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James Francis Cooke

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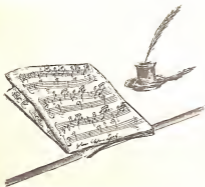
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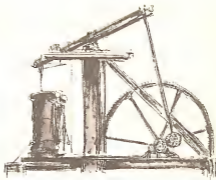
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HENDRIK WILLEM VAN LOON (pronounce it Van Loo), he of the omnivorous mind and near omniscient outlook, represents a most singular figure in this day, when much writing dealing with world affairs is done by men and women with superficial experience and knowledge. Van Loon is, of course, a very great genius; but, notwithstanding his gifts and his training, he works as hard and long as could any hack, in turning out the material he has to his credit.

The interest of *THE ARTS* in this remarkable man is heightened by the fact that he is an able and well-schooled musician, capable of slipping into the violin section of any great symphony orchestra and taking his part with the best. Therefore, when he produces a six hundred and seventy-eight page book, such as "The Arts" (Simon and Schuster, New York), we hail it as a momentous occasion. This, of course, is in no sense an advertisement; but, after having read this huge work, we feel that every musician who has not already acquired the equivalent of the contents of it has an opportunity here to acquire a cultural grasp of the significance of the other arts which must make itself felt in all his musical work. As Dr. van Loon says in the beginning, "All the arts should have but one single purpose and should contribute, as much as it is within their own particular power to do so, to the highest of all the arts—the art of living."

The work starts in prehistoric times. It tells very cleverly and dramatically how a Spaniard, the Marquis de Sautuola, went with his little daughter into a cave in the Cantabrian Mountains; and how the child found a picture of a huge bull painted upon the wall. This mural, nearly twenty-seven thousand years old, is said to be the first of the famous prehistoric pictures to be discovered. So remarkable were the pictures found in this cave that the art critics of his day contended that the Marquis de Sautuola was a fakir, that he had hired expert artists from Madrid to paint them, because surely no savage, prehistoric people could possibly have done anything so extraordinary. The discoveries of other pictures in France and Italy vindicated the ruffled feelings of the injured Marquis. Thus, page by page, van Loon goes on telling the majestic story of the progress of art, down through the centuries. Of the sixty-four chapters, including a prologue, fourteen are definitely devoted to music, and two to dramatic art. The entire book of some three hundred thousand words is enlivened on each page with collateral anecdotes and

knowledge which make the work a most necessary one, particularly for the music student, the music teacher and the music lover, who cannot fail to benefit by a wider outlook upon the field of art as a whole.

The particular service that Dr. van Loon has rendered is that of assembling from the huge mass of universal knowledge which floods the libraries of the world, just those things about which a worker in the arts must know, to gain a proper perspective. To the general importance of the book, Dr. van Loon has contributed over eighty notable drawings and designs (many of them full page and printed in color), which contribute immensely to the stimulating value of the work.

The graphic and comprehensive manner in which he compresses a great deal of information into a very few words is shown in the following extract devoted to the piano:

"Good instrumental music was impossible without good instruments. The *Lied* depended for its development upon a suitable instrument with which to accompany the voice. The lute was too difficult. The sound of the violin was too thin. The harpsichord did not have volume enough. Then the piano was invented and the problem was solved.

"This most popular of all instruments, like its predecessors, the clavichord and the clavichord, was a keyboard instrument; but its tone was produced by means of padded hammers which struck a tightly stretched metal string. In the older keyboard instruments the strings were plucked in the same way you still pluck the strings of a mandolin or guitar. Furthermore, the old instruments were not able to vary the volume of sound they produced. The new hammer piano, unlike the old plucked instruments, could play either very loud or very soft. Hence its name when Bartolommeo Cristofori of Florence invented it in the year 1709, the *clavicembalo col piano e forte*, the *clavicembalo* that could play both loudly and softly." That name was too long for practical purposes. It became the *pianoforte*, the "loud and soft." Even that was too complicated. Thereafter it became known as the *piano*. The *forte* was left to the player.

"The invention of Cristofori's did not exactly sweep everything before it. Another hundred years had to go by before the inner mechanism of the pianoforte was sufficiently simplified to make it an instrument everybody could handle.

"The first real improvements were introduced by a cer-

tain Stein, an instrument maker of Augsburg. But in Berlin there was an enterprising instrument maker by the name of Silbermann who had more or less stolen Cristofori's idea, and it was Herr Silbermann who manufactured those new pianos which so delighted the honest heart of Johann Sebastian Bach, when he was asked to improvise for the benefit of Frederick the Great. Sometime after 1775 these Berlin pianos found their way to London, and there a certain Broadwood started building them. By now all the great musicians were playing the piano and were expressing their preferences and their dislikes. They either went into raptures over the harder toned English pianos, or they would not touch a key unless they could have the lighter and more elegant pianofortes that were the product of the Viennese school. Mozart was a champion of the Viennese pianofortes. Clementi, the Italian, who during the first thirty years of the last century taught all the best families of London their piano (as his contemporary, Czerny, was teaching those of Vienna), was loud in his praises of the Broadwood variety.

"Soon afterward Erard in Paris began to put a piano on the market that combined the best features of both schools. Since then we can say that Cristofori's invention has penetrated into more homes than even the toothbrush or the automobile. For, in the New World, too, a certain Chickering began to build pianos of his own in 1823, and Steinway followed suit in 1853; and since then the number of different makes has run into the dozens.

"For the piano successfully solved the problem of the one-man orchestra. Until the days of Schubert, all really satisfactory accompaniments for songs had had to be written for orchestra."

Readers of *THE ERARD* also will find the chapter, "New Ears Begin to Listen," an unusually fine and lucid exposition of the beginnings of notation.

The book is filled with the author's rare ingenuity and consideration for the reader's natural curiosity and interests. He even goes so far as to design and include a special bookmark. To our mind, bookmarks are indispensable, especially in this day when we are all obliged to get in our reading when our much crowded hours permit. There was a time when bookmarks were in almost universal use, and they were not needed nearly so much in that day as at this time. *THE ERARD* publishes a bookmark for complimentary distribution to its friends, and some three hundred thousand have been requested. They are still available, *gratis*. Dr. van Loon is to be thanked for his efforts in reviving the useful reading help, the bookmark.

We hail Dr. van Loon's achievement as an indispensable volume in the cultural curriculum of all who have to do with the arts. One ingenious device present with the book is that of a jacket cover on the inside of which is an original chronological map (18 x 22 inches) giving the relative dates of the most important events in the history of the arts.

Men in Great Places

THE Rotary motto, "He profits most who serves best," has been demonstrated in the cases of thousands of successful people in all fields. The young man or the young woman who starts out in life with the single motive of "getting" rather than "giving" is often unconsciously throwing up a barrier which isolates the individual from the highest things in life. The phenomenon of getting through giving seems to work out in a way which is mystical to an amazing degree; but, after all, it is a most logical and practical resultant. The whole theory of Christianity is based upon sacrifice and service, and the greatest triumphs of the Christian religion have evolved from these noble attributes.

The late Theodore Presser, who acquired a large fortune, never had money as his objective. When he was preparing a new work for publication, he cautioned his helpers, "Never think about the profits. If there is an educational or a human need to serve, and if the publication has been properly prepared from a technical and an artis-

tic standpoint, you will never have to worry about its success. Set out with the idea of making money and, ten to one, you will produce a worthless or a very transient work." Time and again, he counselled teachers who applied to him for advice upon how to be successful, "Don't try to make money; make fine pupils and your troubles will be over."

Henry Ford has an identical philosophy. Mr. Ford is so remarkably like the late Mr. Presser in his expressions, reactions, simple democratic fundamental principles of procedure and physical movements, his rapid arrival at unusual and wise decisions, that your editor, who was intimately associated with Mr. Presser for eighteen years, was, upon meeting Mr. Ford, bewildered by this uncanny similarity. Note the following statement made by Mr. Ford and reported in the *Detroit Free Press* during the past year: "One thing I never thought about was making money. And in my life I have yet to know a man who set out to make a lot of money that ever succeeded." Put your own interpretation on what Mr. Ford really means.

Perhaps he had in mind some of the genius who have taken to themselves "a lot of money" but who are now, despite their past millions, looking out through prison bars. Certainly no one could call them a success, in the same light, riches certainly can not be measured by mere money. Many a paupered genius has left a priceless fortune to the world. Service to mankind, however, is often the foundation for great fortunes. Service implies a vast responsibility. It was Bacon who said, "Men in great places are thrice servants"; and the most illustrious of men are usually those who have served most and best.

Pipe Organs in Homes

THE American home of to-day is rich in musical instruments. In the time of the Puritans the home that owned a fiddle, or a hautboy or a flute was one of wealth. How dumbfounded Miles Standish and Governor Winthrop would be if they were to return and go into a modern home where there are not only a piano, a violin, a phonograph and a radio but a real pipe organ, not pumped by hand power as were those of only fifty years ago but by an electric motor that may be turned on and off with the ease of turning a switch for a light. Time was, within the memory of the present generation, when the organ in a private dwelling was a comparative rarity. Fortunate was the host who could include this delightful form of entertainment for his guests. They, in turn, carried away, as one of the pleasantest of recollections, the memory of music such as only the organ can provide.

