter Scott arrived just before the music commenced. Probably in honor of his presence, the pianist chose the *Pibroch of Donuil Dhu* as the theme for his improvisation. Here is Moscheles' own report of the event:

"My wife sat, as usual, in a remote corner of the room; Scott, however, found her out instantly, and sat down by her side, drawing upon her the envious eyes of many a fair beholder. His hearty bravo's and cheers, when I played, stimulated the audience to redouble their applause, which reached a climax when I gave them the Scotch airs."

And Scott's:

"Being Saturday, attended Mr. Moscheles' concert, and was amused; the more so that I had Mrs. M. herself to flirt with. To have so much beauty as

she really possesses, and to be accomplished and well-read, she is an unaffected and pleasant person . . . I observe his mode of fingering is very peculiar, as he seems to me to employ the fingers of the same hand in playing the melody and managing the bass at the same time, which is surely most uncommon."

Moscheles did not prolong his sojourn in Edinburgh to any great extent after the concert of January 26th. During the period of his stay, he had been giving lessons at a fee of two guineas per hour and, in spite of that high figure, he had been besieged with requests for tuition by ladies of the Scottish *beau monde*. "Some ladies," he remarks, "are bent on galloping through my compositions with me at their side, no matter how difficult the music is, or how short the time." By this means he must have made a considerable amount of money while he was in Edinburgh. But he soon tired of the life of the Scottish capital, and the Scottish Sunday was almost more than he could stand.

"I must say it is wearisome to a degree. Twice or three times at church, more prayers at home, or sitting twirling one's thumbs; no music, no work, no visiting—a perfect blank. I have had to endure all this. It's a difficult matter to steal quietly off to one's own room and write letters, or clandestinely to read books of a secular kind. If I didn't do this I should not survive."

And even in church he found small

consolation:

"The Church service, from which the organ is banished, struck me as peculiar. The psalms are intoned by a four-part choir, in which the congregation joins. But the basses are usually in unison with the sopranos, instead of forming the support of the other voices. Dr. Thomson's (Dr. Andrew Thomson of St. George's Parish Church) sermon was very good in itself, but the nasal twang and Scotch accent, coupled with the vehement gesticulation of the preacher, made it more singular than elevating."

And so, he concludes:

"I shall be off as fast as I can and be proof against the numerous offers they make me; I can't be plagued with endless concerts."

He was as good as his word and Scotland very soon saw the last of him, for that occasion at all events. London remained his headquarters till 1846, when he returned to Germany to take up the post of first professor of the pianoforte in the Leipzig Conservatorium of Music, which had just been instituted by his friend Mendelssohn. For twenty years he tirelessly labored there; and the continued success of the institution was, as Dammreuther confidently asserts, "in a great manner owing to Moscheles' wide and solid reputation, and to his indefatigable zeal and exemplary conscientiousness as a teacher." He died on March 10, 1870, in Leipzig, full of honors as were few musicians of the day.

## The Verdi Renaissance

By Robert Rawson

ONE OF THE MOST remarkable developments in the musical world within the last few years is the Verdi Renaissance. In Germany, Austria, the United States, Italy, and England, alike, has this movement flourished.

By the term "Verdi Renaissance" is meant the custom, now so prevalent in the opera houses of the various countries, especially Germany and Austria, of reviving a forgotten Verdi opera when in search of a novelty.

Operatic managers grow exceedingly weary of mounting, at great cost, new modern operas, most of which offer very little likelihood of gaining any wide acceptance with the majority of the opera going public. Take the experience of the Metropolitan Opera House of New York City, for instance. From one to four, and sometimes more, new operas have been for years brought forward practically every season (with the exception of the lean depression years), and the number which have achieved any degree of success is exceedingly small. On the contrary, bringing forward a forgotten Verdi opera seems to be a sure fire way of adding something new to the season's repertoire which will meet with success.

As a matter of fact, the Verdi Renaissance may really be said to date from that memorable evening in 1918 when the Metropolitan rescued from oblivion Verdi's great work, "La Forza del Destino" (first produced in 1862). Presenting the work with a great cast, as the Metropolitan did—a cast including Rosa Ponselle, Alice Gentle, Caruso, de Luca, and Mardones—the opera had an enormous success. The San Carlo Opera Company, that excellent travelling company sponsored by Fortune Gallo, which has probably done more to popularize grand opera in this country than any other single agency, soon added the opera to its repertoire, where it has ever

since remained. The Chicago Opera Company later produced the opera with Rosa Raisa, and then Claudia Muzio, in the principal feminine rôle; and numerous other opera companies, both great and small, have sung the work. Thus since 1918 "La Forza del Destino" not only has become one of the most popular of operas, but also may be said to have taken its place definitely among the standard operatic repertoire.

### The Moving Spirit

THE VERDI Renaissance really received its European start when Franz Werfel, the great German poet, novelist and dramatist, and an ardent admirer of Verdi, undertook the task of making new German versions of the various Verdi operas. Quite logically, Werfel started on this labor of love by making an excellent new German version of "La Forza del Destino," which had already achieved such phenomenal success in America. In one single season forty-nine opera houses in Central Europe brought out this opera. In Italy, likewise, for years it has been one of the most popular of operas.

Later the Berlin State Opera revived "Luisa Miller" (first produced in 1849) with phenomenal success.

The Metropolitan presented the work the following season, when it was most cordially received. It is indeed one of the best of Verdi's earlier operas. An interesting story is told in connection with its first performance. A man who was one of the composer's greatest admirers and one supposed to be possessed of the evil eye, or *jettatura*, as the Italians called it, had supposedly spoiled the success of a previous Verdi premiere. Consequently a group of the composer's friends banded together to act as a bodyguard to keep this admirer from reaching Verdi. This vigilance was kept up during the first three acts of the

opera, all of which were most successful, but at the end of the third act, during the numerous curtain calls and great applause, they relaxed their guard with the result that the man was able to reach Verdi and to shake hands with him. The fourth act was then received very coolly by the audience.

"Simone Boccanegra" (first produced in 1857) and "Macbeth" (first produced in 1847), two operas which the composer himself always regarded as being among his very finest, were brought forward in Germany and Austria, and achieved the greatest success of

any of the Verdi revivals, with the exception of "La Forza del Destino." Both operas are gloomy, tragic works of amazing power, contain some of the finest music Verdi or any other composer ever wrote for the operatic stage, and both are superbly orchestrated. Both works were later brought out in Italy, and finally in the composer's native land were recognized for the masterpieces that they are. "Simone Boccanegra" was given at the Metropolitan during the season of 1932-1933, and during the two succeeding seasons, and proved to be one of the most artistic and popular works ever given there.

"La Battaglia di Legnano" (first produced in 1849), one of the least known, but at the same time one of the most tuneful, of the master's works, was revived in Augsburg, Germany, and scored another emphatic success.

"I Vespri Siciliani" (first produced in 1855) was revived in Berlin, and achieved what may be conservatively called a sensational success. Early in the performance the audience grew enthusiastic, and for the rest of the evening each aria was the signal for a demonstration.

"I Masnadieri" (first produced in 1847) was given a radio performance in Germany and made a profound impression.

"I Due Foscari" (first produced in 1844) alone failed to make a deep impression, when revived in Germany.

With "Ernani," "Rigoletto," "Il Trovatore," "La Traviata," "Un Ballo in Maschera," "Don Carlos," "Aida," "Otello," and "Falstaff," all having firm places in the standard repertoire; with "I Lombardi" and "Nabucco" receiving more or less frequent revivals in Italy; and now with "La Forza del Destino," "Simone Boccanegra," "Macbeth," "Luisa Miller," "I Vespri Siciliani" and "La Battaglia di Legnano," at last coming into their own; Verdi has a total of seventeen operas appearing in the current repertoire—a far greater number than is credited to any other composer.



THE SONG OF THE MORNING  
A greatly admired French Sculpture by Weigéle.





# BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by  
VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR



## Siegfried's Rhine Journey

THE MUSIC of Siegfried's journey down the Rhine constitutes an interlude in Wagner's "Die Götterdämmerung (Dusk of the Gods)," which separates the prelude from the first act of the opera. The prelude is devoted to a conversation of the three Norns—prophetesses who gained their wisdom from their mother, *Erda*. They review the eventual history of the gods. During this review the various important motifs of "The Ring" operas are heard, as incidents relating to them are retold.

It should be recalled that *Brünnhilde*, for her disobedience to *Wotan*, had been condemned to sleep on a great mountain rock within a circle of fire, through which only a fearless hero can pass. The young *Siegfried*, after slaying the mighty dragon and securing possession of the magic ring and helm, is guided by a bird to the flame girt rock. He fearlessly plunges through the flames, discovers the sleeping *Brünnhilde*, awakens her with a kiss, and finally arouses her love and wins her for his bride. This is the closing incident of the preceding music drama—"Siegfried."

*Siegfried* and *Brünnhilde* have spent many hours of happiness together living in a large cave near the rock. Now *Siegfried* must set forth again in quest of new heroic adventures. Knowing his inherited adventuresome spirit, *Brünnhilde* is resigned to his leaving. The better to prepare him for new conquests, she has striven to teach him the wisdom of the gods and has asked nothing of him but his constancy in love. *Siegfried* has learned of a heroic race—the *Gibichungs*—living on the river Rhine, and he has determined to visit them.

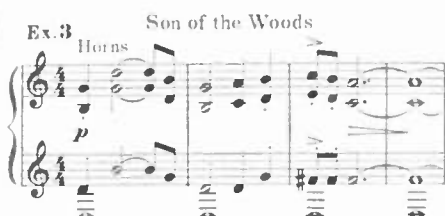
As the new day dawns, the music of this scene—often presented by symphony orchestras and concert bands in a concert version, or transcription, made especially for concert presentation—begins; and we hear a subdued roll on the tympani, followed by an equally subdued pronouncement of the ominous *Motif of Fate* by the trombones and tuba.



Against these softly sustained brass chords the muted violoncellos enter with a theme indicative of the dawning of day.



This increases slightly in volume (as mutes are removed), and we then hear the motif of *Siegfried's* horn intoned by the horns—but here transformed into a heroic character and lacking its former joyousness.



The motif of dawn entirely subsides and we hear the new *Brünnhilde* theme which



MAX ALVARY, AS SIEGFRIED

Alvary was a leading German tenor in that glorious constellation of singers which made the 1890's illustrious in vocal history; and Siegfried was his best role.

is meant to personify her in her human love, in her love as a devoted wife. This is conveyed by a broadly sustained melody marked by an expressive *gruppetto*. This lovely melody is introduced by the clarinet and answered by the bass clarinet.



This theme grows in volume and intensity as day dawns and *Siegfried* and *Brünnhilde* enter from the cave. *Siegfried* is fully armed with shield, lance and helmet—*Brünnhilde* leads her charger *Grane* by the bridle. They engage in a tender leave taking as *Brünnhilde* sings:

To deeds of glory, dearest hero, my love for thee now sends thee forth.  
One passing care yet holds me captive,  
That all too little my love is worth.  
What the gods have taught me gave I thee;  
Holiest runes in richest hoard.

Wilt thou with love now crown me?

Remember only thyself.  
Thy shining deeds of glory:  
The furious fire remember that fear-  
less thou didst fare through,  
When around the rock it roared—  
*Brünnhilde* so to win.

And think of the shield-covered maid,  
Whom in slumber deep thou foundest,  
And whose fast-closed helm thou didst  
force—  
*Brünnhilde* to awaken!

Recall the pledges we have plighted,  
And all our truth so true and tender;  
The love remember that we live for:  
*Brünnhilde* then will burn for aye  
In Siegfried's breast!

They embrace tenderly. *Siegfried* draws *Alberich's* ring from his finger and gives it to *Brünnhilde*. She in turn gives to him her faithful horse.

Though on winged feet aloft once he bore me,  
With me he lost all his magic power;  
O'er the clouds afar no more boldly  
his way will he take;  
Yet where'er thou shalt lead, be it through fire,  
Fearlessly follows thee *Grane*:  
For thine, O hero, is he henceforth.  
O ward him well; he'll heed thy word:  
Often to *Grane* give greeting from me!

*Siegfried* then replies in a burst of passion:

So through thy virtue alone to deeds of valor I'm kindled:  
All my battles thou wilt choose,  
All my sword shall win is but thine;  
My *Brünnhilde's* horse bestriding,  
Safe sheltered 'neath her shield,  
Then *Siegfried* am I no more,  
I am but *Brünnhilde's* arm.

And *Brünnhilde* exclaims:

O were but *Brünnhilde* thy soul too!

They take passionate leave of each other. *Siegfried* quickly leads the horse down the rock toward the river valley and *Brünnhilde* follows to the rim where she can watch as he descends.

At this point we hear *Siegfried's* horn motif so transformed as to indicate his restless urge to seek new adventures, while



subjoined thereto is a reminiscence of the

*Valkyrie* motif set forth by the horn and third trombone—it is now *Siegfried* and not *Brünnhilde* who is to ride *Grane*.



This shortly leads into the theme of *Desire to Travel* which is soon followed by a return to the *Brünnhilde* motif—this time fortissimo in the full orchestra.



KIRSTEN FLAGSTAD, AS BRÜNNHILDE

(Continued on Page 407)



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

## ROSE OF ANDALUSIA

By JAMES FRANCIS COOKE

Appropriate as the introductory number for the music section of THE ETUDE for June is the Spanish intermezzo, *Rose of Andalusia*, by James Francis Cooke. Written many June moons ago—in 1914 as a matter of fact—this music will greet old friends and make new ones, since it has proven its power of appeal from the date of first publication. The composer, an inveterate globe trotter, manages to record graphically his mental impressions of the far countries he visits; and he is peculiarly successful in translating his impressions into musical terms. This faculty may arise in part from the composer's ability as a linguist, which perhaps makes it natural for him to cover and absorb certain interesting national characteristics which the casual visitor necessarily passes over.

The composition *Rose of Andalusia* is typically Spanish and is to be played in the style of a serenade. The right hand sings the melody, taking care to "breathe" in accordance with the phrasing lines. The left hand supplies a sharply rhythmical accompaniment, although in somewhat languid fashion. Use the pedal exactly as marked—this is imperative.

The sixteenth note leading into the second beat of the left hand, may be slightly shortened with good effect, adding an edge of sharpness to the rhythm.

The tempo, generally speaking, is moderate, subject, however, to *rubato*. Sustain the melody in the lower voice of the right hand beginning on the last eighth note in measure 26.

While a certain flexibility of tempo is permissible and desirable, keep it well within defined limits, so that the treatment of the music never becomes angular.

For additional hints on interpretation, read Dr. Cooke's own note of direction to be found at the beginning of the piece. Follow editorial marks as indicated and thus preserve to this charming piano piece its distinctive Spanish flavor.

## GONDOLIERI

By ETHELBERG NEVIN

William Hodson's version of the famous and perennially popular *Gondolieri* from Nevin's "A Day in Venice" will meet with enthusiastic welcome from scores of students whose pianistic equipment falls just short of coping with the original.

Practice the left hand alone until the jumps occurring in the bass can be made with ease and accuracy. This procedure will allow full attention to be centered later on thematizing and phrasing in the right hand. Set the tempo as indicated in the text; that is, "with motion, but not too fast."

The second section, in D-flat major, while played faster (*piu Mosso*), is somewhat quieter in tonal treatment and is to be played in strict time (*senza rubato*). Observe the two note slurs at this point in the composition.

Apply a full tone to the section beginning with measure 41, tossing off the notes at the end of the slur signs as before. At measure 49 both tone and tempo revert to first principles as the first theme reenters, ending on a short two measure *Coda*.

## THE BROOKLET SINGS A SONG

By HAROLD WANSBOROUGH

Nice independence and good control of the right hand are necessary to play this

little number well. Examination will show that while the upper part of the hand is playing the melody with singing tone the lower or thumb side is engaged in dividing a broken chord accompaniment figure with the left. Needless to say the fingers playing the melody tones should employ pressure touch while the fingers playing the notes of accompaniment apply the usual finger *legato* touch. The piece is *legato* throughout and in *tempo moderato*.

Try to develop, in the playing of this little piece, not only a good singing tone, but variety of tone as well. This can be accomplished only by proper use of pressure and percussion. Pedal once to the measure throughout.

## MINUETTO CLASSICO

By LOUIS VICTOR SAAR

Louis Victor Saar has occupied a prominent place in the field of music for a long time, as pedagogue and composer. Formerly of Chicago and of late a resident of St. Louis, he has had the shaping of many a pianistic career. He needs no introduction to readers of THE ETUDE, as many of his excellent compositions have appeared in this magazine. The *Minuetto Classico* appearing in this issue is certain to be hailed with delight by many of his former students who are scattered over a generous portion of America, as well as by hundreds of other readers.

As indicated in the title this minuet is in the classic tradition, which means the tempo, rhythm and style are of utmost importance.

The tempo is rather deliberate—in this case about M. M. ♩ = 144. Rhythm is sharply marked at all times; and as to the matter of style—elegance and grace have become synonymous with the minuet.

There should be sharp contrast between *staccato* and *legato* and the pianist should keep ever in mind the tonal limitations of the harpsichord when playing this music so reminiscent of the dance form of the classic period.

Play the opening group of seven notes with close finger *legato* to suggest a *glissando* effect. In the second section—measures 26 to 36 inclusive—apply a crisp, brittle, wrist *staccato*, making proper gradations in tone (*crescendo*, *diminuendo*, and so on) as indicated in the text. The middle section is in the key of the parallel minor and is somewhat brighter in tempo, and also a bit fuller in tone.

After this section, the first theme is again heard (*Da Capo*) and the composition closes at measure 51, marked *Fine*.

## GREEN JADE

By FRANK GREY

This piece affords a good study in the use of the forearm and should be played in *rubato* style at moderate tempo. The chord progressions are for the most part played in *portamento* style, that is, long but detached. Most of the arm weight should rest on the upper or melody tones of the right hand. Be careful to make clear the distinction between the triplets of the first two measures and the even eighths appearing in measure 3.

Use the pedal with the greatest circumspection in this piece so as not to "smudge" the chords together. Note that the dynamics are ever changing and cover a fairly wide range in comparatively few measures.

The high D preceded by a grace note

in the early measures should be given a bell-like tone.

## THE SEA SERPENT

By EDWARD A. MUELLER

*The Sea Serpent* is a composition essentially descriptive in character, which opens with a fifteen measure *Introduction* to be played slowly and mysteriously. The rising arpeggios are quite obviously intended to depict the sea serpent rising from the depths. The tempo increases in the last four measures of the introduction and thus leads logically into the brisk six-eight tempo of the first theme at measure 16. Here one imagines the sea serpent to be disporting on the surface; and this section is best played with finger *legato*. In measures 28 to 35 the figures are tossed from one hand to the other, and should be played as evenly as though but one hand were involved.

The next section, beginning with measure 38, is marked "slow and with grace." Here the sea serpent is quite obviously being self-indulgent to the extent of lazing in the warm sun, or perhaps in the luxuriant waters of the Gulf Stream. The tempo becomes gradually slower in the *Coda* and a closing descending figure, divided between the hands, signifies the sinking of the serpent back into the depths of old ocean.

## IN DAYS OF LONG AGO

By BERNICE ROSE COPELAND

Here we have another example of an early day dance form, this time from the facile pen of Miss Copeland. A certain stateliness pervades the measures of the gavotte which dates far back to an early French origin. It was one of the first dances in which the feet were actually lifted from the ground and not shuffled. The gavotte begins always on the third quarter, and one of its characteristics is the sharp distinction always made between *staccato* and *legato*. Miss Copeland's composition affords many examples of this peculiarity.

Use the pedal sparingly and only where indicated. The second section, beginning with measure 17, is sustained in character. Even *legato*, should therefore be preserved throughout this section which is designed to contrast with the first theme.

The tempo should be about M. M. ♩ = 69.

## FINALE FROM MARCH MILITAIRE SCHUBERT-TAUSIG

Tausig's concert arrangement of Schubert's famous composition has marched and yes, thundered its way through several generations. It has triumphantly climaxed many a recital program, and has been the technical goal of more than one ambitious piano student. Well played, it is exceedingly stirring music. Its performance, however, calls, among other things, for rather large hands. It is well known, of course, that Tausig's hands were enormous. The fragment printed in THE ETUDE this month is the impressive *Finale*.

In preparing to play this number, remember first of all that the march form is of military origin. It is vitally important that tempo and rhythm be kept intact throughout, and it is also obvious at a glance that this music is to be played in *bracura* style. Power, and more power, must be forthcoming for a presentable rendition. Mark the accents heavily and let the bouncing sixteenths be clear cut. The *staccati* should suggest glistening bay-

onets; and the heavy, even tread of legions on the march should be suggested.

There are few compositions better known than this one which comes over the air so frequently. It is therefore superfluous to dwell further on the interpretation of this number.

Slow practice until the chords are well set will prove invaluable, after which power and abandon are requisite.

## PRESTO

By THOMAS ARNE

The charm of "old forgotten, far-off things," lingers about this *Presto* from the first "Sonata," by Dr. Thomas Arne, a composer born in 1710.

The word "sonata" in Dr. Arne's day had an almost totally different meaning from that which we associate with it to-day. It then meant literally "sound piece," and it was used to indicate a piece to be played, as against "cantata," a piece to be sung. Later as musical form developed, the word took on a new meaning and to-day the sonata form is acknowledged to be the highest form in music.

Play this music with the utmost delicacy, remembering that it was composed, not for the piano but for the spinet. Clearly articulated finger work, and avoidance of sentimentality are the watchwords for its performance. The tempo is to be kept even throughout, so that the performer must depend upon tone and touch (*staccato* and *legato*) for contrast.

## PRELUDE

By J. S. BACH

This is one of the set of "Little Preludes" written by Bach for the clavichord, which was, of course, a forerunner of the piano.

The motif appears in the right hand against a sustained bass in the left. Note that it is played in strict *legato* and observe the phrasing. Note too, that the phrasing accorded the opening figure is preserved each time the identical figure is repeated.

The mordent used in the left hand is written out in full in this edition and therefore needs no further explanation. Use articulated finger *legato* throughout in the right hand.

## I GO SAILING

By MILDRED ADAIR

This piece—Grade 2—affords practice in cross hand playing and the use of the pedal. The tempo is slow and the chords should be as sustained as possible.

Play this little piece with expression, following closely the marks of dynamics, and the occasional retards all carefully indicated in the text.

## THE WOOD SPRITE AND THE BROWNIE

By ELLA KETTERER

Miss Ketterer has written this little piece in the style of a *scherzino*, and has set a wood sprite and a brownie a-larking in the wood. They trip about lightly on *staccato* notes with an occasional three-note slurred group by way of contrast. The opening theme is played lightly while the second section develops a *fortissimo* at measure 24.

Play this little number at good easy tempo and try to inject real style into the performance. A charming little second grade piano solo is this.

(Continued on Page 409)





# THE TEACHERS' ROUND TABLE

Conducted Monthly by  
GUY MAIER  
NOTED PIANIST AND MUSIC EDUCATOR



## Painless Scales

Will you give some suggestions for disguising scales, chords and arpeggios so that they really interest pupils? I am particularly at a loss with my high school students. Thank you for any help you can give me in winning this war that I seem to be having about technic.—R. S.

This is another of those embarrassing questions which I cannot answer. Just as "Pigs is Pigs," so "Scales is Scales"; and I am afraid, try as you will, there is nothing to be done about them. Have you tried the "squash" and "impulse" ways of teaching scales, described in recent issues of THE ETUDE? Instead of attempting to cover all of the scales, have you limited your high school pupils to one single major or minor scale for several weeks, showing them how to practice it in different short and long groups, alternately very slow and very fast? Or, have you tried discarding all the scales except the chromatic—presenting its many fascinating combinations as interestingly as possible?

If the battle is so bitter—and the hatred so implacable—why not call off scales for a while? Then, when problems in a piece rise up to defy a pupil, you can occasionally (with quiet triumph) say, "You see, Mary, passages like this would not 'get your goat' if you would spend a few weeks working out the specific problems involved in scale playing. Once you learn to control one difficult scale the first time you play it, you will have very little difficulty with scale passages in the pieces you study. So, what do you say—shall we work at the C Major Scale in every possible combination, ten minutes a day for six weeks? Why not try it?"

## A Reading Problem

I am a very young teacher and have been teaching only three years. I feel myself very fortunate to have a fine class which includes several children of more than average intelligence and talent. One of my pupils is about nine years old and has been studying with me a little over a year. He has from the beginning transposed all his pieces into all keys. This he did voluntarily. With each new type of piece on which he has worked, he has composed original pieces of the same type. He has a fine ear, can distinguish intervals, and so on. Although I am certain he knows his notes perfectly, he is without doubt the worst sight reader in my class. As I point to each note on the staff he can name it and place it on the piano as rapidly as I can point. But when he starts a new piece he stumbles terribly. He seems to have no idea of reading notes consecutively or else he hears the piece in his head and endeavors to play it immediately the way it should sound. I have been trying to think of everything that could possibly be the matter. He reads chords easily. After he has once been through the new piece, his lesson the next week is always absolutely perfect and played with a very nice technic. This does not satisfy me, however, as I cannot help feeling that he is playing the piece from memory and not from notes. I have tried everything—flash cards, pieces with very little melody, Bach—anything to restrain him from playing by ear. But nothing has helped. Can you suggest a remedy? Mrs. L. F., Michigan.

I am sure that your talented nine year old boy is potentially a fine reader. But he is (1) mentally lazy, (2) timid, (3) not concentrating, (4) just plain stubborn, or (5) perhaps a combination of all of these. Have you "soaked" him each week with many short, attractive eight and sixteen measure reading assignments? Have you tried playing duets with him regu-

larly—even those in which each of you reads one hand of a solo piece? Try some four hand pieces in which your part is quite difficult and harmonically rich, the student's portion being simple but exacting, such as the "Miniatures" of Godowsky. Have you asked him to read only the first beat of every measure, particularly of easy hymns, while you count aloud? Once a tempo is set you must stick to it inexorably. After reading only first beats, try the first and third (in four-four rhythm); or the first beat in both hands, and the bass of the rest of the measure. Use short pieces only for this; and never continue the reading longer than a minute at a time.

Have you ever offered marks, stars or prizes for "blind" reading? The pupil takes an easy book of pieces, and with eyes shut, points to a measure. Opening his eyes he is given four or five seconds to look at it; then you cover the measure with your hand as he reads it. In this way, he is of course, compelled to take in the whole measure at a glance. He receives marks of 100 (perfect), 75 (passable), 50 (poor), which are added up at the end of the lesson; for 600-700 points out of a possible 1000 (for 10 "trys") he gets a red or blue star, for 725-850 a silver, for 875-1000 gold; these can accumulate on a chart each week toward a special prize or award at the end of the term.

## Keeping Up

Sometime ago a busy teacher wrote you for advice on how to "keep up" with her own music. You advised the teacher to select short compositions and to play often for students and other groups. I know a great many busy teachers must have read your article with interest. I would be most appreciative if you would name some of the compositions you had in mind.

May I say I enjoy so much your arrangement of Schubert's "Stars"? Thought it adaptable to your suggestion and also it is not too "high brow" for the average listener. In naming compositions would you keep in mind the short time a teacher has for intensive practice?—S. W., Colorado.

Within a short time I hope to have ready for publication a volume of arrangements of 30 songs by Schubert, Schumann and Brahms, similar in style and content to the Schubert "Stars." Teachers and students should have available many good, simple song arrangements to develop their lyric style and singing tone. I know none more beautiful or useful than the compositions of these three men.

From the following lists of intermediate and early advanced grades for teachers who have little time for practice, I have purposely omitted all familiar classic, romantic, and many modern pieces; space consideration permitting mention of only a few well known short compositions by recent composers:

### (1) Slow, Songlike Pieces

*Prelude, Op. 8, No. 6*, Pachulski; *May in Tuscany* (Suite), Nevin; *On the Horizon*, Barth; *Canzonetta* (from "Sonata in G Minor"), Gretchaninoff; *Pavane*, Ravel; *Lament*, Godowsky; *Nocturne*, Josef Hofmann; *The Swan*, and *May Night*, Palmgren; *After a Dream*, Fauré-Maier; *Nocturne*, Respighi; *The White Peacock*, Griffes; *Idyl, Op. 7, No. 1*, Medtner; *Nocturne*, Sgambati; *Pastorale*, Poulenc.

### (2) Dances

*Sailors' Hornpipe* (from the "Triumph

of Neptune"), Lord Berners; *Orientele*, Amani; *At the Donnybrook Fair*, J. P. Scott; *Gavotte*, Prokofieff; *The Soft Shoe Dancer*, Mowrey; *Minuet, Op. 3, No. 2*, Whelpley; *The Harmonica Player*, Guion; *Music Hall*, Gould; *Cordoba*, Albeniz; *Malagueña*, Lecuona; "Six Cuban Dances," Cervantes; *Playera*, Granados; *Gavotte and Musette*, D'Albert; *March in F minor*, Prokofieff; *Pequeña Danza Española*, Navarro; *Marche Mignonne*, Poldini; *Polonaise Americaine*, Carpenter; *Gavotte*, Levitzki.

### (3) Rapid, Light Pieces

*Scherzando*, "I stood Tiptoe upon a Little Hill," Carl Beecher; *Prelude in C major*, Prokofieff; *Feu Follets*, J. H. Rogers; *Hide and Seek*, Josten; *The Pensive Spinner*, Ganz; *Rendezvous*, Godowsky; *Bird Song*, Palmgren; *Flirtation in a Chinese Garden*, Chasins; *Etude Mignonne*, Schütt; *Papillons*, Ole Olsen; *Etude (Naiads at the Spring)*, Juon.

### (4) Brilliant Pieces

*Procession*, Chasins; *Feu Follets*, Philipp; *March* (from "Love of the Three Oranges"), Prokofieff; *Parade*, Saminsky; *Banjo Picker*, John Powell; *Etude en forme de Valse*, Saint-Saëns; *Caprice Espagnole*, Moskowski; *La Jongleuse*, Moskowski; *Concert Etude* (F-sharp major), MacDowell; *Carnaval Mignonne*, Schütt; *Marcia di Bravoura*, Dutton; *Tarantella*, Terry.

## Impossible to Memorize

I have studied piano music for almost five years, and play Grade V and VI music; but I cannot memorize music easily. I try hard to memorize but it just seems almost impossible. Can you please, tell me a way to memorize?—H. W., Ohio.

If you and several other correspondents who have asked similar questions will look up this column in your ETUDES for December, 1936, you will find a clearly detailed outline for memorizing.

## Hofmann vs. Leschetizky

Mr. Josef Hofmann, in his book entitled, "Piano Playing with Piano Questions Answered," shows in a print the correct position of the fifth finger as curved. Leschetizky, however, claims the normal position is the correct one. Mr. Hofmann also shows in another plate from this same book that when executing octaves, the fingers not being used should be curved. Here Leschetizky claims the contrary to be true. From this information it seems to me that these two eminent authorities support conflicting theories in their field of art. Can you offer me any light on these matters?—E. J., Michigan.

It is unwise to lay down absolute rules for hand or finger position. No one, however eminent, should be didactic about such matters which depend, for the most part, on the physical conformation of each person's hand and arm. When some students curve the fifth finger (or any other) excessively, it seriously stiffens them; for others, especially those with large hands, a curved fifth finger is often the natural position. But, generally speaking, it is disrupting to the hand to flatten this little finger entirely. So long as its finger tip joint holds firmly, you are on safe ground.

As to octaves, you must experiment for yourself; if your hand is very large and broad, requiring your fifth finger to be curved for the octave, it may be more comfortable to flex the inner, unused fingers

also. If however, your small hand does not permit the fifth finger to curve, then obviously it would be harmful for you to curve the others. Why not try both ways, to see which is more natural for you?

In my own teaching I have found very few students who play octaves easily with curved inner fingers; all these had very large span hands with abnormally long fingers. They just had to curve them to keep their fingers from bumping the fall board!

As you know, too, the pianist's entire physical approach to the instrument depends on the quantity and quality of the tone which the music demands; that is, he must let the composition decide whether he shall use high or low wrist, close or raised fingers, finger tips or finger pads, a preponderance of forearm or full arm, and so on. To discover the right way to produce the proper quality for each group of tones in a piece is one of the fascinations of piano playing. Our whole musical lives can profitably be spent in this search.

## Humor in Music

Where may I secure a list of books or papers on the humorous side of music, especially piano music? —H. C. P., Illinois.

One of the best books on humor in music is "Musical Laughs," by Henry T. Finck. Also THE ETUDE for September, 1936, contained an excellent article on humor in music.

During recent years I have used many piano pieces which could be called "humorous." These range from lightly whimsical to hilariously comical. Here are a few of them. (Note how much the composers rely on animals for their jokes!)

*Bear's Dance*, Bartok; *Parrot* (from "Crusoe Suite"), R. Stevens; *The Little White Donkey*, Ibert; *The Frogs*, Chadwick (a delightful, but difficult "Humoresque"); *The Gay Old Frog*, Endres; *The Two Frogs*, Cramm (frogs, as you see, are favorites of mine); *Krazy Kat* (Ballet), J. A. Carpenter; *The Cricket and the Bumble Bee*, Chadwick; *Jumbo's Lullaby*, Minstrels and Gollivogg's *Cake Walk*, Debussy; *Selections from "Animal Pictures"*, Ganz; *Puck*, Philipp; *Mosquito Dance*, Paul White; *Ragamuffin*, Ireland; *Rush Hour in Hong Kong*, Chasins; *Punch and Judy Show*, Hurdy Gurdy Man, Goossens; *Irish Washerwoman*, Sowerby; *Perpetual Motion, No. 1*, Poulenc; *A Rookie Squad on Parade*, Klauber; *March of the Dwarfs*, Grieg; *March Grotesque*, Sinding.

\* \* \* \* \*

**In The Living Touch in Music, Mr. H. Ernest Hunt, the eminent English authority on things musical, writes: "Lest the music student devote his entire time to the cultivation of the technical side of his art to the exclusion of the development of his own body, lest he or she place too much emphasis on the acquiring of the former with the conviction that it is all-important and that nothing else counts but the art itself, it is well for him to understand the importance of keeping physically fit and the direct bearing it may actually have upon the results of study."**



# The Wild Music of Arabia

By Samuel M. Zwemer

*Astronomy and Geometry are believed by many to have originated in Arabia. Here is an intimate story of the Primitive Music of that Desert Land.*

ALTHOUGH ONE CAN BUY Austrian mouth organs in the bazaar at Jiddah, and harmonicas from Germany in the toyshop at Hofhooi, music is generally held by Moslems, even to-day, as contrary to the teaching of the prophet. For Mafia relates that, when he was walking with Ihu Omar and they heard the music of a pipe, the latter put his fingers into his ears and went another road. Asked why, he said, "I was with the prophet, and when he heard the noise of a musical pipe, he put his fingers into his ears; and this happened when I was a child."

And so it comes to pass that by the iron law of tradition, oftentimes more binding to the pious Moslem than the Koran itself, the Mohammedan world considers music at least among the doubtful amusements for true believers. And yet both before and after the advent of the morose legislator, Arabia has had its music and song. But music in Mohammedan lands is ever in spite of their religion and is never, as in the case of Christianity, fostered by it.

Among the ancient Arabs poetry and song were closely related. The poet recited or chanted his own compositions in the evening *meilis*, or more frequently at the public fairs and festivals, especially the national one held annually at Okatz. Here it was that the seven noble fragments of their earliest literature still extant were first read and applauded, and were accounted worthy (if this part of the story be not fabulous) to be suspended, written in gold, in the Kaaba.

It is unfortunate that the Arabs, with all their wealth of language and literature, have no musical notation of any kind, so that we can only surmise what their ancient tunes may have been. Were the early war songs of Omar and Khalid sung in the same key as this modern war chant of the Gonnussa tribe, as interpreted by Lady Ann Blunt?



And did Sinbad the sailor sing the same tune on his voyages down the Persian Gulf to India, which now the Lingah boatmen lustily chant as they land the cargo from a British Indian steamer? Or was it like this sailor's song on the Red Sea?



To both of these questions the only answer is the unchangeableness of the Orient; and this puts the probability, at least, so far that the sailors of to-day could easily join in Sinbad's chorus.