That rare treat is no longer for the few. Almost overnight, by leaps and bounds, progress in inventive genius made it possible for the average, instead of the exceptional, home, to have organ music that adheres to the comes from an incomparably quality of tone that comes from accurately voiced pipes.

This progress supplies a price to fit the purse, a design and size adapted to the individual home, an ease of installation that involves no building changes—in all, as simple as inserting a plug in an electric outlet in the floor or wall. These pipe organs with pipes, for the home, have the same rich tone quality as the great church instruments; they are voiced in their speech by the same artists who preside over this important phase of the largest installations. It is not infrequently that one finds among business account of themselves performers who not only can give good but who also have a wonderful time delving into Debussy and Ravel.

An Organist's Advice to Singers

A VOCALIST should be an all-round musician, play the musical form, and be able to read at sight. A singer who cannot read at sight is of no use in any organization whatsoever.—Dr. William C. Carl.

Smart Attire for Concert and Recital

By ELIZABETH HAWES

Distinguished American Designer
Author of "Fashion Is Spinach"

With Original Designs Made for The Etude

A Conference Secured Expressly for
The Etude Music Magazine

By ROSE HEYLBUT



The concert gown, whether used for student recitals or for celebrity performances, must be designed so that it does not detract from the main business of the wearer, which is the making of music. There must be no irritating trimmings; nothing that moves or sways; nothing hiazere; nothing, in short, which makes the audience stop listening in order to look. The lines of a concert gown should be dignified, restrained, and worthy of their part in a sum total of music making. Lines should not go places on their own account; they should stay still. Keep away from dancing flounces, wiggly trains, floppy scarfs. Keep the lines of your gown quiet and inconspicuous.



"VOLGA"

With plain velveteen green slip.
This is very effective for informal recital.



"SCAPA FLOW"

Printed velveteen in modified lines for concert wear.



"SWANEE"

A youthful frock of plaid tulle with a Southern origin.



"GULF STREAM"

Smart lines in blue and yellow.
A very successful recital model for any age.

LIKE MANY OTHER important matters, the problem of dressing well becomes simplified, once you begin to think correctly in selecting clothes for studio concerts and other public affairs, the participants should remember the same thing that all women should bear in mind about all clothes for all occasions; namely, that simplicity, line, and suitability mean a great deal more than furbelows, novelty, and "fashion." There, in a word, is the secret of dressing well.

It is, of course, in a so limited discussion, impossible to attempt detailed suggestions for individual frocks. There are a number of general suggestions, however, that can be applied to good advantage, by everyone. First of all, remember that it is not the dress that makes the person—it is the person who makes the dress. Many women have the discouraging experience of buying new things and then feeling disappointed in them. This can be often explained by the fact that they have chosen their frocks according to the dictates of fashion, without consulting the very definite requirements of their own particular style. Never wear anything simply because it is "new," or because someone else looks "perfectly adorable" in the same model, or because the saleslady tells you you "ought to have it." You must feel thoroughly comfortable in a frock, before it is really your own. It must suit you and you must feel that it does—in line, color, and style. Otherwise it is not your frock, and no amount of studying the fashion notes can make it yours.

Tinting the Rose

As to color selection, any color is preferable to dead black—unless the material is velvet, which has sufficient warmth and softness to contrast the unattracted tone of black. If you wear a "colorless" color, choose white. Black is about the most unbecoming color to be found. It drains everything out of you. Women who are very young and very beautiful can wear black. Their personal vibrance allows them to wear practically anything successfully; but, otherwise, stay away from it. In cases where black is necessary, try to relieve it with a touch of color near the skin-line. Our studio made some concert gowns for a professional harpist who plays in an orchestra of nice, and who would look unacceptably conspicuous in bright colors against the severe black and white background of her colleagues. We compared that difficulty by making one gown of vibrant black velvet and another, of crepe with touches of gold at the throat and hands. Both gowns were black, to be sure, but neither had the destituting effect of unrelieved blackness. I believe that many women choose black, as a sort of last resort, because the usual colors available in the average ready-made frocks are difficult to adapt to individual needs. Women have an excellent feeling for color; but the exactly right color is not always available. So they fall back on black, which is a pity.

As a matter of fact, a singer may wear any color she likes provided she wears it in her own particular shade. There is no color of which some shade will not suit her. The difficulty is to determine that absolutely correct shade. Most skins are yellow, to a greater or less degree. This can be easily proven by a glance at one's gloves. The shade which matches the skin is, more yellow, or tawny, than pink or white. Keep that in mind when choosing dress colors. Blue is becoming to everyone, because blue complements yellow and tones it down. Therefore, select that shade of your favorite color which has most blue in it. There are bluish tints to be had in every color. Nothing could be more unbecoming than a yellowish brown, which lightens every yellow tint in the skin. But a bluish brown is very becoming, because the undesirable yellow tints have been toned down. Similarly, a yellowish gray is unbecoming, while a clear gray, built on a bluish base, is very flattering. Bluish green, bluish violet and even bluish red, can be worn very successfully by women who would look rather unattractive in the yellow tints of the same colors.

On the other hand, the colors for concert gowns should be kept quiet and non-distracting, exactly like the lines. Even though it is found that you can wear a brilliant bluish tints in shade, do not do it when people come to hear you make music, because they will begin and finish with you. On the other hand, the colors for concert gowns should be kept quiet and non-distracting, exactly like the lines. Even though it is found that you can wear a brilliant bluish tints in shade, do not do it when people come to hear you make music, because they will begin and finish with you.

It sometimes happens that a well designed gown of a proper shade may have its effect nullified by an unwise use of decorations. I remember once telling a singer to paint up her gown with a red camelia. She got three red camellias—and the desired effect was quite annihilated. In dressing, it does not follow that good ideas are improved by carrying them out in double quantity. Be very careful of flowers, whether they come as part of a gown, or whether they are freshly ordered ones. A singer should never wear flowers at her neckline, or anywhere near her chest. If she does, the flowers will rise and fall when she breathes, and the effect will be distracting, if not downright funny. Do not wear too many flowers, or too large flowers. Do not wear or carry anything that could be any possibility distract the attention of your listeners from the important business of music-making.

Beware the Needless Bangle

SINGERS WHO USE GREAT BUCKS OF getting up to be fussless for "diamonds" of this kind. Instruments having their hands disposed of and they learn less that these decorations are more of a hindrance than a help when making an instrument. Big

many singers feel that they have to "do something" with their hands, and we often have trouble about the object they choose to "do things" with. One singer wanted a large, trailing chiffon handkerchief; and there was the danger that she would allow it to make motions of its own and cut across the singing. We finally persuaded her to use a smaller handkerchief, and to tuck it into her hand so that she might have the comfort of holding it without visible effects. This worked very well. If there must be something to be held, while singing, let it be something invisible. Do not trail handkerchiefs, or flirt fans, or wave fans.

The most important thing, in selecting a dress, is to make sure it is the right dress for the one to wear it. This sense of rightness has nothing to do with being "new" or "smart" or "different," nor with any other of the adjectives one often hears applied to clothes. It means simply that the dress shall suit you, express you, allow you to be your freest, best, most natural self when you wear it. In other words, you must feel comfortable and expressive in it. Nobody can tell you what that dress shall be; but when you are fortunate enough to find it, you will know by the feeling. And when you do, stick to it!

Do not (Continued on Page 138)

A gay print especially adaptable for concert or recital. This was also designed for a trailing scarf.



Elizabeth Hawes: Her Life

1903. Born in Middletown, N. J.
1912. If she ever of him would her name change.
1915. If the eye of trade did her first professional dressmaking for a small shop.
1921. Entered Vogue. Liked, however, thousands of them, remained on clothes. It also read of trend soon as Vogue sent to Bureau, behind for applied life.
1921. Summer in appearance of Herold's condition.
1923. Confirmed dressmaker and went to Paris to learn clothes of making.
1926. Became sketches for producers of clothes and in Paris for New York.
1927. Became Paris sketch for H. H. Miller—became sketch for Paul and Yvonne.
1928. Applied sketch for Paris Lager office under Madeline.
1928. May—Faded job as designer for Madeline Lager.
1929. Sketches—opened shop in New York.
1930. First American designs to wear on exhibition in Paris.
1931. If ever she did some of accessories for elaborate Monsieur.
1935. Moved to Russia to exhibit clothes.
1936. First student of Hanes' new sketches for M.V.N. clothing.
1938. Finished a "Spanish" in pink tulle.

Crepe gown, modelled on classic lines, with the added glamour of milk tulle on trailing scarf.