The people of Jauif, in Northern Arabia, are at the present day most famous for music, according to Burckhardt's testimony. They are especially adept at playing the *Rebaba*. This may well be considered their national instrument of music. It is all but universal in every part of the peninsula, and it is as well known to all Arabs as

the bagpipe is to the Scotch. We have heard the shepherd boys of Yemen, in the highlands, play on a set of reed-pipes rudely fastened together with bits of leather thong. The drum, *tabl*, is common among the town Arabs, and it is used at their marriage and circumcision feasts; but all over the desert one hears only the *rebaba*. It is simplicity itself in its construction, when made by the Bedouins; the finer ornamental ones are from the cities. A box frame is made ready, a stick is thrust through, and in this they pierce an eye-hole for a single peg; a kidskin is then stretched upon the hollow box; the string is plucked from a mare's tail; and with a bent twig set under this for the bridge, their musical instrument is ready. Time and measure in their playing are often very peculiar and hard to catch, but they are kept most accurately, and Ali Bey gives an example which he says "exhibits the singularity of a bar divided into five equal portions, a thing which J. J. Rousseau conceived to be practicable, but was never able to accomplish." Here it is as he gives it; it strikingly resembles the boatmen's song at Bahrein:

Ex. 3



The singing one commonly hears, however, is much more monotonous than this, and the tune nearly always depends on the whim of the performer or singer, sometimes, alas, on his inability to give more than a certain number of variations.

Antar, one of their own poets, has said that the song of the Arabs is like the hum of flies. A not inapt comparison to those who have seen the "fly bazaar" in Hodeidah or Menameh, during the date season, and have heard their myriad-mouthed buzzing. Antar, however, lived in the "times of

ignorance" and most probably referred to the chanting of the camel drivers, which is bad enough. Imagine the following sung in a high monotonous key with endless repetition:

Ya Rub sallimhum min el tahdeed  
Wa ija'ad kawaihum 'amd hadeed.  
That is to say, being freely interpreted:  
Oh Lord, keep them from all  
dangers that pass  
And make their long legs pillars  
of brass.

That, which seems to a stranger most peculiar in Arab song, is the long drawn out tone at the close of a bar or refrain, sometimes equivalent to three whole notes or any number of beats. Doughty, the Arabian traveler, did not appreciate it, apparently, for he writes, "Some, to make the stranger cheer, chanted to the hoarse chord of the Arab viol, making to themselves music like David, and drawing out the voice in the nose to a demensurate length, which must move our yawning or laughter." There are, however, singers and singers. I remember a ruddy Yemen lad who sang us *kawwadhs* during a heavy rainstorm, in an old Arab cafe near Ibb. It was chilly and we clustered around the charcoal embers and the singer. He was master of his well-worn *rebaba*, and its music seemed to overmaster him. Now his hand touched the strings gently, and then again swept over them with a strong nervous motion, awakening music indeed. His voice, too, was clear and sweet, although I was not enough versed in Arabic poetry to catch the full meaning of his words. It may have been the surroundings or the jovial companionship of friendly Arabs after my Taiz seclusion and a weary journey up the mountain passes, but I have never heard sweeter music in Arabia, and have often heard worse elsewhere. God bless that traveling troubadour of Yemen!

Here are a Mecca song for female voices, as given by Ali Bey in his travels (1815), and a second sung by the women of Hejaz in a more monotonous strain:



Such songs are called *asamer*; while love songs are called *hodieiny*, and the war song is known as *hadou*. Arabic prosody and the science of metres are exceedingly extensive and seemingly difficult. What we call rhyme is scarcely known, and yet every verse ends with the same syllable, in a stanza of poetry. Modern notation and tunes, as well as translations in rhyme of all of the best Christian hymns, were the contribution of missions to Arabia and Arabic speaking lands.

It is unfortunate that so few native tunes were adopted, or even adapted to the Beyrouth hymn collection. All the church music is western, in consequence, and does not appeal to the pure Arab as some of (Continued on Page 401)



A TRAVELING DERVISH SINGER

Such religious zealots, laden down with rosaries, go from door to door throughout Islam, singing the wild songs of Arabia



FASCINATING PIECES FOR THE MUSICAL HOME

ROSE OF ANDALUSIA  
SPANISH INTERMEZZO

This piece should not be played in the manner of a boat song or a cradle song, but with the ingratiating and insinuating dance theme of old Spain. The third section in C may even be played brusquely. The arpeggio chord should be ripped off the keyboard as though from a large group of guitars. This composition is in *rubato* style throughout.

Grade 3½. Moderato grazioso M.M. ♩ = 96

JAMES FRANCIS COOKE

The musical score for "Rose of Andalusia" is written for piano. It begins with a piano introduction marked *mf* and *Ped. simile*. The main melody is in the right hand, with arpeggiated accompaniment in the left hand. The score includes various dynamic markings such as *mf*, *f*, *p*, and *f ten.* (fortissimo tenuto). It also features performance instructions like *cresc.* (crescendo), *canto il marcato* (canto il marcato), and *marcato*. The piece concludes with a *D.C.* (Da Capo) instruction. Measure numbers 1, 5, 10, 15, 20, 25, and 30 are indicated throughout the score.



## PRELUDE

J. S. BACH

Grade 3. Allegro M.M. ♩ = 126



# OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

## IN HIS STEPS

William M. Runyan

GEORGE S. SCHULER

Moderato

$\text{♩}$  *p*

1. This be our task on life's long rug-ged way,  
3. This be our peace, tho' life's shad - ows in - crease -

*mf*

*rit.*

*p a tempo*

*cresc.*

*poco rit.*

*f a tempo*

Shad - owd with trou - ble and tears;  
What - e'er the mor - row shall bring,

Ev - er to bring A  
Nev - er to fear, Since

*cresc.*

*poco rit.*

*f a tempo*

*mf*

1st time  
*poco rit.*

Last time

heart that would sing; Thus the Mas - ter made glad each day.  
Je - sus is near! This for us is God's per - feet

peace.

*mf*

*poco rit.*

*poco rit.*

*Tempo rubato*

*p*

*f*

2. This be our joy when the skies, gray or blue, Yield to us glad - ness or pain;

*p*

*f*

*molto rit.*

*D. S. ♯*

Ev - er to go To ease oth - ers' woe; — This is the joy our Mas - ter knew.

*molto rit.*

*D. S. ♯*



# I WILL LIFT UP MINE EYES

Words and Music by  
MARGERY WATKINS

*Adagio*

*p*

I will lift up mine eyes un - to the hills, from whence com - eth my

*p* *f* *p*

*Moderato* *p sostenuto*

help, whence com - eth my help. — My help com - eth from the Lord. The Lord is my

*p* *p sostenuto*

keep - er; He is ev - er near me; Sun, moon, and shade re - veal his ten - der care.

*mf*

Stead - fast I stand, pro - tect - ed from all e - vil; Faith and good works have ban - ish'd my de -

*mf*

*p* *cresc.*

spair. He watch - eth my com - ing, my com - ing and my go - ing. So why should I be sad?

*cresc.*



Why should I be sad? He will not for - get me; He watch - eth day and night.

*f*

Whence com - eth my help, whence com - eth my help. The Lord is my

*pp* *cresc. poco a poco*

keep - er, the Lord is my keep - er; He will not slum - ber, nei - ther will He sleep.

*ff rit.*

Praise Him! Praise Him! Praise Him! He will not for - get me, for -

*a tempo*

get me, He watch - eth o - ver me!

*p*



# REMEMBERED

LEONE WOLF

THURLOW LIEURANCE

Andante moderato

Violin

1. Let it be re - mem - bered as a sun - rise is re - mem - bered, Re -  
 3. Let it be re - mem - bered as a sun - rise is re - mem - bered, Re -

mem - bered as a feath - er throat - ed call. Let it be re - mem - bered, As in  
 mem - bered as a feath - er throat - ed call. Let it be re - mem - bered, As in

spring, an op - ning flower, As mu - sic, from the chang - ing leaves, The sum - mer's cry to fall. 1st time Last time  
 spring, an op - ning flower, As mu - sic, from the chang - ing leaves, The sum - mer's cry to fall.

2. If an - y pow'r should part us, Say it was re - mem - bered, Long a - go. Re - mem - bered as a



*accel. and cresc.*

*D. S. 8*

*D. S. 8*

sun - rise, as a flow - er, As a new - ly fal - len snow.

*f*

*dim.*

*dolce rit.*

*D. S. 8*

## CARRY ME BACK TO OLD VIRGINNY

JAMES A. BLAND  
Transcribed by Karl Rissland

**Moderato**

*espressivo*  
sul G

*p*

*rit.*

*a tempo*

*p*

*mp*

*pp*

*con Pedale*

*più f*

*arpeggio*

*cresc.*

*dim.*

*più f*

*mf*

*cresc.*



Musical score for piano, featuring multiple systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key performance instructions and dynamics include:

- pp* (pianissimo)
- dim.* (diminuendo)
- pp dolce* (pianissimo dolce)
- cresc.* (crescendo)
- rit.* (ritardando)
- f* (forte)
- a tempo*
- meno f* (meno forte)
- poco più f* (poco più forte)
- molto rit.* (molto ritardando)
- molto sostenuto* (molto sostenuto)
- ff* (fortissimo)
- pp* (pianissimo)

The score is written in a key signature of one sharp (F#) and a 3/4 time signature. It includes various musical techniques such as triplets, slurs, and dynamic markings.



# MOONLIGHT OVER NAZARETH

ROLAND DIGGLE

Prepare { Sw. Oboe 8'  
Gt. Flute 8'  
Ch. Soft Strings  
Ped. 16'-8' to Ch.

Andante

Manuals

Pedal

1 *rit.* 2 *ten. rall.* *8 legato*

Ch. *pp* with mutations & Harp Sw. Strings *pp*

Sw. Ch.

Ch. *pp* Sw. Voix Celeste & Trem. *rit. smorzando*

Copyright 1937 by Theodore Presser Co.

JUNE 1937

British Copyright secured

393



# MARCH OF THE CANDY DOLLS

SECONDO

VICTOR RENTON  
Arr. by R. S. Stoughton

Allegro moderato M.M. ♩ = 132

The first system of the musical score for 'March of the Candy Dolls' (Secondo) is written for piano. It begins with a treble and bass clef, a key signature of one flat (B-flat), and a common time signature. The tempo is marked 'Allegro moderato' with a metronome marking of 132. The first measure is marked *mp*. The music features a series of eighth and sixteenth notes, with some triplets indicated by a '3' over a group of notes. The system concludes with a double bar line and a repeat sign.

The second system of the musical score continues the piano part. It includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. A section marked 'A' begins with a *mf* dynamic. The system ends with a double bar line and a repeat sign, followed by a 'D.C.\*' instruction.

The third system of the musical score continues the piano part. It features a *mf* dynamic and a 'poco a poco cresc.' instruction. The system ends with a double bar line and a repeat sign, followed by a 'D.C.\*' instruction.

The fourth system of the musical score continues the piano part. It features a *mf* dynamic and a 'poco a poco cresc.' instruction. The system ends with a double bar line and a repeat sign, followed by a 'D.C.\*' instruction.

The fifth system of the musical score continues the piano part. It features a *ff* dynamic and a 'D.C. Trio' instruction. The system ends with a double bar line and a repeat sign.

Copyright 1936 by Theodore Presser Co.

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

British Copyright secured

THE ETUDE



# MARCH OF THE CANDY DOLLS

PRIMO

VICTOR RENTON

Arr. by R. S. Stoughton

*Allegro moderato* M.M.  $\text{♩} = 132$

The PRIMO section consists of three systems of piano accompaniment. The first system begins with the instruction *mp stacc. sempre*. The second system includes a section marked *mf* and a repeat sign. The third system concludes with the instruction *D.C.\**. The notation includes various musical symbols such as treble and bass clefs, time signatures, notes, rests, and dynamic markings.

TRIO

The TRIO section consists of three systems of piano accompaniment. The first system begins with the instruction *mf* and includes the phrase *mf poco a poco cresc.*. The second system includes the instruction *f*. The third system concludes with the instruction *Fine* and *D.C. Trio*. The notation includes various musical symbols such as treble and bass clefs, time signatures, notes, rests, and dynamic markings.



PROGRESSIVE MUSIC FOR ORCHESTRA

**DANCE OF THE ROSEBUDS**

FREDERICK KEATS  
Arr. by R.O. Suter

Allegretto

Non troppo allegro

Violin

Piano

This musical score is for the Violin and Piano parts of 'Dance of the Rosebuds'. It is written in B-flat major (two flats) and 3/4 time. The score is divided into two main sections: 'Allegretto' and 'Non troppo allegro'. The 'Allegretto' section features a melody in the Violin with triplets and a supporting piano accompaniment. The 'Non troppo allegro' section introduces a new melody for the Violin, with the Piano part providing harmonic support. Dynamics include *mf* (mezzo-forte), *f* (forte), *p* (piano), and *mf*. Performance markings include *pizz.* (pizzicato) and *arco* (arco). The score includes various musical notations such as triplets, slurs, and accidentals.

TROMBONE or CELLO

**DANCE OF THE ROSEBUDS**

Non troppo allegro

FREDERICK KEATS

Allegretto

This musical score is for the Trombone or Cello part of 'Dance of the Rosebuds'. It is written in B-flat major (two flats) and 3/4 time. The score is divided into two main sections: 'Allegretto' and 'Non troppo allegro'. The 'Allegretto' section features a melody in the Trombone/Cello with triplets and a supporting piano accompaniment. The 'Non troppo allegro' section introduces a new melody for the Trombone/Cello, with the Piano part providing harmonic support. Dynamics include *p* (piano), *mf* (mezzo-forte), and *f* (forte). Performance markings include *pizz.* (pizzicato) and *arco* (arco). The score includes various musical notations such as triplets, slurs, and accidentals.



FLUTE

# DANCE OF THE ROSEBUDS

FREDERICK KEATS

Allegretto  
Solo

Non troppo allegro

E♭ ALTO SAXOPHONE

# DANCE OF THE ROSEBUDS

FREDERICK KEATS

Allegretto

Non troppo allegro

CORNET in B♭

# DANCE OF THE ROSEBUDS

FREDERICK KEATS

Allegretto  
Muted

Non troppo allegro

Solo



# DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

Teaching point: crossing hands  
and use of pedal. Grade 2.

## I GO SAILING

MILDRED ADAIR

Somewhat slowly M.M. ♩ = 66

Copyright 1936 by Theodore Presser Co.

British Copyright secured

## THE WOOD SPRITE AND THE BROWNIE

ELLA KETTERER

Grade 2½ Allegro M.M. ♩ = 116

Copyright 1936 by Theodore Presser Co.

British Copyright secured



# IN THE PARK

Grade 1½.

MILDRED ADAIR

Allegro M.M. ♩ = 152

Copyright 1928 by Theodore Presser Co.

British Copyright secured

# THE RAINDROP SCHERZO

Grade 2½.

Allegretto M.M. ♩ = 112

HELEN L. CRAMM

Copyright 1936 by Theodore Presser Co.

JUNE 1937

British Copyright secured

399



# HAPPY AND GAY

Grade 1½ Lively M.M.  $\text{♩} = 63$

FREDERIC GROTON, Op. H, No. 2

Copyright MCMXXIX by Oliver Ditson Company

International Copyright secured

# ENTR'ACTE FROM ROSAMOND

Grade 2½ Andantino M.M.  $\text{♩} = 63$

FRANZ SCHUBERT  
Arr. by William Hodson

Copyright 1937 by Theodore Presser Co.

400

THE ETUDE



# KIMBALL PIANOS



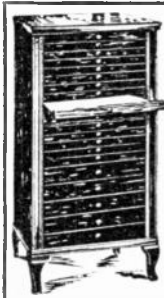
**W. W. KIMBALL CO. • 80th Anniversary**  
KIMBALL HALL • Dept. E-67 • CHICAGO  
Write for DeLuxe 80th Anniversary Catalog

## NEW MATERIALS

for Classes in Musicianship that supplement the individual piano lesson—or aids for home study of value to adults and children

—Lessongraph and durable appliances—  
Write for particulars

**THE TUNE HOUSE**  
509 Lane St. Clay Center, Kansas



## TINDALE Music Filing Cabinet

Needed by every Musician, Music Student, Library, School and Convent.  
Will keep your music orderly protected from damage, and where you can instantly find it.

Send for list of most popular styles  
**TINDALE CABINET CO.**  
40-46 Lawrence St. Flushing New York

## FOR MUSIC TEACHERS

**SCHOLES MUSIC HANDBOOK**  
887 TERMS \$1.50 AT ALL MUSIC EXPLAINED OR BOOK STORES

**M. WITMARK & SONS—NEW YORK**

**KINNE MEMORIZING COURSE**  
ends forgetting  
MARION KINNE, 1324 So. Lindenwood St., W. Philadelphia, Pa.

**SCENERY TO RENT**  
For All Operas and Plays, Tonal sound carrying metallic drapes for concert stages. List—Samples. Address: **AMELIA GRAIN, INC., PHILADELPHIA, PENNA.**  
America's Scenery Rental Service.

Diplomas, Certificates of Awards, Medals and Other Requisites for Awarding Pupils  
Completing Courses in Music

**THEODORE PRESSER CO.**  
1712-14 Chestnut St. Phila., Pa.

\* \* \*

## How Victor Herbert Composed

Victor Herbert's working habits are recalled by the stories of musicians who traveled with him. In the summer time he enjoyed taking his musicians to the summer parks that used to be famous for good music. There he would give as many as four concerts a day. Invariably after the concerts he would go to his room, have his valet wash his clothes, hang them on the line right in the room, and amidst all that would produce the melodies we all have heard and loved so much.

# Hand Shaping Exercises

By Janet Nichols

THE HAND of the pianist is like the face of an actor. It should be kept in continuous mobile condition so that it is always susceptible to the emotional influence of the performer. From the moment the performer touches the keyboard the intelligent observer can safely estimate the amount of practice that has been devoted to the developing of a well shaped hand.

To play a piece note perfect and with proper rhythm is not enough. Every composition is a story of greater or less emotion and in order to convey its message intelligently to the audience it must be done with fingers that have been trained to be independent of each other and a hand that has been carefully shaped.

The very first step in this direction is to train the thumb to point toward the second finger. Place the thumb firmly on the second joint of the second finger and slide the thumb along the side of the second finger in the direction of the knuckle. This will also develop the thumb muscle and help to hold it in position on a line with the keyboard instead of letting it drop below the keyboard while the other fingers play.

The thumb and the fifth finger hold the hand in position in chord playing and therefore our next step is to train the fifth finger to stand alone. Place the hand flat on the table, and of course you will have the thumb pointing toward the second finger; slowly draw the fifth finger up until it is straight up and down from the cushion of the finger to the knuckle, and then lean the hand slightly in the direction of the thumb. Now go to the keyboard and repeat these directions, and when the hand is perfectly balanced over the keys that lie under the remaining fingers play the remaining four notes, thus:



Ex. 1

Fingers 2, 3, and 4 must learn to balance themselves individually. This may be accomplished in two ways: first, as with the fifth finger, place the hand flat and slowly draw the finger up until it is in a curved position from the cushion to the knuckle. But to learn how to attack a key and land in correct playing position it will be well to try this next method: attack the key from about four inches above the keyboard landing in a perpendicular position, lower the hand into playing position, back into the perpendicular position again, and then off, saying strike, down, up, off, thus

Ex. 2



If you feel reasonably certain that each of the fingers in both hands is independent of each other you should prepare for the playing of sixths, octaves, and chords. As stated above, the thumb and the fifth fingers hold the hand in position; so proceed by putting the fifth finger firmly on the thumb, strike a key with the two fingers together, release the fifth finger and in a circular motion reach and strike the key which is a sixth above. Arch the hand so that the four knuckles are prominent. Keep the span of the hand a sixth and play up and down the keyboard, thus

Ex. 3



This same idea may be carried out with octaves, and eventually with triads.

The adult beginner will find this set of exercises especially beneficial. Independent fingers and a strong well developed hand give even the most elementary performer an assurance that could not otherwise be had. Every tone becomes clear; and the listener also feels that the performer knows what he is about.

## Music's Spiritual Message

HARRIET WARE, well known American composer, recently addressed the National Federation of Music Clubs, in Washington, upon "Spiritual Values in Music," when she said of the great composers:

"All of them realized that they were channels through which God could speak, and they knew that the greatness of their music depended entirely upon how clear and free from self they could keep this channel.

"Bach, the incomparable master, knew

this and his music will never die. Handel knew it when he wrote the 'Messiah' and struggled to catch the Hallelujahs of Heaven. Beethoven, in his very despair, knew and proclaimed it in his deathless music. Wagner, the superman among composers, knew it, and his thundering orchestrations speak to us of cosmic things. One cannot listen to Wagner's music without feeling that the human race is destined for splendor and heights as yet undreamed of."

Composers, our beacon lights!

## The Wild Music of Arabia

(Continued from Page 376)

his own less rigid tunes would. One has only to hear a good reciter chant the Koran to feel that there are possibilities in the line of church music even here; the Psalms and other portions of the Bible, in Arabic, are very well suited for such sing-song narrative. Now the desert Arabs know no songs save those of which the Occident has had a taste in the Arabian Nights, and music is only indulged in moderately, as one of the forbidden things.

It is only far from any mosque and away with the caravan, that Ghanim clears his throat and sings

Ex. 5



in a voice that may be heard for a mile after we have left him behind.

**I LIKE TO PRACTICE NOW, because I'm so comfortable!**



ABOVE—Child comfortable; eyes, hands, arms in proper position; feet supported.

LEFT—Child uncomfortable; eyes strained; arms, hands, legs in tiresome position.

JENKINS

## Adjustable Music Rack SEAT CUSHION-FOOT REST for Children

ASSURE CORRECT POSTURE • REDUCE NERVOUSNESS AND EYESTRAIN

Here's good news for parents or teachers whose children have to practice on a piano built for "big folks"! Jenkins Adjustable Piano Aids "make little folks big"—make them comfortable at a full-size piano so they will enjoy longer periods of practice and learn faster.

Adjustable Music Rack fits any piano—grand or upright. Brings music down to proper level; holds it at right distance and correct angle. Prevents eyestrain; helps player concentrate on practice. Many adults also find it valuable. Felt pads protect piano finish.

**Adjustable Seat Cushion** Lifts child to correct position for best playing. Provides comfortable seat—reduces strain and fatigue.  
**Adjustable Foot Rest** Has six elevations. Gives firm support to feet; relieves painful pressure on tender thighs and legs.

**10 DAY TRIAL** See your local music dealer or write today for FREE illustrated literature and prices. Aids may be purchased separately.

**JENKINS MUSIC COMPANY**  
Dept. 21 1217 Walnut Street, Kansas City, Mo.

## PIANO TEACHERS SUMMER NORMAL CLASS

Conducted by the World Famous Pedaquque and Pianist, Moissaye Boguslawski: Featuring the newest Approach to child piano Study—

**The Piano Play Book**  
By Moissaye and Lillian Boguslawski

**A Five Day Session for Teachers**  
JULY 5th to 9th IN CHICAGO

Write to  
**BOGUSLAWSKI COLLEGE of MUSIC**  
323 S. WABASH AVE. CHICAGO, ILL.

Attend this Course as our Guest

## HARMONY BY MAIL

A practical and thorough course of 40 lessons. Small monthly payments. Send for particulars. Music composed to your words.

Price reasonable.

**ALFRED WOOLER, Mus. Doc.**  
1511 Boone Court Lakeland, Fla.

## IMPROVE YOUR PLAYING

Pianists—Send for free booklet showing how you may greatly improve your technique, accuracy, memorizing, sight-reading and playing thru mental-muscular co-ordination. Quick results. Practice effort minimized. Used by famous pianists, teachers and students. No obligation.

Broadwell Studios, Dept. 112-E, Bendix Bldg., Los Angeles, Calif.

## MUSIC KINDERGARTEN — TOY SYMPHONY

Correspondence course by America's foremost children's school. Most modern methods. Only \$30 now. **BRUCE SCHOOL, Inc., 624 E. 63rd, Kansas City, Mo.**

**RAYNER DALHEIM & CO.**  
**MUSIC PRINTERS**  
and ENGRAVERS  
ANY PUBLISHER OUR REFERENCE  
WRITE FOR PRICES  
**2054 W. LAKE ST. CHICAGO, ILL.**





# THE SINGER'S ETUDE

Edited for June by Eminent Specialists

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



## Is Italian Helpful to Singers?

By Edoardo Sacerdote

UNQUESTIONABLY yes; but the type of Italian sung by a great many American students is of very doubtful value, if not even a handicap. The great majority of students learn Italian from a phonetic standpoint, know how to translate a few single phrases and how to read the text of a song. They are proud of being able to sing in a language which they have heard their teachers call the magic key to the secret door leading to *bel canto*; and they proceed to murder and slaughter vowel sounds, phonetic accents, and pronunciation, so that seldom even an Italian can understand what they are singing about. Italian has in this case hindered rather than helped the singer, because he has not been told what makes Italian the best and easiest and most singable of all languages.

One of the most misleading statements is that we should sing as we speak. We should rather say; we speak as we sing. As soon as we, in our speech, hold a syllable or a word, we produce, irrespective of its quality, a singing tone because we create in our voices a vibrato, without which there is no singing, and which makes the speaking voice far more pleasant, more dynamic, and more effective. Singing requires a prolonged vibration of sound, carried by the breath pressure through the resonating chambers to the surrounding air, and setting in motion the sound waves which reach as far as the carrying power of the breath will allow. I said "carrying power," and not "breath power," because the value of a tone depends not on its size, but on its intensity; and too powerful a

breath creates loudness but not smoothness, thereby blasting the intensity of the tone by spreading it.

The first requisite of a smooth carrying tone is the absolute lack of any muscular interference after the vocal cords have created the tone. This means the coordinated assistance of every muscle above the larynx, avoiding both extremes of effort and of relaxation. The conception of the latter very often leads to lack of support; while the former is the result of tenseness of mind and body.

### *Singing, a Physical Act*

SINGING is a physiological act following definite physical laws, directed by mental activity. We consequently must definitely know which physiological action in each individual singer does not allow the physical law to manifest itself; whether he stiffens the laryngeal or lingual muscles, or allows the soft palate to lower too far down, or presses the column of breath too far toward the nostrils, or does not give the breath enough pressure, or opens his mouth too wide, or tightens his jaw. The ideal condition for a singer's action is when all passages, from the larynx to the mask, are freely open; so that the singer can pour out the breath in a steady, even stream, which reaches the very end of the concert hall, the topmost balcony of the theater.

To this purpose the Italian vowels are an invaluable help, if and when they are produced as an Italian does, that is, with open passages through which the breath flows unhindered. All Italian vowels, whether open or closed (and *a*, *e*, and *o*

have both sounds) are formed very far in front toward the lips, the tip of the tongue resting against the lower teeth. For *a*, *o* and *u*, the tongue is flat or slightly cupped, for *e* and *i*, the change is forward and upward, toward the upper teeth, never backward and downward toward the throat. The larynx is therefore kept open, steady and flexible, while the breath is continuously carried unhindered toward the front of the face, filling all the cavities of the mask as well as the mouth. All the vowel sounds will thus have the same resonance while each has its own shape and characteristics. The necessary interference to produce a consonant will be released, through the carrying power of the breath into the even, smooth flow of vibrations of these vowel sounds. The interference is therefore one of articulation, and is immediately eliminated with the articulation of the consonant.

### *Beware of Delinquencies*

THE American student is, by force of habit and of environment, easily inclined to laziness of diction, to indistinct articulation, to a throaty and sometimes nasal pronunciation of words. He has a tendency to pull back the tongue toward the larynx, thereby stiffening the tongue, palate and jaw, so that he often articulates each syllable with the entire lower muscular system of the face. The result will be a thick tone, as the vibrations, hindered by the muscular tissue and by the cartilages of the tongue and palate, will reach the frontal resonance muffled, jerkily and unevenly. If the student, therefore, sings the Italian words with this type of vowel pro-

duction, he will not get any help out of the language, because he will not use the beneficial characteristics of it; and, *vice versa*, if he uses English according to the vowel production of Italian, then English will be as beautiful and easy to sing as is Italian.

*Bel canto* is not the magic result of using Italian exclusively, but the inevitable result of using any language so that we produce an even and continuous flow of breath, thereby achieving, in connecting the syllables and the words of the text, that legato which alone is proof both of an artistic development and of controlled muscular coordination.

A teacher of singing must listen for all deviations from the perfect tone, produced not according to a preconceived, inflexible, unbending method, but according to the anatomical, physiological and mental possibilities of the student, and to correct these deviations, which very often are only the result of careless diction, of faulty pronunciation, or of regional characteristics.

It behooves the teacher, therefore, to know the exact formation of the vowel sounds which will help the tone production, and not only the approximate corresponding phonetic values of the symbols for the vowel themselves. To know how to read the Italian alphabet may be a praiseworthy intellectual achievement; to know how to pronounce any language faultlessly is a necessity for the singer who wants to reap a benefit out of his studies, to reach success through his painstaking efforts toward that state where he finally will stand on the singer's Parnassus.

## A Sound Voice in a Sound Body

By Louis Calendar

BECAUSE of the rapid advancement of radio and the perfection of sound pictures, the art of singing has become more popular during the last fifteen years than ever before. Thousands of young people, with promising voices, are eagerly studying for opera and concert careers. The glamour of such names as Caruso, Nordica, Geraldine Farrar, and Lawrence Tibbett, has inspired many to put down everything else for the sake of opera and concert fame. And yet, in spite of all the enthusiasm, all the money and time spent, we find that most of them remain practically unknown.

What are the reasons for these failures to scale the vocal heights? Why are great opera and concert singers so rare? Surely it is not because there are no longer voices or talent. We have more voices, more talent and more ambition than ever before. The main trouble is, that so many vocal students of to-day lack the physical constitution which is the basis of opera and concert singing.

Let us consider two cases which may explain why many singers never reach even

the point of a "début." At the end of six years of consistent study, a very enthusiastic young lady has but recently discovered that she cannot sing. Her vocal teacher has told her that she was not born to be a singer. While trying to forget about her cherished opera career, a doctor stepped into the picture. She was put through a thorough physical examination and told that her vocal cords were inflamed and she suffered from a catarrhal condition which had affected all her respiratory organs and head cavities. The examination also proved that in spite of her looking in apparently good health, she was in an abnormal physical condition. No wonder she could not sing, with all the physical organs of her voice out of order. Yet she had been allowed to study six years and to spend over three and one-half thousand dollars; and all from lack of proper counsel.

Another student who, after years of study, also has failed to achieve the famous Metropolitan Opera on account of unsound vocal cords, tells most interesting facts about great opera singers. With powerful opera glasses, and from a seat near the

stage, he took a close-up view of some fifteen famous singers. To make his investigation more complete, he went back stage after every performance, to shake hands and to talk with each of them.

Some of these artists appeared to him so grand, so different from ordinary people, that he described them thus: "Grace Moore, Lily Pons and Rosa Ponselle were simply magnificent! Their faces and eyes were beaming with sparkling health and vitality. And the powerful and golden voice of Lawrence Tibbett was flowing forth from a body radiant with abundant physical energy. Every one of them seemed a perfect physical specimen."

Because of abuse and careless living, very few people reach the age of maturity with perfectly normal and healthy bodies. The famous Italian vocal maestros knew this fact so well that a large part of their early instruction was devoted to the teaching of constructive habits and the development of a healthy and vigorous body. In the meantime, those applicants who appeared in poor and hopeless physical condition were not admitted and were advised to

seek their happiness in other fields of activity. And those old maestros who were not only vocal teachers, but also doctors, dieticians and all around tutors to their pupils, produced the greatest singers of history—singers whose long careers reached up to the age of sixty and seventy.

Of all the recent great American and European singers, most of whom the writer has seen and heard many times over, not one ever appeared sickly and physically abnormal. But here is what some of them think about the prime importance of health in the art of singing:

"Singing is largely a physical process," says Rosa Ponselle. The great prima donna knows that a healthy, clean and well-developed body is indispensable for concert and opera singing.

"Until all internal and external conditions are right, you cannot sing," was the dictum of the famous Italian maestro, Giovanni Lamperti.

"When I do not feel well, on that day I do not sing," said Enrico Caruso.

All great opera singers know that in no other human activity is physical well-being



more important. Yet, because of lack of knowledge about the demands of a singing career, many young people begin study with affected vocal cords and voices and with health utterly unfit for an opera and concert career. Most young people of today live too fast and too unnatural lives. Their physical energy, which is indispensable for building a healthy body and mind, is wasted on unimportant and injurious activities.

As already mentioned, the early vocal masters refused to teach pupils who were not in a good physical condition. But times have changed and most vocal teachers gladly admit anyone so long as the required three, five, ten or more dollars per lesson are forthcoming. The prospective vocal student should go first to a doctor for a complete physical examination, before entering upon serious study. Naturally, there

would be a reduction of vocal students; but a good and honest teacher would rather bring to the world one Lawrence Tibbett or Marian Anderson than a thousand failures.

While many activities of life are possible under some abnormal physical condition, the art of singing requires a clean and normal body—a perfect health. Health depends largely upon daily habits of living. People who eat and drink to excess, who follow destructive ways and lead careless lives, cannot be healthy and must not expect to become great singers. Opera and concert singers, like athletes, must be in perfect physical condition, if they wish to produce great art. A thorough understanding that a healthy and well adjusted body is indispensable to the art of singing, would save many voice students from much waste of money and years of time.

## Increase Your Vocal Range and Power

By Roland Blalock

**T**HE CONDITION of the voice, barring improper or insufficient practice, depends entirely upon the health of the singer. A singer with a small reserve of energy lacks vocal endurance, usually suffers hoarseness after singing, and cheats his voice of the benefits it would derive from longer practice periods.

The following plan will add to the vocal range one more tone, and possibly two, stretch the singer's powers of endurance, increase the expansion of his chest, and build up a barrier against throat ailments.

This was my personal experience. After consistent practice with a well trained teacher, I found that my voice was not gaining either in range or in power. I then came to the conclusion that the difficulty lay not in the voice itself, nor in the method of instruction, but rather in my general physical condition. I resolved to try a plan by which I hoped that this would be bettered and the results were very gratifying. This plan may likewise add one or more tones to your vocal range and at

the same time fortify you against vocal ailments, as well as increase the power of your voice.

Here is a suggested routine. Walk five miles, six days per week, for two weeks. The best time for the exercise is two or three hours before the evening meal. After two weeks, jog one mile or walk five miles on alternate days, six days per week. An all around workout in a gymnasium once a week is helpful, but not necessary. Work this schedule for two months, meanwhile singing under expert professional guidance.

This work is for men past eighteen. Beware of overexertion, panting for breath on cold days, and mouth breathing. For women, one-half of the above exercise is suggested. Results will depend upon the singer's strength, and his capacity for improvement at the start of the workout. If there is any doubt about your heart or physical condition, it would be better to have a medical man to look you over before taking any such unusual exercise.

## To Prevent Colds for Singers

By Jessie L. Brainerd

IN ADDITION to attending to the general condition of his health, there are ten precautions that a singer may do well to take in order to prevent a cold.

(1). Keep the feet warm and dry. The most injurious cold, to a singer, is the one that affects the larynx and takes away the voice. This particular kind of cold is very often caused by wearing too thin and too tightly fitting shoes that tend to retard circulation.

(2). Keep the throat and chest covered. In changeable and windy weather it is well to wear a light weight scarf.

(3). Wear a hat. The prevailing fashion of going bareheaded is not advisable for singers. The sinuses of the head and the tender drums in the ears are sensitive to cold and cause much trouble when chilled.

(4). Gargle the throat each day with cold water. In each tumblerful put one half teaspoon of salt. The cold water should render the mucous membranes of the vocal organs insensible to the damp air, and the salt will kill any lurking germs. This treatment is also a good preventive of swelling tonsils and throat inflammation.

(5). Keep away from people who have

colds. Even though you may think your resistance is high, there is no use taking unnecessary chances. Colds are very infectious.

(6). Sunshine helps to build resistance. Spend as much time as possible in the fresh air and sunshine.

(7). Many singers do not realize the importance of diet in regard to colds. Too much meat, fats, highly seasoned foods, fried foods, pastry and sweets, lower resistance to colds. Whereas, vegetables and those of which the leaves are eaten, whole grain cereals, milk, and fruits, raw or cooked, are cold preventive foods.

(8). Few people drink enough water. Eight glasses a day are not too many in cold weather, when it is essential that the body rid itself of poisons as well as fight the cold.

(9). Worry and overwork are often the direct cause of colds. A happy disposition and eight hours of sleep in a well ventilated room are better than medicine. Plenty of rest and relaxation are actual cold preventives.

(10). Fever and sore throat are danger signals. If either or both appear, call a doctor and follow his orders explicitly.

"The control of breath begins in the throat at the moment the tone is started.

This control is never stationary but spreads downward as pitch rises or breath energy diminishes.

It continues during silences."—GIOVANNI BATTISTA LAMPERTI.

# TRIAL

The Etude Music Magazine  
Theodore Presser Co., Publishers

## 3 Months for 35 cents

June, July and August Issues

A ONCE-A-YEAR "GET ACQUAINTED"  
OPPORTUNITY FOR ALL MUSIC LOVERS

Canadian Postage  
10c Extra

For a Limited  
Time Only!

# OFFER

Here is an easy, inexpensive way to introduce the delights of THE ETUDE to your pupils and musical friends. For only 35c we will enter a three months trial subscription and send the June, July and August issues to anyone not already on our list. Clip the ad if you wish or simply send us 35c with the name and address of each subscriber.

**THE ETUDE MUSIC MAGAZINE**  
1712 Chestnut Street, Philadelphia, Pa.

### FREE! "THE TRUTH ABOUT VOICE", AN INSTRUCTIVE WORK

by the eminent voice specialist, Wilbur Alonza Skiles, author of famous book, "THE 'HOW' OF ACQUIRING FREEDOM IN VOICE PRODUCTION" which sells regularly for \$5.00. One copy FREE with each order for work titled "PASSING THE RADIO TEST EASILY", price \$1.00 postpaid. Special price for ALL THREE WORKS, \$5.50 postpaid. Limited offer! Copies sold separately.

### THE SKILES INTERNATIONAL VOICE PUBLICATIONS SYSTEM

(B) (194) Lane and Skiles Streets, Freeport, Pa.

**Baldwin •**  
**TODAY'S GREAT PIANO**

Used and endorsed exclusively by such masters as Bauer, Gieseking, Iturbi, Lhevinne, and scores of others. Hear and play the new Baldwin. You'll marvel at its tone.

BALDWIN PIANOS • CINCINNATI

## Jacobs' Piano Folios

A Veritable Treasure Store of Melodious **50 CENTS** Compositions for the Recreational Period **the volume POSTPAID**

Over 100 volumes, each containing 6 delightful lyric pieces—tuneful, interesting, and colorful—exclusively by American composers well known in the field of light music, classified as

**TONE-POEMS — REVERIES — BALLETS — NOVEL-  
ETTES — ORIENTAL — INDIAN — SPANISH —  
MARCHES — GALOPS — WALTZES — ETC.**

Every Number An Original Copyright Found In No Other Collection

Send for classified booklet of Contents and Thematics

**[IF YOU ARE A PIANO TEACHER send your professional  
card for a GIFT of great practical value. Refer to this ad.]**

**Walter Jacobs, Inc.**

120 BOYLSTON ST.  
BOSTON, MASS.

Etude Advertisements are Bulletins of Splendid Buying Opportunities

There's a Real Thrill for Young Piano Players in this SIMPLIFIED EDITION of:

★ ★ ★ **THE STARS AND STRIPES FOREVER** ★ ★ ★

Arranged by  
John W. Schaum

By JOHN PHILIP SOUSA  
Cat. No. 30552 • Gr. 2½ • Price, 50c-R

Published by  
Theodore Presser Co.  
Phila. Pa.



# THE ORGANIST'S ETUDE

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

## Broadcasting the Organ

By Howard H. Edgerton

AS WITH OTHER ARTS the hazy line that separates the authentic tricks of the trade from the plagal in radio entertainment is difficult to define, and in this case hardly worth the seeking. In fact, the first thing the unfledged radio artist should master is an intelligent method of coping with peculiarities of his own broadcast. The sooner he learns to take advantage of being "heard but not seen," the sooner he will make his audience and himself more comfortable, and his job more secure.

The organist has, perhaps, the biggest job of any instrumentalist, in controlling the multitudinous effects of which his mechanism is capable. In the matter of registration, it is usually a process of experimental learning that there is an acute difference between what one can do in an auditorium and in a studio, or even between the auditorium recital and a broadcast in the same place. For instance, if there is a microphone hung casually out in front of the Great Organ, as is usually the case, one has to remember that the Echo Organ in a different part of the building will be almost inaudible. This is of course true of other pipe groups, the situation being more or less "impossible," according to the position of each. For a very complete church organ, say, with five manuals, it would not be extravagant to use three separate microphones with a clever man at the mixing board.

In the average case two, or even one transmitter will do the job, with judicious handling; but this implies certain restrictions and limitations. Often we find the swell box concealed behind the Diapason pipes of either the Great or Pedal organ. In order to get certain effects from the Swell, the microphone is generally placed in such close proximity to the larger pipes as to make their use out of the question. Many a "mike" has been moved back once or twice to put increasing distance between the mechanical ear and the Diapasons, and finally is in a position to record everything, including the "fairy" sound of an organ playing from an incredible distance—the curious result made possible by closing the Swell entirely.

### Choosing Tone Colors

ALTHOUGH not generally realized is that some Bourdons and heavy woods of 16' and 32' are not happy in effect over the air, if indeed they are heard. The longer pipes more often than not merely create a vibrational disturbance that is highly displeasing, and add nothing tonally. Most of the metal 16-footers and the smoothest Bourdons are quite acceptable, however. Diapasons should be used sparingly and with light registrations.

In regard to solo stops, they are usually more brilliant but less useful in radio than otherwise. The noted virtuoso, Del Castillo, comments on this subject, "In an auditorium I would favor lighter registrations for broadcasting, with no 32' stops. Solo stops are effective if you can depend on an even scale. I customarily use mixed registrations to cover up any possible dead or weak

pipes." The point is, then, if one is giving a broadcast in a church, or where there is plenty of opportunity for a complete rehearsal, so that any weak spots may be found, use may be made of the preferred solo stops. If a studio organ is to be used, which probably means that there will be no chance for a preliminary test, take refuge in a light, mixed registration.

There are several conscientious veterans in radio work who employ a trick in studio broadcasts that might be used to advantage by beginners. These men have the console in a studio separated from the organ itself by soundproof walls, and hear their own playing either through headphones or a speaker connected with an independent receiving set. This enables them to hear their programs just as they are received by their audience, and to modify the music accordingly.

When the organist is accompanying a singer or other soloist, the latter should stand as usual for proper transmission, and the wood winds in the Swell should be used. There is little danger of "drowning out" a soloist in this way, but care should be taken not to have the accompaniment become too prominent, or to die away so far that the voice is left unsupported. For this reason the Swell is used so that volume is easily regulated.

Going back to the auditorium broadcast, if the principal microphone is so placed that it receives choir music obliquely rather than full-face, the result will be much more satisfactory. The chorus may be ten or fifteen feet in front of it, and slightly to the right or left, or may be (and usually is) below it at the same distance. With congregational singing, and with large choirs, the organ may be treated much as under ordinary conditions, even using rather full mixtures, without ill effect. The reason for this is that unless the choir is a marvel of technic and training (and the congregation certainly will not be), there will be always a certain roughness of vibration to be perceived on the radio, and the true bass of heavy pipes will pull any ragged edges back into line. This enters the realm of every day knowledge of your piano tuner. Ask him about it.

Many people wonder if the professional radio organist prefers the comparatively limited scope of the studio organ to the instrument found in churches and theaters. Again quoting Del Castillo, he says, "I prefer studio broadcasting because the organs are built for the purpose and because there is no echo or bounce." To avoid this "bounce" in large auditoriums, the microphones should all be turned, as much so as is expedient with receptivity, toward nearby pipes and not toward walls surrounding the organ. Even then, if there are large recesses behind the organ groups, there is danger of what are technically known as "catacoustical vibrations." That is, the sound waves pour out of the pipes and enter the microphone, as they should, then continue on to the opposite wall or obstruction, bounce back and reverberate against the walls of the recesses to be picked up again by the transmitter, as

they should not be. This explains those fearful growls and ear-shattering "wobbles" heard sometimes. Do not blame your set.

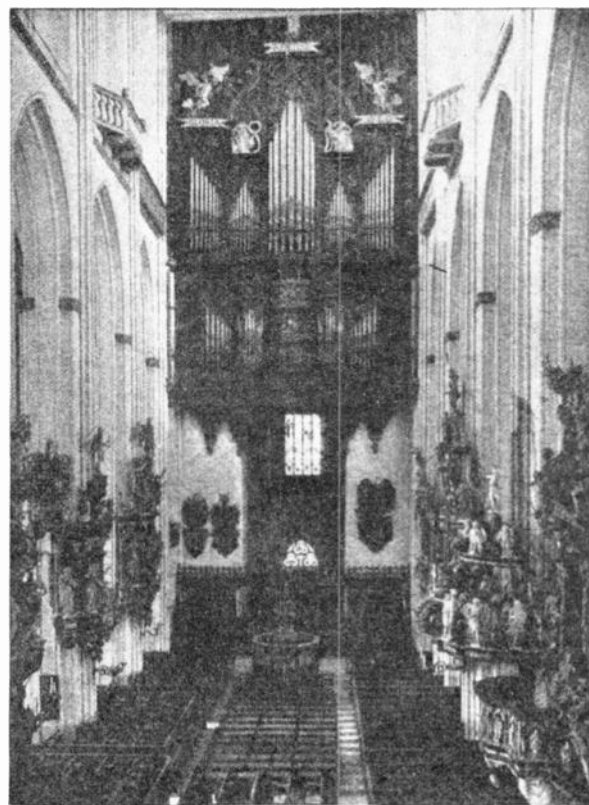
### Building the Program

RADIO programs are almost invariably bounded by the hour, quarter and half hour marks. Organ broadcasts rarely last forty-five minutes. While it is not unusual to hear a fifteen-minute program of this music divided into but two selections, it is considered better policy to have four numbers for that time. The half hour period may safely be considered as the combination of two quarter hour periods, when making out the schedule, inasmuch as this arrangement gives a breathing space which listeners have come to expect at the quarter hour mark. This tiny space may be filled advantageously with comments by the announcer, or merely by station identification, and corresponds to the intermission in formal recitals.

If an artist of this kind sets himself to win over as many listeners as possible, he had better make up his mind at the outset to play a good many things he would rather leave out of his repertoire. For instance, the theater organist must brush up on his classics, and look about for transcriptions of songs by Hawley, Speaks, Nevin, Cadman and others of the same ilk, while the church organist makes what is usually the painful transition into jazz and musical show hits. The organist who is out for the largest clientele can scarcely afford to overlook the "requests" that begin to come in, even when he is practically unknown. These *billets-doux* pile into the studios of more popular performers at the rate of several hundred a fortnight, and the artists are considerably "exercised" to include half of them. To the listener, do not be impatient if your favorite seems to delay unreasonably in filling your request—there are probably fifty others with a prior claim.

### Please the Romans

TO THE organist, however, to whom this art is a thing to be more jealously guarded, and who plays the minimum of request numbers, the choosing of program material is a fascinating and exacting process. He might as well be reconciled to the fact that there is a certain percentage that will not listen to music like the heavier work of Beethoven and Brahms. Bach takes surprisingly well, particularly when people do not know what it is until it is all over. It would be a splendid idea to



A HISTORIC ORGAN

The Organ Gallery of the Marienkirche (St. Mary's Church) of Lubeck, Germany, where the famous Dietrich Buxtehude was organist from 1668 to 1707. In October, 1705, Johann Sebastian Bach walked three hundred miles to hear this great master, and remained three months beyond his thirty day leave of absence from his post as organist of the new Bonifaciuskirche of Arnstadt, probably for the sake of study.

announce all these numbers in arrears. Mozart is always popular, as are any of the masters in their lighter, and more tuneful moments. Ballet music (classical) is wildly applauded. Slow pieces must have the stamp of popular approval before they are listened to enthusiastically, or (and this is true of any piece) they must have been edited by the performer upon the basis that no music should move slowly unless it has a specific and very obvious import. That is the main reason why Beethoven and Brahms are unpopular with the average man, especially in the deeper works. Beethoven is the dramatist of music—he portrays the inner tragedy of the soul without corresponding surface symbols to guide the unwary.

The other extreme is likewise better avoided. The program should not be overbalanced with fast, light foam. Pieces like the following make splendid contrasts:

*Andante Pastorale*, by Alexis  
*Chanson Triste*, by Kronke  
*Adagio* from "Quartet in B-flat major, Op. 50, No. 1," by Haydn  
*Adagio* from "Sonata in F-sharp major, Op. 78," by Beethoven  
*Larghetto* from "String Quartet in D major" by Franck  
*Meditation* by Morrison.

Some of these may not be available in organ transcriptions, but they indicate patterns which may be safely used.



# The Substitute Summer Organist.

By Russell Snively Gilbert

**T**HE TASK of the substitute summer organist is not an easy one. A tactful person is necessary to cope with supply ministers, new precentors and a wily congregation silently doing its duty by their vacationing pastor.

The organist should arrive early at the church and make himself as comfortable as possible. He should see that both his hands and the organ keys are clean. If the organist is to wear a gown, let him carry it at once to the organ bench where he can grab it at the last moment. Things often turn up at the last moment that make it impossible for the organist to flee to the choir room for his gown.

The order of service should be always kept in sight on the organ rack, along with a short pencil to jot down changes desired at the last moment by the minister. If the organist selects the hymns, he should do so thoughtfully and see that the range fits the congregation. He should also check up the hymn board to see that the numbers there are correct. If the church boasts an electric clock, the organist should see that his watch agrees with the clock. His watch should be placed in a safe place where he can easily see it while playing his prelude.

By the time the precentor strolls in, the efficient organist should have all his affairs in order. If the precentor is new to the church, the organist should go over the service carefully with him. He should explain the tempo of the hymns, and drill the precentor in any chants he may have to sing. He will remind the precentor to lead off boldly in the responsive reading. Many concert singers, who make an extra dollar on Sundays, have no idea of what is required of them. The organist should take nothing for granted. If there is to be a solo, do not rehearse it until the rest of the service has been gone over. The precentor will know his solo, but it sometimes takes many precious minutes to get the service into his head. Precentors, going to a new church, seem to have a way of getting lost the first Sunday and arriving just as the organist has started his prelude. As it is the duty of the organist to start the service on time, he should continue playing his prelude and let the perspiring precentor struggle as best he can.

## Wise Preparations

**M**INISTERS present a different problem. Those who have traveled a long distance often arrive two hours before service. These are a joy to the organist for the service can be gone over with thought

and changes made without haste. When everything has been arranged to suit the minister, the organist will do well to withdraw. If he hangs around, the minister will be glad to pass away the time by conversing with him and keeping the organist from arranging his affairs. Most ministers arrive about five minutes before starting time and send a deacon or the sexton post haste to fetch the organist. Even if he has begun his prelude, the organist will have to stop and wait upon the minister.

It is the duty of the organist to be ready to come in the moment the minister has finished, so that the service may move along with a swift but dignified rhythm. The congregation will excuse the minister if he is old and slow, but an organist caught unprepared for the next order of service will irritate them. Sometimes elderly ministers in a new pulpit become nervous and confused and announce wrong numbers or start to read responses from the back of the hymnbook instead of the regular-psalm book. An alert precentor will quickly correct the minister, but usually it is up to the organist to straighten out the minister from the organ bench. The organist should always keep his dignity and never smile at any mistakes made by the visiting pastor.

## The Tactful Exit

**W**HEN the service is over, the organist should not hang around hoping that someone will ask him home to dinner. He has been paid for his work and should buy his own dinner. If someone asks his opinion about the organ, he will do well to try to find one thing of which to speak well. Some young organists think it policy to speak of every organ as "Marvelous," no matter how worn out it may be. This makes some of the congregation wonder why the regular incumbent wants his organ repaired. If the congregation has been slim, do not broadcast the fact. It reflects on the church and in due time will come to the ears of the regular minister. The combination of a strange minister, organist, precentor, and often a substitute sexton, sometimes cause ridiculous things to happen during the service. The wise organist will be careful to forget such unfortunate slips.

The success of the summer service really rests with the organist. He can cover up misunderstandings, or he can ruin the service by his own carelessness. The organist who comes to service prepared and who keeps his nerve and his temper surely merits more than a money reward.

# On Promptness at Choir Rehearsal

By William H. Buckley

**L**ET YOUR CHOIR understand the exact hour that the rehearsal is to begin. If it is called for eight o'clock, begin at that hour, even if you are alone and can do nothing but play the accompaniments. If the members know that you will begin promptly, they will make an effort to come on time themselves.

A rehearsal for solo voices may be called a half hour preceding the general choir work, to avoid tired voices.

The librarian should be furnished with a complete list of the music to be rehearsed, which he should have ready in the choir room at least five minutes before the rehearsal begins.

Finish the practice as promptly as it is begun. It will be found that an hour and a half is usually long enough to keep the choir, if the best use is made of time. Nothing annoys choir members so much as wasting time at practice.

\* \* \* \* \*

"Be Genuine. Instead of doing things with the idea of what people will think, strive to do them rightly, and they will be right. Instead of singing from the point of view of what the world will say, study to do things as they should be done."—Nordica.

# WHERE SHALL I GO TO STUDY?

## PRIVATE TEACHERS (Western)

### SAMUEL BALL

Teacher of Piano

Teacher of Leonard Pennario, the sensational 12 year old boy pianist; also Allen Lair, Carolyn Budelier, Agnes Niehaus, Antoinette Oreb and others.

Studio: 839 S. Wilton Place, Los Angeles, Calif.  
Phone Federal 5696  
Management—Robert L. Hollinshead

### VERA BARSTOW

Concert Violin—Teacher—Chamber Music

1831 N. Beverly Glen Boul. Los Angeles, Calif.  
Phone West Los Angeles—322-37

### FREDRIK E. BLICKFELT

Voice Specialist

Four years with Vincenzo Sabatini, Milan, teacher of John McCormack, and Antonio Cotogni, Rome, teacher of Battistini.

672 S. Lafayette Park Place  
Los Angeles, Calif.

Mr. and Mrs.

### ABBY DE AVIRETT

TEACHERS OF PIANO

Normal Classes. Repertoire Classes.  
Many associate teachers for younger students.  
Announces Removal of Studios to  
267 S. Arden Blvd. (Corner 3rd St.) Los Angeles, Cal.  
Phone WH. 7340

### Mme. FLORENCE LEE HOLTZMAN

VOICE—The Art of Singing

Coach—Grand and Light Opera

RADIO—CONCERT

7517 Hollywood Blvd., Hollywood, Calif.  
Phone: Gladstone 9014

### JOHN HOPPER

Pianist—Accompanist—Teacher

Beginners and Advanced

16 years member faculty Cornish School  
Seattle, Wash.  
Roosevelt Hotel Hollywood, Calif.  
Phone: Gr. 2818

### ROBERT HURD

Vocal Teacher and Coach

Radio-Concert, Opera, Moving Pictures  
and Popular Repertoire  
672 S. Lafayette Park Pl., Los Angeles, Calif.  
Phone: Federal 7703

### GERALD H. S. KENDALL

Pianist—Accompanist—Teacher

Beginners and Advanced

800 N. Brand Blvd.  
Glendale, Calif.

Phone: Douglas 8585

### JOSEPH J. KLEIN

Vocal Technique

Latest recording equipment in studio. All voices  
recorded every three months to show progress.  
800 N. BRAND BLVD.  
Glendale, Calif.  
(Suburb of Los Angeles)

### HENRI LA BONTE

Tenor and Voice Teacher

Formerly with Inter-state Opera Co.  
and Beritza Opera Co., Paris  
Zoellner Conservatory,  
338 S. Western Ave., Hollywood, Calif.  
Phone Oregon 9592

### MALCOLM McMILLAN

Teacher of Singing

Composer—Choral Conductor

12 years conductor St. Paul Orpheus Club  
730 N. LaCienega Blvd.  
Hollywood, Calif.  
Phone Ox 1306

### EDNA GUNNAR PETERSON

Concert Pianist—Artist Teacher

229 So. Harvard Blvd. Los Angeles, Calif.  
FE. 2597

### EARL ROSENBERG

Former Director Kansas City Conservatory  
Teacher of Singers, Professionals and Beginners  
Spend 1937 summer in ideal surroundings  
in Southern California

Summer Classes in Choral Conducting  
640 Broadway, San Diego, California

### LAZAR S. SAMOILOFF

Voice teacher of famous singers

From rudiments to professional engagements  
Beginners accepted. Special teachers' courses  
610 So. Van Ness Ave., Los Angeles, Cal.

### VERNON SPENCER

Pianist-Teacher

Teachers' Normal Classes  
Composer of Six Poetic Study Pieces for Children  
Op. 21 and Three Vols. of Poetic Studies in Tone  
Production Op. 23  
(A new approach to teaching the acquirement of a  
beautiful tone)  
4452 Dundee Drive Hollywood, California  
Phone Morningside 12559

### SUTRO-SEYLER STUDIO

Superior Training

Piano—Voice—Violin—Theory  
Normal Courses—P.S.M.—Drama—Dancing  
Summer Session—June, July, August  
1417 West Blvd. Los Angeles, Calif.  
Phone Wh. 6316

### HELEN A. TRIPLETT

Voice Teacher

Opera, Radio, Concert, Bel Canto  
698 East California St.  
Pasadena, Calif.

### BERTHA VAUGHN

Teacher of Ruth Shaffner of New York,

Mary Teitworth Boyd, Ruth Terry Koechig  
702 S. Crenshaw Blvd. Los Angeles, Calif.

## PRIVATE TEACHERS (Midwestern)

### CARL CRAVEN

Tenor, Vocal Instructor and Choral Director

Director Chicago Light Opera Co.  
157 Pupils now holding professional positions  
523-5 Fine Arts Bldg., Chicago, Ills.

## PRIVATE TEACHERS (Eastern)

### BARBARA BLATHERWICK

Recital - Coloratura Soprano - Opera

Pupils Accepted  
The Italian bel canto, founded on the  
principles of Manuel Garcia  
43 Fifth Avenue  
New York Tel.: GRamercy 5-6392

### KATE S. CHITTENDEN

Pianoforte — Repertory — Appreciation

THE WYOMING, 853 7th AVE.,  
NEW YORK

### PROF. D. C. DOUNIS

Mastercourse in Violin Playing for Artists,

Advanced Pupils and Teachers.

Studio—123 West 57th St., New York City

### ALBERTO JONÁS

Celebrated Spanish Piano Virtuoso

Teacher of many famous pianists  
19 WEST 85TH STREET, NEW YORK CITY  
Tel. Endicott 2-2084. On Tuesdays and Wednesday in  
Philadelphia, as Director of Piano Department in the  
Combs College of Music, 1331 S. Broad St.  
During July and August, Head Piano Dept., Catholic  
Summer School of America, Cliff Haven,  
Lake Champlain, N. J.

(Frank)

(Ernesto)

### LaFORGE-BERUMEN STUDIOS

Voice—Piano

Frank LaForge teacher of Lawrence Tibbett since 1922  
14 WEST 68TH STREET, NEW YORK  
Tel. Trafalgar 7-8993

To Singers and Students in Quest of Light  
and Truth consult

### GEORGE S. MADDEN

Metropolitan Opera House, 1425 Broadway  
NEW YORK CITY  
Tel. Pe. 6-2634

### RICHARD McCLANAHAN

Representative TOBIAS MATTHAY

Private-lessons, class-lessons in Fundamentals

Available as Lecture-Recitalist

806 STEINWAY BLDG., NEW YORK CITY

### FRANTZ PROSCHOWSKI

Vocal Teacher

200 W. 57th St., New York  
Tel: COLUMbus 5-2136

### EDWARD E. TREUMANN

Concert Pianist—Artist-Teacher

Recommended by Emil Von Sauer and Josef Hofmann  
Studio, Carnegie Hall, Suite 827, 57th St. at 7th Ave.  
Tel. COLUMbus 5-4357 New York City  
SUMMER SESSION June 1st to September 15th



# ORGAN AND CHOIR QUESTIONS

## Answered

By Henry S. Fry, Mus. Doc.

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

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

Q. I read so much criticism of organists not choosing the correct pieces to play on Sundays—not pieces that tend to enhance the spirit of worship, but pieces that show off technique. I live in a small community. I have my own organ to play on Sunday and do not have the opportunity to hear other organists. The position pays little and I cannot afford to spend a great deal of time and money on the selection of music. Why cannot the ETUDE select pieces for each Sunday—of different grades of difficulty and print them in your column? On account of the small fee paid organists in our village we are planning to get together, put all our music in the library for the use of every organist, and each one pay a fee—to be used in buying new music. A friend who comes from France says our organs do not sound at all as well as in France. All their organs are hand-pumped and she feels that makes a difference. I wonder whether it can be the acoustics and the different kind of stops in the old French organs—rather than the electric and hand pumped air supply?—L. H.

A. THE ETUDE formerly suggested organ music for the Sunday services, until the practice was discontinued for lack of space. When space is available the lists may be resumed. It would be impossible to devote the necessary space for inclusion in this department. Your idea as to circulating library of organ music is a very good one. Your thought is correct—the difference in the tone of the organs in France and those in United States is not due to the kind of wind supply but the difference in tonal character of the instruments and the acoustics of the church buildings. The French aim for sonority and brilliance in their instruments, while in the last twenty to thirty years, until recently, "body" of tone was the aim of our builders and organists.

Q. I am learning to play the pipe organ by myself. I do not know the proper pronunciation of the stops. Will you give me the pronunciation of the stops on enclosed list? Please tell me what combination of stops I should use for anthems sung by a choir of six voices?—N. R. A.

A. We will give you the pronunciation of the stops as generally used—  
Gemshorn: Geh-mush-orn—"G" as in "get"  
Oboe: O-bo  
Vox Angelica: Vahx An-jel-ee-caw—second "a" as in "sad"  
Vox Celeste: Vahx See-lest—final "e" as in "best"  
Lieblich Gedeckt: Leeb-lich Geh-deckt—final "e" as in "well"  
Geygen: Guy-gen—both "g's" as in "good"—final "e" as in "end"  
Sallcional: Sa-lish-ee-nahl—first "a" as in "fan"  
Gamba: Gam-bah—"g" as in "good"—First "a" as in "sad"  
Violina: Vee-oh-lee-nah—final "a" as in "art"

Since your choir is very small and the specification of the organ very limited, we suggest the following stops for ordinary accompanying purposes:

Swell—Acoline, Stopped Diapason and Flute 4'  
Great—Melodia, Dulciana and Flute d'Amour (ad lib.)  
Pedal—Bourdon  
Couplers—Swell to Pedal, Swell to Great and Great to Pedal  
Add Swell to Great 4' for additional brightness.

Q.—In Unit organs having both Tibia Clausa and Bourdon ranks, from which rank are the 12, 15th, Tierce and so forth taken? Will you quote price on enclosed specification? Would you advise the purchase of a similar organ? Will you also quote prices on enclosed list of percussions and traps? What is the tone of the Physarmonica? Is it used very frequently in America? Is a crescendo pedal desirable in a Unit organ? What does "Melody Touch" signify? Who built the organ in St. Clement's Church (Philadelphia), and how many manuals does it have? What is the location of the organ in the Wanamaker Store, Philadelphia? Enclosed is the specification of a small unit organ. Will you suggest a combination to be used with Chimes? Is there any method of securing synthetic stops from this stop list? Which stops are suitable for solo work and with what accompaniment? Which stops should be used to accompany a violin? Can the Vox Humana be used as a solo stop and, if so, what accompaniment stops should be used?—E. M. N.

A. The Bourdon rank is used for the stops you name. We would suggest that you ask for price on your specification and for the percussions, traps and so forth from the local representative of some well known builder. The specification you send is not of the type we prefer, but the instrument may be satisfactory for those who like one of this character. The Physarmonica is a "Free Reed" and, according to Audsley, "The tones are somewhat indeterminate, but generally pleasing, combining in a satisfactory manner with the tones of the labial stops of all tonalities, chiefly in the capacity of timbre creator." It is probably included in some instruments in this country, but we cannot name any particular ones. There is no objection to a crescendo pedal in a unit organ if properly used. "Melody Touch" is a device which brings into prominence the upper

or "melody" note. The organ in St. Clement's Church, Philadelphia, is a four manual Austin. The organ in the Wanamaker Store, Philadelphia, is located in a court, at different levels. We suggest that you try Flute 8', Sallcional or Vox Humana as an accompaniment for your chimes. Some synthetic effects may be possible from the specification you enclosed, but a valuable feature for this purpose is missing in that you do not have any stops of higher than 4' pitch. Sallcional, Flute and Vox Humana present possibilities for solo effects. We suggest that you experiment with different solo effects and accompanying stops. To accompany a violin try Sallcional, Flute 8' and Flute 4'—and occasionally, if not too heavy, the Open Diapason. The use of stops depends on the character of the passage. The Vox Humana can be used as a Solo stop, and you might try Sallcional or 8' Flute, or both, for accompaniment.

Q. Will you please tell me how to arrange the stops (list enclosed) of our recital organ for church use and for funerals? Will you also suggest books with simple preludes, marches and so forth?—C. P.

A. For congregational singing we suggest the use of the "full organ" which is probably available by opening of the two knee swells. For funerals the stops to be used depend on the composition to be played. Your soft 8' stops (normal pitch) are probably Dolce and Dulciana, and these stops are suitable for soft passages. Some recital organ books include—"Classic and Modern Gems"; "Practical Voluntaries"; "Reed Organ Player"; "Murray's 100 Voluntaries"; "Reed Organ Selections for Church Use"; "Gems for the Organ"; by Jackson; and "59 Original Pieces for Harmonium," by Franck.

Q. Enclosed is list of stops on our church organ. Have tried many combinations, but am not satisfied with any of them. Will you send me at least three different combinations—one for accompanying entire choir, one for accompanying soloist and one for organ solos and interludes which are to be played very softly?—H. B.

A. You do not state size of choir to be accompanied. You might try for this purpose Sub-Bass, Diapason (2 stops) Flute (2 stops) Vox Jubilante (2 stops) Bass coupler and Treble coupler. For additional power add Trumpet (2 stops) and for additional brightness Harp Aeolienne 2' and Wald Flute 2'. For accompanying soloists the stops to be used depend on amount of tone required and so forth. You might try Diapason (2 stops) and Flute (2 stops). Your organ apparently does not have any 8' stops softer than Diapason. You might try Flute 4' (2 stops) played an octave lower than written, for a softer effect.

Q. My problem is arranging effective and well balanced organ recital programs. The enclosed is the specimen program which you suggested in The ETUDE some time ago. You analyzed this program for me by describing the different numbers. You did not, however, tell me how to arrange a program—the rules to follow in contrasting the different pieces. —B. G. F.

A. Your questions and the necessary answers are too lengthy to be included in this department. We feel that perhaps you are over anxious as to the details of program making. While diversity of style and so forth is desirable in the making of programs the theoretical aspect of the matter may be over emphasized.

Q. Our church is considering the purchase of a pipe organ, and we have been offered an instrument of enclosed specifications for something over three thousand dollars. Will appreciate your suggestions on these specifications. I would like stops such as Gedeckt, Vox Humana and Gamba, but do not suppose at this price we could expect much better list of stops. Will the Echo Sallcional be soft enough for use during Offertory prayers? One individual is interested in the electric but I feel a pipe organ would be of more worshipful character?—B. C.

A. The price you name seems to be reasonable as the figure to duplicate the specification is approximately \$3750. The Bourdon 16' and the Stopped Diapason 8' will serve as substitutes for the Gedeckt you mention. It would, of course, be of some satisfaction to have the Vox Humana and Gamba included, but there are no stops in the specification for which they can be ideally substituted. We suggest the following additions as being very desirable: Great Organ "Octave"—In the Swell Organ a Nazard Flute 2-2½'—(since the necessary pipes are already included in the Bourdon set)—a Mixture of three Ranks, and a small scale, bright Cornopean in place of the Reedless Oboe, which we do not recommend. The Echo Sallcional might be made soft enough for the use you mention—but since the Vox Celeste probably undulates with it, the latter stop probably will be made to match it, and is likely to be softer also. There seems to be differences of opinion among organists as to the relative merits of the pipe organ and the electric instrument, and we suggest that you investigate both and make your decision on the instrument that you feel will best fill your needs.

# A New Light on Jazz

By Bruce Beeler

MUCH HAS BEEN SAID and written about the so-called "evils of jazz" and its effect upon the young piano student who insists upon playing it even though his teacher may not approve. No doubt we have our own ideas as to whether or not the playing of modern dance music by the young pianist is to be condemned or commended. Putting aside for the moment any prejudice that might be prevalent, let us look at the subject from all angles.

We are told that there are five elements to look for in any worth while composition, namely: rhythm, melody, harmony, tone color, and form. Of course we shall assume that rhythm is the fundamental essential to consider in judging the merit of any composition. If there is no harmony or melody but a definite rhythm, we have a rhythmic pattern such as is produced by drums for the dances of savages and Indians. In order that "civilized savages" may dance to jazz, there must be a definite rhythm sufficiently varied to avoid monotony. If the student were made to study seriously the rhythms of the modern dance, it is probable that he would have less difficulty with other rhythmic patterns.

We think of Rachmaninoff's *Prelude in G Minor* as a fine etude for the student who needs to develop or to emphasize this paramount necessity called rhythm; but why have any student who is not technically adequate attempt such a number if, through the study of jazz rhythms, he will accomplish the desired end?

Contrary to popular opinion, jazz, if studied intelligently, will not interfere with the playing of classical music. Too many students will play jazz unknown to the teacher and, as a result, develop a careless reading of notes and a "sloppy" hand position—both of which are extremely detrimental to true pianistic progress. Through the careful supervision of a teacher this will not happen, and far more music will be learned because of the student's interest in what he is playing.

The two elements, form and tone color, need not be considered in this discussion, since, in their relation to jazz, they offer no

really worth while constructive opportunities to the student.

## Music's Treasure House

MELODY AND HARMONY, however, what a gold mine their study offers to the student! Some jazz melodies are trite, some are catchy, and some are downright haunting; but regardless of the type, the student who learns to become conscious of the melody in jazz is the one who becomes conscious of the stream of tone blendings as found in finer music. When a student learns to find melody in a classical piece and then strives to bring out the tones of that melody, then, and then only, will he take an interest in the composition as a whole and labor to beautify the harmonic embellishments of the strain he has found. As his interest mounts he in all probability will become encouraged to tackle more technical studies that might be necessary in order to render the selection with greater satisfaction and improve his playing as a whole.

Attractive jazz playing demands an intelligent understanding of major and minor chords, to provide the harmony and establish the rhythm. If the student learns these chords, he will be able to recognize them in their broken forms as so often found in classical music.

It is well to remember that studies, which a student finds uninteresting and consequently will not practice, will not prove beneficial. It is only human nature to resent anything that is distasteful, and the student's impetus to work diligently upon such essential studies as those of Czerny, Bach, Heller, and others will come only after his thirst for "something popular" has been quenched. The love for fine music must be introduced gradually and tactfully to the youth of to-day.

The sagacious teacher is the one who has the ability to hold her students by a thorough understanding of their likes and dislikes, and makes progress accordingly. She is making, not jazz pianists, but future artists and appreciative listeners to the finest that is to be found in the world of music.

## Something Interesting Next Week

By Gertrude Greenhalgh Walker

TO RETAIN pupils over a period of years the progressive teacher must plan a working schedule with many different ideas designed to keep both pupil and parent at white heat of enthusiasm.

Magazines have a subtle way of arousing and sustaining the interest of their reading public. Each issue contains articles, short stories, continued tales, biographical sketches of authors, and, as an "interest rouser," thumbnail sketches of material to appear in future numbers. Readers rarely care to miss an issue, when they have been apprised of the good reading matter to come. This "Next Week" column, as it is often called, plays an important part in

maintaining the present circulation and enticing new readers.

Emulating the magazines, the progressive teacher should plan the pupil's work so that there are always two or three memorized pieces ready to be played at a moment's notice; that there are new works in preparation; that there are biographical sketches of composers at hand (easily found in THE ETUDE's Historical Musical Portrait Series); and, finally, that there are prospects of new and interesting things that await the pupil at the lesson coming next week. These are the magnets that may attract and increase the student's interest through the years.

\* \* \* \* \*

"When we gain our proper bearings we shall begin with that phase of music study into which everyone can enter whether or not he has voice, creative ability or technical ability—that is, music appreciation. Without an intelligent fundamental understanding of music itself, all other superstructures of music education that we may build are as a Tower of Babel."

—Annie Marie Clarke.



# Have You Studied Harmony?

Music is a universal language and like the language of speech has its own grammar. The grammar of Music is Harmony—and if you have not studied the subject you should not delay any longer.

Learn to analyze compositions—to identify the chords used and thereby get an intimate knowledge of the intention of the composer. You get at a real understanding of the basis of phrasing and accent, which is interpretation, through a knowledge of the chords used. A knowledge of Harmony helps to satisfy the natural curiosity of every player, which is "How did the composer write it?"

By the study of Harmony you learn to correct errors in notation, which occur even in the best editions of music; also to know when apparent discords are correct.

Harmony will help you to memorize more easily and more permanently because you understand the reason for the progression of chords used, and are able, therefore, more readily to carry the composition in mind.

Let us give you free, a practical demonstration of the thoroughness of the University Extension Conservatory methods and how easily you can master any of our courses. Sample lessons will be sent without obligation to you.