Why Music Is the Most Popular of the Fine Arts

By WALTER RAYMOND SPALDING, A.M.
PROFESSOR EMERITUS OF MUSIC AT HARVARD UNIVERSITY

MUSIC, IN OUR COUNTRY, is rapidly becoming the most popular of the Fine Arts, attaining, in fact, the position which among Continental peoples it has long enjoyed. This statement is corroborated by the growth of radio transmission, in quantity, quality and variety; by the emphasis laid upon the study of music in our schools and universities; and above all in the renaissance of music in the home music, that is, by non-professional but enthusiastic music lovers of all ages, who more and more crave the influence of this transporting art. Whoever has observed the popularity of Walter Dymowski's Radio Series, and the development of the clubs, small orchestras and bands in our public and private schools, will acknowledge that here are manifestations of a definite trend in our national culture. This desire for music as an integral part of man's daily life cannot be stopped. The problem is how may it best be nourished, guided and brought to fruition. For we are still a young nation, and the restless zeal of youth for beginning at the top and doing everything at once.

It seems, therefore, just at this particular stage in our national progress, that certain fundamental reflections concerning music may be in order. Notwithstanding all the ferment, to say that as a people we are as yet uncultured lovers of music is to write the mark. Whoever examines the conditions of school and college education will agree that the more special emphasis is placed upon the development of the brain, upon research, calculations, graphs, documentation and the intricacies therefrom. This attitude is doubtless justifiable and this machinery necessary in the Sciences, in History and in Political Economy, where exact data are available.

But what of those subjects of more subtle appeal, without which any education is entirely one-sided? Here, attention is drawn to the contrast between the sciences and the Fine Arts. For love can music be studied chiefly from the standpoint of the brain and of knowledge—in the personal sense in which we speak of knowledge as compounded of two factors, rhythm and sound, the influence of which we can feel but about which we know little or nothing? Music is the Fine Art, the language of the emotions and it makes, through the sense of hearing, its appeal to our imagination, spiritual intelligence and even to our souls (if so be we have souls).

The Breath of Art-Life

THE MOST FAMOUS COMPOSER who ever lived did not create his songs primarily through his brain. That organ indeed would have been of slight avail had not the life which underlies this a creative passion, an imagination, a warm emotional nature—all the attributes of our being which are bound up with the senses and the emotions—been proclaimed in the inscription of his "Mass": "From the heart it has come, to the heart it shall go"—and the modern French composer, "The music that I have written has been written with the heart. Even the man on the street speaks, or at a time he likes, in 'vital' and says, it makes him 'feel good' and does not think of it as an endeavor to gain and add to his store of knowledge. As that great



WALTER RAYMOND SPALDING

prelate, Cardinal Mercier, eloquently puts it: "The intrinsic aim of Art is to move and to make an impression. A work which does not contain within itself a genuine source of emotion is not a work of art."¹ This being so, what about the listener who should create the music in his own being, but too often is a mere passive recipient. Music being a reciprocal art, if the listener be lacking in imagination, enthusiasm and in "tools of emotion," through the composer-speak with the tongues of men and angels it is impossible to communicate his messages to ears that hear, not to strike sparks from flinty tissue.

An Art Trilogy

A FACT FROM WHICH stimulating inferences may be drawn is this: Music is a three-dimensional art, involving composer, performer and receptive listener; and among them must be a spontaneous and sympathetic spirit of cooperation. In this respect, music is in a class by itself, differentiated fundamentally from all the other arts, and among them more, which are created and printed, is at the disposal and for the pleasure of the reader, without an intermediary. We can walk through a cathedral, stand before a picture as long as we like, touch a work of sculpture, establish, in fact, a direct personal contact. How different is music. Works for the pianoforte, to be sure, we can play to ourselves; Music, however, for orchestra, string quartet, or for voices and orchestra, has first to be performed; and, as listeners, we get just what we can as the music reaches upon us. We may not say, "Stop, you are going too fast!" or "Play that part over again, please!" as we can be expected from the auditorium.

Let us now ask what are the reasonable requirements to be made of these three factors: composer, performer and listener. A composer, who publishes a work for subsequent performance, obviously wishes to deliver a message to his listeners; that is, to say something to them, to make them

sharers in his own emotional and spiritual experiences. For him, therefore, directness and clearness of expression should be the highest ideal. Diffuseness, redundancy, that which Philip Hale used to call "treating water," noise for its own sake, the desire to strike some new rhythms never made before—which only perplex and irritate the hearer—all these are intolerable. The glory of the classical composers is their directness and clearness. Yet these qualities are seldom displayed as mere craftsmanship, but are closely involved with warmth and spontaneity of expression. In fact, the more impassioned these composers were, the more they strove to be so direct that no one could miss their point.

Beginning, however, with the so-called Romantic School, passively as are his achievements in several aspects, so much emphasis has been laid upon self-expression, subjectivity and personality ("horrid word!") that the composer often seems to be in a wild frenzy, merely "putting something out of his system." Even if he has something to say and he tries to express this, too often his ego forms a barrier between the music and the listener. Since systematic repetition in some form is the basic principle of musical structure, themes, except when a composer is intentionally "shagshodding," must be of such vital and definite outline that they can be grasped at a first hearing and remembered when they reappear—often after much new and contrasting material has been presented between the first and subsequent appearances of the main musical idea. Otherwise the structure of the composition, so far as the listener is concerned, tumbles to the ground and he is lost amid the ruins. For, as the great Schumann truly says: "To most people music is a drowsy reverie relieved by nervous thrills." In such circumstances a sympathetic reciprocal relationship between composer and listener is impossible.

What is the remedy for this situation? Let the composer aid his listener with all the directness and clarity of utterance which his technique can command, retaining only obscuring veil between his imaginative conceptions and their outward expres-

sion. As a modern musician well says, "We are prone to regard clarity too lightly and forget its depth. Depth seems associated in our minds with obscurity and oblique utterance. Our invariable formula for profundity is—'I hardly ever hear it, but they shall appear then.' Hence most modern music with its surface intricacy, shattering dissonances, rich orchestration, swollen volume of sound—apt of all proportions to the worth of the musical idea—seems more complex than Haydn, to use a specific example." Yet Haydn was renowned in his day for the power of his music to move men's souls. His music is nothing if not eloquent, and with so disparity between expression and design.

An Oracle of the Musical Gods

LET US NOW CONSIDER the performer—solo pianist, violinist, singer, or the conductor of that composite instrument, the orchestra, upon which he is said "to play." It may be stated, without provoking contradiction, that the prime duty of the performer is to interpret the emotional message of the volume of sound—apt of all proportions to the worth of the musical idea—seems more complex than Haydn, to use a specific example." Yet Haydn was renowned in his day for the power of his music to move men's souls. His music is nothing if not eloquent, and with so disparity between expression and design.

Even some of our modern conductors, great masters as they are of the baton and of calisthenic gestures, seem to forget that the object of an orchestral performance is to present to the audience just what the composer himself wished to say—a new subjective interpretation, often quite at variance with the directions in the score and with exotic meanings of which the composer himself never dreamed.

With Ear and Heart Attuned

WE COME NOW to the listener, in some respects the most important of the three. He must have ears when it is performed and heard; and, to be heard, some one must do the hearing. The cultivated listener, therefore, must fulfill certain basic requirements. He is not a mere passive receptacle like a dish, or even a beautiful bowl, into which so much food is poured. Listeners should comprehend actively, must exert on the receiving end as

1 See the *Life of Cardinal Mercier* by John A. Gibb.

2 *Enthusiasm* cited within us.

musics proportionate imagination, emotional sympathy and intelligence as the composer and the performer in their creative and executive capacities. To quote Daniel Gress: "There is a great modern need for forming a responsive but not biased or doctrinaire public; then for exposing composers to it as to an atmosphere, and letting them breathe or smother according to their own vitality." The art of music may be likened to an isosceles triangle; that is,



(This is a graph, too, for no one can think clearly in an "atmosphere" unless he is already breathing it there, just as no one can hear or feel, either, until they lay in a direct appeal to the sense.)

in which each factor in its preordained status is essential with either of the other two. Music completely attains its object only when there is sympathetic cooperation along the whole line. The composer is speaking to a willing listener, asking to share an emotional experience which the composition owes its life; the performer

gives forth this message with all the artistic skill and closeness at his command; the listener, with openminded enthusiasm, receives the message—often to its completeness at a first hearing, if the work be worth hearing at all.

One last suggestion for the listener—at the end of the New Year season. It should be remembered that music is of freest and most experimental of the arts; for, with some aid rhythm, anything may be done or at least tried. There are no restrictions, material or spiritual, to hamper the fantasy of the composer. The artists are always ahead of his time; and, as Mendelssohn said, "Every composer does his best he can"; and hence he should be given a fair hearing. Every composition of relative vitality, whether or not it sweeps the hearer away at first acquaintance, should rouse a desire to hear it again. If this expectation be regarded as successive hearings, the work will live; if not, it will be lodged in the dustbin of Time; and no tears need be shed. To stimulate such an artistic cooperation between composer and performer, and between performer and audience, that the two shall become one of unbroken sympathy, should be the aim of every musician.