Only by making an examination of the actual lessons can you form an intelligent opinion of the real merit of this remarkable method of music instruction. Let us send you these lessons. They will show you how quickly you can equip yourself for greater things in a musical way and make more money from music than ever before.

Get Catalog and Sample Lessons of our Harmony course or any of our other courses which interest you the most. As this will place you under no obligation whatever, you have everything to gain and nothing to lose. State age and course in which interested. Try the Lessons, then decide.

## University Extension Conservatory

1525 E. 53rd St.

Dept. A-93

Chicago, Illinois

## UNIVERSITY EXTENSION CONSERVATORY

Dept. A-93

1525 E. 53rd St.

Chicago

Please send me catalog, sample lessons, and full information regarding course I have marked with an X below.

- |  |  |   |
|--|--|---|
| <input type="checkbox"/> Piano, Normal Course for teachers | <input type="checkbox"/> Adv. Composition  | <input type="checkbox"/> Violin                         |
| <input type="checkbox"/> Piano, Course for Students        | <input type="checkbox"/> Trumpet           | <input type="checkbox"/> Guitar                         |
| <input type="checkbox"/> Public School Music               | <input type="checkbox"/> Cornet            | <input type="checkbox"/> Ear Training and Sight Singing |
| <input type="checkbox"/> Harmony                           | <input type="checkbox"/> History of Music  | <input type="checkbox"/> Mandolin                       |
|  | <input type="checkbox"/> Choral Conducting | <input type="checkbox"/> Saxophone                      |
|  | <input type="checkbox"/> Clarinet          | <input type="checkbox"/> Piano Accordion                |

Name ..... Age.....

Street No. ....

City ..... State.....

## Bands and Orchestras

(Continued from Page 373)

After a time this subsides and Siegfried's return of their stolen treasure. horn is heard from the valley.



Brünnhilde gains sight of Siegfried in the valley and makes rapturous signs to him. Her joyous smile reflects the happy mood of her heroic husband as he wends his way down the valley in quest of the halls of the *Gibichungs*.

We now hear a new theme—the motif of *Decision to Love*.



Subjoined to this theme we again hear the rollicking horn call of the adventurous youth.



After due interval this (as Siegfried arrives at the banks of the Rhine) changes into the *River Rhine*—or *Nature*—motif.



We soon hear again the song of the *Daughters of the Rhine*, pleading for the



As the song of the *Rhine maidens* subsides the oboes and clarinets set forth the motif of the *Power of the Ring*.



This is soon succeeded by the melancholy motif of *Love's Regret*.



Then we again hear the haunting motif of the *Rhinegold*—first in the horns, then in the trombones.



The sun has risen in its full glory as Siegfried passes from Brünnhilde's sight down the Rhine valley.

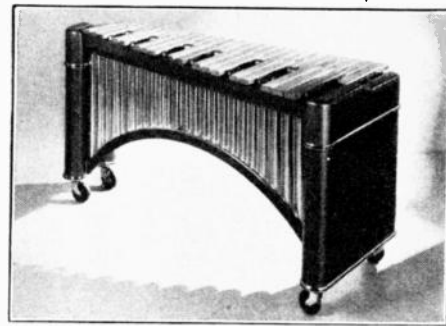
In the opera the music subsides softly as the curtain rises on the first act, showing the wide hall of the *Gibichungs* on the banks of the Rhine. In the concert version prepared by Engelbert Humperdinck the music makes a return to the horn motif and closes with a *crescendo*. Other versions close with a *diminuendo*, somewhat as in the opera, though it is the Humperdinck version which is more often heard on the radio or in the concert hall.

\* \* \* \* \*

## Developing a Taste for Opera

"Nearly every European center of culture has its own permanent grand opera company, embellished from time to time with the voices of great singers. Each of these foreign companies has its own highly trained and regularly rehearsed chorus, from which singers for minor roles are selected. Those who succeed in minor roles are generally the singers who are already completing their repertoire of leading parts, and with the greater development of stage experience they naturally get a chance to sing leading roles. Thus their career proceeds in logical, balanced sequence, giving the singers confidence and authority in portrayal of their parts."—Edwin B. Hesser.

## It's Easy



## PLAY THE DEAGAN IMPERIAL MARIMBA

Do you want the thrill of complete mastery of a musical instrument? Wouldn't you enjoy the popularity and applause which goes with such perfection? Then by all means investigate the DEAGAN IMPERIAL MARIMBA.

The marimba, easiest of all instruments to play, reaches its highest development in the DEAGAN IMPERIAL. You will marvel how quickly you master it, especially if you've studied piano. You will thrill at your command of its sweet, rich notes. No finger or lip exercises—you start to play the first day.

And the IMPERIAL is not just another instrument. Its new, streamlined design and smart lines make it a beautiful addition to your home.

Write today for details. No obligation.

J. C. DEAGAN, Inc.

Dept. E-6 1770 Berneau Avenue Chicago, Ill.

## NEW YORK MILITARY ACADEMY

Cornwall-on-Hudson, New York

Offers to young musicians a scholarship valued at \$700.00 for 1937-38. Vacancies in following sections:—Solo cornet, French horn, trombone, baritone, tuba, solo clarinets, alto saxophone, tenor saxophones, snare drums. Young men who double in piano and string instruments preferred.

For further information address

The BANDMASTER, N.Y.M.A.  
Cornwall-on-Hudson, N. Y.

## Rebuilt Band & Orchestra Instruments

HONESTLY REBUILT—FULLY GUARANTEED

Write for list and special discount to teachers. Catalog of new instruments sent upon request. Please specify instrument in which you are interested. Distributors King Band Instruments WEYMANN COMPANY Dept. E-6, 1613 Chestnut St., Phila., Pa.

Answering Etude Advertisements always pays and delights the reader.

## SCHOOLS—COLLEGES

BRAUN SCHOOLS OF MUSIC  
Robert Braun, Director  
Graduate School Potomac, Pa.

CONVERSE COLLEGE SCHOOL OF MUSIC  
N. Irving Hyatt, Dean, Spartanburg, S. C.

KNOX CONSERVATORY OF MUSIC  
Catalog Free Galesburg, Illinois  
John Winter Thompson, Dir.

NORTHWESTERN CONSERVATORY OF MUSIC, Piano, Violin, Voice, Theory, and Dramatic Art. Esther C. Benson, M.M., President  
Mes City, Mont.

SHENANDOAH COLLEGE CONSERVATORY OF MUSIC. Special Courses in Pipe Organ, Orchestra, Public School Music, Piano and Organ Tuning. Rates Reasonable. In the heart of the Shenandoah Valley, Dayton, Virginia





# 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.*

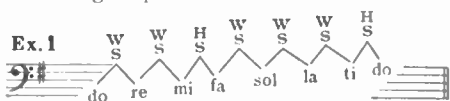


## Major Scales on the Violoncello

By Joseph Suter

**T**HE FIRST consideration in any discussion of scales must be given to intervals. In the case of the major scale only two types of intervals need be mentioned: (1) The half step. (Sometimes loosely termed "chromatic step" or "semitone.") (2) The whole step. (An interval consisting of two successive half steps.)

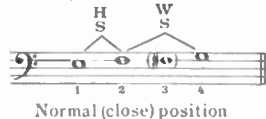
The major scale is composed of half steps and whole steps occurring in the following sequence:



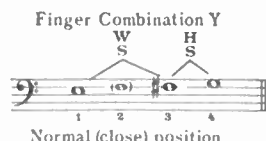
(W = whole step; H = half step)

The violoncellist's left hand, exclusive of the aid of open strings and the "shift," is capable of grouping these same half steps and whole steps in three different finger combinations:

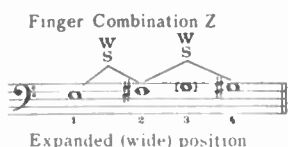
**Ex. 2**  
Finger Combination X



Normal (close) position



Normal (close) position

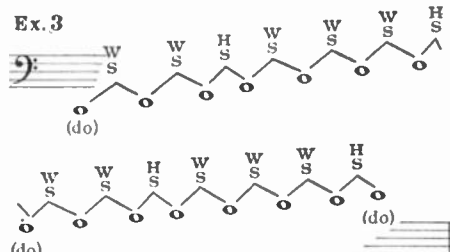


Expanded (wide) position

(The definite pitch of these finger combinations is assigned solely for the purpose of describing as clearly as possible the half step and the whole step in relation to the left hand. Further than this no significance is intended by the fact that the D string, first position, is chosen rather than another of the instrument's numerous registers. The indicated omission of one note in each combination is necessary in order to avoid consecutive half steps, a progression which never occurs in the major scale.)

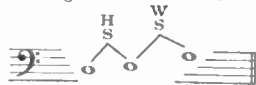
The obvious procedure of applying these three note "Finger Combinations" to corresponding three note segments of the major scale will be greatly facilitated if all four illustrations are first recast into forms containing a common symbolism:

Major Scale

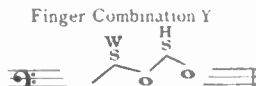


(Range extended through two octaves in regard to the violoncello fingerboard.)

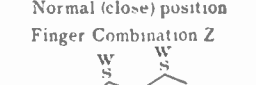
**Ex. 4**  
Finger Combination X



Normal (close) position



Normal (close) position

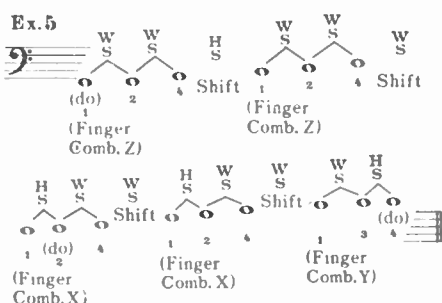


Expanded (wide) position

(Hereinafter, any reference to finger combinations X, Y, or Z will apply to this second form of their presentation only.)

Now, to finger the two octave major scale, simply subdivide it into three note segments and identify each segment with a corresponding finger combination: X, Y, or Z:

Violoncello (major) Scale Pattern

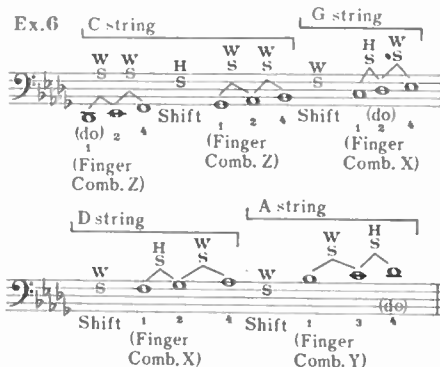


As the interval sequence of the major scale never varies, it logically follows that the fingering contained in the violoncello scale pattern is applicable to any major scale; provided, of course, that the beginning keynote is played with the first finger. (The scale of C major, when begun on the open C string, is the only scale affected by this proviso.) All that is necessary is to add the desired key signature to the pattern and fill in the blank staff, locating the first note on the lowest degree spelling the keynote of the chosen key signature.

The conspicuous absence of open strings is not to remain a permanent feature. While all the major scales are readily adjustable to the violoncello scale pattern (excepting the beforementioned case of C major) the majority are rendered unnecessarily difficult if the open string tones, which their signatures permit, are not employed. However, as a premature consideration of the use of open strings invariably lures the inexperienced into a maze of confusion, their introduction will be deferred temporarily by commencing with those scales whose key signatures prohibit, or whose compass does not include, the open string tones: C, G, D and A.

D-flat Major

In the interests of brevity only the ascending scale is described. For the descending scale, read from right to left. The same applies to all following scales.



Note that this scale is built upon an exact replica of the scale pattern, plus only the additions of: key signature, completed staff, keynote adjustment, the duration of the employment of each string indicated.

All succeeding scales, which are fingered by application of the violoncello scale pattern, will differ from the scale of D-flat major in two respects only: (1) pitch, (2) the duration of the employment of each string.

Any discussion concerning the fact that each new scale will have a different pitch (key signature) is, of course, superfluous.

The difference in the number of finger combinations assigned to each string, which immediately becomes apparent, is at once explained and governed by a simple rule.

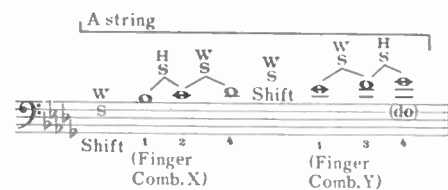
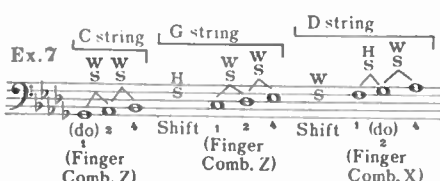
### RULE I

*Assign two successive finger combinations to the same string only when it is impossible to place the second combination on the immediately adjoining string.*

In other words, never shift to a higher register on the same string in order to accomplish notes which may be played in a lower register on the next string above. In the case of the D-flat scale, the second three note group is placed upon the C string because its first note, G-flat, is obviously impossible to accomplish on the G string. The fact that the remaining two notes of this particular group, A-flat and B-flat, are possible on the G string, is irrelevant. Naturally, the practical benefits engendered by the symmetry of the scale pattern will be lost if any of the finger combinations are divided or broken in any way.

In the next scale of

G-flat Major

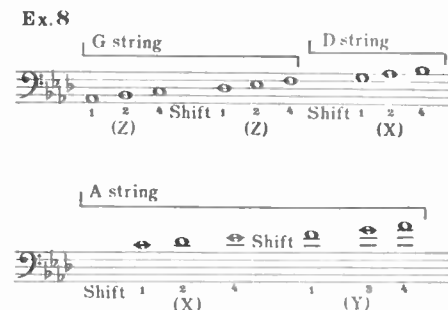


compliance with Rule I is practically involuntary. The employed registers of the C, G, and D strings are rendered quite high enough in accommodating one finger combination apiece, let alone attempting two. By the time the A string is reached, however, the left hand has gained a low enough position that the obligatory placement of the remaining two combinations on this string presents no difficulty whatever.

Compare this scale with the preceding one of D-flat major. They are absolutely identical to the extent of their common relationship with the violoncello scale pattern. They differ only in the two before mentioned respects: (1) pitch, (2) the duration of the employment of each string.

A-flat Major

The explanatory structure accompanying the notation will now undergo a gradual process of abbreviation.



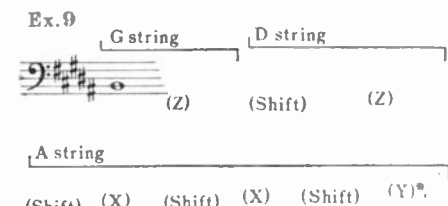
The abandonment of the C string is really a further interpretation of Rule I in that the beginning finger combination is assigned to a low G string register in preference to a high C string register.

Again observe that this scale is distinctive from the others in the same two respects only: (1) pitch, (2) the duration of the employment of each string.

In view of the fact that these two points will continue to constitute the sole variance of each new scale, the next one

B Major

has need of no other indications than:

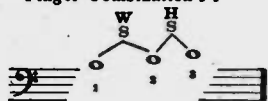


Here Rule I assigns the latter three finger combinations to the A string. The B major scale is further unique in that the fifth or last three note group (Y\*) occurs in a register so high as to render the use of the fourth finger impracticable—a condition partly due to the structure of the



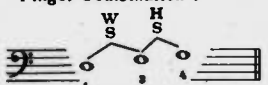
instrument and partly to the fact that the spacing of intervals in the higher registers is much closer. For these reasons the fingering of finger combination Y must be altered, in this case, to:

Ex. 10  
Finger Combination YY



in place of the original fingering:

Ex. 11  
Finger Combination Y

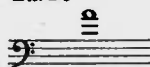


Although this exception, in two octave scales, is comparatively rare, it is best to formulate a second rule concerning it.

## RULE II

From the note:

Ex. 12



upwards, the third finger is always employed in preference to the fourth finger.

## E Major

Even though the key signature of E major permits the use of the open A string, the scale is best fingered by application of the violoncello scale pattern. Any revision in regard to the open A string defeats its own purpose in that such a revision adds as much technical difficulty as it avoids.

Simply apply the pattern and Rule I, using the keynote:

Ex. 13



In case this rather radical abbreviation of notation is being adopted sooner than is convenient for the reader's memory, the major scale sequence of the five finger combinations is here shown in the design of a formula:

Z (Shift) Z (Shift) X (Shift)  
X (Shift) Y

This formula must be thoroughly memorized, not only forwards but backwards, as in reverse it describes the descending major scale.

(Continued in THE ETUDE of July.)

## The Violin—Its Anatomy

By E. C. Randall

ALTHOUGH the violin is such a familiar instrument, few persons, perhaps, have taken the trouble to consider the interesting complexity of its parts.

The body, or box, for instance, is made up of eight pieces—the sounding board, the back and six ribs. The shape of the first two parts mentioned is a long irregular oval, of finely grained pine and curly maple respectively, and so carved that the central portion of each bulges outward. The sides of the body are formed by the bend of the ribs, those in the middle taking an inward curve, and those towards the end an outward curve.

A V-shaped bit of ebony, to support the tailpiece gut, finishes the wider end of the box; while to the narrower end is attached the fingerboard, which consists of a strip of maple about ten and a quarter inches long, concavely carved on the under side, flat on the top, and faced with a convex strip of ebony. This fingerboard is so placed as to project over the body of the violin without touching it. A scroll, pierced for four pegs, terminates the free end of this fingerboard, which extends over the body of the instrument and becomes its neck. There is a bridge of maple, over which the strings are drawn taut between the pegs and the tailpiece; which completes the outer equipment of the instrument.

The inner arrangement, though simpler, has no less important functions to perform. The soundpost is a slender round piece of spruce, fitted between the belly and back of the violin, thus forming an immovable

center of vibration. It also supports that part of the sounding board upon which rests the treble, or right hand, foot of the bridge. The base, or left hand, foot rests upon that portion of the front allowed to vibrate freely.

The vibrations produced by the pressure of the bow upon the strings, are communicated to the treble foot of the bridge, and through it to the volume of air in the box. These vibrations are, in turn, made more regular and given more amplitude by means of a thin piece of flat wood, approximately two and a half inches long, which is glued directly under the bass, or left, foot of the bridge. At the same time these vibrations are modified by the sound holes—two long F-shaped openings, one on either side of the bridge. The impulse given by these vibrations to the mass of air in the box is made as nearly central as possible by dividing the sounding board into two parts of equal area—the bridge being used to mark the division.

The four strings of the instrument are now tuned in fifths, the highest string sounding E on the fourth space of the treble staff; while the other three strings are tuned to A, D, and G, in succession below. With the stopping of the strings by the fingers, the four strings provide a compass of about three and a half octaves, from G below the treble staff to C on the sixth space above the same staff.

Thus the violin has stood from the time of its coming into being about the middle of the sixteenth century—a perfect creation, peerless, superior to improvement.

## The Pecunious Paganini—

PAGANINI, the wonderful violinist, who was at times called the devil in human form, once refused three hundred guineas offered to him for two nights' performance at Vauxhall gardens; thinking himself entitled to five hundred guineas. He had

vague plans of coming to America, but decided not to do so when he ascertained that he would lose a few weeks, on the voyage. Paganini valued his time at a hundred guineas a day, and thought it wiser to remain where he could get it.

"Believe and venture; as for pledges, the Gods give none."—Robert L. Stevenson.

## School Music Collections

All clarinet and cornet parts for Bb instruments  
Books published for saxophones

	Orchestra Piano Part	All Other Books
Columbia Collection of 120 Patriotic and Favorite Home Songs.....	Orchestra .50	.50
Jacobs' Album of Master Classics.....	Orchestra, Band 1.00	.50
Jacobs' Band Book of Classics, No. 1.....	Band ...	.30
Jacobs' Band Book of Military Marches, Nos. 1 & 2.....	Band ...	.30
Jacobs' Concert Album.....	Orchestra, Band, Saxophone Band 1.00	.50
Jacobs' Ensemble.....	Orchestra, Band, Saxophone Band 1.00	.50
Jacobs' Evergreen Collection of 50 Famous Old Songs.....	Orch., Band, Sax. Band .60	.30
Jacobs' Folio of Classics, Vols. 1, 2 & 3.....	Orchestra 1.00	.50
Jacobs' Folio for School Orchestras, Vols. 1, 2 & 3.....	Orchestra .75	.40
Jacobs' Loose Leaf Collection of Standard Marches, Vols. 1, 2 & 3.....	Orchestra 1.00	.50
Jacobs' School and Community Band Book, No. 1.....	Band ...	.30
R. B. Hall's Band Book of His Most Famous Marches.....	Band ...	.30

To Supervisors and School Music Directors: Send us your name and permanent address, together with your present school location, and we will mail you free miniature solo cornet or 1st violin parts to these folios. Check or advise which to send.

WALTER JACOBS, Inc., 120 Boylston St., BOSTON, MASS.  
JACOBS' BAND MONTHLY and JACOBS' ORCHESTRA MONTHLY, \$1.00 per year, each

## Violinists WRITE ME TODAY!

ARTISTS TEACHERS STUDENTS  
are delighted with new scientific rest.  
It correctly positions the violin and improves tonal quality.

• SYVERSTON •  
Stabilized Two-Point Shoulder Rest  
Price \$1.25 at your music store or direct from me. Post-paid in U. S. A. Satisfaction guaranteed or money refunded. Descriptive folder sent free.

AGMUND SYVERSTON  
BOX 1013, PORTERVILLE, CALIFORNIA

## A NEW VOICE for YOUR OLD VIOLIN

My revolving work corrects faulty vibration for all time and gives your violin a fine, powerful, singing tone. Low cost. Improvement guaranteed. Also expert repairing and refinishing. Shipping box sent free.  
CHELSEA FRASER, M.V.M.  
2025 Stark Street, Saginaw, Mich.

Make THE ETUDE Your Marketing Place  
Etude Advertisers Open the Doors to Real Opportunities

## HUGUST GEMUNDER & SONS

119 West 42nd St., New York  
Old & New VIOLINS  
"Gemunder Art Violins"  
Bows, Cases, Strings, Expert Repairing  
Est. 1846 Send for Catalogue  
America's Famous Violin House

## BE YOUR OWN VIOLIN TEACHER

New invention, highly endorsed by Kreisler, Auer, Ysaye, etc. None too old to learn. Easy now for parents to teach their children. Proven success. "You feel and see—where fingers should be"

FINNEY VIOLIN SYSTEM  
E-5237 Bernard St., Chicago, Ill.

**Special** **Henning Violin**  
DEEP - MELLOW - SOULFUL  
For a limited time you can purchase this high-grade violin, with the qualities of the finest, at a price far lower than ever asked for such an instrument; made possible by our many years of experience in violin making. Satisfaction guaranteed.  
Write for information to GUSTAV V. HENNING  
201 Fisher Studio Seattle, Wash.

**MUSIC PRINTERS**  
**ZABEL BROTHERS CO. INC.**  
5th St. and Columbia Ave. PHILADELPHIA, PA.  
**ENGRAVERS AND LITHOGRAPHERS**  
Write to us about anything in this line  
SEND FOR ITEMIZED PRICE LIST

## Music Extension Study Course

(Continued from Page 374)

### ENTR'ACTE FROM "ROSAMOND"

SCHUBERT  
Arr. by WILLIAM HODSON

An easy arrangement, by William Hodson, of the "Rosamond" air from Schubert. Mr. Hodson is quite evidently in sympathy with the desire of young pianists of good taste to play themes from advanced works and has made many good simple arrangements which appear from time to time in THE ETUDE. This is a fine example of his ability to make practical and charming arrangements of such music.

### IN THE PARK

By MILDRED ADAIR

This short number will aid in developing a smooth crossing over of the hand as the left hand scale passage ascends. It is essentially a left hand solo piece with the right hand supplying a simple chord accompaniment.

Tempo may be safely made a matter of convenience.

### THE RAINDROP SCHERZO

By HELEN L. CRAMM

A study in staccato and legato to be performed in playful mood is this little scherzo. It is lively in tempo and ranges in dynamics from piano to forte.

Make the most of the occasional notes marked with the sostenuto sign—the little line over the note.

Forearm staccato is suggested for the chords and wrist staccato for single notes.

### HAPPY AND GAY

By FREDERICK GROTON

This waltz, with the melody in the right hand throughout, has left hand accompanying chords. It is made up of a series of four measure phrases and in difficulty, ranks about grade two-and-a-half.





# Peabody Conservatory

OTTO ORTMANN, Director  
BALTIMORE, MD.

Recognized as the leading endowed musical conservatory of the country

## Summer Session

June 28th  
August 7th

Staff of eminent European and American Masters including:

FRANK BIBB  
WILMER BARTHOLOMEW  
FRANK GITTELSON

CARLOTTA HELLER  
LOUIS ROBERT

PASQUALE TALLARICO  
HOWARD R. THATCHER  
MABEL THOMAS

Credits may be offered toward both the Peabody Teacher's Certificate and the B. Mus. Degree. By special arrangement with the JOHNS HOPKINS UNIVERSITY, credits in certain branches may be offered toward its B. S. Degree.

**Tuition \$20 to \$35, according to study**

Practice Pianos and Organs Available

Circulars Mailed

FREDERICK R. HUBER, Manager

Arrangements for classes now being made

**MR. AND MRS. CROSBY ADAMS**  
CLASSES  
for  
TEACHERS OF PIANO  
in the study of  
TEACHING REPERTOIRE  
1937

Columbia, S. C. .... June 2-9  
Atlanta, Ga. .... June 16-23  
Madison, Wis. .... July 5-10  
Montreat, N. C. .... July 15-21

For information address  
MR. AND MRS. CROSBY ADAMS  
Montreat, North Carolina

**CONVERSE COLLEGE**  
SCHOOL OF MUSIC FOR WOMEN  
SPARTANBURG, SOUTH CAROLINA

An Endowed Professional School, Nationally Accredited. Full B. Mus. Degree and Diploma Courses. College Environment. Teachers of National Reputation. Artists' Concerts. Summer Session. Moderate Tuition Fees. For Catalogues

Address: N. Irving Hyatt, Dean

Etude Advertisements are  
Bulletins of Splendid Buy-  
ing Opportunities - - -

## ROLLINS COLLEGE CONSERVATORY OF MUSIC

Winter Park, Florida

Member of the National Association of Schools of Music

Complete courses leading to the Bachelor of Music degree, Bachelor of Arts degree, and Bachelor of Arts with major in music. Thorough professional training in all branches of theoretical and applied music, Chamber music, choral and orchestral training.

For catalog and other information, address

George C. Holt, Director of Admissions

## Some Key Helps For Beginners

By Gloria F. Pugley

1. The ideal time for practicing is undoubtedly in the morning, when the mind is rested and alert. If this is not convenient, the next best arrangement is to practice at least a quarter or half hour at this time, with the remainder of the period to follow in the early evening.

2. After being seated properly at the piano, instead of just dashing haphazardly into a piece, take time to ask yourself these questions:

- In what key is it written?
- How many sharps or flats am I to look for and which are they?
- How many beats are there in a measure?
- What kind of note will receive one whole beat?
- What is the mood? What expression must I give to it?

The conscious mind helps us to devise a means by which we may learn to do things with facility. But it is the subconscious mind which directs our actions toward that means. Therefore, in telling yourself the answers to these questions you are impressing upon the subconscious mind the fact that you know them and that you will be able to play more skillfully because you do. If this is done regularly, there will be no doubt of improvement in your playing.

3. Lift the fingers high and keep them curved. A "golden rule" for all potential pianists.

Not to mention the gracefulness and beauty this simple practice lends to your playing, the keys will not be struck in the middle if the fingers are not kept curved. And as a result the notes will be blurred together and will be wholly lacking in tonal quality. A lack of this position is also responsible for slipping off keys, and for striking two notes with one finger.

4. Never neglect fingering. If this is

done you are bound to run into trouble sooner or later. And the chances are that it will happen at a time when it will cause the most embarrassment.

Runs and scales actually become easier when correct fingering is applied, because of the naturalness in the succession of notes and fingers. One finger out of turn, when you are trying to memorize, is capable of confusing the entire passage. If the fingering seems difficult, consult your teacher. She may be able to work out a more suitable arrangement.

5. Strike staccato notes lightly. They will add more color to your playing.

6. Strike octaves together. Do not let the lower note strike before the upper one. Keep them sounding like one and the same note.

7. When playing, keep the action in the fingers. Play from the wrist down. This will eliminate that cramp resulting from using the whole arm.

8. Do not allow the left hand to lag behind the right. Evenness of touch makes for smoother harmony.

9. Give the left hand plenty of exercise so it will be as nimble as the right. Bach's "Inventions" are an excellent source for left hand dexterity.

10. Lastly, see that each note in a lengthy passage is kept separately distinct. Clarity inspires a deeper understanding and greater appreciation of your work.

It is not necessary to wait for someone to tell you of a way by which you may become more adept. Figure it out for yourself. When you discover something which helps you a great deal, do not hesitate to write it down somewhere along with other rules you have collected from time to time. Look at them often, and above all make them a part of your everyday musical equipment.

## 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.)

### Cheap Violins.

D. F.—The violin you have is what is known as a "trade" fiddle, and the maker is not famous. Still, it may have a reasonably good tone. I cannot say without seeing it. Your teacher is best fitted to judge.

### Repairing a Bow Tip.

L. D. G.—The splicing of a new tip on a broken bow stick can be done, but only by a master repair man. Any high quality glue would hold the splice together. You could get such glue from any good bow maker. If you are not a professional repair man, I would advise you to get an aluminum bow tip from your music dealer, because this is much easier to adjust.

### A French Violin Maker.

K. E. R.—The violin maker you write about is a French maker of some note. You may be able to obtain something about his history from a book on violin makers. The value of violins fluctuates, and there is such a difference in the value of different violins by the same maker that I cannot give an approximate value of your violin without seeing it. Take it to a violin dealer for an opinion when you visit the nearest large city.

### A Violin Bridge Question.

J. W. C.—1. The sound post should be about the size of an average lead pencil. It is better if the wood from which it is made is of old pine. 2. The correct length of the strings on the violin from nut to bridge is thirteen inches. Occasionally a violin is found which runs a little short, possibly a quarter or an eighth of an inch. 3. In general there are no special "name" bridges, as there are of violins. Buy your bridges from a first-class violin maker; also your strings may be secured from the same source.

### A Modern Maker.

D. F.—In justice to its advertisers, *The Etude* does not pass on the quality and criticize the various makes of modern violins. However, I will say that the violin maker you name is not a great maker. He is well known in the trade and has made some fair violins. If your violin is a well made specimen of this maker, it ought to be worth the fifty dollars you paid for it.

### Violin Markings.

A. Z.—The designs burned in the back of your violin were no doubt placed there by way of ornament. I do not know of any noted violin maker who used these emblems. Take your violin to Hill and Company, violin dealers and makers in your city, London, England, and they can give you an opinion after examining the violin.

### No Cremona "Trade Mark."

R. J. F.—The Cremona violin makers never burned, carved nor stamped the word "Cremona" on their instruments. It is not known who first originated the idea of burning or carving names on violins. The Cremona makers did not put trade marks on the exterior of their violins.

### A Violoncello Question.

A. J. L.—Your violoncello, according to your description, is quite a Dr. Jekyll and Mr. Hyde, as you say the tone is sometimes strong and beautiful, and at other times, harsh and mushy. If this is true, I cannot give any reason for it. Take or send your instrument to a first class repairer in Chicago, which is near your home, and he may be able to suggest a remedy for the unevenness of which you complain. A violoncello only thirty years old would be classed as a new instrument, and if you keep it in a good, dry place, you probably will not notice any changes in tone unless the instrument is badly out of adjustment.

### Hopf Violins.

B. D. H.—Sorry to disappoint you, but as a rule, the Hopf violins are of only nominal

value. Occasionally one is found which is better made and which has a finer tone; but, as a rule, they are "factory" violins pure and simple. There were many violin makers in Germany named Hopf. There are literally millions of these violins in existence, and you can buy one in almost any pawn shop for a few dollars.

### Appraising a Violin.

A. C. L.—It is quite impossible to guess at the value of a violin from a written description. The violin must be seen and examined closely by an expert. The maker of your violin is not a famous maker, and your friend's idea of its value—from thirty to seventy dollars—is no doubt correct. However, I cannot say definitely without seeing the violin. Take your violin to a first class violin dealer and get him to place the correct value on it.

### A Violinist's Picture.

P. DeB.—A picture of Leopold Lichtenberg appeared in the *Historical Musical Portrait Series* in *The Etude* of September, 1935. If you do not have a copy of this issue, you can secure the separate page containing the picture, by writing to the publishers of *The Etude*.

### A Carved Scroll.

M. N.—Carlo Bergonzi was one of the greatest violin makers of Cremona. His violins are extremely scarce and valuable; some of them are quoted in American catalogs of violins as high as \$12,000. I am afraid there is not over one chance in a million that your violin is genuine. The carved head of an old man with long hair and a beard which is used for the scroll of your violin does not add to its value. It seems almost a waste of time and money to have an expert to examine your violin.

### A Contest Piece.

T. S.—The number you speak of would be suitable enough for your daughter to play at the state school contest, but I cannot advise you either one way or the other without hearing her play it. Your daughter's instructor, who hears her play constantly, would be best fitted to judge that.

### Sound Post Location.

E. V. P.—I cannot imagine where you got the idea that I advise placing the sound post directly underneath the right foot of the bridge. Every one who knows anything about the violin knows that it should be placed directly back of the right foot of the bridge. The article by Mr. Volk which states that the sound post should be three-sixteenths of an inch back of the right foot of the bridge is entirely correct, although the distance varies slightly in different cases. Spohr, the great violinist, in his "Method for the Violin" advises violinists to experiment with different positions of the sound post—sometimes placing it a little further back of the bridge until the tone seems the best possible. It requires a good deal of skill to do this experimenting.

### Learning Without a Teacher.

V. P.—1. You are making a mistake trying to learn the violin without a teacher. 2. The book you name is not suitable for learning the violin. What you need are good practical works on violin playing. 3. It is impossible for me to give a guess how long it would take you to learn to play the sixty-fourth notes in the book you name. 4. The quarter note with a dot over it name sometimes be played with the wrist and sometimes with the arm, depending on the character and tempo of the composition. 5. I have never known of any famous violinist who was self taught from the beginning to the end. It is impossible to say how the greatest living violinists of today compare with Paganini, since the latter has been dead many years. 6. Your letter fails to state how far advanced you are in violin playing, so I cannot advise you as to what books to study. Send to the publisher of *The Etude* for catalogs of violin music.

\* \* \* \* \*

## The Beethoven Symphonies

"Regarded from every artistic point of view, and in every aesthetic sense, the nine Symphonies of Beethoven stand, in their fundamental simplicity and spiritual grandeur, unparalleled in the whole range of symphonic production. They emanated from a master-mind whose great genius seems to have fully grasped and comprehended the eloquent, impressive language of tone, and who interpreted this language in a strongly subjective, vitally emotional, convincing way with a perfection of structural proportion and detail that gave a lucid, unobstructed sense of reality to the rare messages that it carried."—Percy Goetschius.



## Selections for the JUNIOR CHOIR that is or should be in Your Church

A Junior Choir is an asset to a Church and it forms a definite link between the Sunday School and the Church. Besides learning selections to render themselves in Church and Sunday School, Juniors may be called upon to sing with the Senior Choir. Often anthems with a soprano solo or soprano obbligato part serve well in such a case with the Juniors singing the solo or obbligato part.

### UNISON ANTHEM BOOK

Selected, Edited or Composed  
By EDWARD SHIPPEN BARNES

Price, 75 cents

A superb compilation of 37 devotional numbers. Some of them in their original four part arrangements, others are unison arrangements of hymn tunes and a few are original compositions to well chosen sacred texts. There are anthems for practically all occasions, including numbers especially suitable for the great church feasts of the year.

### JUNIOR COLLECTION OF ANTHEMS

Price, 50 cents

This excellent collection of easy numbers of wide variety is suitable for young women's choruses or volunteer choirs of little experience. These anthems meet the demands of such organizations for unison or two-part anthems of a grade of difficulty they may safely attempt. There are a few favorite settings of hymn tunes, but for the most part the selections are original compositions not to be found in any similar collections.

### SACRED TWO-PART CHORUSES FOR JUNIOR CHOIRS

Arrangements and Adaptations From Classic  
Composers With Original Numbers  
By PAUL BLISS

Price, 50 cents

This collection is bound to gain preference with those conducting junior choirs because it gives substantial and worthy numbers in attractive and singable arrangements for the average junior choir. There are 15 numbers in this collection, some being arrangements and adaptations from classic numbers while others are original numbers by Paul Bliss, using well selected texts.

### YOUNG PEOPLE'S CHOIR BOOK

For Three-Part Mixed Voices—S.A.B.