Worth While Music in the Movies

By VERA ARVEY

AN INNOVATION in Hollywood is Metro-Goldwyn-Mayer's signing of the noted violinist, Toscha Seidel, to a contract, not to act in films, but to be a special soloist in the various pictures which require artistry in the execution of their musical backgrounds. Toscha Seidel's new contract is a result of the appreciation accorded him after his work in "The Great Waltz." His next assignments were "The Shining Hour" and "Joe Billie." Incidentally, the best film scheduled for Milton Kojan, soprano star of "The Great Waltz," was "Madame Pompadour," for which Leo Frank wrote the music years ago. Subsequent reports from the studio indicate that there is a possibility of Joan Crawford's singing in this new film, and that Miss Kojan will play the part of a singing actress in the story by Robert Neumann called "Rozsa Sandoz." At the time of writing, no definite decision seems to have been reached. In view of their decision regarding Toscha Seidel, however, Metro-Goldwyn-Mayer officials are now seriously considering placing other eminent musicians under contracts: a fine pianist, violoncellist, and so on.

Another world renowned violinist who has succumbed to the lure of films is Jascha Heifetz; though he, unlike Seidel, will actually be seen in a picture. He is playing the "Resless Age," a life play five compositions, with orchestral accompaniment. This is not a dramatic role, for the only time he speaks is to give instructions to the conductor, and as he might be a former concertist, one might say, as was reported of Leopold Stokowski when he appeared in "A Hundred Men and a Girl," that Mr. Heifetz "plays himself" in this film. A great deal of money was spent by Samuel Goldwyn in the production of getting a perfect recording. Mr. Heifetz himself spent two weeks of his own time in super-sounding the recording and in the recording. He was out of Hollywood, with his intimate knowledge of technical details and with the extraordinary sensitivity of his ear.

It will be recalled that Mr. Stokowski was severely denigrated by being alluded to and self appointed critics, for going into the movies. It was said that he was lowering himself, and degrading his art. This writer, on the contrary, finds many admirable qualities in Mr. Stokowski's recent into films, and in his attitude toward them. Never for a moment was he of his music undignified; he brought a visual concert of fine symphonic music to many ears who could otherwise not have had the opportunity to hear it until every house is equipped with television; he preserved a tangible memory of himself and his work for posterity. What would we not give now for a visual, filmed record of such great composers as Bach, Wagner, César Franck, Tchaikowsky! This world, indeed, he priceless. And when one realizes that the artists of to-day are the revered masters of to-morrow, Mr. Stokowski's film venture seems fateful.

Ignace Jan Paderewski, too, in the sunset of his life, has been the public a record of himself in the form of a single screen appearance in "Masochist Sonata," produced by Lotar Mendes in London. In this film he played four compositions selected from the most widely loved ones in his repertoire, and, as yet unsubstantiated, even that Warner Brothers will produce a film called "The Life of Beethoven," starring Paul Muni, whose success in historical films has been great and who is said to be an expert pianist. One of Hollywood, and even out of Hollywood, if preparations for their production progress beyond the "premiere" stage.

* * * * *

"Private Lessons," a special feature offered to Bonanza, is reported to have been found on a ship, describing the condition of a Hindu in Paris who has died. His in time with most teachers are famous because just a little, members of the most "punch" to believe that can be provided.

Radio Flashes

By PAUL GIRARD

SUNDAY NIGHTS at 8:00 o'clock EST, the famous musical director, Alfred Wallenstein, is sponsoring the Bach Cantata Series over the Mutual Broadcasting System network. These beautiful works were written by Bach to suit the vocal resources of the Thomaskirche choir in Leipzig, during his cantorate there. For this reason they vary in length. In all, the noted composer wrote two hundred ninety-five cantatas, of which nearly two hundred have been preserved. It has been pertinently said that these cantatas represent one of the most valuable unexplored treasures of our musical culture. Thanks are due to Mr. Wallenstein for his consistent and authentic performances of these works, and for his courageous proceeding in a musical field that has been too long neglected. The cantatas are performed in German, but the preliminary comments on them are sufficiently extensive to give a general idea of the text.

Thursdays at 2:30 P. M., EST, NBC-Blue Network, Harold Stanford, a former associate and friend of the late Victor Herbert, conducts his arrangement of "Selections from Light Opera," featuring, of course, much of Herbert's music. Stanford has been with radio for many years, and his cooperation to say that he, perhaps more than anyone, is personally responsible for the development of program of this type for program on the air.

On 11th November, the Indianapolis Symphony Orchestra began a series of distinctly worth while broadcasts on Wednesday afternoons, 3:00 P. M., EST, Columbia Broadcasting System. Under the direction of Fabien Sevitzky, nephew of the eminent conductor of the Boston Symphony Orchestra, this group has grown in the past two years into a brilliant organization. Reorganized in 1937, with Mr. Sevitzky's advent, the orchestra is now composed of eighty-five men. This average age of twenty-seven years for the musicians makes this one of the youngest personnel in the established professional orchestra field. Mr. Sevitzky's program making for his home's broadcast is all to the good. As virtuoso before he became a conductor, and graduated with high honors from the St. Petersburg Imperial Conservatory, where scholarship he earned César Cui into this country in 1908, when he first joined the Philadelphia Orchestra, and her sister, Sinfonietta (to be heard still) as conductor of the People's Symphony Young Musicians' Orchestra.

In the past two years or more, Alma

Kitchell, the American contralto, has been heard in short recitals over the NBC-Blue network. Miss Kitchell is a regular staff artist with the NBC, and is most gifted, but generally is working almost as often as the artist desires to sing is one that is remembered for her richly voiced interpretation of them. Lately, Miss Kitchell has been heard on Mondays at 2:30 P. M., EST, but she has been switched so often it may be that by the time of publication she will be singing at 6:30 P. M. on some other day. Look up her name in the weekly radio list and place a circle around it. We believe you will enjoy her broadcast.

Bernard Herrmann is one of the Columbia Broadcasting System's youngest and most adventurous conductors. Herrmann has been heard on Mondays under the title of "New EST," but she has been switched so often it may be that by the time of publication she will be singing at 6:30 P. M. on some other day. Look up her name in the weekly radio list and place a circle around it. We believe you will enjoy her broadcast.

Recently the Columbia Broadcasting System, by combining the facilities of two of its direct-to-showcase broadcasts to Europe and South America at the same time, by this combination the broadcasting system is able to cover a maximum area of both continents, at all times, with programs from the United States. It is the American radio station continues to progress in this manner, it may not be long before the better part of the world will look to America for its radio entertainment.

In connection with the Metropolitan Opera broadcast (NBC-Red) between Saturday afternoons, there is an important league, as presented by the Metropolitan Opera Guild, every Thursday from 6:00 to 6:15 P. M., EST over the same network. Each Opera-bone presents a short network-precise of the opera to be shown musical themes—important arias, and excerpts. The listener's programs are planned to give of the music of each opera presented over the NBC-Red network.

Musicians in Merciful Moods

A MAN SEPANNO succeeded in gaining his "Miserere" consent to be heard in a remarkable Master I am so delighted to see that my old boys is thinking of "Miserere" again.

Miller-act received this invitation "to come and film with my buddies on Sunday music for ten long years to my home and then to call home to my old boys (back) trip. Thank you for the invitation.

It'll be there at one o'clock promptly."

Richard Strauss and Dr. Carl Mack were contributors at the Berlin Opera, which the latter was conducted by for the orchestra administration of the two Strauss (rehearsal) to obtain orchestral practice many times but could not get a physical sight. At last he explained or deprecatingly to confirm he is to this exact time and place. But she is correct, I will send him the Mack and turn over to him. He passed on (repeatedly) over.



RADIO CITY MUSIC HALL SYMPHONY ORCHESTRA; ERNO RAPÉE, CONDUCTOR
The organization is shown in the pit of the world's greatest theater, with the graceful proscenium arch curving sixty feet above them. The Symphony Orchestra is a permanent feature of the programs in the Music Hall.

Let's Go to the Music Hall

How They Put On the Show in the World's Largest Theater

By STEPHEN WEST

IT IS NOT BY ACCIDENT that the world's greatest theater is called The Music Hall. New York's Radio City Music Hall builds its performances, and consequently the glory resulting from those performances, upon an entirely musical foundation.

The show consists of a motion picture feature; a newsreel; possibly an extra film diversion in the form of an animated cartoon or a glimpse of interesting happenings, not strictly news; and a stage entertainment that lasts about an hour and a half. Excepting the feature picture, every moment of the three-hour performance is calculated according to musical needs. Even

the shorter films are accompanied by a suitable tonal setting. Visiting the Music Hall as a spectator, one is conscious only of a sum total of superlative entertainment skillfully blended from eye and ear values. But visiting the working quarters of this gigantic enterprise leaves one with the curious feeling of having been turned loose in a conservatory. The movies themselves, manufactured in studios anywhere—in Hollywood, Long Island City, and the hills of Passaic—seem hardly to touch the inner workings of the Music Hall. The flow of its life proceeds from conductors, composers, arrangers, copyists, a scholarly music librarian in charge of thousands of

scores, instruments, rehearsal rooms where pianos sound at all hours of the day, rhythm, melody, choral singing, and the crisp tap-tap of dance patterns. To-day, there is little that has been left unsaid about the size of the Music Hall, its decorations, its vast staff of employees. But few people realize that the source from which this activity springs is music.