Compiled by ROB ROY PEERY

Price, 60 cents

Here is a brand-new collection of dignified, but tuneful, devotional numbers especially suitable for singing by choirs whose members are mostly of high school age. All parts stay in a limited vocal range; the baritone may be sung by both tenors and basses. The organ accompaniment is full and satisfying.

A single copy of any of these books may be had for examination. A selection of separate numbers, in octavo form, for Junior Choirs cheerfully sent for examination on request.

**THEODORE PRESSER Co.** Music Publishers

1712 Chestnut St., Philadelphia, Pa

## PIANO ACCORDION DEPARTMENT

### Position in Holding the Accordion

By Pietro Deiro

THE ACCORDION may be played from either a sitting or a standing position. We shall now discuss the former. Some pianists are careful to sit erect when playing the piano; and yet, after they place an accordion on their shoulders, they immediately droop their shoulders and slump down in their chair until the spine is anything but straight. Then they complain that the accordion fatigues them. If they sat in that same posture for half an hour without the accordion, they would be just as fatigued. Therefore remember to *sit erect*.

Let us admit that there is a certain amount of weight to an accordion; but when it is held in the correct position, this weight becomes evenly distributed and does not tire the player so much, and eventually not at all. The straps should fit snugly, so the accordion is held firmly in place without oscillation from side to side. Part of the weight is then borne by the shoulders and the balance by the right limb as the lower right end of the piano keyboard should rest inside the right thigh. Very little weight rests upon the lower left side of the box as it must be free for bellows movement. These descriptions of positions apply to gentlemen players. A graceful position for ladies will be described in future articles.

### Bellows Manipulation

NOT LONG AGO a well known violinist, who is classed among the artists in his profession, paid me a social visit. After we talked for a few minutes, he asked me to play for him. This came as a distinct surprise, because I remember the last time he called I was rehearsing for a concert and was enthusiastic about some new numbers but he evinced little interest. But, to please him on this particular visit, I played and noticed that he was not listening to me so much as watching me. Finally he confessed that he had purchased an accordion and complained that he had just about broken his left arm trying to "pump" the bellows. He then played for me and I saw that he had not exaggerated when he said he pumped the bellows. His main thought was to get air into them. He was very much surprised when I showed him with what ease the bellows might be used, also that proper manipulation of the bellows is the secret of true artistic accordion playing. All

phrasing, shading of tone, and the rendition of delicate nuances, are acquired by the correct use of the bellows. The same principles as those used with the violin bow are applicable.

There are only rare instances when the bellows need to be reversed in the middle

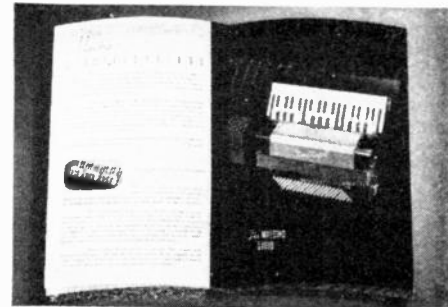


The Accordion Band of the Coburg Road Senior Boy's School, the only such organization under the Council of London.

of a musical phrase. The complete phrase should be played with either the outward or closing action of the bellows. Phrasing should be anticipated; and, when approaching a phrase of extra long duration, it is advisable to begin with the outward action of the bellows. No matter what position the bellows may have been in prior to this, the quick application of the air release button, or bar, closes the bellows immediately so that they will be ready for the next phrase. All *sforzando* attacks should be made with the outward action of the bellows.

Ease of bellows manipulation can be acquired by following these suggestions. When playing in a sitting position, the lower left corner of the accordion rests

## DALLAPÉ ACCORDION Album SENT ON REQUEST



Everyone interested in accordion should send for this new, exquisite album just published. It illustrates 9 new models of the Dallapé from \$550 to \$1000 and describes the many exclusive mechanical features and hand-made reeds which have made Dallapé the premier accordion of the world. Write to

CHICAGO MUSICAL INSTRUMENT CO., Dept. DE  
309 SOUTH WABASH AVENUE, CHICAGO

### There Is A Reason Why!! Discriminating Artists choose

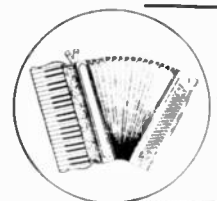


**GALANTI BROS.  
ACCORDIONS**

Finer tonal quality!  
Greater Satisfaction!  
Unfailing dependability!

Write for copy of  
illustrated catalog

**R. GALANTI & BRO., INC.**  
783 Broadway New York



### PIANO ACCORDIONS

From Factory to you at  
the price you want to pay

Write for Catalog

Standard Accordion Mfg. Co.  
1250-69th St., Brooklyn, N. Y.

Do you take advantage of the many  
excellent merchandising oppor-  
tunities which ETUDE Advertising  
Columns offer you?

inside the left thigh. This keeps the bottom of the bellows in an almost closed position at all times, so the opening and closing action is from the top only, in a fanlike motion. It is advisable for the student to practice a part of the time with the bottom of the bellows fastened so they will not open. A habit for the correct bellows motion is then formed.

The so-called "pushing and pulling" of the bellows are quite unnecessary. The bellows automatically fall open against the palm of the left hand as the bass accompaniment is being played. Very little more effort is required for the closing action. Let us remember, then, that we do not pull the bellows out as far as they will go and until all the air is exhausted. We merely open and close them according to musical phrases.

### Touch on the Piano Keyboard

THE touch employed on the piano keyboard of an accordion is similar to that used on an organ. The pianist must



## MASTER METHOD

For the Piano Accordion  
In Bass Clef

By

**PIETRO DEIRO**

\$1.25

A MODERN AND COMPREHENSIVE COURSE

PROFUSELY ILLUSTRATED—EXCELLENT FOR PIANISTS WHO  
CONTEMPLATE STUDYING THE ACCORDION.

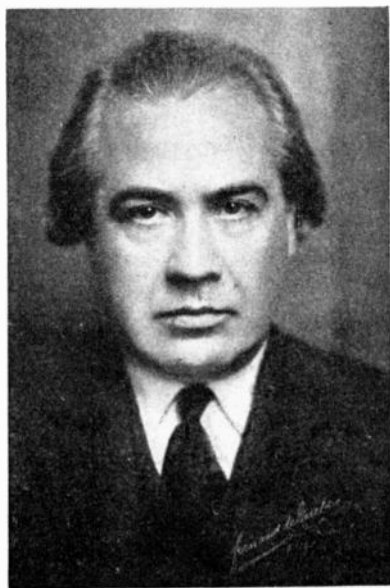
SEND FOR DESCRIPTIVE CIRCULAR 2343E

**O. PAGANI & BRO.: 289 Bleecker St., New York, N. Y.**



# ALEXANDER RAAB

CHICAGO MUSICAL COLLEGE—JUNE 28th TO AUGUST 7th



in addition to his usual lessons the eminent pianist will also teach on the

## MOOR DOUBLE KEYBOARD PIANO

Similar Classes begin in  
BERKELEY, CALIFORNIA,  
September 15th

For detailed information address:  
CHICAGO MUSICAL COLLEGE  
60 E. Van Buren St. Chicago, Ill.

New York Representative  
DOROTHY PILLSBURY STETSON  
30 Rockefeller Plaza, New York Phone: Circle 7-1962  
MOOR DOUBLE KEYBOARD PIANOS AVAILABLE  
FOR PRACTICE ARRANGEMENTS

# ELLISON-WHITE CONSERVATORY

ETHEL MILLER BRADLEY  
Director of Music

ELSIE KRAUS BOGARDUS  
Business Manager

Summer Sessions in All Departments Beginning June 15, 1937

## ALFRED MIROVITCH

Eminent Pianist in Master Class Session—July 15 to August 15

Further details on request  
1539 N.E. 10th Avenue  
Portland, Oregon

DRAMA • MUSIC • DANCE • ART • RADIO

## CORNISH SCHOOL SEATTLE

NELLIE C. CORNISH, Director  
24th YEAR BEGINS SEPTEMBER 13, 1937

"The type of work the Cornish School is doing is exactly what this country most urgently needs—a program of broad education in music and allied arts"

—NICHOLAS SLONIMSKY

Write for beautifully illustrated Catalog

# NEW YORK SCHOOL of MUSIC and ARTS

310 West 92nd Street, New York City (At Riverside Drive)  
RALFE LEECH STERNER, Director

Special Summer Courses

36th year Lowest rates for tuition and board Enter any day  
—Vocal and All Instruments—  
Diplomas and teachers' certificates

# INSTITUTE OF MUSICAL ART

of the  
JULLIARD SCHOOL OF MUSIC

ERNEST HUTCHESON, Dean

OSCAR WAGNER, Asst. Dean

Thorough instruction in all branches of musical education. Private lessons in all standard instruments, courses in theory and composition, normal courses for teachers, methods of group training for children, preparatory courses for children, extension courses, and many others.

Public School Music course leading to degree of Bachelor of Science with Major in Music.

Catalog on request.

120 Claremont Avenue, New York

completely change his touch, as his tonal effect will now be produced by the principle of playing keys to open valves for the air to pass through reeds. No longer will the force with which he strikes the keys govern the amount of tone produced. The degree of tone produced on an accordion is governed by the amount of air precipitated through the bellows. A piano touch, when employed on the accordion, produces a sound of rattling keys.

I have been frequently asked to listen to concert pianists who have taken up the study of the accordion; and one fault has been almost always present with them. When playing their piano repertoire, they are absolutely relaxed. The moment they begin to play the accordion, they auto-

matically tense every muscle in their fingers, wrist, forearm and shoulders. This is naturally reflected in their playing. Complete relaxation is essential. Pianists and violinists, who have learned the art of relaxation on their own instruments, need merely to apply it to their accordion playing.

In this article only general suggestions have been offered; but we shall hope to give later specific instructions on separate and especially important points in accordion playing. It is our purpose that in this series of "advice and suggestion" articles, answers will be found to various problems that confront those who are endeavoring to learn more about the instrument and how to play it.

## Say It Aloud

### A Little Lesson in Psychology

By Rowena Gailey

DURING THE YEARS when the late Mrs. Fannie Bloomfield Zeisler taught piano in Chicago, it was her practice to take but a limited number of pupils. Applicants who aspired to study with the famous lady were given an appointment, at which time they could play for her and talk things over. The fortunate ones, after preliminary technical training, which was called "finger work," joined the class which met at her home on Thursdays, each student being privileged to hear the lessons of all the other pupils. This was after the manner of Leschetizky, with whom Mrs. Zeisler had studied.

Something learned the day of the writer's try-out has come to mind so many many times during the years, that it seems worth passing on.

Although a graduate from a large conservatory of music before going to Mrs. Zeisler, I had never learned how to practice. This may sound incredible, but nevertheless it is true. I did not know how to work at the piano; there must be a right way, but apparently it had never been found. I played a great deal, and although my playing was extremely inaccurate, we did not worry much about it.

Well, for the try-out *Morgenstimmung* (*Morning Mood*) from Edvard Grieg's "Peer Gynt Suite" was played.

Mrs. Zeisler's first question was, "Why didn't you stay at home for weeks and months and practice up some showy piece like everyone else does before coming here?"

I answered truthfully that I thought she could tell from hearing a simple piece whether or not I was talented enough to study with her, just as well as if something more pretentious were attempted. This answer seemed perfectly satisfactory.

Then came the next question, "But why, in Heaven's name, did you play that whole part in D minor instead of D major as written? Did you think you could improve on Mr. Grieg's idea of what sounds well?" And her tone of voice implied just what she thought of students who had such ideas.

In every case where F-sharp was indicated, F-natural had been played; and this without realizing that any deviation from the right key had been made.

Mrs. Zeisler then took my book and marked every F-sharp with a big cross. "Now, I tell you what to do," she said. "You look at every one of those F-sharp's and then say aloud to me, 'I will never play F-natural instead of F-sharp in this piece again.'"

I did exactly what she told me to do, of course. But it was not satisfactory. I was embarrassed and made the assertion too meekly.

"Oh, say it as if you meant it," she said, in disgust.

I raised my voice and declared very emphatically, "I will never, never play F-natural in this piece, *Morning Mood*, again as long as I live."

"That's better," said Mrs. Zeisler, perfectly satisfied. "Now I know that you will remember." Then she explained to me that pianists who play in public from memory must know a great deal about psychology, habit and memory in particular, and about the different kinds of memory. She said they must memorize in several different ways so that if one memory failed, another would compensate for it. "We remember things so much better if we say them aloud," she said, "than if we just think them to ourselves."

That was the first lesson in accuracy that ever meant much to me. It was effective. There were many more to follow, for when one has been careless for a long time it is a tedious job to overcome the habit. But I have found out for myself that the spoken word impresses itself on the memory and is a great help.

Mrs. Zeisler was wont to say, "I do not teach just piano playing." This was very true. That little lesson in psychology, for instance, can be applied to advantage to many circumstances of life other than piano playing. Mrs. Zeisler was a splendid example of the pianist and musician.

## The Food of a Genius

BEETHOVEN was abnormally fond of soup, and references are made to his favorite, which was known as "bread soup"—although no one knows exactly what it was, further than that when he made it he broke twelve eggs in it. Some say, however, he never got it to satisfy himself. He was very fond of wines, fish, game and eggs. If he found that the eggs were not fresh, he had a delicate habit of throwing them at his housekeeper. His aim was not always good, and sometimes they flew out the window and landed on passers-by who failed to appreciate the honor of being

pelted with dubious eggs, even though by a great genius.

He imagined that he was a fine cook and once he invited a party of friends to a meal that he himself had prepared. His friends were surprised to see him, ladle in hand, wearing a white apron, and with a nightcap on his head. The soup was miserably thin stuff, in which there floated a few globules of grease. The meat was tough beyond description, and the vegetables were a horrible green mess. Beethoven ate with gusto, but his friends confined themselves to bread and fruit.



# QUESTION AND ANSWER DEPARTMENT

Conducted by

Karl W. Gehrkins

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.

## Supervised Practice.

Q. My son is nearly fourteen and has studied piano for some time; he plays third, fourth and fifth grade music.

1.—Are etudes all sufficient or should he have a graded book?

2.—Would you suggest a graded course?

3.—His teacher says he must not practice alone, as he makes errors which are hard to overcome. She insists on practicing with him an hour a day. We have been doing this daily for two summers, with only two hours a week during the school year. I feel that he should be in a position now to work independently. Am I right?—Mrs. C. W. F.

A. 1.—In general it is advisable to have either a graded course or else certain etudes and exercises selected especially for the individual pupil. This is to insure an all-around development of the pupil's technical and musical ability.

2.—The publishers of THE ETUDE will gladly send you material of any kind, but of course the teacher ought to make the selection; for, after all, he is the one who will have to use whatever music is selected.

3.—Beginners often are asked not to practice by themselves until certain position habits have been established; but it would seem as though your boy ought by this time to be practicing by himself. If he does not learn to work without having someone watching him every minute he will never become independent, in music or in anything else, this being a principle that both parents and teachers of adolescents must follow.

## Unusual Musical Terms.

Q. Please give me the meaning of the following terms: allargando, nonchalant, sveltozza, alanguit, avec gaminerie et claironnant.

—E. G. P.

A. Allargando means broader, that is, becoming slower and louder. (The ending *ando* is the sign, or ending, of the present participle of the Italian and is equivalent to the ending "ing" in English. Thus Allargando is the present participial form of the infinitive *allargare* (to enlarge) and would be literally translated as "enlarging," that is, when adapted to music, growing both slower and louder, and thus becoming more broad and stately. Nonchalant is not specifically a musical term but if used as a direction would mean that the passage is to be played in an apparently casual manner. But it would not indicate that the composer wishes it to be performed carelessly! Sveltozza comes from the Italian word *svelto* meaning "nimble," and therefore means "nimble" or "quickly." Alanguit is a derivative from the French infinitive *alanguir* (to make languid), and so may be taken as meaning "languidly" or "with languor." Your last term, *avec gaminerie et claironnant* puzzles me a little. These French words seem to mean "with impishness, and shrill," but without knowing something about the composition in which they occur it is difficult to tell you just what to do.

## Publishers of Harmony Books.

Q. Please give names and addresses of the publishers of the harmony books by Goetschius, Foote and Spalding, and Cutler.—V. P.

A. These harmony books may be procured through the publisher of THE ETUDE.

## Triplets or Sextuplets.

Q. 1.—In this example from MacDowell's Polonaise, are the notes on counts 2 and 3 (left hand) played as sextuplets, or are they played as four sets of triplets, with a cross rhythm existing between the right and left hand parts on the third count?



2.—Are these sixteenth notes played as sextuplets or triplets?



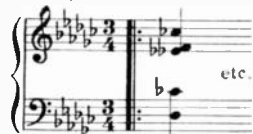
3.—What does con piceunteria mean? Miss L. P.  
A. 1 and 2. In both of these examples the sixteenth notes are played as triplets. 3.—Piceunteria is an Italian word meaning "spicy." No doubt the piece you mention needs to be played in animated fashion, with lots of "pep."

## Pedaling.

Q. 1.—Is this an E-double-flat or an E-

triple-flat in this chord from Schumann's Grillen?

## Ex. 1



2.—There are no pedal marks given in The Humming Bird by Gard. Should the pedal be used?

3.—When there are only a few pedal marks in a composition, does this mean that the pedal should not be used unless there are such markings?

4.—On page four of The Humming Bird there is this conflict of notes. One cannot hold the left hand E-natural and also play the E-natural in the right hand. How is it done?—L. B. R.

## Ex. 2



A. 1.—The note is E-double-flat.

2.—Yes, the pedal is used in this piece.

3.—No. Few compositions have the pedal markings throughout and, unfortunately, even when so marked they are rarely correct.

4.—Measures like this are common. The bass E-natural is played staccato but caught and held by the damper pedal. By playing it in this manner the left hand E-natural does not need to be held with the finger.

## Chopin and Albeniz

Q. 1.—How do you play the last two measures of Chopin's Waltz in A-flat, Op. 42?

2.—Is the Spanish music, by Albeniz, which I hear over the radio, considered modern music?

3.—Where can I purchase copies of "The Reign of Patti" and "The Golden Days of Opera"?—K. E.

A. 1.—These measures are played forte and in the same tempo as the preceding measures. Artists often play this measure in octaves as in this example:



2.—Albeniz is one of the modern composers; however, he would not be classified as an ultra-modern.

3.—The publishers of THE ETUDE no doubt can procure for you a copy of "The Golden Days of Opera." We are told that "The Reign of Patti" is out of print.

## The Trill in a Famous Minuet.

Q. How do you play the trill on the last page of Paderewski's Minuet?—Miss M. E.

A. The trill is usually played like this:



## THE ETUDE MUSIC MAGAZINE

▼ The World's largest, and most highly respected musical publication.  
CAN YOU AFFORD TO BE WITHOUT IT?

## LAWRENCE COLLEGE CONSERVATORY OF MUSIC

APPLETON, WISCONSIN

Carl J. Waterman, Dean

Courses in piano, voice, violin, cello, organ, theory, public school music and choir directing leading to Bachelor and Master degrees.

# Study in Chicago This Summer



## Sherwood Offers Special Courses at Unusually Low Cost

You'll enjoy a cool summer beside Lake Michigan

Join the ambitious students and teachers who come to Sherwood Music School every summer to take advantage of the thorough, professional training offered in special Summer Courses. With these congenial companions you will study hard and accomplish much. You will enjoy with them the best of opera and symphonic programs "under the stars" at Ravinia and in Grant Park. Chicago stretching along the shores of beautiful Lake Michigan, with its sandy beaches, parks and playgrounds, theaters, art galleries and museums is ideally planned for healthful, worthwhile recreation.

Private instruction in Piano, Voice, Violin, Organ, Cello, Wind Instruments, Theory, Composition, Dramatic Art and Dancing. Faculty of 75.

Special short-term classes in 50 subjects, including Piano Master Class, Piano Normal Class, Teaching Repertoire, Class Piano, Violin Master Class, Voice Master Class, Organ Master Class, Public School Music, Band, Orchestra and Choral Conducting, Theory, Composition, Play Production, Microphone Technique, and many others.

Dormitory Accommodations. Certificates, diplomas and degrees awarded.

Plan now for your summer study at Sherwood. Write for catalog and all-expense estimate.

## SHERWOOD MUSIC SCHOOL

410 S. Michigan Ave.

Chicago, Illinois

Provisional Member of the National Association of Schools of Music

## Depaul UNIVERSITY

### THE SCHOOL OF Music

offers accredited courses in all branches, including Public School Music. Degrees and Diplomas. A faculty of national and international reputation. Bulletin on request. The Department of Drama offers a 3-yr. course.

## DePAUL UNIVERSITY

401-64 E. Lake Street, Chicago, Illinois  
A Professional School with University Prestige

## A professional school in a university environment

For Free Bulletins Write to

### SCHOOL OF MUSIC

1830 Sherman Avenue  
Evanston, Illinois

## NORTHWESTERN UNIVERSITY

Answering Etude Advertisements always pays and delights the reader.

## COSMOPOLITAN SCHOOL OF MUSIC

SHIRLEY GANDELL, M.A., Oxford University, England, President.  
34th year. Accredited. Offers courses in all branches of Music. Certificates, diplomas and degrees. Desirable boarding accommodations. Located in downtown musical center.  
Box E, 306 S. Wabash Ave., Chicago.

## SCHOOL OF THE DRAMA THE GOODMAN THEATRE ART INSTITUTE OF CHICAGO

Accredited professional training in acting, production and design. Degree and Certificate offered. Apply now; limited enrollment.  
For free descriptive bulletin address  
Kenneth Sawyer Goodman Memorial Theatre  
Dept. B, The Art Institute, Chicago, Ill.

## The Revised and Enlarged

### DUNNING COURSE OF MUSIC STUDY

(Creative Approach) Mrs. Carrie Louise Dunning, Originator  
Mrs. Jean Warren Carrick, International Dean by appointment of Mrs. Dunning  
Address until June 25, 910 S. E. 68 Ave., Portland, Ore., Then 76 E. 79th St., New York  
Normal Classes for Teachers and Advanced Students announced by the following Normal Teachers:

MISS ALLIE E. BARCUS  
1006 College Ave., Fort Worth, Texas  
MRS. JEAN WARREN CARRICK, Dean  
New York City—July 25th  
Other Classes Upon Arrangement  
MISS MINNIE COBBILL  
2727 Richmond, Virginia  
MRS. BEATRICE EIKEL  
Sherman, Texas  
San Francisco, Calif.  
MRS. VIRGINIA RYAN  
76 E. 79th St., New York City

MISS ADDA EDDY  
136 W. Sandusky Ave., Bellefontaine, Ohio  
MRS. HAZEL FLETCHER HAWLEY  
125 Main St., Massena  
New York  
MRS. LAUD GERMAN PHIPPEN  
3508 Potomac Ave., Dallas, Texas  
Boulder, Colorado  
MRS. H. R. WATKINS  
124 East 11th St., Oklahoma City, Okla.  
MRS. JESSIE WOOLFENDEN  
513 Vinewood Road, Birmingham, Mich.

## AMERICAN CONSERVATORY OF MUSIC—CHICAGO

Offers courses in all branches of music and dramatic art  
Faculty of 135 artist teachers  
Member of National Association of Schools of Music  
Send for a free catalog Address: John R. Hattstaedt, President, 571 Kimball Building, Chicago





**PEASANT BAND IN SALZBURG**  
*During the Annual Musical at Salzburg there are many interesting and picturesque activities, among which is the parade of this band in the costume of the District.*

# The Summer Music Season Abroad for 1937

## JUNE

June (first half) ..... VIENNA, AUSTRIA: Vienna Festival Weeks.  
 June ..... FRANKFORT-AM-MAIN, GERMANY: Music Societies Festival.  
 June-Oct. .... CREMONA, ITALY: Stradivarius celebrations. Exhibition of modern stringed instruments by Italian manufacturers. Series of open air concerts; rare, old violins, violas, violoncellos and contrabassos forming part of the exhibition, will be played by celebrated artists.  
 June-Oct. .... PARIS, FRANCE: International fetes with most celebrated troupes and artists of all countries.  
 June ..... LONDON (Covent Garden) ENGLAND: International Opera Season Festival.  
 To June 10th..... FLORENCE, ITALY: Florentine May Musical Festival. Giotto celebrations.  
 June 1st-Aug. 20th.. PARIS, FRANCE: Grand Palais (seats 10,000); Numerous events, spectacles, dances, music, sports, expositions.  
 June 1st-July 3rd... LEWES, near BRIGHTON, ENGLAND: Glyndebourne Mozart Festival.  
 June 1st-Aug. 2nd... BERLIN, LEIPZIG, POTSDAM, and WIESBADEN, GERMANY: Summer Courses of the German Music Institute for Foreigners.  
 June 1st-Oct. 1st... FRIBOURG, SWITZERLAND: Cathedral Organ recitals.  
 June ..... HEIDELBERG, GERMANY: Serenades.  
 June-Aug. .... BAMBERG, GERMANY: Rococo Festivals with Serenades.  
 June 3rd..... WESTMINSTER ABBEY, ENGLAND: Recital for overseas visitors on new organ.  
 June 5th..... TUNBRIDGE WELLS, ENGLAND: Band Contest.  
 June 5th..... HARZ MOUNTAINS, GERMANY: Mid-night Concerts.  
 To June 6th..... HEIDELBERG, GERMANY: Mozart Festival.  
 June 12th-19th..... LONDON: Canterbury Cathedral Music and Drama Festival.  
 June 12th-19th..... WÜRZBURG, GERMANY: Mozart Festival.  
 June 15th..... ST. MARGARET'S, WESTMINSTER, LONDON: Bach Cantata Club Concert.  
 June 19, 20, 23, 26, 27, 30 ..... GENEVA, SWITZERLAND: Open-air Jacques-Dalcroze Festival de Luxe "Geneva Sings."  
 June-July ..... NÜRNBERG, GERMANY: Opera Festivals.  
 June 18th-21st..... LÜBECK, GERMANY: Nordic Week of Music and Theater Performances.  
 June 19th-29th..... MAINZ, GERMANY: Gutenberg Festival Week, with concerts and theater performances.

June 19th-July 18th.. MARBURG, GERMANY: Marburg Festival Plays.  
 June 20-27th..... PARIS, FRANCE: Festival with the "Garde Republicaine Band," two orchestral concerts, three concerts of chamber music.  
 Late June through August ..... FONTAINEBLEAU, FRANCE: American School of Music.  
 Late June ..... GÖTTINGEN, GERMANY: Handel Festival Performances.

## JULY

July ..... GMUNDEN, (Upper Austria) Schloss Traunsee: Summer Course "Musical Culture in Austria", Chambermusic.  
 July ..... DONAUESCHINGEN, GERMANY: Music Festivals.  
 July ..... STUTTGART, GERMANY: Verdi and Operetta Festivals. Wagner-Mozart Festivals.  
 July ..... NÜRNBERG, GERMANY: Opera Festivals.  
 July-August ..... FÜSSEN, GERMANY: Richard Wagner Concerts in Neuschwanstein Castle.  
 July 1st-31st..... COVENT GARDEN, ENGLAND: Russian Ballet.  
 July 3rd..... HARZ MOUNTAINS, GERMANY: Mid-night Concerts.  
 July 3rd-5th ..... ST. GALL, SWITZERLAND: Cantonal Choir Festival.  
 July 4th..... INGESUND, SWEDEN: (near Arvika, in Värmland).  
 July 12th..... SALZBURG, AUSTRIA: Beginning of the "Mozarteum Summer Academy", International Courses in Music, Conducting and Music Courses, Courses in Singing.  
 July 16th-20th..... LINZ, ST. FLORIAN, STEYR (Upper Austria): "Art and Culture in Brucknerland"—Austrian Musical Festival. Vienna Philharmonic Orchestra, the Vienna Symphony Orchestra and the conductors Eugene Ormandy, Oswald Kabasta and Viktor Weissbach.  
 June 19th-July 18th.. MARBURG, GERMANY: Marburg Festival Plays (daily except Monday).  
 July 20th-Aug. 29th.. MÜNCHEN, GERMANY: Wagner-Mozart-Strauss Festival Plays.  
 July 23rd-Aug. 21st.. BAYREUTH, GERMANY: Bayreuth Wagner Festival Plays.  
 July 23rd-Aug. 31st.. VICHY, FRANCE: Tetralogy of Richard Wagner in the Theater of the Grand Casino.  
 July (last 2 wks. approx.) ..... HASLEMERE, SURREY, ENGLAND: Dolmetsch Music Festival.  
 July 28-Aug. 1st..... BRESLAU, GERMANY: World Singers Meeting in connection with the 12th German National Singers Festival.

Late July-early Aug.. ZOPPOT, GERMANY: Sylvan Opera Festival Plays.  
 Beginning July 30th.. PARIS, FRANCE: Presentation of the "Mystery of the Passion" in front of Notre Dame.  
 End of July—End of Aug..... SALZBURG, AUSTRIA: Beginning of the Salzburg Festival plays 1937. Operas, Plays, Orchestral Concerts, Serenades, Cathedral Concerts.

## AUGUST

August ..... GMUNDEN, (Upper Austria) Schloss Traunsee: Summer Course "Musical Culture in Austria", Chambermusic.  
 August ..... SALZBURG, AUSTRIA: Salzburg Festival Plays 1937. Operas, Plays, Orchestral Concerts, Serenades, Cathedral Concerts.  
 August ..... ÖSTERSUND, SWEDEN (Jantland): Performances on certain evenings at an open-air theater on the island of Froson.  
 August ..... STOCKHOLM, SWEDEN: Royal Opera. Performances of Operas and Operettas.  
 August ..... FÜSSEN, GERMANY: Richard Wagner Concerts in Neuschwanstein Castle.  
 August ..... MARBURG, GERMANY: Historical Bach Festival.  
 To August 29th..... MÜNCHEN, GERMANY: Wagner-Mozart-Strauss Festival Plays.  
 August 1st to 31st... VICHY, FRANCE: Second Wagner cycle in the Theater of the Grand Casino.  
 August 1st-31st..... SALZBURG, AUSTRIA: "Mozarteum: Mozarteum Summer Academy", International Courses in Music, Conducting and Music Courses, Courses in Singing.  
 August 2nd-7th..... MACHYNLLETH, WALES: Welsh National Llisteddod.  
 Early August ..... ZOPPOT, GERMANY: Sylvan Opera Festival Plays.  
 Mid Aug. early Sept.. DRESDEN, GERMANY: Festival Play Weeks, and Zwinger Serenades.

## SEPTEMBER

September ..... STOCKHOLM, SWEDEN: Royal Opera. Performances of operas and operettas.  
 September (from middle) ..... STOCKHOLM, SWEDEN: Concert Hall. Symphony Orchestra Concerts.  
 September ..... VENICE, ITALY: Musical Festival.  
 Sept. 5th-11th..... GLOUCESTER, ENGLAND, Cathedral: Three Choirs Festival.  
 Sept. 5th & 12th..... INTERLAKEN, SWITZERLAND: Open-air "William Tell" Performances.  
 Sept. 25th..... LONDON, ENGLAND: National Brass Band Festival.



# VOICE QUESTIONS

Answered

By Frederick W. Wodell

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

## Amount, rigidity!

Q. I have in mind a singing tone produced by a body held rigidly erect. The chest is held rigidly high, and the jaw rigidly still. The resulting tone is clear; it sounds as though issuing from a metal pipe, extending from the crown down and back into the body. It is curiously described by its sponsors as the organ tone, the trumpet tone, the flute tone. Is this tone correct? May I trouble you for an answer in the enclosed stamped envelope?—C. V. S.

A. We reserve the right to answer questions addressed to this department in the manner which to us seems most likely to be of benefit to the majority of our readers. We recommend for your serious consideration a saying, well known among the profession, namely, that "rigidity is the enemy of all art."

## Study at Middle C.

Q. (1) I am expecting to take a trip East to consult a "vocal expert of renown." Have some means, but would not be in any position to pay such prices as fifty dollars per lesson, or any such prices as I understand real experts charge. Of course there is, too, the question as to whether my voice would warrant any great expenditure of money. If I could be sure of obtaining the honest opinion of an expert, I cannot tell you how much it would mean to me to be able to go ahead with someone whom I knew could bring out the best I have. (2) I am thirty-two. Is this too old to expect much in the way of real development? I have somewhat of a foundation in the fundamentals of music, as I play several instruments—piano principally.—Hopeful.

A. (1) You should be able to secure the honest opinion of a real expert in Boston, New York or Philadelphia for much less than the sum you name; also vocal lessons from a competent teacher for a fraction of that amount per lesson. Addresses of persons, each of whom will tell you of several excellent teachers in the cities mentioned, will go to you by mail. THE ETUDE contains the announcements of prominent teachers, as does the New York Musical Courier. If possible, consult more than one authority and compare notes. (2) We understand that you have had some voice study, so that you are not exactly a "beginner." Your instrumental knowledge and skill should be a real help to you in your vocal studies. Though much depends upon your natural gift of voice and for singing, and your intelligence and industry as a student, ordinarily, under first-class instruction, you may reasonably look forward to quite considerable progress as a singer.

## High Tones of Baritone.

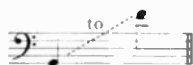
Q. I have a baritone voice of rare quality which cannot be classed as a low tenor or a bass baritone. People who are well able to appreciate good singing compliment me. I have been a reader of THE ETUDE for some time and enjoy it a lot. Have had quite a bit of voice training. My range is best from B flat in second octave below Middle C to E-natural in the octave above Middle C. I have always been taught and practiced the "tone forward" system referred to in the October "Singer's Etude." (1) What is wrong when I try to sing higher than E-natural? I still try to place that next tone forward, but the tone is not there, seemingly. I try of course to open my mouth wider, and also my throat, but neither works, and I get no tone that way. My range seems to quit me. But if I do not try to open my mouth wider, or my throat either, and send or place the tone straighter up instead of forward, then I get something. It does not sound to me as a tone should sound, but just a round, hollow noise, reaching higher than E-natural. However, I have not worked it enough for it to become a habit, but could easily do it if it is proper. (2) If that were practiced, would it develop into rich, resonant tone, or would I become a howler?—R. L. D.

A. (1) The question of "tone placement" is a controversial one. We understand the policy of THE ETUDE is to print articles which sometimes present what seems to be opinions contradicting others formerly printed, so long as the authors are reasonable in the presentation of their views, and have some standing in the profession. Undoubtedly THE ETUDE will give you the address of the author of the article you refer to as appearing in the "Singer's Etude" for October. For a statement of the "tone forward" doctrine in the so-called Middle Register (which covers the upper pitches of the man's voice), see "The Art of Singing," by Wm. Shakespeare, p. 36. For a detailed study of what the author calls "high, forward placing," with added "low color and resonance," read the little book "Position and Action in Singing," by Edmund J. Myer. Having neither personal knowledge of your voice, nor of you as a vocal student, it is impossible to say whether, under the circumstances mentioned, you would become a "howler." We strongly suspect that as you sing into your upper range, you unconsciously bring a condition of more or less rigidity into your vocal instrument, which prevents the normal action of the pitch mechanism. You are apparently "trying" to do too much to assist your vocal instrument, and really thereby getting in its way. We suggest that you make the upper notes, particularly above A, fifth

line, F clef, sound to the least possible pressure of breath that will bring them, and at the same time keep even the slightest stiffness out of the back of the tongue and the muscles under the jaw. Be satisfied for a while with less body of tone in your upper range, and for the present stop trying to "place" the tone anywhere.

## Some Delicate Problems.

Q. (1) I am a baritone, twenty-two years of age and have studied voice two years. My range is



However, there are times when I am unable to sing the octave below Middle C, and my upper register extends itself for a tone or two. In the morning my voice is very low; yet after breakfast the voice loses some tones. So that I have gone without eating when I had to sing. But if I go too long without food, I still lose the low tones. As to all this, "Why?" Is there something wrong with the voice?

(2) I have been advised to smoke a cigar, as that would make the voice low. Is this true? (3) What is meant by "covering" tones? Is it necessary?—E. B.

A. (1) We do not think there is anything wrong with your vocal organ. The trouble is with your use of it. Get your singing upon the basis of compelling all the tones to speak upon the lowest possible breath pressure, with accompanying absolute absence of rigidity in the body, especially at the tongue and jaw. It takes intelligent, long continued practicing to secure this result; but it is worth all the trouble involved. When practicing, think not of error; think of the right manner of doing. Before singing, hold in mind exactly the pitch, power and beauty of quality of tone you want, and will the realization of your concept, taking care not to interfere with the free, correct action of your instrument by bringing stiffness into the tongue, jaw, neck, or face, or any other part of the body.

(2) We find no merit in this suggestion. (3) As to "covering" tones, see our answers to D. Junior, and H. A. H. in THE ETUDE issue for June, 1936, and to S. J. in the July number for the same year.