A Music Hall with a Mission

ACCORDING TO MAURICE BAREN, composer to the Music Hall and chief of its staff of arrangers, the goal of the performances is to fill the gap that exists between the entertainment of the formal concert hall

and that of the variety show. There is a limited group of people who will listen only to Brahms symphonies and Bach chorales. At the other end of the scale, there is a limited group that wants only jazz and jazz values. But between those two limited groups there comes the vast majority of America's entertainment seekers, who want good things that are not overly high-brow, and popular things that are not vulgar. These are the people whom the Music Hall tries to please; and, if any conclusion may be drawn from the sight of its sixty-two hundred seats filled four times a day, and of the overflow crowds roped off in the lobbies waiting for admission, the



Groups from the imposing *Corps de Ballet* directed by Florence Rogge at Radio City Music Hall. These groups do not include the famous "Rockettes" of Radio City Music Hall, which is a distinct and separate dancing ensemble.

Music Hall not only tries but also succeeds in doubly presenting the significance that the foundation upon which the superstructure of successful entertainment rests is music.

The normal stage show at the Music Hall consists of an open prologue played at the grand console by Richard Liebert; an overture and incidental music played by the seventy-piece symphony orchestra under the direction of Erno Rapée, of the Music Conductors; Missy Villa and Lamar Stringfield, and including solo virtuosi of the stamp of Lucille Lawrence, the harpist; choral singing by the Glee Club; a special arrangement by the Rockettes group, and exhibitions of classic terpsichorean art by the *corps de ballet*. The contributions of these various groups are created and directed by the Music Hall's own department heads. And always from a strictly musical point of view.

"Our performances may be likened to an immense musical colosseum," says Mr. Baron, "where everything from symphonies to tap dancing, is blended in such a way that the spectator may transfer his enjoyment from one to the other without inconspicuously. The important thing is the blending.

"Suppose that our feature picture for next week is laid in a Mexican setting. The producer, assisted by the directors of our various departments, must decide upon a Mexican love to bind the units of the stage show together. Miss Florence Rogar, director of the ballet, will hit upon some special dance number for a group composed of her own corps. Then Russell Marler, director of the Rockettes and one of the producers, will choose for his dancers a score depicting a Mexican cowfight and the Glee Club will sing adaptations of Mexican folk songs. Thus far, there is only the idea. It is as simple as life through music.

And so We Begin

"This first step is a consultation with Erno Rapée, our distinguished musical director—and I may fairly say that the musical success of our entire organization is due to his decisive, courage, and thoroughness. The various ideas are outlined, and Mr. Rapée's wishes as to a musical setting are considered. Familiar as it is with the library of every known instrument, he advises whether the desired scores exist or not.

"If they exist—anywhere, in any form, secured and directed for arrangement. Not only must themes be extracted, but also the scores themselves must be adapted. Only the great symphonies are written for an orchestra, and the rest of the scores are for smaller ensembles.

"In our recent production of 'Merry Widow Melodies,' for instance, we found that the complete score, as it originally existed, had to be completely rearranged, reharmonized, adapted to the peculiarly individual needs of the Music Hall. No, it is not enough that a suitable annual setting exists. Each score must be used, and through work for reworking; songs may be shown by their texts and equipped with orchestral accompaniment for the dancing; a dozen *Ugolino* piano numbers must be arranged together, like piano and orchestrated for together, like piano and orchestrated for together. In our recent production of 'Merry Widow Melodies,' for instance, we found that the complete score, as it originally existed, had to be completely rearranged, reharmonized, adapted to the peculiarly individual needs of the Music Hall. No, it is not enough that a suitable annual setting exists. Each score must be used, and through work for reworking; songs may be shown by their texts and equipped with orchestral accompaniment for the dancing; a dozen *Ugolino* piano numbers must be arranged together, like piano and orchestrated for together, like piano and orchestrated for together. In our recent production of 'Merry Widow Melodies,' for instance, we found that the complete score, as it originally existed, had to be completely rearranged, reharmonized, adapted to the peculiarly individual needs of the Music Hall. No, it is not enough that a suitable annual setting exists. Each score must be used, and through work for reworking; songs may be shown by their texts and equipped with orchestral accompaniment for the dancing; a dozen *Ugolino* piano numbers must be arranged together, like piano and orchestrated for together, like piano and orchestrated for together.

"A harder job is the creation of special music. If Mr. Rapée decides that there is to be a special number for depicting the spirit of our Mexican cowfight in precision dancing, then he becomes my closest ally in developing such a score. That, in its turn, may require lengthy research into the individual characteristics of enlightening, not general pure, the defining the annual—its general character. The result of the research is a score on which the annual is created in conformity. Much of our time is spent in

this way, and it is surprising how many fine ideas there still are which never have been given complete musical expression. There are all sorts of fairy ballets, for example; the emotions of street cleaners, who must make us audience know, by their motions, whether they work on Park Avenue or on the waterfront; the spirit of the mannequins or the farm hands."

A House of Activity

WHEN THE MUSIC for the performance show has been determined, and while the adapters are at work upon special piano sketches are given to the various department heads for use at rehearsals. Then it is that the difficult and exacting dance routines are worked out. Miss Rogar and Mr. Marler, or Gene Snyder, Rockette con-

sciously well rehearsed to put the entire performance together on the stage. The final dress rehearsal takes place on the seventh day, and an hour later, the new show is ready for the public. Only veterans showmen could accomplish such results in such time, and the Music Hall staff of experts are just that. Many of them, including Messrs. Rapée and Baron, got their training twenty years ago, when stage shows consisted of a property music and two chorus girls dressed as *Parrot and Columbine*; and they have been perfecting their art ever since. Indeed, the advancement of the music picture theater show may be traced, in a marked degree, to their pioneer work.

Many interesting musical devices have come out of the Music Hall, to be set

apart of the times) would result in an altogether uninteresting score. Right or wrong, modern America is quick, nervous, and in a hurry. It is useless to say that the proverbial tired business man ought to seek his diversion in the lengthily developed works of Bach or Brahms. It may be he will and it may be he will not; and, if he will not, the chances are that he will turn to jazz, not because jazz is the perfect expression of the modern-American world, but because our composers have not yet presented us with anything that is.

"I do not consider shorter works because they are easy. They are not easy. It takes infinitely more time for a composer to remain serious than that only the essential elements that it does to write long traditional passages in the orthodox style. Do you remember the immortal line of Miss von Sévigny, when she said that her letter was too long because she had had no time to make it short? There is a lesson there.

"America is not unmusical. Musically, it is perfectly unskilled. No one—except perhaps Gerda, perhaps—has given America its own music. People keep on giving it European music of the eighteenth and nineteenth centuries. In modern times, that is not the case. Here, America is presented with a music of its own, a music reflecting the enormous vitality of the people, its curiosity, its eagerness for new sensations. We shall see a musical transformation in the attitude, the feeling, and feeling citizen toward concerts and concert going. There is no reason why we should not see today produce ever finer music than Europe, considering the rich, cosmopolitan background we have, from which to draw. But it must be natural, timely music. And it must be developed. The music composer must study his musical grammar, certainly, but along with it, let him study his people."



From two to ten copies are constantly at work in the vaultlike Music Library under the stage of Radio City Music Hall

MAKING ORCHESTRAL ARRANGEMENTS

director, create new and suitable dance patterns, and demonstrate them to their groups. The Music Hall undertakes no training or drilling of its dancers. The ballet and precision dancers are masters of their art, able to execute the most exacting steps after a few demonstrations of what is to be required of them. But while there is no training, there is rehearsal aplenty.

At the top of the building is the rehearsal room, long and spacious, equipped with full length mirrors along one entire wall, and chalked off, on the floor, to correspond with the turntables and rising platforms of the stage. There, to show the participants, the ballet and the Rockettes practice for next week's show, moving in exact tempo to the well defined rhythm of the piano, with long themselves and their neighbors, closely. In the mirrors, as they make their way across the room, again and again, the top-tap of the dancing shoes, the scuffle and slide of ballet slippers. In another room, the Glee Club rehearses its songs. Rehearsals are called for the morning hours, before the house opens its doors to the public, and also at those times during the performance when the picture is being shown and the various groups are not needed on the stage. These rehearsals, certain rooms are set aside where the dancers and singers may practice piano and violin on their own account, for many of them are accomplished performers.

And so To Work

Four days before the new show for the new show has been conceived, the orchestral groups are arranged and copied, the distribution, and the various units are off-

used by orchestral organizations, all over the world. The Music Hall's music drummer, Mr. W. G. Gladstone, is the inventor of a new and highly sensitive snare drum, as well as of a special button for use in the drum. The button is made of a plastic and translucent composition, and it contains a small electric battery. When the theatre is dark the conductor can turn on the battery, and the button glows with a dull light that does not disturb the audience and yet makes the conductor's every beat clearly visible to the men.

The American School of Music

AS VEEN or COMPOSERS in the Music Hall, and creator of many of its most successful musical numbers, Mr. Baron has interesting things to say to America's students of composition.