## Whooping Cough Holdover.

Q. (1) Your voice department in THE ETUDE is most helpful. At two, I developed whooping cough. At nineteen I still have a remnant of this cough, although it is not so bad now as it was in past years. This cough bothers me at times when I am singing, that is, if I hold my breath just slightly longer than is necessary on a note.

(2) There seems to be an excess of fluid in my nose. Can you suggest anything for these two conditions?—H. W.

A. (1) We suspect that, under the circumstances which you describe, your "breath-holding" is done with more or less contraction at the throat, which induces a spasmodic action in that region. Transfer the work of breath-holding to the proper breathing muscles, and learn to "let go" at the throat. Practice stopping the tone with no pulling backward and downward of the tongue, or "closing" of the throat, and on the same breath starting it again, as though it had not stopped, so far as force and quality are concerned, and sustaining it for a couple of beats, and again stopping it with a free throat. See exercises for this work in "Art of Singing," by Wm. Shakespeare.

(2) See a skilled throat and nose specialist as to possible nose or sinus trouble and its removal.

## The Singer's Accompanist.

Q.—I am a pianist, and have done some accompanying, and enjoy it very much. What should one do in order to become a good accompanist for solo singers?—Mrs. M. T.

A.—You have opened up a big subject. Many fine solo pianists are poor accompanists for a singer, and some of them never can become experts in this work. To "accompany" is to "go with," not "lead" or "hold back," the vocalist. Then there is the question of covering up the voice, or failing to give enough support when it is sorely needed. The best accompanist for a singer is a good musician with a first class piano technique, who is also a singer of experience in many styles of composition. As you sing as well as play the piano, you have that in your favor when looking to becoming a good accompanist for vocalists. Bear in mind that the piano is, at best, a "percussion" instrument, and cultivate much a good legato style of playing. Remember also that some parts of a given voice are weaker than others, and modify your playing accordingly. Avoid bringing out particularly melody notes that are strongly dissonant with the voice part, notwithstanding they may be marked with an accent. Most singers are grateful for a firm bass when working in the upper range and for a climax. We have merely touched the surface of this important subject, but hope you may gain something from what has been written.

## CHICAGO CONSERVATORY and BUSH CONSERVATORY



25 E. JACKSON BLVD.  
CHICAGO + ILLINOIS

## Two Great Musical Institutions Combined

Spend a profitable and enjoyable summer. Benefit from the many musical and educational activities available in this summer resort city

## THREE SUMMER TERMS

First Summer Term—May 17-June 26

Major Summer Term—June 28-Aug. 7

Third Summer Term—Aug. 9-Sept. 18

Courses leading to degrees Bachelor and Master of Music and Dramatic Art

Public School Music, O. E. Robinson; Piano Normal Courses, Edgar Brazelton; Special Repertoire and Interpretation Classes, Glenn Dillard Gunn and Edgar Nelson; Band, George De Witt; Voice, Violin, Dramatic Art, all Theoretical Courses under the direction of expert teachers.

## SERIES OF SUMMER ARTIST RECITALS

Institutional Member of the National Association of Schools of Music

Write for Catalog E. T. to JEANNE HOWARD, Registrar.

**Cincinnati Conservatory of Music**

America's Oldest Independent School Devoted Exclusively to Music and the Allied Arts

Under Auspices of  
**Cincinnati Institute of Fine Arts**  
Affiliated with University of Cincinnati

**71st ANNIVERSARY SUMMER SESSIONS**

8 weeks—June 21 to August 14  
6 " June 21 to July 31  
5 " July 12 to August 14  
2 " August 1 to August 14

SPECIAL FEATURES: Master Classes; Musicology; Gregorian Chant; five-weeks Band instruction; course in band formation; public school music.

Write for Summer Catalog  
2650 Highland Ave. Cincinnati, Ohio

## SCHOOL OF MUSIC OF THE UNIVERSITY OF MICHIGAN

Complete curricula leading to degrees in all branches of Music. Faculty of distinguished artist teachers. Concerts and May Festival by world's greatest artists and organizations in Hill Auditorium seating 5,000. Chorus of 350; student symphony orchestras, glee clubs, bands, etc. Recitals each week on \$75,000 organ.

Eight Weeks Summer Session  
June 28 to August 20

CHARLES A. SINK, President  
Box 1004, Ann Arbor, Michigan

## DETROIT INSTITUTE OF MUSICAL ART

Michigan's Foremost School of Music. Institutional Member of the National Association of Music Schools, 31th year. All branches of Music and Dramatic Art. Many free advantages. Faculty of 81 artists. Accredited Teachers' Certificates, Diplomas, and Degrees. Desirable boarding accommodations. For Catalog and View Book.

Address H. B. MANVILLE, Bus. Manager  
Dept. 2—52 Putnam Ave., Detroit, Mich.

## MILLIKIN CONSERVATORY OF MUSIC DECATUR, ILLINOIS

Offers thoro training in music. Courses leading to Bachelor of Music Degree, Diploma and Certificate in Piano, Voice, Violin, Organ, Public School Music Methods and Music Kindergarten Methods. Bulletin sent free upon request. W. ST. CLARE MINTURN, Director

## ANNUAL SUMMER SCHOOL, June 21 - July 31

Courses toward Bachelor of Music, Master of Music Degrees. Private and Class Lessons in All Departments under REGULAR FACULTY

## The Cleveland Institute of Music

BERYL RUBINSTEIN, Director, 2605 Euclid Avenue, Cleveland, Ohio

## OBERLIN CONSERVATORY of MUSIC

Offers men and women thorough instruction in all branches of music. Mus.B. degree. Forty-six specialist teachers. Graduates prominent in musical world as concert artists, music teachers and supervisors in public and private schools, directors of conservatories, deans of college music departments. Excellent equipment—numerous studios, over 200 practice rooms, Twenty-three modern organs including two large recital instruments. World-

famous artists and organizations appear in artist recital course. Weekly student-recitals in Warner Concert Hall, seating 800. Oberlin College on same campus makes possible excellent combination courses. High school required. Established 1865. Catalog. Frank H. Shaw, Director, Box 567, Oberlin, Ohio

## CHICAGO MUSICAL COLLEGE

Accredited by the North Central Association of Colleges and Secondary Schools  
RUDOLPH GANZ, President

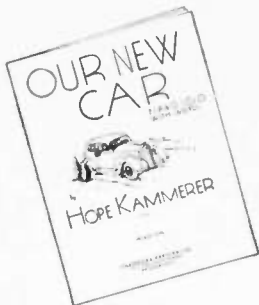
## SUMMER MASTER SCHOOL

Enroll now by mail—Write Dept. 67-E for new Summer Catalog

64 E. Van Buren Street

CHICAGO





SELECT FROM THESE

# New Music Publications

for Summer Recreation or Study and  
for Next Season's Needs

• Single Copies of Any of These Numbers May Be Had for Examination •



## PIANO SOLOS

Cat. No. Gr. Price

### FROM A CHILD'S FANCY

For Piano

By Myra Adler  
Grade 2

26500	The Goofs and the Goblins.....	\$0.25
26501	Merry Echoes .....	.25
26502	The Fairy Swing .....	.25

<b>BENNETT, ALEXANDER</b>		
26412	Johnny-Jump-Up .....	2 \$0.25
26418	The Little White Lamb .....	1 1/2 .25
<b>BROWN, ARTHUR L.</b>		
26522	Twilight Melody .....	3 .35
<b>BURNAM, EDNA-MAE</b>		
26457	After a Fly .....	2 .25
26456	The Elephant's Joke .....	2 .25
<b>COLEMAN, BYRON</b>		
26479	Under the Balcony .....	2 1/2 .40
<b>COPELAND, BERNIECE ROSE</b>		
26492	In Days of Long Ago. <i>Gavotte</i> .....	3 .25
<b>CRAMM, HELEN L.</b>		
26452	The Raindrop Scherzo .....	2 1/2 .25
26451	A Wandering Sprite .....	3 1/2 .40
<b>FORREST, SIDNEY</b>		
26487	Let's Go Sailing. <i>With Words</i> .....	1 1/2 .25
<b>GREY, FRANK</b>		
26473	Echoes from the Hunt .....	3 .35
26491	Green Jade .....	4 .40
<b>HIBBS, CLEO ALLEN</b>		
26438	Thirds on Parade. <i>March</i> .....	2 1/2 .25
<b>JOHNSON, WALLACE</b>		
26458	Nodding Daisies .....	3 .25
<b>KAMMERER, HOPE</b>		
26508	Our New Car. <i>With Words</i> .....	2 .25

### FROM PIRATE DAYS

For Piano

By Carl Wilhelm Kern  
Grade 2 1/2-3

26474	Song of the Buccaneers .....	\$0.25
26475	Ye Pirates Hold! .....	.25
26476	The Gallant Barkantine .....	.25
26477	At Gardiner's Island .....	.25

<b>KETTERER, ELLA</b>		
26528	Holiday .....	2 1/2 .30
<b>KING, STANFORD</b>		
26513	At Sundown .....	4 .50
<b>KLEMM, GUSTAV</b>		
26495	Dance of the Dutch Doll .....	2 1/2 .30
26494	Off on a Picnic .....	2 1/2 .35
<b>LEMONT, WILMOT</b>		
26471	In Old Lorraine .....	4 .40
26470	Rainbow through the Clouds .....	4 .35
26472	Stepping Out .....	4 .50
<b>LEONARD, EMIL</b>		
26481	Sun Bears .....	2 .25
<b>MALLARD, CYRUS S.</b>		
26453	Trombone Sammy .....	1 1/2 .25
<b>OREM, PRESTON WARE</b>		
26505	Valse Mystique .....	5 .40
<b>OVERHOLT, CHARLES E.</b>		
26518	Colette .....	3 1/2 .50
<b>PALDI, MARI</b>		
30666	The Gypsy Child .....	2 .35
<b>PRICE, FLORENCE B.</b>		
26511	Bright Eyes .....	1 .25
26510	Cabin Song .....	1 .25
26512	A Morning Sunbeam .....	1 .25
<b>REBE, LOUISE CHRISTINE</b>		
26480	Acrobats .....	2 .35
26455	London Town. <i>With Words</i> .....	2 1/2 .30
<b>RENTON, VICTOR</b>		
26332	Night Witchery .....	3 1/2 .35
<b>SAPERTON, DAVID</b>		
26523	Zephyr .....	6 .50

## PIANO SOLOS—Con't.

Cat. No. Gr. Price

<b>STAIRS, LOUISE E.</b>		
26178	The Robins' Tea. <i>With Words</i> .....	1 \$0.25
<b>STRICKLAND, LILY</b>		
26524	By Killarney's Shore .....	3 .25
<b>WANSBOROUGH, HAROLD</b>		
26193	The Brooklet Sings a Song .....	3 .25

## PIANO DUETS

<b>COPELAND, BERNIECE ROSE</b>		
26437	'Lisbeth Waltz .....	2 .35
<b>OREM, PRESTON WARE</b>		
26538	St. Patrick's Day. <i>Fantasy on Irish Airs</i> .....	3 .60
<b>ROBERTS, GEORGE</b>		
26537	Lady of the Gardens .....	4 .50
<b>SPAULDING, GEO. L.</b>		
26496	Airy Fairies .....	1 1/2 .40

## ONE PIANO—EIGHT HANDS

<b>ADAIR, MILDRED</b>		
26485	Song of the Pines .....	1 .40
<b>RICHTER, ADA</b>		
26484	Toy-Town Soldiers .....	1 .40
<b>SPAULDING, GEO. L.</b>		
26497	Airy Fairies .....	1 1/2 .50

## TWO PIANOS—FOUR HANDS

<b>MACFADYEN, ALEXANDER</b>		
30671	Cradle Song .....	5 1.00

## VIOLIN and PIANO

<b>BECKER, RENÉ L.</b>		
26486	Valse d'Amour .....	3 .65
<b>CECIL, OLIVE TRIECE</b>		
26506	Dotty's Waltz .....	2 .35
<b>HIBBS, CLEO ALLEN</b>		
26507	Afternoon .....	3 .50
<b>DIGGLE, ROLAND</b>		
26509	Moonlight over Nazareth .....	3 1/2 .40
<b>DUDDY, JOHN H.</b>		
26504	Carillon du Soir. <i>With Chimes</i> .....	3 1/2 .40
<b>YEAMANS, L. E.</b>		
26442	A Prayer .....	3 .50

## PIPE ORGAN

<b>DIGGLE, ROLAND</b>		
26509	Moonlight over Nazareth .....	3 1/2 .40
<b>DUDDY, JOHN H.</b>		
26504	Carillon du Soir. <i>With Chimes</i> .....	3 1/2 .40
<b>YEAMANS, L. E.</b>		
26442	A Prayer .....	3 .50

## SONGS

<b>DONÁTH, JENŐ</b>		
26490	Would You Care? ( <i>d to g</i> ) .....	.40
<b>KELLOGG, ARTHUR</b>		
26559	Mother o' Mine ( <i>c-sharp to g</i> ) .....	.50
<b>LIEURANCE, THURLOW</b>		
26489	Dreamtides ( <i>c to a-flat</i> ) .....	.60
<b>MARKS, J. CHRISTOPHER</b>		
26514	O Lord, I Will Praise Thee ( <i>d to F</i> ) .....	.60
<b>RODGERS, IRENE</b>		
26460	Creole Croon ( <i>d-flat to F</i> ) .....	.50
26461	Creole Croon ( <i>b-flat to D</i> ) .....	.50
<b>SCHULER, GEO. S.</b>		
26449	In His Steps ( <i>Sacred</i> ) ( <i>d to F</i> ) .....	.50
26450	In His Steps ( <i>c to E-flat</i> ) .....	.50

## ANTHEMS

Cat. No. Price

### Mixed Voices

BAINES, WILLIAM		
21270	I Will Bless the Lord .....	\$0.15
DIECKMANN, C. W.		
21279	Blest Are the Pure in Heart.....	.12
FRY, HENRY S.		
21272	Blest Are the Departed .....	.10
MASKELL, CHARLES H.		
21281	Bread of the World .....	.12

### Treble Voices

BAINES, WILLIAM		
21267	I Saw a Golden Sunbeam Fall (S.A.) .....	.12
HANDEL, G. F.		
21266	He Shall Feed His Flock. <i>From "The Messiah"</i> (S.S.A.) (Arr. K. E. Runkel) .....	.12

## PART SONGS

### Mixed Voices

LEVENSON, BORIS		
21263	Love's Torment ( <i>Hungarian Folk Song</i> ) . . . . .	.08
SPROSS, CHAS. GILBERT		
35334	I Am Music . . . . .	.18
TSCHAIKOWSKY, P. I.		
21264	None but the Lonely Heart ( <i>Arr. B. Posamanick</i> ) . . . . .	.12

### Treble Voices

<b>BEETHOVEN, L. VAN</b>		
21277	Night in June, Moonlight Sonata (S.S.A.) (Arr. N. Douty) .....	.15
<b>RIMSKY-KORSAKOV, N.</b>		
21278	The Flight of the Bumble-Bee, (With Flute ad lib.) (S.S.A.) (Arr. N. Douty) .....	.15
<b>STRICKLAND, LILY</b>		
21265	Question and Answer (S.A.) .....	.08

### Men's Voices

<b>BRAHMS, JOHANNES</b>		
21274	Beside a Little Brook in May. <i>Valse, Op. 39, No. 15.</i> (Arr. G. Vail) .....	.12

## SCHOOL CHORUS

HOPKINS, H. P.		
21273	Our Flag Is Passing By ( <i>Unison</i> ) .....	.08

## BAND

<b>SOUSA, JOHN PHILIP</b>		
34101	By the Light of the Polar Star. <i>From "Looking Upward" Suite. Symphonic Band with Conductor's Score</i> .....	5.00

## SONG ORCHESTRATION

McMANUS, JOSEPH	
26498	Trail End ( <i>E-flat</i> ) ..... .75

# THEODORE PRESSER Co.

Music Publishers, Dealers and Importers—Direct Mail Order Supply House  
for Everything in Music Publications—World's Largest Stock

1712 CHESTNUT STREET, PHILADELPHIA, PA.



## Making Music Talk

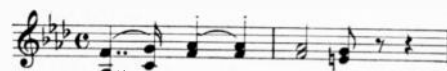
By Otto L. Fischer

AN INTERESTING and profitable experiment for teachers and students of music who are desirous of making their playing more intelligible, is to invent poems or prose sentences to fit melodies, the words being arranged in such a way that they clarify and interpret the phrasing. Vocal music was for many centuries practically the only style of art music flourishing in Europe; and a large part of our music, though not written for the voice, is at least vocal in style. Music of this type easily suggests words and, if he can think of it as set to words, is more intelligible to the student; at least from the standpoint of emphasis, grouping and the relative importance of the smaller phrase subdivisions.

Separate figures of two, three or even four or more notes suggest words of like number of syllables, while single, detached notes suggest monosyllables. The various cadences at the ends of two or four measure groups are akin to commas, semicolons, periods, or even interrogation and exclamation marks.

When selecting words for a melody it is well to consider the emotional or imaginative idea which is the basis of the music and not invent just any set of words no matter how inappropriate and unpoetic. Recently the author had occasion to set words to Cramer's *Study in F minor* (No. 7 in the Von Bülow selection), in order to demonstrate to a student that music really "speaks" when it is intelligently phrased and articulated. As the reader probably knows, the left hand part of this study with its rushing torrent of sixteenths, dashing hither and yon, reminds one of

a mountain stream tumbling over boulders, gliding over large expanses of table-rock, losing itself in chasms, finally dashing into the valley. Here is the result of setting words to the first eight measures of this study:



Tumbling down the mountain,



Roaring through the forests,



Frantic in its rushing, foaming, gliding, dashing,



sweeping, surging, rumbling, headlong flight

The importance of connecting musical composition with the life of the student and with the things which are familiar to him cannot be overestimated. No element in music should seem to exist in and of itself, unrelated to general human experience, but it should be seen as the tonal expression of interesting and enthusiastic living. That the composer did not intentionally (as far as we know) express the ideas which may suggest themselves to the imagination of the interpreting artist, is no reason why he should not give free rein to his creative imagination in order to make his performance live and "talk."

## Exercises Made Interesting

By Augusta Wixted

WHEN there are finger exercises to be practiced there is absolutely no sense in maintaining that they are dull and give in to the attitude that because they are requested that somehow or other you will go through them, much the same as you eat spinach.

If you are not fond of spinach perhaps you flavor it with a dressing of some kind, so that it will be more palatable. Do the same with your finger exercises.

Let us use this exercise for example.



It certainly would be tiresome to play

this in exactly the same manner day in and day out; so why not try it this way?



Was that not more interesting? And now another way.



You will agree that this puts new life into exercises. If you are an ingenious pupil you will think of doing your exercises a different way each day, and along with the fun of it you will get so much more out of your work.

## Merry Funeral Music

FUNERAL MUSIC is by no means always solemn. William Morris, great English poet and interior decorator, left a provision that his body was to be carried to the grave, not in a hearse but in a bright red straw-filled haysack, and that children were to follow in the procession singing their brightest and happiest songs.

In Vienna an old lady who was very fond of Strauss left a provision in her will

that an orchestra was to accompany her body to the cemetery and play Strauss waltzes at her grave.

In the Philippines it was not uncommon for bands playing joyous tunes to accompany the funeral procession. One observer even went so far as to say that he heard one such band play *There'll be a Hot Time in the Old Town Tonight*.

The Irish hold a festive "wake."

# EASTMAN SCHOOL OF MUSIC of The University of Rochester

Howard Hanson, Director  
Raymond Wilson, Assistant Director

This is an endowed institution of national scope offering courses in all branches of music. The recognized University degrees, B.M., M.A. in Music, M.M. and Ph.D. in Music are granted.

Library facilities, physical equipment and University affiliation afford unusual opportunities for graduate study.

Several yearly concerts enable composers to hear own works performed.

Summer Session June 28-July 31

The orchestra of 110 students, band, ensembles and chorus broadcast over NBC system, Thursdays, 3:15 P. M., E.S.T.

Due to limited enrollment early registration is advisable both for summer and winter sessions.

The Placement Bureau has available candidates for professional positions and for teaching in colleges, public and private schools.

Fall Session Opens September 21

For Information and Catalogs Address:

Arthur H. Larson, Secretary-Registrar  
Eastman School of Music, Rochester, N. Y.

## SIX Weeks Summer Course in Harmony and Elementary Composition

Beginning July 6th

Taught by a modern, simple and interesting method. Tuition fee for the entire course \$30

This course is valuable to all lovers of Music who desire a better understanding of the Theory of Music. Also to Music Teachers or Students, who cannot devote the winter months to this subject.

THADDEUS RICH, Mus. Doc., Dean  
E. F. ULRICH, B. M., Associate Dean

Phone: Poplar 0640  
for Particulars, or write to

SCHOOL of MUSIC  
of TEMPLE UNIVERSITY  
1812 Spring Garden Street, Phila.

## JUNIATA COLLEGE, Huntingdon, Pa.

Four year curriculum in Public School Music—B. S. Degree. Approved by State Department. Four year curriculum with specialization in Piano, Violin, Voice, Theory—B. M. Degree.

A CAPPELLA CHOIR AND SYMPHONY ORCHESTRA

## FRANZ LISZT ACADEMY MEDIA, PA.

Special Summer Teacher's Course  
F. W. RIESBERG  
Pupil of Liszt and Scharwenka—\$30.00  
College credit, boarding accommodations, sports  
Also summer camp for children.  
\$100  
Phone: Media 1824

## Alviene MASTER SCHOOL OF THE Theatre

(43rd Year) 3 in 1 Course—Stage, Screen, Radio—A solid foundation in the technical essentials of acting in conjunction with professional stock theatre training while learning. Students appear in full length plays, a week in each. Drama, Dance, Vocal Opera. For Acting, Teaching, Directing. Graduates: Fred Astaire, John Barrymore, Lee Tracy, Louise Latham.  
For Catalog write Sec'y T. Schubert, 66, West 85th St., N. Y.

## SUMMER STUDY IN NEW YORK

RICHARD McCLANAHAN

Director, Riverdale School of Music  
Instructor at Vassar College  
Representative of Tobias Matthay

Available through June and July for lessons and classes

12 morning lecture-classes  
Monday, Wednesday and Friday of each week  
(June 21 to July 17)

"Applying the Matthay Analysis to a Standard Syllabus of Material"  
Details from 806 Steinway Building

New York City

## TRINITY PRINCIPLE PEDAGOGY

The only Scientific Pedagogy based on Feeling, and practically applied to Music.  
Send for P. M. B. circular.

EFFA ELLIS PERFIELD  
103 East 86th St., New York, N. Y.

KATHERINE CAREY

## Successor to MRS. BABCOCK'S INTERNATIONAL MUSICAL and EDUCATIONAL AGENCY

Church, Concert and School Positions Assured  
Carnegie Hall, New York Tel. Circle 7-2634

WANTED: A REPRESENTATIVE  
in every town to

Train Children's Voices

High grade work with excellent remuneration

LOUISE WEIGESTER SCHOOL  
160 West 73rd St. New York

## Cultivating the "Talents"

"That is no doubt only half the truth which is expressed in the oft-repeated saying that genius is an infinite capacity for taking pains; but it is the half that is most vital to those of us who wish to be artists. For, though we have no control over the degree of our native talent, we can to some extent determine what we shall make of it; and while no amount of talent will avail us much without painstaking development, few talents are too small to be of service if cultivated in the spirit of workmanship."—Daniel Gregory Mason.



YOU CAN SAVE MORE ON YOUR

# Favorite Magazines

IF YOU ORDER NOW AT THESE

SPECIAL CLUB PRICES!

● Right now you can subscribe or re-subscribe to your favorite magazines combined with THE ETUDE at greatly reduced prices. This is the result of a cooperative arrangement we have made with leading publishers which makes your magazine money go farther through increased savings and makes it possible to take care of all your magazines in just one order to us. Subscriptions may be new or renewal and each magazine may be sent to a different address, if desired, with one exception, noted below. Order NOW, at these special prices, and SAVE!

THE ETUDE McCALL'S	\$2.00 1.00	Both <b>\$2.40</b>
Regular price	\$3.00	Save 60c
THE ETUDE BETTER HOMES AND GARDENS	\$2.00 1.00	Both <b>\$2.35</b>
Regular price	\$3.00	Save 65c
THE ETUDE PATHFINDER	\$2.00 1.00	Both <b>\$2.40</b>
Regular price	\$3.00	Save 60c
THE ETUDE AMERICAN BOY	\$2.00 1.00	Both <b>\$2.75</b>
Regular price	\$3.00	Save 25c
THE ETUDE AMERICAN GIRL	\$2.00 1.50	Both <b>\$2.75</b>
Regular price	\$3.50	Save 75c
THE ETUDE CHRISTIAN HERALD	\$2.00 2.00	Both <b>\$2.85</b>
Regular price	\$4.00	Save \$1.15
THE ETUDE FICTION PARADE	\$2.00 3.00	Both <b>\$4.50</b>
Regular price	\$5.00	Save 50c
THE ETUDE LIBERTY (Weekly)	\$2.00 2.00	Both <b>\$3.25</b>
Regular price	\$4.00	Save 75c
THE ETUDE RED BOOK	\$2.00 2.50	Both <b>\$3.65</b>
Regular price	\$4.50	Save 85c
THE ETUDE COLLIER'S WEEKLY	\$2.00 2.00	Both <b>\$3.75</b>
Regular price	\$4.00	Save 25c
THE ETUDE NATURE MAGAZINE	\$2.00 3.00	Both <b>\$4.00</b>
Regular price	\$5.00	Save \$1.00
THE ETUDE THE INSTRUCTOR	\$2.00 2.50	Both <b>\$3.85</b>
Regular price	\$4.50	Save 65c
THE ETUDE HYGIEA, Health Maga- zine	\$2.00 2.50	Both <b>\$4.25</b>
Regular price	\$4.50	Save 25c
THE ETUDE READER'S DIGEST	\$2.00 3.00	Both <b>\$4.75</b>
Regular price	\$5.00	Save 25c
THE ETUDE ST. NICHOLAS	\$2.00 3.00	Both <b>\$4.50</b>
Regular price	\$5.00	Save 50c
THE ETUDE McCALL'S PATHFINDER	\$2.00 1.00 1.00	All <b>\$3.25</b>
Regular price	\$4.00	Save 75c
THE ETUDE CHRISTIAN HERALD McCALL'S	\$2.00 2.00 1.00	All <b>\$4.00</b>
Regular price	\$5.00	Save \$1.00
THE ETUDE McCALL'S RED BOOK MAGAZINE	\$2.00 1.00 2.50	All <b>\$4.50</b>
Regular price	\$5.50	Save \$1.00
THE ETUDE WOMAN'S WORLD RED BOOK	\$2.00 .50 2.50	All <b>\$4.00</b>
Regular price	\$5.00	Save \$1.00

THE ETUDE PICTORIAL REVIEW	\$2.00 1.00	Both <b>\$2.40</b>
Regular price	\$3.00	Save 60c
THE ETUDE WOMAN'S HOME COM- PANION	\$2.00 1.00	Both <b>\$2.75</b>
Regular price	\$3.00	Save 25c
THE ETUDE WOMAN'S WORLD	\$2.00 .50	Both <b>\$2.15</b>
Regular price	\$2.50	Save 35c
THE ETUDE OPEN ROAD (2 YEARS)	\$2.00 1.00	Both <b>\$2.35</b>
Regular price	\$3.00	Save 65c
THE ETUDE WEE WISDOM	\$2.00 1.00	Both <b>\$2.35</b>
Regular price	\$3.00	Save 65c
THE ETUDE BOYS' LIFE	\$2.00 1.00	Both <b>\$2.75</b>
Regular price	\$3.00	Save 25c
THE ETUDE AMERICAN HOME	\$2.00 1.00	Both <b>\$2.75</b>
Regular price	\$3.00	Save 25c
THE ETUDE CHILDREN'S PLAYMATE	\$2.00 1.50	Both <b>\$2.90</b>
Regular price	\$3.50	Save 60c
THE ETUDE PARENTS' MAGAZINE	\$2.00 2.00	Both <b>\$3.00</b>
Regular price	\$4.00	Save \$1.00
THE ETUDE CHILDREN'S ACTIVITIES	\$2.00 2.50	Both <b>\$3.25</b>
Regular price	\$4.50	Save \$1.25
THE ETUDE CHILD LIFE	\$2.00 2.50	Both <b>\$3.75</b>
Regular price	\$4.50	Save 75c
THE ETUDE THE GRADE TEACHER	\$2.00 2.50	Both <b>\$3.85</b>
Regular price	\$4.50	Save 65c
THE ETUDE AMERICAN MAGAZINE	\$2.00 2.50	Both <b>\$4.25</b>
Regular price	\$4.50	Save 25c
THE ETUDE PHYSICAL CULTURE	\$2.00 2.50	Both <b>\$4.00</b>
Regular price	\$4.50	Save 50c
THE ETUDE McCALL'S BETTER HOMES AND GARDENS	\$2.00 1.00 1.00	All <b>\$3.25</b>
Regular price	\$4.00	Save 75c
THE ETUDE PICTORIAL REVIEW	\$2.00 1.00	All <b>\$3.25</b>
Regular price	\$4.00	Save 75c
THE ETUDE CHILDREN'S ACTIVITIES PARENTS' MAGAZINE	\$2.00 2.50 2.00	All <b>\$5.25</b>
Regular price	\$6.50	Save \$1.25
THE ETUDE AMERICAN MAGAZINE WOMAN'S HOME COM- PANION	\$2.00 2.50 1.00	All <b>\$4.75</b>
Regular price	\$5.50	Save 75c

(This Club to One Address Only)

Add to Any Combination

PICTORIAL REVIEW. \$1 for 1 Yr.; \$1.50 for 2 Yrs.; \$2 for 3 Yrs.  
LADIES' HOME JOURNAL. \$1 for 1 Yr.; \$1.50 for 2 Yrs.; \$2 for 3 Yrs.; \$3 for 5 Yrs.\*  
SATURDAY EVENING POST. \$2 for 1 Yr.; \$3.00 for 2 Yrs.; \$4 for 3 Yrs.; \$5 for 4 Yrs.\*  
COUNTRY GENTLEMAN. 3 yrs. \$1.50; 5 yrs. \$2.00.

\*United States Only

Canadian and Foreign Postage Extra

## THE ETUDE MUSIC MAGAZINE

— Theodore Presser Co., Publishers —

1712 Chestnut Street, Philadelphia, Pa.

## The Problem of Missed Notes

By Stella Whitson-Holmes

ONE OF THE greatest problems of young pianists is that of missed notes—insecurity on the keys. How often have we heard the following type of bass misplayed, with that gasping, grasping never-quite-get-it effect so wearing upon both teacher and pupil.

Ex. 1



The following passage from Rhea's *Woodnymph's Harp* is a source of great trouble to children and mature students as well:

Ex. 2



The root of the trouble, of course, lies in the pupil's wrong attack of the note or chord in question. He does not really contact the thing before striking—he strikes merely hoping to hit it right.

Now let us see what to do with this pupil. The first thing is to teach, "C, move forward to the chord, all in one effort." Now his first act, bless him, is to strike C and grasp for the chord, striking at it. He did not get you, so to speak. The idea was, "Strike, move—but do not play. Simply get in contact with what you are going to play." Now we get several successive correct movements from the pupil. He sees that in order to move forward at the proper time, he must know in advance where he is going to move. So he acquaints himself with the chord on the second beat, strikes C, moves with a birdlike easy swiftness onto the chord. Not two separate acts—just one. Then he plays the chord.

Now he sees (or must we help him?)—that in order to play the G of the next measure without the usual "missing and messing," he must have this G in mind before striking the chord preceding it. Then correctly, he strikes the chord and moves to the G in one swift but easy effort, attaining adequate contact with the G, and striking it in the next movement. Slowly playing a passage of wide skips in this manner gives a security of contact and movement not otherwise to be had.

The trouble usually comes in executing the third group of grace notes with the left hand over the right. And the germ of the whole trouble is that the left hand does not contact the notes early enough to balance the difficulty that arises from the awkward position which the left hand must take. The pupil should practice it very slowly; a separate little "thump" and relaxation for every note; and immediately after the thumb of the right hand takes its G, the left hand should swing over into position. The pupil may say, "thumb over," seeing that the left hand really swings into position in obedience to the voice.

The same situation arises in *Hopping Along* (by Whitson-Holmes) in which the left hand must swing across the right over a span of an entire octave or more.

Ex. 3



To achieve it well, the pupil needs to see that contact and stroke are two separate acts. Then, if he is reading ahead, he cannot miss.

## A Summertime Pageant Recital

(Continued from Page 365)

for six long years the specter of want and misery stalked over this land, utterly impartial, touching all, the rich and poor, the high and low. For a time the musical theme was very sad, but not for long, a note of cheer was heard, which finally burst into one glad triumphant symphony.

As the *Prelude in C-sharp minor*, by Rachmaninoff, is played, a figure in black slinks in with face hidden and disappears in the darkness.

*Spirit of Music*: The picture fades, the story is ended, but the music lingers on. In our hearts and ears is still that strain of America's greatness, that buoyant, hopeful spirit which knows no defeat and expresses itself in the medium of melody and song.

I am the Spirit of Music. With me time has no beginning or end. I have always lived, and by the magic of my harmonies I can sway the destinies of a world. My power is great, and I work through the

lives of little children, for they are my future messengers. Shall I again summon, for one brief picture, those people from the past who gave that heritage of courage and cheer, through channels of music, to this great nation? I will call them.

As the *Marche Militaire* of Schubert is played, the characters march in and take their places near the Spirit of Music. She announces them as they enter:

America's Forefathers.  
The First Settlers.  
The Birth of the Flag.  
The Spirit of '76.  
Friends From the Southland.  
A Heroine of '61.  
The Gay Nineties.  
The World War.

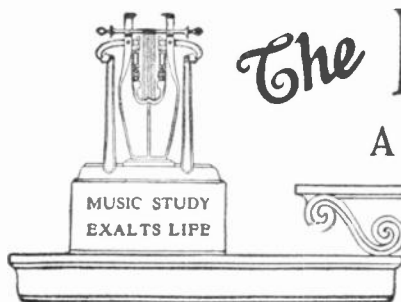
As they march through the years, a great chorus of patriotism fills every heart, and I hear America singing *The Star Spangled Banner* in which the audience will please join.

\* \* \* \* \*

## MUSIC AN INTERNATIONAL AMBASSADOR

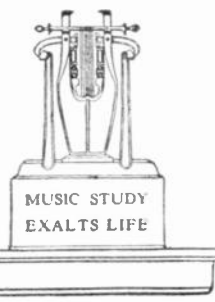
"Music is pleasant to hear. Music is also pleasant to hear about. We usually hear a great deal of music but very little about it. Yet it is quite necessary to analyze music and to appreciate it with the intellect as well as with the feelings. True understanding enhances aesthetic enjoyment. To-day we are searching for bases of common understanding between nations. Why not unite in the regions of the soul and the emotions which are the same whether the person look black, red, yellow or white, and whether of Eastern or Western origin?"—Margaret E. Cousins.





# The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers



## Advance of Publication Offers—June 1937

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.

THE ART OF INTERWEAVING MELODIES—OREM	\$0.60
FOURTH YEAR AT THE PIANO—WILLIAMS	.50
GOLDEN KEY ORCHESTRA STRIPS—PARTS, EACH	.20
—PIANO (CONDUCTOR'S SCORE)...	.40
MUSICAL VISITS WITH THE MASTERS	.20
THREE-VOICE INVENTIONS—PIANO—BACH—BUNONI	.30
TWENTY-VOICE SPIRITUALS—MEN'S VOICES—CLARK	.15
TWO-VOICE INVENTIONS—PIANO—BACH—BUNONI	.30

## Profitable Summer Reading for Music Folk

Vacation-time, when at last it rolls around, is most welcome to active workers—business or professional. The opportunity to get away from the daily grind is enjoyed by even the most industrious. Varied, indeed, are the ways of spending a vacation. Some travel to the mountains or the seashore; country folk go to the large cities and city folk wend their way back to the farm. Some engage in sports and athletics; for others, complete rest and relaxation is ideal.

No matter which form of vacation is chosen by the musical individual, it is almost certain that at some time he will be found deeply engaged in interesting reading—magazine, newspaper or book. Hundreds of "summer newspapers" are sent to THE ETUDE each year, proving that music folk are loath to give up their favorite magazine, even for the month or two of their vacation.

Our experience of many years prompts this suggestion to the music lover who now is planning a summer vacation trip. Get a good book or two on some interesting musical topic to tuck in your traveling bag. A bit of worthwhile reading in spare hours may mean much in years to come. Here are a few books you will enjoy:

- Great Men and Famous Musicians on the Art of Music* (Cooke) (2.25)  
*Musical Progress* (Finck) (2.00)  
*American Opera and Its Composers* (Hilsher) (3.50)  
*Reflections for Music Students* (Silber) (1.00)  
*Notturmo, A Musical Novel* (Schmidt) (1.50)  
*Musical Travelogues* (Cooke) (3.00)  
*Old Fogy, His Musical Opinions and Grotesques* (Humeke) (1.50)  
*Music and Morals* (Haweis) (2.25)  
*Anecdotes of Great Musicians* (Gates) (2.00)  
*The First Violin, A Novel* (Fothergill) (1.50)

## A Pleasant Task

When the idea of *The Etude Historical Portrait Series* was conceived, we knew that it would mean painstaking research, a great amount of correspondence, and considerable expense. Fully aware that to carry out our idea would incur these self-imposed responsibilities, we believed that the readers of THE ETUDE would appreciate having this added feature each month.

The first 44 portraits were published in the February 1932 issue of THE ETUDE and the immediate response from our readers confirmed our belief that many would find

## SOLID GROUND

● After many years of uncertainty, during which all kinds of good folks in our country hesitated to start to build, we have come again to a day in which we feel that the ground beneath us is solid and not the quicksand that seemed to be everywhere during the depression.

Musical people are again doing things, giving concerts, starting advertising, opening new schools, buying new music, modernizing libraries, purchasing new instruments. A new generation of students and music lovers is here. Opportunities are being born every minute for alert, enterprising music teachers with real initiative.

An active teacher in a fine college has just been to see us about increasing the musical library. He has worked for an appropriation of one thousand dollars and he is starting off with an order amounting to one of one hundred and fifty-four dollars. His new selections will put an entirely new life into his institution by encouraging the pupils to do newer and finer things. New music has the same influence. Old, worn out rag-tags of editions, stale pieces—all these things are a severe damper upon the work of the teacher. Send now for our lists of new material and give us some little hint of the things you are most interested in.

this Series intensely interesting and also useful.

We enjoy presenting this Series of portraits and thumbnail biographies of those who have achieved major recognition for the energies they have devoted to music. If you have missed any of this Series and wish to complete your collection, we have arranged to furnish extra copies at the nominal price of five cents for each sheet.

We hope that you are finding *The Etude Historical Portrait Series* enjoyable and useful. If you are, our task is a pleasant one.

## Golden Key Orchestra Series

Compiled and Arranged by  
Bruno Reibold

Edited and Annotated by  
Peter W. Dykema

With Recordings by  
the RCA Victor Co.

To know the music offered in this noteworthy orchestra collection is to extend one's acquaintance with some of the important masterpieces of the world. Every composer included has a world-wide reputation and each composition presents a composer in one of his characteristic moods.

The master Bach is represented with *Prelude in E Minor*, third in the group of *Eight Short Preludes and Fugues* originally written for organ; also with the lively *Bourree* from the *Third Cello Suite*. *Gopak* is a dance which takes place in the first act of *The Fair of Sorotchinsk* by Moussorgsky. Rimsky-Korsakov's *Dance of the Tumblers* is an excerpt from the legendary opera *The Snow-Maiden*. The Finnish composer Järnefelt is represented by *Prelude*, his best-known composition. An unusual contribution is that of the German composer Siegfried Ochs, whose *Musical Characterization* consists of variations on a familiar folk tune.

The Norwegian Grieg is the composer of *Prelude*, incidental music written for *Sigurd Jorsalfar*. Theme from *Don Juan* by Richard Strauss is a highly lyrical work featuring the Oboe. The noble *Processional of Knights of the Grail* contains some of the most important themes in Wagner's great religious opera, *Parsifal*. Karl Goldmark's opera, *The Queen of Sheba*, is drawn

upon for *Dance of the Bagaderes*, and Meyerbeer's *Dinorah* for the popular *Shadow Dance*. The only American composer included is Edward MacDowell, whose *Träumerei* is originally the third number of a piano suite, *Forest Idylls*.

This superb publication is brought forth through the collaborative efforts of Dr. Peter W. Dykema, Professor of Music Education, Teachers College, Columbia University and Mr. Bruno Reibold, long associated with the RCA Victor Co. as arranger and director of orchestral music. A unique feature of the book is the fact that recordings of each of the individual numbers will be issued by the RCA Victor Co. The music educator will recognize just how valuable such recordings would prove in training his own orchestras, besides the use he would have for them in music appreciation and other phases of the school music course.

The instrumentation goes beyond the usual requirements of orchestra books. The string parts are complete with four separate violin books. In addition to the usual three Saxophone parts, there is a book for Second E-flat Saxophone. The brass family is augmented with parts for 2nd and 3rd B-flat Trumpet, 2nd and 3rd Trombones, and 3rd and 4th Horns in F. The Tympani is separate from the Drum part. The Piano (Conductor's Score) is engraved on four staves, the upper two staves providing all important woodwind, string, and brass cues, the lower two giving the piano accompaniment.

The special advance of publication cash prices are 20 cents each for the Orchestra Parts and 10 cents for the Piano (Conductor's Score) part. This book will be sold only in the U. S. A. and Its Possessions.

## Special Introductory Offer

During June, July and August, THE ETUDE will offer the three summer numbers to new subscribers at a special introductory price of 35 cents. Here's an opportunity to get acquainted with our excellent publication. Favor some musical friend with a three months' subscription at this low rate. You will be giving any music lover a delightful surprise in the fine summer issues now in preparation. Stamps in payment are acceptable.

ADVERTISEMENT

## The Cover For This Month

Just before exuberant childhood begins to utilize practically every ounce of energy in taking advantage of Summer's caressing weather out of doors, the majority of teachers arrange to present their young piano pupils in a recital.

This year, as usual, there will be thousands of boys and girls throughout the United States giving creditable exhibitions of their pianistic accomplishments in June pupils' recitals.

It is in tribute to these young folk, who make an effort to complete faithfully the season's piano study opportunities given to them, that the June cover of THE ETUDE was prepared. We know there is bound to be a mixture of feelings in the great ETUDE audience that will view this cover because there will be many music loving mothers and fathers whose hearts will be warmed as they see in it their own child at the piano in the home.

Other mothers and fathers perhaps will feel just a little tug at the heart as they are reminded of the years when they sacrificed to give the now perhaps grown and married daughter an education in music, and certainly there are bound to be thousands, from young matrons to gray-haired grandmothers, with statuses ranging from the average housewife to social registerites, who will see something of themselves in this cover-picture. The musical accomplishments they possess today doubtless had beginnings at the piano when they were around the age of the young miss on this month's cover.

The only difference is perhaps that there is more fun for youngsters in piano study these days since music educators have been producing and using materials which are inviting and interesting, and accomplish results without subjecting the young child to so much of the finger mechanism as studies used a generation or two back. If the little miss or little lad of to-day is to have a maturity enriched by accomplishments and an understanding of the cultural arts, then it is to-day that parents or guardians should see that she or he receives instruction on some instrument.

The portrait study on this month's cover is the work of Miss Olive Hastings of Dorchester, Mass., and use of a photograph from files of H. Armstrong Roberts, Philadelphia, was made for the outdoor Summer view.

## Fourth Year at the Piano

By John M. Williams

Advance of publication orders continue to pour in for copies of this work, especially since *Third Year at the Piano* (1.00) by the same author was placed on the market a few months since. Evidently, teachers who are using *Third Year at the Piano* plan to continue their students in this pleasing course of studies.

Everywhere, throughout the United States and Canada, progressive teachers use the teaching methods and materials of this renowned music educator. His books for first and second year students long have been established in the teaching curriculum of leading instructors. This course of studies will be found especially valuable for students in their teens; it may even appeal to adult piano players whose early training was limited, or to those who have neglected to keep up their practice in recent years.

Copies should be ready in the near future, but the special advance offer price, 50 cents postpaid, will remain in force during the current month.

(Continued on Page 420)



## The Art of Interweaving Melodies

A First Method of Counterpoint for Students of All Ages  
By Preston Ware Orem  
Mus. Doc.



As you sit by your radio have you not sometimes marvelled at the cleverness of the modern orchestration? Even arrangers of the frankly "popular" music accomplish wonders with a plain little melody. A half-century ago the "popular" taste was satisfied with a pleasing tune and just a few chords or arpeggios and the simplest of harmonies as accompaniment. Today even "jazz addicts" demand music which requires of composer and arranger an acquaintance with modern harmonies and, above all, a thorough knowledge of the art of counterpoint.

Counterpoint often has been spoken of as a "dry" study; so was Harmony until progressive educators, such as Dr. Orem, produced fascinating study material like *Harmony Book for Beginners* (1.25), *Theory and Composition of Music* (1.25), etc. This easy-to-read, conversational style, unfettered by pedantic "rules" and their vexatious "exceptions," features this new book which may be taken up by any student who has a fundamental knowledge of harmony.

Of course, it always is preferable that study of this kind be pursued under the direction of a practical teacher, but many self-help students have profited by faithfully following the suggestions given in the author's two successful works mentioned above, and there is every reason to assume that similar help may be obtained from this new book, especially if the "quiz," placed after each chapter to test the student's grasp of the subject, is conscientiously answered before the next chapter is taken up.

While this work is in preparation for publication copies may be ordered, for delivery when the book is ready, at the special advance price, 60 cents, postpaid.

## Musical Visits with the Masters

Easy Piano Solos Arranged from the Classics



It is well for the young piano pupil to learn that ahead of him there lies the opportunity to find great pleasure in the music of the master composers. There is no better way than for the pupil, as early as possible, to have the opportunity of hearing, from his own playing, some of the beautiful melodies created by the great composers.

This book will supply special easy arrangements of such melodies, and in the latter part of the first year of piano study a pupil readily might undertake them. As a general rule, the editors of this book have taken special pains to present melody gems other than those most frequently found in other collections of easy arrangements from the classics.

Besides the special worth of the simplified arrangements of piano pieces, this book will contain a page of portraits of the composers along with interesting biographical sketches of each. Space has been provided throughout the book so that as each piece is studied the composer's portrait may be cut out from the page mentioned and affixed adjacent to the piece by that composer. Bach, Beethoven, Chopin, Handel, Haydn, Mendelssohn, Mozart, Schubert and Schuman, are among those represented.

A single copy may be reserved, for delivery to you when published, by placing an order now at the special advance of publication postpaid cash price of 20 cents a copy.

## Twelve Negro Spirituals

Arranged for Men's Voices  
By F. A. Clark

It is remarkable that radio, the most modern form of musical presentation, should be responsible for acquainting many with one of the most primitive forms of musical expression in this country. Not many years ago few, except those who make their home in the Southern States, knew of the Spiritual, which emanated from the hearts of its

creators as melody, pure and simple. Surely, the texts of these musical gems reveal the depth of religious feeling that inspired them.

Some may enjoy the Spirituals in elaborate settings and brilliant transcriptions, but Mr. Clark, in this book, has taken these beloved songs of his race and arranged them for four-part singing by men's voices, adhering as closely as possible to the traditional texts, tunes and harmonies as he remembers them sung in his own family relationship when he was but a lad.

Here is a book that should find a place in the library of every men's quartet and chorus. A single copy may be ordered now in advance of publication at the special price, 15 cents postpaid.

## Two-Voice Inventions Three-Voice Inventions

(Bach-Busoni)

English Translation by Lois and Guy Maier



In the education of the piano student, serious study truly may be said to have begun when Bach's works are taken up. After the pupil has finished four or five grades of piano study including the preliminary Bach studies, such as *First Study of Bach* (Leeftson) (60c), *First Lessons in Bach* (Carroll) (60c), and *Little Preludes and Fugues* (75c) he is about ready for the *Two-Voice Inventions*.

Among the noted musical authorities who have prepared the priceless works of the great master for students of today none is held in higher esteem than Ferruccio Busoni. His editorial annotations are regarded by scholars everywhere as most complete and authentic. Naturally, Busoni's work was not written in the English language and this has resulted in various translations as the works were issued by different American publishers.

Mr. Guy Maier, editor of the Music Teachers' Round Table feature of THE ETUDE Music Magazine, a member of the piano faculty of the University of Michigan and recognized as an outstanding authority on Bach's works, has collaborated with Mrs. Maier in making a new English translation of Busoni's editing of both the *Two- and Three-voice Inventions*. These will be issued in separate books as additions to the *Presser Collection* and, while they are in preparation for publication, single copies may be ordered at the special price, 30 cents each, postpaid.

Orders for Bach's *Two-Voice Inventions* and *Three-Voice Inventions* can be accepted for delivery only in the U. S. A. and its Possessions.



## Advance of Publication Offers Withdrawn

As a first contribution to the selection of new material for the musician's 1937-38 season our Publishing Department plans to release this month two works that have been described recently in these columns. In accordance with the policy of this business the special price on these works is now withdrawn and copies will be found on the counters and shelves of leading music dealers for sale at reasonable prices. Copies for examination may be had from the publishers upon the usual liberal terms.

*Ada Richter's Kindergarten Class Book* is a modern piano approach for tiny tots based on the "work-play" principles so successfully employed by experienced teachers. Cleverly the author has adapted the favorite childhood story of "Goldilocks and the Three Bears" to present the first things to be learned in music. In class use teachers will surely approve of the provision made for keeping interested the youngsters who are not at the piano by means of "Busy Work"—writing notes, copying music and coloring some of the illustrations. Price, \$1.00.

*Presser's Two-Staff Organ Book*, Compiled and Arranged by William M. Felton, enjoyed an immense advance sale, proving that there is a genuine demand for a collection of this kind. The present popularity of the small organ and its introduction into many American homes, as well as in numerous

churches, has made many new players of the instrument, most of whom are pianists not accustomed to reading music from three staves. The pieces in this book are printed on two staves with the notes for the pedals on the staff with those for the left hand. The suggested registration has been especially prepared by William S. Nagle for use of the pieces on small organs. *Presser's Two-Staff Organ Book* is printed in the convenient oblong size, 12 1/4 x 9 1/4 inches. Price, \$1.00.

## Premium Workers, Attention!

Fine merchandise is given in exchange for subscriptions to THE ETUDE, one subscription counting as one point, or credit, toward any merchandise listed in our catalog. Many of the articles shown would prove to be a source, not only of pleasure, but of service to you. The merchandise is standard and guaranteed by the manufacturers. Following is a list of a few of the rewards offered:

**Correspondence Case:** This handy Correspondence Case has a gold-stamped, long-grain linen binding and includes stationery, perpetual calendar and a paper knife. Size 6 x 7 inches. Your reward for securing one subscription, not your own.

**Meat Knife:** This steel knife has a Cocobolo wood handle, is 11 1/4 inches long and is without equal for slicing cold meats. Your reward for securing one subscription.

**Florentine Book Cover:** This unique Book Cover is made of Florentine leather, has hand-laced edges and includes a page marker. A grand gift, a desirable prize. Your reward for securing one subscription.

**Comb and Brush Kit:** A compact arrangement including brush, comb and nail file in a black leather case. Your reward for securing one subscription.

**Camera:** Taking pictures is such fun, especially with this Genuine Eastman Hawkeye Camera. It is size No. 2 and produces fine photographs 2 1/4 x 3 3/4 inches, using a roll film. Your reward for securing three subscriptions.

**Center Piece or Flower Bowl:** This attractive item has a fluted crystal bowl with a perforated chromium cover. Diameter 5 inches. Height 5 inches. Your reward for securing one subscription.

**Knife and Fork Set:** A fine set of six stainless steel Knives and Forks with genuine Marbalin non-burn handles; your choice of green, red or onyx. A very practical gift. Your reward for securing two subscriptions.

Send post card for complete Premium Catalog.

## Music Lovers, Beware of Fraud Agents

We have had many complaints recently that fraud agents, men who sell THE ETUDE at any price they can get, pocket the money, and the subscriber receives no magazines. This is especially true in some provinces of Canada. There are several swindlers working throughout Saskatchewan and Ontario styling themselves Wallis, Lee, Gilbert, etc. They usually use a fake receipt printed in the name of the Curtis Publishing Company, Philadelphia. This concern has no connection with THE ETUDE. Any special bargain offer should be investigated before money is paid. Help us to protect you from loss. We cannot be responsible for the work of crooks. Therefore, pay no money to strangers unless you are willing to assume the risk. The price of THE ETUDE in the States is \$2.00 per year, in Canada \$2.25.

## Change of Address

If you wish THE ETUDE to follow you to your summer home, advise us at once, giving both home and summer addresses and telling us for how long a time you wish THE ETUDE mailed to the temporary address. We should be advised at least one month in advance when an address is changed.

(Continued on Page 421)

## World of Music

(Continued from Page 358)

A RESPIGHI MEMORIAL NIGHT was celebrated on February 24th, at La Scala of Milan, when his "Maria Egiziaca" was followed by the world premiere of his last work, "Lucrezia" (of which a few minor parts had been completed by the master's widow); and the evening closed with a ballet adapted to music from his orchestral suite, "The Birds." Gino Marinuzzi's conducting is reported to have been "deeply moving."

MISS NELLIE C. CORNISH, founder and for twenty-three years the director of the Cornish School of Arts of Seattle, Washington, is reported to have tendered her resignation, to take effect at the close of the present scholastic year.

THE BLACKPOOL PHILHARMONIC SOCIETY closed its season "in brilliant style" with a performance of Mendelssohn's "Elijah" on March 4th, in the Tower Ballroom, with two hundred and fifty participating in the chorus and orchestra. Thus does a famous English watering place by the sea amuse itself.

THE 33RD ANNUAL BAND FESTIVAL of the South Wales and Monmouth Band Association was held in the Pontypridd Town Hall on February 13th. Mr. J. C. Dyson was adjudicator and mentioned that it was just twenty-five years since he judged the last festival at Pontypridd.

A CIVIC TESTIMONIAL BANQUET, attended by civic and cultural leaders of Baltimore, was tendered on March 3 in recognition of the seventieth birthday of Gustav Strube, first conductor of the Baltimore Symphony Orchestra and member of the faculty of the Peabody Conservatory of music. On the orchestra program of February 28 Mr. Strube's symphonic fantasy, "Americana," had had its first public performance, with the composer conducting and receiving an ovation.

## COMPETITIONS

A PRIZE, consisting of a performance in the regular season of the Chicago City Opera Company and a royalty on the receipts of the premiere performance, is offered for an American Opera on a Civil War theme, by an American born composer. It must be in one act (of one or two scenes) and must be submitted not later than October first. For further details address the Chicago City Opera Company, 20 North Wacker Drive, Chicago, Illinois.

THREE PRIZES are offered by the Richard Wagner Society of New York, for the best essays of not more than twenty-five hundred words, on any phase of the master's life or works. Full information may be had from Helen Dike, 528 West 111th Street, New York City.

AMERICAN BORN WOMEN COMPOSERS are offered prizes for a large choral work for women's voices, an a cappella work for women's voices, a short work for women's voices with accompaniment, and for a Sigma Alpha Iota Hymn. The competition is sponsored by the Sigma Alpha Iota Sorority; it closes January 1, 1938; and further information may be had from Helen Bickel, 833 Salem Avenue, Hillsdale, New Jersey.

A KIMBALL PRIZE of one hundred dollars is offered by The Chicago Council of Teachers of Singing, for a composition for solo voice with piano accompaniment. Entries close July first; and full information may be had by addressing D. A. Clippinger, 617 Kimball Hall, 306 South Wabash Avenue, Chicago, Illinois.

THE PRIZE OF ROME is announced as open for competition by American composers. It provides two years of study in Rome, with travelling expenses. Particulars may be had from Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York City.

## INCREASE YOUR INCOME!

Easily—Substantially—Pleasantly

—Take Subscriptions for—

THE ETUDE MUSIC MAGAZINE

—Write for particulars—

1712 CHESTNUT ST. PHILADELPHIA: PA.

ADVERTISEMENT



## Believe Me, Xantippe!

Some years ago there was a very popular play which was based upon an individual's liking for the use of the exclamation, "Believe Me, Xantippe!" Human nature is that way. We are prone to likings and habits. Fortunately when it comes to foods, styles, amusements, literature, and music, the things which are liked by the greatest number usually are very safe things to accept.

When a music publication comes up for reprinting, it is evident that it was liked by many who found it useful for the particular way in which it had served them in public performance, in teaching or study, or in home musical recreation.

Some of those numbers which came up for reprinting during the past month are given in the selected list below. THEODORE PRESSER Co. is always glad to extend to any interested the privilege of examining a complete copy of any of these numbers.

### SHEET MUSIC—PIANO SOLOS

Cat. No.	Title and Composer	Grade	Price
15915	In Nature's Garden. Spaulding	1	\$0.25
16416	Beginning to Play. Rolfe	1	.25
16416	Bashful Sunbeam. Spaulding	1	.25
16608	Charming Clarice. Ellis	1	.25
23979	Wild Flowers and Butterflies. Hewitt	1	.25
24975	The Race. Baines	1	.25
26303	Sunny Jim. Richter	1	.25
8172	On the Deep Sea. Steinheimer	1 1/2	.25
26295	In an Enchanted Garden. Adair	1 1/2	.25
9420	Dixie's Land. Steinheimer	2	.25
16340	Little Rosebud Waltz. Rolfe	2	.25
23110	Joys of Spring. Hueter	2	.35
7403	The Goat Ride. Bristol	2 1/2	.35
22639	Captain Wood. Hueter	2 1/2	.35
23552	Sleepy Hollow Tune. Kountz	2 1/2	.35
25119	Parade of the Robins. Overholt	2 1/2	.35
26267	Brown-eyed Susans Nod Their Heads. Copeland	2 1/2	.35
2607	Butterfly Waltz. Engelmann	3	.25
3860	Two Flowers. Koelling	3	.40
4050	Matushka. Engel	3	.35
4903	Apple Blossoms. Engelmann	3	.50
14518	Hobgoblins. Williams	3	.35
26116	Dance of the Cobblers. Williams	3 1/2	.40
4646	Valsette. Borowski	4	.35
9508	Coming of Spring. Eggeling	4	.50
25820	A Carnival Scene. DuVal	4	.35
30136	Prelude in A-minor. DeKoven	5	.50
7354	Impromptu. Op. 90, No. 4. Schubert	7	.60
15322	American Indian Rhapsody. Lieurance-Orem	8	1.00

### SHEET MUSIC—PIANO DUETS

18714	Message of Spring. Rolfe	1 1/2	.25
5134	March of the Flower Girls. Wachs	3	.25
24270	Moon Dawn. Friml	4	.70

### SHEET MUSIC—PIANO, 6 HANDS

24261	Dance of the Rosebuds. Keats	3	.60
-------	------------------------------	---	-----

### SHEET MUSIC—2 PIANOS, 8 HANDS

22581	Hungarian Dance, No. 6. Brahms	3 1/2	.75
-------	--------------------------------	-------	-----

### PIANO INSTRUCTORS

Player's Book (School for the Piano-forte, Vol. 3). Presser			\$1.00
---	--	--	--------

### SHEET MUSIC—VOCAL SOLOS

12125	By the Waters of Minnetonka (Low). Lieurance	\$0.60
3740	I Heard the Voice of Jesus Say (Low). Rathbun	.50
4716	O Heart of Mine (Low). Galloway	.50
30116	Coming Home (Med.). Willeby	.50
30220	Cradle Song. MacFadyen	.50
30507	Robin, Robin, Sing Me a Song (High). Spross	.60
30685	Forest of Oaks. MacFadyen	.60
30459	Sunrise and Sunset (Med.). Spross	.50

### OCTAVO—MIXED VOICES, SACRED

10119	How Beautiful Upon the Mountains. Wolcott	\$0.15
20395	Rejoice in the Lord. Calkin	.08
21044	I Will Pour Out My Spirit. Lindsay	.12
10020	I Was Glad When They Said. Solly	.15

### OCTAVO—MIXED VOICES, SECULAR

21195	Ode to America. Triumphal March from Naaman. Costa-Davis	\$0.15
35151	O Mother of My Heart. Davis	.12

### OCTAVO—WOMEN'S VOICES, SECULAR

10728	A Spring Lilt. Forman (Two-part)	\$0.08
20449	Happy Days. Geibel (Two-part)	.10
35343	The Evening Hour. Brown (Two-part)	.10
21221	Spring, Lovely Spring. Drigo-Douty (Three-part)	.12
35036	Maytime. Ricci (Three-part)	.15
35105	Will o' the Wisp. Spross (Three-part)	.12
35340	Fickle. Cadman (Three-part)	.12
35133	Now Sleeps the Crimson Petal. Dunn (Four-part)	.15

### OCTAVO—MEN'S VOICES, SECULAR

20785	Soldiers of the Captain and Stars of the Summer Night. Spahr-Woodbury	\$0.06
-------	---	--------

### PART-SONG COLLECTION

School Trios. Part Songs for Soprano, Alto and Bass Voices	\$0.75
--	--------

### OPERETTAS

Day Before Yesterday. Dodge (Grade School)	\$0.60
Penitent Pirates. Bliss (High School)	1.00
The Pennant. Lehrner (High School)	1.00

### RHYTHM BAND

The Juvenile Rhythm Band. A collection of pieces for toy orchestras—Teacher's Score	\$0.65
Piano Part	.65
Parts	.35

### BRASS CHOIR

The Brass Choir. First B-flat Trumpet, Second B-flat Trumpet, First Trombone (Bass), Second Trombone (Bass) and Tuba, E-flat Horn, and Baritone or Trombone (Treble)—Each	\$0.35
Piano Accompaniment	.60

### MUSICAL DICTIONARY

Musical Dictionary and Pronouncing Guide. Redman	\$0.60
--	--------

### ELEMENTARY MATERIALS

Presser's First Music Writing Book	\$0.10
Note Spelling Book. Sutor	.50

## 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.

### REGINALD DE KOVEN



At Middletown, Conn., on April 3, 1859, there came into the world a baby boy whose parents christened Henry Louis Reginald de Koven. The proud father of this infant, who was destined to grow up and become one of America's foremost composers, was a clergyman of the Episcopal Church, in Middletown. Besides the father, there was an uncle who also was in the ministry, this uncle being the Rev. Dr. James de Koven, who was the bishop of Massachusetts. The de Koven family moved to England, which explains why Reginald de Koven received his education in Europe and eventually took a degree at St. John's College, Oxford, England, in 1879. After living abroad from the time he was 11 until he was 23, Reginald de Koven returned to this country, making his home in Chicago, in 1882. In 1902 he organized the Philharmonic Orchestra in Washington, D. C., and for three seasons was its conductor before he took up residence in New York City. In New York, from 1905 to 1912, he included among his activities that of being music critic for the New York World. Besides his Oxford education, de Koven's musical studies, which had started in Middletown when he was a boy, included piano study with Speidel and Lebert in Stuttgart, and harmony under Pruckner at the same place. While abroad he

also had a course in composition with Hauff in Frankford, and in Florence he studied singing under Vanuccini. His interest in the operatic field was shown when he studied operatic composition under Genée in Vienna, and Delibes in Paris.

His first operetta was produced in 1887, in Philadelphia, the second in Boston, in 1889, and on June 9, 1890, his famous *Robin Hood* was produced in Chicago. He had numerous other operettas which won him fame, and he also had two grand operas, *Rip Van Winkle* and *The Canterbury Pilgrims*. The *Canterbury Pilgrims* had its premiere at the Metropolitan Opera Company in New York, in 1917. In addition to his operettas, de Koven had close to 200 songs and piano compositions. Everyone knows his famous song used so frequently at weddings, *O, Promise Me*. Speaking of weddings reminds us to mention de Koven's own wedding on May 1, 1884, to Anna Farwell of Chicago. They had one daughter, Ethel de Koven.

Dr. de Koven died in Chicago, January 15, 1920. A partial list of his compositions is given here for the reference and convenience of those wishing to build up a de Koven program or to include some of his numbers in their repertoire or studio work.

### Compositions of Reginald de Koven

#### PIANO SOLOS

Cat. No.	Title	Grade	Price	Cat. No.	Title	Grade	Price
April Birds		3 1/2	\$0.50	30137	Prelude No. 2 in E minor	4	.50
Before a Shrine		3 1/2	.50	30138	Prelude No. 3 in D minor	4	.50
30551	Down the Bayou	3 1/2	.50	30139	Prelude No. 4 in C minor	4	.50
Echoes of the Fete		3 1/2	.50	30140	Prelude No. 5 in E-flat minor	4	.50
Humoresque, Op. 379		3 1/2	.50	30141	Prelude No. 6 in F-sharp minor	4	.50
In My Lady's Garden		3 1/2	.50	30142	Prelude No. 7 in C minor	4	.50
Monotone		3	.40	30143	Prelude No. 8 in B minor	4	.50
Nocturne, Op. 371, No. 2		4 1/2	.60	30144	Prelude No. 9 in F minor	4	.50
14928	The Old, Old Love	3 1/2	.30	30145	Prelude No. 10 in B-flat minor	4	.50
30136	Prelude No. 1 in A minor	4	.50	Romance		3	.40

#### PIANO SOLO COLLECTION

In Minor Mode. Preludes	4	\$1.00
-------------------------	---	--------

#### VOCAL SOLOS

Cat. No.	Title	Price	Cat. No.	Title	Price
At Parting (d-g)		\$0.60	14834	The Old, Old Love (d-g)	.60
At Parting (b-e)		.60	14834a	ditto Violin Obl. only	.15
At Twilight (a-E)		.60	14835	The Old, Old Love (c-F)	.60
At Twilight (c-g)		.60	14835a	ditto Violin Obl. only	.15
Berceuse. A Dream Song. (b-F)		.60	14836	The Old, Old Love (a-D)	.60
Berceuse. A Dream Song. (d-a)		.60	14836a	ditto Violin Obl. only	.15
Cinderella (b-g)		.60	Once on a Day (c-F)		.60
30102	Comrades in Arms (b-D)	.60	One Song (d-g)		.60
Dainty Dorothea (d-g)		.60	One Song (a-D)		.60
Dream of Arcady (d-g)		.60	Orkney Lullaby (c-F)		.60
Dream of Arcady (b-E)		.60	Recessional (c-g)		.60
Elegie (c-g)		.60	30088	Recessional (a-E)	.60
Elegie (a-E)		.60	Rhapsodie. Cello Obl. (Fr. and Eng.) (d-a)		.60
Fairie Dance (E-F)		.60	30440	Rosalie. Chansonette. (c-g)	.60
Fairy Swing Song (E-a)		.60	Roses (g-a)		.60
14834	If You Love Me (d-g)	.50	Roses (E-F)		.60
Little-Oh-Deer (d-g)		.60	Sandman's Song. Lullaby. (d-E)		.60
Lute Song (d-g)		.60	Serenade Creole (d-F)		.60
Lute Song (b-E)		.60	Swing High, Swing Low (c-F)		.60
Moon Flower (E-F)		.60	Swing Song (a-E)		.60
30189	Naughty Little Clock (d-g)	.60	'Tis May, Love (d-a)		.60
Not by the Sun Will I Vow My Love (d-a)		.60	'Tis May, Love (b-F)		.60
			Zoraida (d-F)		.60

#### PART SONGS FOR MIXED VOICES

35148	Loyal and True. University Song	\$0.12	35016	Recessional. (SAB)	.12
10961	The Old, Old Love	.15	35015	Recessional. (SATB)	.12

#### PART SONGS FOR TREBLE VOICES

35029	The Naughty Little Clock. (SSA)	\$0.20	35018	Recessional. (SSAA)	.12
35006	O-He-Carita. Gondolier's Song. (SA)	.15	35019	Recessional. (SSA)	.12
10960	The Old, Old Love. (SSA)	.15	35020	Recessional. (SA)	.12

#### PART SONGS FOR MEN'S VOICES

JC2363	Dainty Dorothea	\$0.15	35017	Recessional	.12
JC2034	King Waldemar's Chase	.20	JC2364	Rosalie	.15
10959	The Old, Old Love	.15			

#### CANTATA

King Witlaf's Drinking Horn. Men's Chorus	\$0.40
---	--------

#### OPERA

Canterbury Pilgrims. Vocal Score	\$5.00	Canterbury Pilgrims. Libretto	.35
----------------------------------	--------	-------------------------------	-----

#### ORCHESTRA

	Full Orch.	Small Orch.		Full Orch.	Small Orch.
JC647	Canterbury Pilgrims Selection	\$3.00	JC574	I'd Like to Go to Dreamland Every Day. Waltz	.55
JC566	Down the Bayou	1.15	JC654	Recessional	.95

#### BAND

JC470	Down the Bayou	\$0.75	JC613	Recessional	.75
JC486	I'd Like to Go to Dreamland Every Day. Waltz	.75			

Tell your Music Loving Friends about THE ETUDE and ask them to give you the privilege of sending in their subscriptions. Ask for Catalog of Rewards for subscriptions you send

THE ETUDE 1712 Chestnut Street Philadelphia, Pa.

## Grace Notes and Trills

By Edna Faith Connell

FINGERS MUST BE FLEXIBLE to execute either grace notes (appoggiaturas) or trills, in a proper manner.

The following exercise will be found equally important to the pupil and to the teacher. It has been indispensable to the writer, when long hours in the studio prevented the desired leisure for technical practice.

If persistently followed during the months of excessive teaching, these exercises can be made to take the place of much of the daily practice which is required for the control of the muscles and which is such a great aid in helping to retain the flexibility of the fingers.

Place the fifth finger of the right hand on C, second line above the treble clef staff, and the fifth finger of the left hand on C, second line below the bass clef staff.

With pressure touch, execute, very slowly at first, a trill with fourth and fifth fingers of each hand. Small pupils should be required to count one on each letter played, using an absolute finger movement (C-B, right and C-D, left).

The tone must be full and round. As

the fourth and fifth fingers are the most difficult to control, it is necessary to remain with them until a certain degree of efficiency is acquired.

This exercise should then be followed by a similar one using *staccato*, which is a simple drawing in of the finger toward the palm of the hand.

When these exercises can be done easily, substitute G-F (down) in the right, and G-A (up) in the left. Then E-D right and E-F left, and so on to C-B right, and C-D left.

This covers one octave in each hand by the do mi sol do route, which also helps to develop ear training.

Different sets of fingers should follow, in turn, and later, the fingers may repeat the process by using an interval of thirds, instead of seconds.

Bringing into play the various muscles, as it does, the pupil will become efficient in the performance of grace notes and trills; and a busy teacher can avoid many, otherwise, technical exercises, whenever she wishes to undertake the work of a new composition.





# THE JUNIOR ETUDE

Edited by  
ELIZABETH A. GEST



## June Anniversaries

ANNIVERSARIES of the following musicians occur in June. Perhaps you can include some of their compositions at your June club meeting.

GEORGES BIZET (pronounce Bee-zay), died in France, June 3, 1875. He is particularly well known for his opera, "Carmen." The *Habanera* from this opera is arranged for four hands, about Grade III. The *Seguidilla* and *Toreador's Song*, from the same opera, may be heard on Victor Record, 1145. His "L'Arlésienne Suite" is recorded by the Philadelphia Orchestra, Victor Records, 7124 to 7126.

SIR EDWARD ELGAR was born in England, June 2, 1857. He is considered the foremost English composer of his time. His *Salut d'Amour* comes in arrangements for Grades II, III and IV as well as for violin. His great march, *Pomp and Circumstance*, may be heard on Victor Record, 9016, conducted by himself. He was knighted in 1904.

CARL MARIA von WEBER (pronounce Vay-her) died in London, June 5, 1826. His well known waltz, *Invitation to the Dance*, is arranged for piano in various grades, both in solo and duet form. A selection from the opera, "Der Freischütz," is arranged for piano, six hands, about Grade III. If you and your friends have never played arrangements for six hands, try this. A *Melody* from the opera, "Oberon," is arranged for the left hand alone. Try this and see what fun it is to play with the left hand alone. Selections from "Der Freischütz" may be heard on Victor Record, 6705; and from "Oberon" on Victor Record, 9122.

ROBERT SCHUMANN, one of the greatest of the nineteenth century composers, was born in Zwickau, Germany, June 8, 1810. His compositions, too numerous to mention, are played and enjoyed by all good pianists. How many of them can you play? His "Symphony, No. 1" may be heard on Victor Records, 7303 to 7309. Rachmaninoff plays his "Carnaval" (piano) on Victor Records, 7184 to 7186; and his "Scenes from Childhood" have been recorded on Victor Records, 7705 and 7706.

RICHARD STRAUSS was born in Munich, Germany, June 11, 1864, and is still living. Most of his compositions are for full orchestra, and there is very little for the piano that you could play.

EDVARD GRIEG was born in Bergen, Norway, June 15, 1843. Like Schumann, his compositions for piano are too numerous to mention and many of them are included in the repertoire of all pianists. Without doubt you can play some of his pieces. His delightful "Peer Gynt Suite" (pronounce Pair-Gynt) is recorded on Columbia Record, 50233D.