"I know our students are full of ardent young people with genuine creative ability," says Mr. Baron, "and I know that each starting the world with 'The Great American Symphony.' No one knows who the methods he will use to accomplish that, nor accomplishment, but the best advice I can give to our aspirants is to apply an ear to the instructions of Debussy, not only 'The Art of the Fugue,' and Beethoven, and Brahms, and the needs of the public (the latter I expect to warn. We must of course, have some mark upon the theories evolved by the masters of the past, but they should not effect the life and the tempo of the present, but when it is written. To my mind, the composition of the American *Symphony*"

How to Play Notes

By Marjorie Gloyer Lachmund

MOST PIANISTS, upon reading this title, will say to themselves, "But of course I know how to play notes."

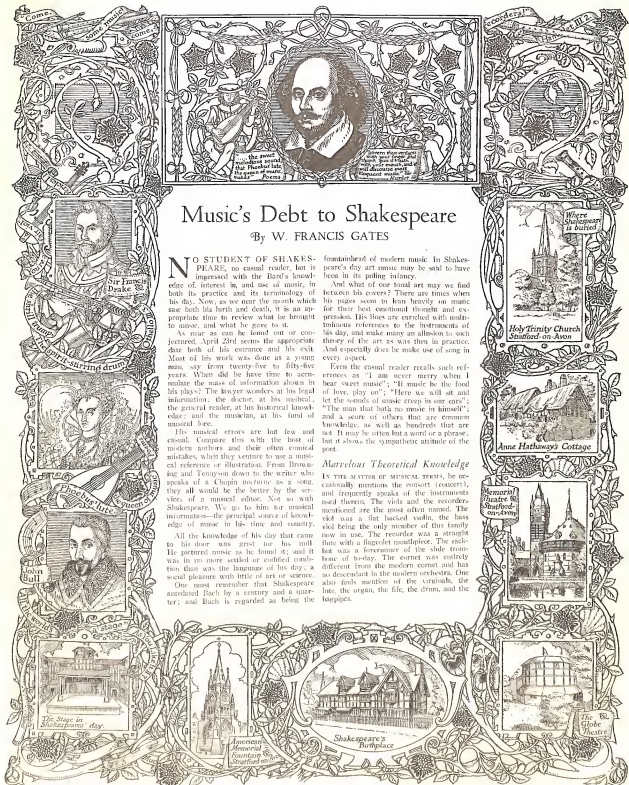
Many of you, however, are also many people who think that it is necessary to look at the notes and then play them. We refer now to the mechanics of playing, leaving interpretation out of the discussion. The average pianist does not recognize all the intricacies of style involved. What occurs, or should occur—is:

1. The eye sees the note.
2. The finger is conveyed to the brain lever.
3. The note is recognized.
4. A message sent to a finger.
5. This finger plays its note in the required manner.

The last phrase also implies a whole set of "mechanics." Messages have to be sent, not only as to where to place the finger, but also as to the required muscular control, the amount of weight to be used, the steps of the hand, and so on.

The steps of the hand to emphasize here note, and to really finding, recognizing, the technique of playing. Most pianists (specialist) first to be a last step. The player looks at the note and then his finger hit it straight from the piano. How the hand does take to think?

The time on this is to play slowly enough to see the note mentally and to position the finger, touch the key and have it strike the key without playing. If this kind of playing is kept up frequently, a marked improvement in accuracy and ability to read will be felt in a surprisingly short time. Needless to say, the method should become a habit.



Music's Debt to Shakespeare

By W. FRANCIS GATES

NO STUDENT OF SHAKESPEARE, no casual reader, but impressed with the Bard's knowledge of interest in, and use of music, in both its practice and its terminology of his day. Now, as we near the month which saw both his birth and death, it is an appropriate time to review what he brought to music, and what he gave to it.

As near as can be found on or connected with April 23rd seems the appropriate date both of his entrance and his exit. Most of his work was done at a young man, say from twenty-five to fifty-five years. When did he have time to accumulate the mass of information shown in his plays? The lawyer wonders at his local information, the doctor, at his medical, the general reader, at his historical knowledge; and the musician, at his fund of musical lore.

His musical errors are but few and casual. Compare this with the host of modern authors and their often comical mistakes, when they venture to use a musical reference or illustration. From Browning and Tennyson down to the writer who speaks of a Chopin *nocturne* as a song, they all would be the better by the services of a musical editor. Not so with Shakespeare. We go to him for musical information—the general source of knowledge of music in his time and country.

All the knowledge of his day that came to his door was sent for by his mill. He preferred music as he found it; and it was in no more settled or codified condition than was the language of his day; a social pleasure with little of art or science.

One must remember that Shakespeare attended Dutch by a contrary and a quarter; and Bach is regarded as being the

fountainhead of modern music. In Shakespeare's day art music may be said to have been in its pining infancy.

And what of our tonal art may we find between his covers? There are times when his pages seem to lean heavily on music for their best emotional thought and expressions. His lines are enriched with multitudinous references to the instruments of his day, and make many an allusion to such theory of the art as was then in practice. And especially does he make use of song in every aspect.

Even the casual reader recalls such references as "I am never merry when I hear sweet music"; "If music be the food of love, play on"; "Here we will sit and let the sounds of music creep in our ears"; "The man that hath no music in himself"; and a score of others that are common knowledge, as well as hundreds that are not. It may be often but a word or a phrase, but it shows the sympathetic attitude of the poet.

Marvelous Theoretical Knowledge

IS THE MASTER OF MUSICAL TERMS, he occasionally mentions the consort (couplet), and frequently speaks of the instruments used therein. The viols and the recorder (now known as the most exact named, The viol was a thin backed violin, the bass viol being the only member of this family now in use. The recorder was a straight flute with a fingerlet mechanism. The sack-bone of to-day. The cornet was distinctly different from the modern cornet and has no descendant in the modern orchestra. The lute, the organ, the lute, the drum, and the lappets.

RECENT RECORD RELEASES

By PETER HUGH REED

The English gentility of Shakespeare's drama presupposes a master of the art to take part in the music that was a part of every social gathering, especially in song. And so it is not surprising that Shakespeare's musical references are largely to the vocal side of the art.

The modern author well may take vocal lessons of him. He speaks of singing "lull" and "sharp"—of individual parts in counterpoint—"key-board" and "discord" of descent, of "base" and "dissonance" of "frets," "gamut," "key," "tuning"—and of various other theoretical terms common in musical terminology. This technical knowledge points him to the composer as a craftsman with vocal and instrumental music, perhaps unequalled in his day.

His appreciation of music reaches into its aesthetic and psychological aspects. At times, by one stroke of the pen, he can delineate a character, in its appreciation of or obtuseness to the musical side of life. For instance, *Lorenzo* shows a sensitive vantage by his apt appreciation of the power of music to give *Clara* the great desire for music. And *Caesar* says, "I do not know the man I should avoid so soon as that spare Cassius; . . . he loves no plays, he hears no music."

A Song Anthology

THE SONG WORLD has gone more frequently to Shakespeare for its texts than to any other poet. Speaks of "Shakespeare in music" at one time, he can find a half-dozen of his poems, possibly more, that have become inextricably associated with the art. And his plays are rich in lyrics. Into the month of summer in *Antony and Cleopatra* he has put a song which moderns have set to music—at times to music which the "gentle hand" might not have recognized as such. From the tender lyrics, such as *The Hawk*, *The Lark*, *The Cuckoo*, and *The Rose*, to the more robust and the bacchanalian outbursts of *Stephano* and *Caliban*, his lyric music pours forth a flood of song which the world seems never to grow weary.

Let us recall the first lines of a few, at random:—"Take, O, take those lips away": "When daffodils begin to peep": "O, mistress mine, where are you roaming?": "O, mistress mine, that's under my wing": "Under the greenwood tree"; "Tell me, where is fancy bred?"; "You spotted snakes, with double tongue"; "Full fathom five thy father lies"; and near a hundred more.

What song composers have been brave enough to resist the temptation to set Shakespearean verses to music? It has been said that "Take those lips away" has been the inspiration of some thirty settings: "O, mistress mine, that's under my wing" has been set by at least twenty-one; "Who is Sylvia" of eighteen; and how many more there may be that have not seen the light of fame.

One commentator has sixty lyrics in the collected works suitable for musical setting. Only five of the thirty-seven plays have no mention of music in some form, and the sonnets and longer poems are rich in musical figurative, "Lacertes" being especially belabored in the art.

And Operas Galore

THE OPERA IS PARTICULARLY ENRICHED BY Shakespeare for texts and dramatic sug-

gestions. Composers, great and small, have led to him for inspiration. Librettists are found in him for their greatest single mine of textual wealth. They have used him in original form, at times, but most largely in adaptation, and rarely alone. Some of the unbalanced Shakespeare is pitifully, if not laughably, changed to suit the Latin taste.

"Roméo and Juliet" had been set to music in several places, as said twenty-five years ago, and how many more today? "Hamlet" has been used by thirteen composers, nine of them Italian; "Merry Wives of Windsor" by six, including Verdi's "Falstaff"; "Othello" was chosen by two; "Macbeth," by three; "Antony and Cleopatra," by two; "Winter's Tale," by three; "Twelfth Night," by four; "Measure for Measure," one—but that one, Richard Wagner; "Macbeth," by one; "Taming of the Shrew," by one.

Strange as it may seem, "The Tempest" was the most attractive to composers, between fifteen and twenty having used its text.

To give credit for some of the principal Shakespearean operas:

- "Roméo and Juliet"—Bellini and Gounod; and Berlioz (synopsis) with synopses.
- "Merry Wives of Windsor"—Niccoli, and Verdi in "Falstaff."
- "Taming of the Shrew"—Goetz.
- "Henry VIII"—Max Bruch, in "Herzogenberg."
- "Henry VIII"—Saint-Saëns.
- "Macbeth"—Verdi, in which he introduced a ballet and has *Lady Macbeth* sing a drinking song.
- "Othello"—Verdi and Rossini.
- "Hamlet"—Andréwe Thomas.

Of perhaps more value to the general musical atmosphere is the inspiration which the Shakespearean plays have given to composers of vocal music. Sixty or more orchestral works, with their origin attributable to the greatest poet of all time, are catalogued. Perhaps one can be forgiven for being a bit catalogical in naming a pile of them.

Overture: "Hamlet"—Benedit, also Góerdt; "Hamlet"—Galk, also Tschakowsky; "Othello"—Dvořák; "Antony and Cleopatra"—Rubinstein; "Julius Caesar"—Schumann; and a *Donator Overture* by the modern Englishman, William Shakespeare.

Symphonies: "King Lear"—Berlioz, also Hindemith; "Othello"—Falk; "Macbeth"—Munc—Edgar; Stillman; Kellner; "Hamlet"; and "Othello"—two poems by Edward MacLewell; and last and best of all, the "Midsummer Night's Dream" music of Mendelssohn.

Such is a hasty sketch of a part of the Shakespearean record in music. Will it continue to be so written in musical works? Probably not; as the modern composer seems more easily provoked to pen his inspirations by the clang of hammers, the rish of railroad engines, the din of factories, the clash of the forces of nature, and of men, than by the finer sentiments and the dramatic intellectuality of a Shakespeare.

TURNING THEIR ATTENTION back to the music of Richard Wagner, after a silence of some time, the recording companies, in 1934 this country, and in Europe, recently honored his genius anew by several outstanding releases. Chief among these is a complete recording of the third act of "Die Meistersinger von Nürnberg" by Hermann Nissen as *Sachs*, Margarete Teschemacher as *Erda*, and Torsten Ralf as *Hans*, issued by the Electrola Company in Europe. The absence of a complete "Die Meistersinger" has been a subject of discussion among music lovers. In the opinion of many, it is next to "Tristan and Isolde" the composer's greatest score.

When, in 1936, the Philadelphia Orchestra returned from coast to coast, one of its featured numbers was Stokowski's own arrangement of music from Wagner's "Tristan and Isolde." The noted conductor has arranged his score by using the *Prüfung* to the opera (complete), the *Introduction to Act 2*, part of the lovers' duet, *Brunnens Wägen*, part of the music from *Tristan's Vision* in Act III, and lastly the *Liberation* in Act IV. Several years ago Stokowski recorded a similar arrangement of this music; but since he altered the score, and the new set (Victor M-308) is far better balanced version.

In his manner Stokowski's recording of the *Overture to The Flying Dutchman* by Wagner is one of power, elegance and brilliance. All the essential drama of the opera is condensed into the storm tossed *Overture*, which opens with one of the composer's triumphantly enduring themes, that signifying the *Dutchman*. This theme, and another taken from the *Libretto*, are the basis of the overture. Less compelling, however, but no less welcome in Sir Thomas' fine performance, is the *March* from the Second Act of "Lamhäuser," which fills up the first half of the record.

Last but not least of the new Wagner releases are two scores from "Parsifal," *Amfortas Die Hande!* (Act II) and *Van die Haffe Isour* (Act III), and *Lohengrin Parsifal*, song by Leatrice Melhorn, accompanied by the Philadelphia Orchestra directed by Eugene Ormandy (Victor set M-516). These records are some of the finest that the great Wagnerian tenor has given us to date, and they conclusively prove him to be the greatest Wagnerian tenor to-day before the modern Wagnerian.

Celebrating Domenico Gull's return to America this season, Victor has Sets M-419, *Redolf* in Purcell, his interpretation of the "Redolf" in "Bohème" (recently recorded in Italy).

Recognized as the foremost Italian singer of his day, plays are made way to record "La Bohème" and "La Tosca," already have been accompanied. The recording also engages the services of the chorus and with Umberto Bertoncini as *Des Grieux*.

An attractive orchestral recording is "The Birds," based on poems by sixteenth-century Englishmen, written by Kreisler. In selecting this piece the composer was wise to choose an piece the composer's humor of their own day, in which the deft and delicate, and in some places, even humorous, he was so apt in preserving that the Birds' charm. Deane's recording gives a beautiful example of this charming set. A new recording of this music is "The Birds" by a War Hosts. This recording, set M-515, of Schlesinger's

Overture 1812, as played by the Boston "Pop" Orchestra. Under the direction of the redoubtable Fiedler, the orchestra rises an old seed valiantly; and the recording is sufficiently realistic to impress one's neighbors. Is it old one?

Philippe Gaubert, the French composer and conductor, is represented in a dual capacity in Columbia set X-109, where he has written an orchestral suite, "Les Chants de la Mer." The pleasant music, reminiscent of Wagner and Debussy, by turns lyrical and melodramatic in style, yet hardly a vital score. More impressive is the "Last Nursery Suite"; by D. E. Engelbrecht, another French composer and conductor (Columbia disc 603394). It is a delightfully quaint little suite, music that is witty and playfully, saucy and pert.

The great Chaliapin is dead, but not his art. Long associated with the role of *Ivan*, it has been said his name was synonymous with the part. Proof of this would seem to be furnished by Victor disc 1577, in which the singer gives us his inimitable performance of "Chaliapin *die* 603449), and *Death Scene* from the last of Boris Godunov." This recording, a really remarkable one, made at an actual performance of the opera on July 4, 1928, at Covent Garden in London, is a true collector's item.

Sometimes a bit of music comes our way and its simple expressiveness is so movingly tender that first we cannot find words to describe it. Then we experience the *The Holy Family Resting by the Wayside* (Columbia disc 603449), "The Childhood of Jesus" from Berlioz's "The Childhood of Jesus" moved so deeply, and when reading in music, we were not surprised. It is the perfect.

The Vienna Choir Boys, who have been concertizing recently in this country, are heard to advantage in a group of "Christus Carolus of Many Lands" (Victor set 1577), the simple purity and ethereal quality of the boy's voices have been admirably brought and preserved in the recording.

Miscellaneous records, which previously received a worthy recording at Muzart's (set X-23), sung by the Met Singers, three-forward and *Die Heilige*, recently heard recording of the more worthy performed before, interpreted by the "Brevis" of Box-24. In this work Bach's great singers set show that he was with a most gifted polyphonic.

An unusual pair of records, emanating from Muzart's Studios, is the "American Folk Songs," in the remote parts of the inland South, sung by the Old Settlers of Nashville. The records, made with the singers' old, "Folk-Fun," a moving song of Negroes ballad and a rousing spiritual (Records sets 221-22).

Victor's performance of Beethoven's "Variations on a Theme of Handel" (Columbia set 3451) was notable in part, a work of art, genius. The artist, in taking an intimate theme from Handel, has ingeniously built a series of twenty-five lyrical and impressive variations.

Christopherski's Swedish American Chorus' performance of *Ballad*, "The Legend of the Old Man" (Victor set 15214). Maria Maura's singing, in *Ballad*, *Edelweiss* and *Kepler's* (Victor set 15214), and *Zum Schiffe* (Victor set 15214), and its performance, by the French vocalists, Jean, Werner and Thuret, of "Ave Maria" (Victor set M-348), is the only such work by this master.

Mystic Dances and Music of the Far East

By the noted American Composer long resident in India

LILY STRICKLAND

ALMOST MY FIRST IMPULSE on arriving in a strange port in the Far East has been to set out on a search for local music and dancers. This is never difficult, because, since most of the dances in the Orient are connected in one way or another with a religious festival, and since there are many such celebrations annually in every Eastern land, one has only to seek out the various temples, gumbas, or shrines and there, almost without fail, his objective is found.

The Hindus have some sort of a religious celebration every three days, and a great many of these ceremonies include music and dances. The large Hindu temples maintain a coterie of match girls and musicians as a part of their common equipment; and dances are performed daily in accordance with special ritualistic laws laid down in the Brahmanic traditions. But it is not with these stereotyped forms of dancing that we are so much concerned; constant repetitions of the ordinary music tends to take away something of the novelty and newness to the onlooker.

During some festivals, however, where a little research will illuminate the fantastic or obscure interpretations of some of the performers, we find ourselves more interested by some strange dance that has little in common with the known traditions of religious ceremonials. Almost invariably these unique, or more rarely, dances are traced to animistic origin, the primitive, pagan, and ancient influences that antedate all polytheistic or monotheistic religions.