## A Diller, A Dollar

By Augusta Catalano

A diller, a dollar,  
A musical scholar;  
Why end the piece so soon?  
Why finish at *Da Capo*, when  
*All Fine* ends the tune?

## Rip Van Winkle in Music Land

By Helen Oliphant Bates

RIP VAN WINKLE rubbed his eyes after a sleep of many years. His beard had grown so long that he stepped inside "Ye Old English Barber Shop" for a shave.

"Pardon me," puzzled Rip, "but where is the lute?"

"What do you mean?" growled the manager.

"Why, before I went to sleep," explained Rip, "you always kept a lute, a cither and a virginal for men to play while waiting their turn for a shave. Don't you have any instruments now?"

"Certainly, we have a radio."

"A radio! What is that?" asked Rip. The manager turned a knob, and Rip was astounded to hear music coming out of a box.

"Tell me," questioned Rip, "have men stopped carrying instruments in their pockets to play in the taverns?"

"Yes, long ago," answered the gruff manager.

Then Rip went to call upon Uncle Joe, who greeted him as a long lost friend, and soon they were chatting about old times.

"Where is the Chest of Viols?" quizzed Rip.

Uncle Joe rubbed his forehead. "Oh yes, they say every gentleman of England had a Chest of Viols after the reign of Henry VIII!"



EARLY VIOL PLAYERS  
(From an Old Print)

"We used to have gay times after dinner," mused Rip, "when the music books were brought out and everyone had to play and sing. Anyone who could not perform on at least one instrument was not accepted in cultured society. Even the servants, shoemakers, and blacksmiths had to know something about music to keep their jobs."

"But see what I have in place of the old virginal," interrupted Uncle Joe. "It is a grand piano. I'll show you what it will do."

Uncle Joe sat down at the magnificent piano and made it resound with as much

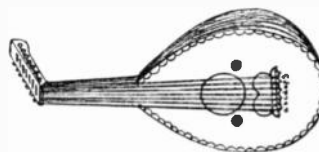
resonance, power, and brilliance as could have been produced by a whole orchestra of the thin toned instruments of olden days.

Next day Rip and Uncle Joe boarded an airship for America, and soon they landed at New York.

"Rip," came Uncle Joe's animated voice, "would you like to go to a concert tonight?"

"I would indeed," answered Rip.

"Even the concerts have changed, too," observed Rip as they listened to the program. "This recital is not as stiff an affair as the ones I used to attend. It is more



THE LUTE  
Popular in Europe from fourteenth to  
seventeenth century

informal. I feel that I really know this artist, that he is a human being like myself, and I enjoy his chatty, conversational remarks about the compositions he is performing. The programs are helpful too. The last concert I attended in America, was before 1765; they had not started using programs. I guess printing was too expensive in those days."

"How do you like the hall?" asked Uncle Joe.

"I think it is very impressive," answered Rip; "it is much larger than any I ever saw before, and the brilliant lights are superb!"

"Did you not have electric lights?" asked Uncle Joe in surprise.

"Electric lights? Did I not just tell you the last concert I attended in America was before 1765? Electric lights! We never even dreamed of them. Tapers, that's what we had."

The next day Rip passed a public school and heard a chorus rehearsing. As he stopped to listen, one of the teachers asked him to come in.

"Yes," explained the man, "we have two choruses, an orchestra, a band, and violin classes, piano classes and appreciation classes."

"Marvelous!" exclaimed Rip. "And how long have you had music in public schools?"

"In 1838, and in the Boston schools, Dr. Lowell Mason first introduced music into our curriculum and became the first public school music supervisor. Ever since then the movement has been growing and growing."

"How wonderful!" cried Rip. "I would like to go to one of these schools myself."

Then Rip visited many homes and saw beautiful pianos, radios, instruments, and good performers.

And in fact, Rip awoke to find that every child has educational opportunities now that were undreamed of, even by princes and princesses a century ago.

How he did wish he were a child again!

## Musical Happiness Insurance Policy

By Mildred Tanner Pettit

MARY WATCHED her mother sign the check for her insurance policy. She knew how her mother and daddy had scrimped and saved to keep it up.

"Isn't it wonderful, mother, that grandpa started that for you when you were young? I wish daddy would start one for me."

"He has started a very fine policy for you, honey," her mother replied, "and I would have given a great deal to have had one just like it when I was your age."

"What is it? I did not know I had one."

"Your music lessons! I would call them a Happiness Policy. Daddy pays the premium on them and you pay the interest charges when you practice each day. For every hour of practice, or interest payment you put in, you take out an hour of happiness. Your policy will pay you back as long as you live. Every time you play or hear some one else play a beautiful piece of music you will get happiness because you have studied music and can understand it. I think yours is a wonderful policy."

"Oh, I do too, mother. I never thought of that before. I think I will go in now and make a down payment of interest by a good half hour's practice before I do anything else. I'm so glad daddy is letting me take music lessons for my Musical Happiness Insurance Policy. I'll always keep up the practice payments."

## Our To-Days and Yesterdays

By FLORENCE L. CURTIS

RUTH had her head deep in a book—a big book that belonged to her aunt.

"Your failings work in opposition to you," she read. (She had never read a book like that before.) "They are your enemies and they keep you from winning success. The more you conquer them, the more you will enjoy wrestling with them. When you overcome them you will be the winner."

"Oh," thought Ruth, "my failings! Maybe it means something about not practicing! But I really do like to see how many of my mistakes I can conquer. It says here the more we conquer them the more we will enjoy wrestling with them."

Then she read on: "This is a good verse, putting the subject in rhyme. ('I like rhymes,' she said to herself.)

"For the structure that we raise

Time is with materials filled;

Our to-days and yesterdays

Are the blocks with which we build."

"That is good," she thought; "I must memorize it right away. It will take but a moment."

Then she continued to read: "The way we spend our to-days and yesterdays are the ways we use our blocks to build our character, success and reputation."

"This is a good book," she thought. "I am going to apply this to my music. The way I spend my to-day's practice every day will build my success in the future."





# JUNIOR ETUDE—(Continued)



## Charlotte's Piano Sight Playing Club

By Gladys M. Stein

"I'll be so glad when school is out!" cried Kathryn as she and Charlotte, her chum, ran down the steps of the school building one afternoon in early June.

"So will I!" Charlotte agreed. "I've such an interesting pastime planned for this summer that I can hardly wait to begin it."

"What is it?" asked Kathryn. "Some new kind of music lessons?"

"No," answered Charlotte, "not music lessons, but a music club. Miss Olson, my piano teacher is going away to study for the summer, so ten of us pupils have formed what we call the Piano Sight Playing Club, and we expect to have lots of fun."

"It doesn't sound very funny to me," Kathryn remarked doubtfully.

"Well, it will be," Charlotte assured her. "We have decided to play five new pieces every day. Miss Olson advised us to go over each piece three times. The first time very slowly; the second more quickly, and the last time up to speed."

"She also warned us always to look at the key and time signatures before starting to play new music, and we hope by fall to be able to play at sight without having to stumble or stop. Part of the work," she

added, "will be to look up the meanings of every music sign or term which we do not understand."

"I like to play new pieces too," admitted Kathryn. "Where are your club members going to get so much music to read?" she inquired.

"We all have old music books," Charlotte explained, "and we are going to rotate these among the club members. It won't matter whether they are exercises, folk songs, classics, or hymn tunes. We are bound to learn something new, and to develop a broader viewpoint concerning music through playing them."

"I would like to join your sight playing club, and work with students who are really doing things with their music."

"We would be glad to have you!" Charlotte exclaimed joyfully. "And you need not be afraid to lend your music either, because we have promised to handle every book just as carefully as if it were our own."

"I think all Juniors should try this, this summer, don't you?" asked Kathryn enthusiastically.

"I certainly do, and I hope they will, too!" answered Charlotte.

## Letter Box

DEAR JUNIOR ETUDE:

I have taken piano lessons for only a year and a half but I have received a bronze medal for piano and theory. Many of my companions and I belong to a musical theory class. I have composed many short pieces.

I like best to play the music of Bach and often in school I play his minuets and musettes, while my teacher accompanies me on a second piano.

From your friend,  
BELLE EINHORN (Age 13),  
New York.

DEAR JUNIOR ETUDE:

Would you like to hear about our club? We have eight members, all piano students, and we call ourselves the Midget Music Club, because our members are so few and small.

We meet once a month at a member's home; and we have a program and play games; but best of all is the lunch!

From your friends,  
MIDGET MUSIC CLUB,  
Wisconsin.

## A Summer Symphony

By Alice T. Bixby

All music sweet, to be complete,  
Must have a melody;  
A rhythmic beat, that must repeat,  
Combined with harmony.

A morning breeze among the trees,  
An early robin sings;  
And soon there'll be a jubilee  
Of melodies on wings.

The tapping beat of raindrops, sweet,  
That fall to earth from high;  
The lightning's flash, the thunder's crash,  
Are rhythms from the sky.

The red and blue of sunset hue  
Combined with gold may be;  
And pale moonlight, with stars so bright,  
Make nature's harmony.

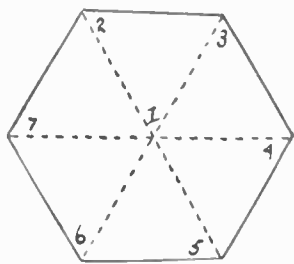
Now melody and harmony  
Combined with rhythmic beat,  
With wind and rain, for grief and pain,  
And music is complete.

For storm and rain are grief and pain  
In minor melody,  
And summer's sun, the joy and fun  
In every symphony.

## Musical Hexagon Puzzle

By Stella M. Hadden

Each dotted line is a six-letter word.



- 1-2, a composition for six performers.
- 1-3, a kind of dance.
- 1-4, a term used for a melody or tune.
- 1-5, a musician's work room.
- 1-6, one who sings.
- 1-7, part of the staff.
- 2-7, certain singers in a chorus.

DEAR JUNIOR ETUDE:

This is to tell you about our club, the Treble Clef Club, which has twenty-four members. We meet once a month on an evening near the holiday of that particular month.

Our meetings open with roll call and minutes, the roll call being answered with something in keeping with the holiday; for instance, in May we would name a bird or flower of May. Then we have a business meeting, then a program consisting of solos by several members, recitations, songs, and so on, all in keeping with the month.

This year we had a contest featuring scale playing, and our final meeting was a birthday party given by one of the members. At that time we had our pictures taken and we are sending you one. Several members were absent.

From your friend,  
MARY SCHODDER (Counselor),  
Indiana.



ST. MARY OF THE VALLEY JUNIOR CLUB COSTUME RECITAL, BEAVERTON, OREGON

## Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays, and for answers to puzzles.

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

Subject for story or essay this month, "Summer Practice." Must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pa., by June twentieth. Names of prize winners and

their contributions will appear in the November issue.

### RULES

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

Do not use typewriters and do not have anyone copy your work for you. When schools or clubs compete, please have a preliminary contest and send in no more than two contributions in each class.

Competitors who do not comply with the above regulations will not be considered.

## What Music is Doing for Me

(PRIZE WINNER)

Because of my daily practicing and frequent attendance at recitals my life has become somewhat different, to a certain extent, from the lives of my friends. I have begun to understand thoroughness and beauty. I appreciate the arts and the finer things of life and every day I appreciate more than the day before my ability to play the piano.

I hope that some day I can attain the height of all who have ever played an instrument beautifully—the height of a famous musician.

ARLENE LORIE (Age 13), Class B,  
Illinois.

### ANSWERS TO MARCH PUZZLE

- 1, T-one; 2, Se-scale; 3, S-well; 4, Ae-cent; 5, S-harp; 6, T-urn; 7, H-old; 8, Cod-a.

### PRIZE WINNERS FOR MARCH PUZZLE

Class A, Juanita Burton (Age 14), North Dakota.

Class B, Rose Mary Pierce (Age 12), Arizona.

Class C, Bobby Hanson (Age 9), Texas.

## Notation Bee Game

By Neva Hill Richardson

PLAYERS ARE divided in two sides. Cards, on each of which is written a note on a staff (treble and bass are used), are shown, first to one side and then the other; the point of the game being to name correctly the different notes. If a player answers incorrectly he is "out." The side standing up the longest wins.

### HONORABLE MENTION FOR MARCH PUZZLE

Virginia Tate, William Glenn Aycock, Betty Jordan, Mary Pappas, Betty Jo Bailey, Isabelle Poirier, Dolores Kruske, Jean Dunlap, Iris Fonce, Allen Burg, Margaret Sturgis, Florida C. Thelen, Rita Kachelmeier, Norma Conklin, Betty Ferguson, Ella Geringer, Louise Lindsay, Marion Silksens, Jacqueline Noreyko, Ruth Landvath, Elizabeth Kindig.

Letters have also been received from the following: Patricia Wood; Saralee Askin; Juanita Smith; Josephine Archangeli; Eileen Steensen; Mary Jane Cimino; Ruth Rodman; Narissa Jenkins; Clara Woods; Ernestine Baxter; Juliette Bower; Mary Grace Andrews.

## What Music is Doing for Me

(PRIZE WINNER)

I am six years old and have taken piano lessons for a long time. They help me in my school work. Reading my music carefully, to use the right finger, play the right note, and to use the correct accent teaches me to watch for many things at one time.

I take dancing lessons, too, and my teacher says I have very good rhythm and this is because I understand the rhythm of the music and the time the teacher is counting.

I have often played duets and now I am studying a quartet. It is lots of fun but I have to be very careful to keep the time perfect.

I have had lots of fun and benefit from my music.

NANCY GLENDENNING (Age 6), Class C,  
New Jersey.



TREBLE CLEF CLUB, COLUMBUS, INDIANA

## What Music is Doing for Me

(Prize Winner)

I am taking at the present time, lessons on the piano, flute and organ and I feel that music is doing much for me.

Besides aiding in the study of various foreign languages, and training the sense of hearing and sight, it trains the will, trains habits of accuracy, of instant decision, of concentration, and it develops the memory. It is enlarging my imagination and creative powers. Often when I feel despairing or tired, it gives me renewed hope, vigor and inspiration.

More important still, it brings to me an appreciation of the beautiful and adds vastly to the capacity for a higher life and helps to make life worth living.

CHARLOTTE JUNE STEVENSON  
(Age 15), Class A,  
Colorado.

### HONORABLE MENTION FOR MARCH ESSAYS:

Catherine Hajdu, Mary Grace Glidden, Ralph Mollerstrom, Betty Nance, Betty Tabor, June Schrage, Rose Mary Pierce, Selma Klein, Richard Burgess, Jr., George Belinsky, Ellice Winsor, Mildred Parkinson, Virginia Hough, Louise Foster, Marian Bates, Grit Iron Madson, Allen S. Whiting, Lester Barnash, Charis Knapp, Charles Stastny, Norma Conklin, Isabelle Stevens, Carl Allison, Ruth E. Alfred, Jean Oldroyd, Sarah Louvenia Byrd, Carol Smyth, Victor Rasmussen, Guy Hansen, Paula Deibel, Alice Clark, Ruth Radman, Mary Aompagna, Caroline Rubin, Elva Hearn, Alfred Olson, Jewell Wilson.

About twenty very excellent essays came from a town in Kentucky, but they cannot be counted, as rules ask for a preliminary contest among groups, with no more than two in each class, to be sent in. Also many good essays came from all over the United States which almost made the honorable mention list—and would have done so if space permitted the printing of more names.)



## Letters from Etude Friends

### Overcoming Rhythmical Difficulties

TO THE ETUDE:

The following procedure has proved effective in helping a pupil who has difficulty in keeping correct time:

(1) Make sure the pupil understands the time.

(2) Have the pupil clap each note.

(3) a. Play as a duet, the pupil one hand and the teacher the other, then *vice versa*.

b. Play as a duet, the teacher playing the same part an octave higher.

c. Improvise chords to play as an accompaniment, while the pupil plays the right hand or the melody.

—FLORENCE L. CURTISS.

### Another "Never Too Old"

TO THE ETUDE:

Having just read "Never Too Old" in the February number, page 125, I am prompted to extend a hand in congratulation to Mr. Engle and add that I also have aspirations in the study of the violin. I took my first lesson when I was seventy-five years old and have never missed a lesson nor a day's practice hour in five years. I will celebrate my eightieth birthday soon. I have enjoyed every minute of it and "the sky is the limit" for my ambition. I get great help from Mr. Braine's department, even if I do not believe all he says about the age limit.

—MRS. LYDIA ROBERTS HILLER

### Appreciation of The Etude

A Letter from "Down Under"

TO THE ETUDE:

It is twenty years since I bought my first copy of THE ETUDE. I was then in what is perhaps the "white heat" of musical enthusiasm, the early twenties. In more mature years come critical judgment, and a mellow appreciation of art, but we can never quite recapture those joyful moments when we discovered the "Etudes" of Schumann, the "Kreisleriana"—the "bitter sweet" of Brahms, or when our musical palates first tasted the arresting and piquant flavors of Debussy and Cyril Scott. But "A nos montons." It was the pages of THE ETUDE that first brought to me some of the masterly transcriptions by Liszt of Schubert's undying melodies. Well I remember the joy when I first played *Am Meer*, a composition that has never since failed to bring pleasure to myself and auditors.

Then there were the arrangements of *Evening Star*, "Flying Dutchman" and many another. In the years that followed during my teaching career I have kept in touch with THE ETUDE and the variety and scope of its pages. Its musical supplement of interesting and graduated teaching pieces have strongly appealed to me. As a spur to sincerity and enthusiasm it is helpful to both teacher and pupil. From away "down under" in the South Seas, I send my salute and greetings.

—ARTHUR O'HALLORAN  
(New Zealand)

## Color in Piano Playing

(Continued from Page 363)

and with a very peculiar, almost ghostlike effect.



In conclusion, we need hardly say that these remarks in no way exhaust the subject. They are merely indications of ways and means by which richer and more varied color effects might be introduced into pianoforte playing. If they induce some of our readers to experiment along similar lines, they will have served their purpose well.

## The Public Appearance

By Eathel Buzzard

THE SUCCESS of a public performance depends upon more than being able to play or sing a selection well. That is the first requisite of course, just as good material is necessary for a good instrument. But the finishing touches on our instrument add to our enjoyment the same as good platform manners increase the pleasure of the audience. Those attending a concert see as well as hear; and if the performer greets them with a pleasing personality, they respond encouragingly. What a powerful influence there is in a natural, spontaneous smile! Then, let the nature of the selection

different scene now, one of a very quiet nature. Just imagine yourselves at the bank of a river on a mild summer evening. The sky is clear and a full moon has just risen above the tree tops. You can see a small boat on the water and hear the sound of the boatman's oars as he guides it down the stream. This represents the rhythm of the oars in the water." He played a few bars to illustrate the idea, then continued: "He is not alone. A lovely girl sits facing him; and the melody of a beautiful song he is singing to her drifts over the water to us in tones like these." Then follows the

## Next Month

THE ETUDE for July 1937, brings these entertaining and inspiring articles.

The summer issues of THE ETUDE are designed to give our readers music and articles of particular interest for the vacation season.

### THE HERO TENOR

Lauritz Melchior, the Danish giant and leading tenor of the Metropolitan, who has been heard by millions "over the air," tells of the difficulties of those heroic roles known in German as the rôle of the *Heldentenor* (the hero tenor).

### DVOŘÁK'S "HUMORESQUE"

The story of this famous composition, which was not written in the composer's native Bohemia but in Iowa where Dvořák lived in a community of his native Bohemians.

### BUNCHED FINGER PLAYING

Hope Kammerer, teaching expert and author of highly successful books for beginners, gives information upon a practical point in technique, which teachers will find very profitable for study. It is a step in the newer methods of instruction.

### HOW AMERICA LOST CHOPIN

In the life of the great Polish composer there came a time when he seriously thought of moving to the New World. How we lost Chopin is told in a diverting article by J. Mitchell Pilcher.

### MAKING FRIENDS WITH THE WRIST

Here is a fine summer study article by a practical teacher, Harold S. Packer. You will find it filled with fresh "self-improvement" ideas. A liberated wrist may greatly improve your playing.



## Musical Books Reviewed

### Contributions to the Art of Music in America by the Music Industries in Boston 1640 to 1936

By CHRISTINE MERRICK AYARS

We are getting very grown up in America. That we should have a city in which the musical interests have been so extensive that they could warrant the publication of a large volume, three hundred and twenty-six pages in all, devoted to its musical, commercial and manufacturing interests, is indeed, something of which our entire country may be proud. Christine Merrick Ayars, in her recently published "Contributions to the Art of Music in America by the Music Industries of Boston 1640-1936" has collected and collated in splendid fashion an amazing amount of material.

From pioneer days to the most recent developments, every step has been covered with minute and scholarly care. Music publishing, instrument making, piano, organs, orchestral and fretted instruments, band bells and bell chimes, music and engraving and printing, musical journalism and music retailing, all these have made an industry in which many thousands have been engaged during the course of two centuries.

The first book published in the Colonies, with the exception of an almanac, was the Bay Psalm Book in 1640, only twenty years after the landing of the Pilgrims. The oldest existing music firm is the Oliver Ditson Company, whose roots go back to 1783, in the Boston Book Store of Colonel Ebenezer Batte. This also makes this to be one of the oldest music publishing firms in the world. It is interesting to note that the Oliver Ditson Company printed an edition of Haydn's "Creation" in 1845, nearly one hundred years ago.

The stories of the White-Smith Music Publishing Company (1867), The Arthur P. Schmidt Co. (1876), The Boston Music Company (1886), The E. F. Wood Music Company (1893), the C. C. Birchard & Co. (1901), Carl Fischer, Inc. (Boston branch opened in 1908), the E. C. Schirmer Music Company (1917), Ginn & Company (1867), Silver, Burdett and Company (1885), D. C. Heath & Company (1889), American Book Company (Boston branch 1890), Charles W. Homeyer & Co., Inc. (1900), McLaughlin & Reilly Company (1904), The Cundy-Bettoney Company (1868), Walter Jacobs, Inc. (1894), all make very interesting reading to those interested in the business of music publishing.

Pages: 326.

Price: \$5.75.

Publishers: H. W. Wilson Company.

### Views and Interviews

By IRVING SCHWERKÉ

This is a reprint of a series of twenty-seven articles on music and musicians by Irving Schwerké, which have appeared in the *Musical Courier* of New York, the *Musical Times* of London, and other magazines and newspapers. The essays, therefore, are definitely journalistic in style and make excellent "quick reading." Mr. Schwerké has met many European celebrities and writes about them in very entertaining fashion.

Pages: 213.

Price: \$1.50.

Publisher: Les Orphelins-Apprentis D'Auteuil in Paris.

### Historical Facts for the Arabian Musical Influence

By HENRY GEORGE FARMER

Here we have a valuable book of a rather distinct "research" nature. The author has made an exhaustive search of musical archives, till he has brought together a deal of information that is usually inaccessible. We have not seen another book covering this particular field with such completeness.

The discussion of such themes as "Political Contact," "Literary and Intellectual Contact," "Old Arabian Musical Theory," "Notation Origins," "The Rise of Organum," "The Study of the Theory of Music in the Middle Ages" and "The Accordatura of the Lute" indicates the breadth and interest of the volume.

Pages: 376.

Price: \$6.00.

Publisher: William Reeves, Bookseller, Ltd.

### Speaking Correctly

By FRANK PHILIP

This lately written work, entitled "Speech Distinct and Pleading," is designed to correct errors in English pronunciation and enunciation. The book discusses the problems of breathing, vocal resonance, articulation, voice placing, poverty of tone, and outlines what to practice to correct deficiencies along these lines. All of these important topics are discussed in a very practical and understandable manner. It is directed in part to a British audience, as, for instance, the discussion of the aspirate "H". The author goes so far as to caution his readers against pronouncing "Ham and eggs" as "am an eggs." There is much, however, in the book which would be very helpful to American readers who would like to acquire a well modulated and distinct speaking voice.

Pages: 162.

Price: Paper, \$1.25.

Cloth, \$1.75.

Publishers: William Reeves, Ltd.



# Summer Offers

## Golden Opportunities

For Increasing Musical Knowledge and Adding to Accomplishments

### TEACHING HELPS - - SELF-STUDY SUGGESTIONS

**KNOWLEDGE** and developed abilities go hand in hand with those who achieve success, possess poise, and enjoy life through a breadth of understanding.

Wise use of summer spare time to gain additional musical knowledge, or to add to performing powers, is the golden opportunity of every young teacher, active music worker, or advanced student. Special study under teacher guidance is best, but where this can not be arranged, self-study is the next best thing.

#### GROWN-UP BEGINNER'S BOOK FOR THE PIANO—By Wm. M. Felton

Begins with the rudiments, but quickly has the pupil playing interesting melodies while making rapid acquaintance with the fundamental technical problems. Here is a book that really leads towards the ability to play the many fine compositions of intermediate grade with which everybody is familiar. Many will be able to adapt it to self-instruction. Price, \$1.00

#### PROGRESSING PIANO STUDIES FOR THE GROWN-UP BEGINNER By Wm. M. Felton

The studies in this book have been selected and arranged from works of the foremost educational authorities and the great music masters that bring out some especially valuable technical feature. In mastering these the pupil progresses from the first instruction book to the ability to play medium grade pieces. Price, \$1.00

#### COMPLETE SCHOOL OF TECHNIC By Isidor Philipp

Complete in all details of modern technic, this book presents varied material for daily use and review. Price, \$2.00

#### OCTAVE VELOCITY—By Jas. H. Rogers

All forms of octave work are introduced for both hands in the twenty-four exercises and etudes in this book. The material is not only technically helpful but tuneful. Price, 60 cents

#### TRANSPOSITION STUDIES—By W. G. Smith

Here is material for interesting work to improve one's ability to transpose readily—a valuable asset to both student and teacher. Price, \$1.00

#### FINGER GYMNASTICS—By Isidor Philipp

Many teachers have this book in their personal music library and use it often in keeping up their own technic. It provides excellent material to overcome deficient finger extension work and improve technical proficiency. Price, \$1.50

#### HOW TO PLAY THE HARP—By M. Clark

A complete instructor for this instrument compiled by a leading American authority on the harp and harp music. Price, \$2.50

#### BEGINNER'S METHOD FOR CORNET, OR TRUMPET—By H. W. Rehrig

The book is so clear and concise as to carry the pupil along as a self-instructor. It saves time, aids progress and develops musicianship with playing ability. Price, \$1.25

#### FUNDAMENTAL STUDIES IN VIOLON-CELLO TECHNIC—By G. F. Schwarz

Especially suitable for a student who has some knowledge of music, or who plays another instrument. Price, \$1.00

Catalogs and Folders on Any Classification of Music Publications Cheerfully Supplied on Request Without Cost.

#### HARMONY BOOK FOR BEGINNERS

By Dr. PRESTON WARE OREM

Price, \$1.25

In a simple, conversational manner and without confusing rules, this successful work gives the main essentials of fundamental harmony and lays a strong foundation for future musicianship. Blank music staves are furnished, *right in the book*, for writing out all examples, and each chapter has a series of questions at the end by which a student may test his grasp of the subject. Flush Cloth Binding.

#### MISTAKES AND DISPUTED POINTS IN MUSIC AND MUSIC TEACHING

By L. C. ELSON

Price, \$1.50

This is a book for *all* music students and teachers but, of course, the wide scope of piano study makes it particularly valuable in this field. It covers all the essential points from acoustics and notation to piano technic and orchestration. Cloth Bound.

#### STANDARD HISTORY OF MUSIC

By JAMES FRANCIS COOKE

Price, \$1.50

(Latest Revised Edition)



Used by private teachers and self-help students, and adopted in numerous communities, schools, colleges and conservatories of music as the standard text book. For more than a quarter of a century this story-like presentation of the history of music has fulfilled its mission of imparting useful knowledge, from the earliest known facts, instruments and composers to the present-day eminence of the art. Issued within the past year, this latest edition brings the original text matter up-to-date, enlarging the volume to 321 pages. Cloth Bound.

#### STRUCTURE OF MUSIC

By Dr. PERCY GOETSCHUIS

Price, \$2.00

Beginning with "How We Get the Natural Scale" (Chapter I) Dr. Goetschius (dean of authorities on theoretical musical subjects) proceeds chapter by chapter to a complete and accurate explanation of how music is made. The book makes interesting reading for any music lover and is so clear that any intelligent person readily can comprehend everything covered. Test questions are given at the end of each chapter. Cloth Bound.

#### PIANO PLAYING with PIANO QUESTIONS ANSWERED

By JOSEF HOFMANN

Pr., \$2.00

A work of momentous interest to every student and teacher of the piano by one of the greatest pianists of the age. There are two hundred and fifty questions answered, bearing on the vital points in piano playing and on music generally, in addition to almost a hundred pages of essays, replete with valuable information. Cloth Bound.

#### LIFE STORIES OF GREAT COMPOSERS

By R. A. STREATFEILD

Pr., \$2.25

Every student and lover of music should read this book and get acquainted with great composers through the thirty-five interesting biographies and portraits it presents. It makes the composers interesting human beings instead of leaving them vague, unplaced "foot-prints on the sands of time." Cloth Bound.

#### THEORY AND COMPOSITION OF MUSIC

By Dr. PRESTON WARE OREM

Price, \$1.25

Those who already possess an elementary knowledge of harmony here are led into Melody Making, Harmonizing Melodies, How to Write Accompaniments, Modulation, Modern Harmony, Musical Forms, etc. Written in a colloquial manner, easy to read and understand, this book has become a popular guide to first efforts in the field of composing. May be used to follow the author's *Harmony Book for Beginners*. Flush Cloth Binding.

#### WHAT EVERY PIANO PUPIL SHOULD KNOW

By C. G. HAMILTON

Price, \$2.00

The author was Professor of Music at Wellesley College for many years and also the editor of *The Teachers' Round Table* of "The Etude Music Magazine." From his wide experience he outlines definitely helpful knowledge to guide and inspire ambitious students. This book is also a valuable manual for young teachers. Cloth Bound.

#### PRINCIPLES OF EXPRESSION IN PIANOFORTE PLAYING

By A. F. CHRISTIANI

Price, \$2.50

One of the most important books on this important subject. The author tells what is behind the art of pianoforte playing and does it with concrete examples that the student can put into immediate employment. Phrasing, metre, analysis and tone painting are gone into in a most thorough and practical way. Admirably adapted for self-help students from the Third Grade up. Cloth Bound.

#### CHOIR AND CHORUS CONDUCTING

By F. W. WODELL

Pr., \$2.25

(Latest Revised and Enlarged Edition)

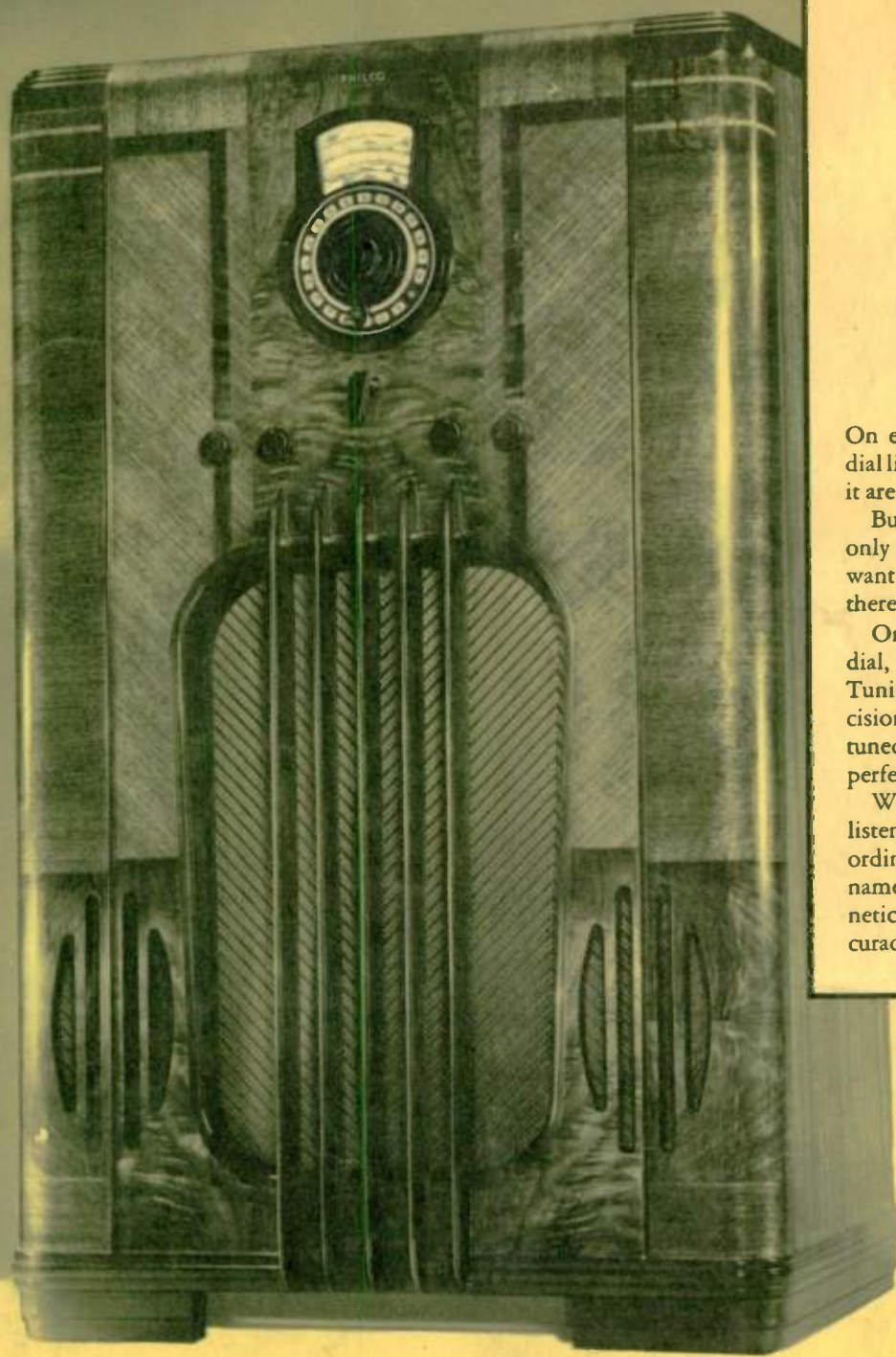
Every musician will find this a valuable book. Experienced and inexperienced conductors, as well as those ambitious to become choirmasters and conductors, will find indispensable guidance in this meritorious work on how to organize, conduct and sustain interest. Covers school and orchestra work also. Cloth Bound.

# THEODORE PRESSER Co.

1712 CHESTNUT ST., PHILADELPHIA, PA.



*A Musical Instrument of Quality*



## PHILCO AUTOMATIC TUNING

On every Automatic Tuning Philco, there's a dial like that on an automatic telephone. Around it are the call letters of all your favorite stations.

But with Philco Automatic Tuning you dial only *once!* One glance shows the station you want. A flick of your fingers . . . and *CLICK* . . . there it is! Tuned *instantly, silently, perfectly!*

One motion is all you make. Back of the dial, the invisible fingers of Philco Magnetic Tuning complete the job with infallible precision. The program comes in more perfectly tuned than eye or ear could do it . . . and stays perfectly tuned as long as you choose to listen!

When you want American stations that you listen to less frequently . . . you simply tune the ordinary way. Foreign stations are tuned by name. Once you have the station, Philco Magnetic Tuning assures the greatest possible accuracy, the finest possible tone!

PHILCO AUTOMATIC TUNING MODELS  
... \$100 up

PHILCO TABLE MODELS . . . \$20 up

PHILCO CONSOLES . . . \$39.95 up

PHILCO AUTO RADIOS . . . \$42.95 up

*All prices less Aerial*

# \$10 *DOWN* brings you *any* Automatic Tuning PHILCO

ANY Automatic Tuning Philco . . . even the great 116X DeLuxe . . . will be installed in your home for a down payment of only \$10!

Think what it will mean to you and your family to have the magnificent instrument illustrated above in your living-room. All the convenience of Philco Automatic Tuning . . . all the thrilling realism of Philco High-Fidelity . . . all the ocean-spanning ability of the Philco Foreign Tuning System . . . with favorite American stations tuned *automatically!*

Philco 116X DeLuxe is a true High-Fidelity radio . . . reproducing all

the tones and overtones that give voices and instruments their distinctive individuality. Acoustic Clarifiers eliminate "boom" from the low notes, while *every* note is brought up to ear-level by the Philco Inclined Sounding Board. Five Spread-Band Tuning Ranges cover all that's interesting in the air . . . with all important foreign and domestic short-wave stations named, located, spread six times farther apart on the Spread-Band Dial!

*See your classified telephone directory for the nearest Philco dealer . . . who makes this easy payment offer by special arrangement with the Commercial Credit Company.*