Masked Dances

The subject of dancing-masks is a very fascinating one, and, although only comparatively recently introduced into modern dancing, it has been a part of the oldest known dance forms in the East. Even the lost civilization of the Mayas and Aztecs had masked dancing forms from unknown centuries. Many African Negro tribes use to this day weird and hideous dancing-masks in their old traditional and ceremonial dances. In fact masks have been used throughout the more ancient parts of the world, from time immemorial.

In some cases, where masks are lacking, the face is painted in white, ochre, red or other natural pigments, to simulate the effect of a dancing-ogre. The symbolism of these masks or facial make ups, almost invariably traces back to animistic influences. Hinduism, in its lower forms, is full of superstition, black magic, fetiches and taboos; and, from our observation, it is usually these more atavistic forms in the religions which are practiced by the more ignorant and primitive Indian.

The festival of "Holi" is at once famous and infamous. It is sometimes called "The Day of Kalki" or "Black Masher," and it was once the custom of Kalki priests to take part in orgiastic dances on this occasion. To-day a sort of echo of these dances is given by the hazyas who, on Holi night, with paint smeared faces and dance grotesquely with sticks. There is nothing beautiful about this Kalki Stick Dance; on the contrary, it is ugly and awkward and apparently meaningless. However, one may be sure that back of every traditional dance in India there is some sort of idea to be expressed.

This rather obscure and little known type

of dance is seen only at the annual celebration of the Holi festival, and it is such an oddity that we were tempted to look up every possible reference to the subject in some of our print books and also manuscript to which we had access. After most diligent searching, we finally ran the origin of the Kalki Stick Dancers to earth in a venerable tome on Hinduism.

Dance of Destruction

KALKI HRESHER, THE COSMOS OF SHIVA, the God of Destruction, is depicted as a hideous and repulsive woman, wreathed in human skulls and carrying in her many arms the implements of death. Her dreadful aspect is intended to put fear in the heart of the evildoer as well as to remind her followers of ultimate dissolution and decay. There is nothing beautiful and benign in the terrible goddess, nor was there anything edifying in the ancient deities of the Kalki priests; rather was the idea of her attributes carried out in smooth, soulless, ugly, and revolting movements.

Some sense of these qualities is expressed in the Kalki Stick Dancers, as the men go through the holiday crowds at night crouching and leaping and pretending to fight each other to the force beat of a drum. The dancer of a match girl seems idealized in comparison. But the sudden appearance of these unattractive and fantastic men, in an amiable and animated crowd of people, usually creates an impression in which fear is mingled with amusement.

If the religious ecstasy expressed in fanatical rhythm can be called dancing, then one sees on rare occasions the insane appearing gyrations of self-hypnotized persons of Hindu persuasion, who work themselves up to a high pitch of emotional excitement through dancing to drum-beats. The object of these weird dances seems to be to arouse or excite the performer to such an extent that he is not conscious of the pain that he inflicts upon himself with knives or other sharp instruments.

Mortifying the Flesh

IN ENCOURAGING THE FLESH, the devotee wins merit, and his wild surrender to the metric power of primitive rhythm renders him partially insensible to torture. This frenzied dance is similar to the Derivish dances commonly seen in Egypt; it is both an expression of religious obsession,

although the Derivish dance is deliberated and conforms to a type, while the Hindu pentitent seems to dance without rhyme or reason when in a tense state of hysteria. We see at dancing a most classic term and covers a multitude of rhythmic postures, gyrations, leaps, whirls, and the like. They are essentially primitive, pagan and even savage, and are instinctive reactions to primal emotions that go back to the beginning of all dancing. For that reason such performances are strangely interesting as a picture of the unconscious of rhythmic expression, or impulse, on the unexpressed, natural and primitive origin.

As man becomes more and more civilized the call to expression through inarticulate motion grows fainter and fainter. We are taught "artistic restraint," emotional control, physical immobility in conversation, and the like. But, in countries where western civilization is still only a veneer, the people react naturally to all emotions. All conversation is accompanied with gesticulations and motion; music is judged by the quantity of sound rather than the quality of tone; singing is always *fortissimo*, and dancing is perhaps the freest of all the emotional expressions.

It is true that the wilder, most extraordinary forms of dancing that I ever have seen in the Far East always have been of religious significance. To the oriental the expression of religious impulses is a vital part of everyday life; in fact, religion enters into every act of his existence. We of the western world, or of the occidental race, have no conception of how tremendous the influence of religion is upon Easterners. It is therefore only natural that the various faiths of the East are, in legend and tradition, the background for the unique symbolical dances of the people.

Seasonal Dances

THE ANIMATED OR ANIMATING PEOPLE of India have dances that antedate the Hindus by unknown centuries. There are many tribes of such people still living in remote parts of the country, and they all have various tribal and seasonal dances of folk character, which are extremely fascinating to watch. The Orases of Chulia Napper have a remarkable number of dances. They live very close to the heart of nature and have many dances celebrating the seasonal changes, the seed planting and the harvest,

the hearing dances, the dances of love and marriage, and even war dances.

As is usual with the more primitive tribes, all dances are performed seriously, with dignity and respect. Man has to be civilized in order to appreciate jazz and the frivolous, superficial and light dance music of the day. The cultural dignity of the savage and savagism is something we know very little about. If, for some, have found the simplicity, stolidity and earnestness of the animist or primitive Indian greatly to be admired.

In southern and central India, from Madras through Bengal and on through Bihar and Orissa and Chulia Napper, the music is found to be largely Hindu or pre-Hindu in substance, the most go farther north to see the famous Derivish Dances of the Buddhists. But there is one form of dancing in Bengal which is outstanding and worthy of mention, and which is not Hindu but Moslem.

A Useless Rav

MUHAMMAD FORBID the use of music to his followers, a very useless rav, as events proved. He spiritual that music takes the mind away from his things and brings into the world the spirit of the apostle from the Hindu belief in the divine origin of all music. In the case of Mohammed's mandate, the law may as well not have been made, as men are no different from other people in their natural reactions; and, as dancing is concerned, we have only to mention the derivish dancers, the famous dancing girls of the Ouled-Nari, the sword dancers of Afghanistan, and other dancing cults that have sprung up among people who profess Mohammedanism as their religion.

Some of the most charming and interesting dances are those performed by Afghans and Baluchis at the "Fest of the New Moon," the season of rejoicing after the Moslem fast, a period of abstention from prayer. These striking dances are given by men who dance with swords or sticks in lieu of swords, to the beating of drums. There are no primitive women present on these occasions, as the men of the Borderland in the Northwestern Frontier come down into Bengal to carry on their trades, but have their wives behind them. They are "orthodox" Moslems, and their ladies are kept from the role game of the world; but they themselves openly break their religious laws in performing these forbidden dances on annual festival occasions. And we are very glad that they do, since they have added some fascinating dance focus to our book of oriental music.

Dances of the North

THE MOST REMARKABLE RANCES in the Himalayan region of northern India are performed by Buddhist monks and laymen. The various Buddhist festivals are celebrated by Devil Dances against the natural background of the insignificant snow range not far from the border of Tibet.

The courtyards of Buddhist monasteries are frequently used as a stage for these dances, and we have seen some wonderful performances at two several monasteries in and around Darjeeling. The costumes of the dancers are Moslemish in the main, and the addition of grotesque masks makes the men still more unique and striking in ap-



NAUTCH DANCERS AND MUSICIANS IN CALCUTTA

pearance. The Devil Dances are performed by men; but Tibetas, Sikkim-Bhutan or Nepalese women mingle freely in the influences, as Houdoulin imposes the basic music in feminine element. Beside the Devil Dances, there are the dances of the Black Hat Sect and dances incidental to the lama mystery plays; all of which are entirely different from the dances of southern and central India.

Having contributed to THE EXHIBIT an article on the subject of the Devil Dances, we shall not here go into a detailed description of these interesting performances. We merely desire to point out a few unusual types of dances, and would like to say that the male dancers of the western world would be especially inspired and encouraged if they had the opportunities to see and study the work of men dancers in the Far East.

Superficial students of Indian music imagine that the match girl stands for the dance, but to us her work seems the least interesting of all. She is ubiquitous and commonplace, in comparison with the dances already referred to in this paper, only one of which includes women. The match girl is as a rule a solo dancer, though groups of these women perform in a crude ensemble at large temples; but the dances of the aboriginals or animists are different in that the music is entirely in the folk manner.

The Khasis Dances

In ASSAM or the BURMESSE areas the Khasis also have a great number of dances that include both men and women, although there are special dance forms sacred to each sex, in which either men or women dance alone. This peculiar race of people represents one of the few known matriarchies in

existence. Their religion is animistic in part but largely built upon ancestor worship. At certain seasons of the year the Khasis have great festivals where dances are performed for days at a time, and on such occasions the beautiful hills of Assam make a striking background for the colorful costumes of the *al fresco* performances of the Khasis clubs.

The dances we have mentioned are seldom seen by the casual visitor to India. One must live at considerable length in the country to be able to go at certain seasons to visiting districts in the great continent, to witness the dances of various races and see whose strongholds might be a thousand or more miles distant from each other.

Those who spend a few days in Bombay, Calcutta, Agra, Delhi, or the "mongrel ports" and show-places of India, never see Hindu dances at all; so it is not natural that they should accept the much advertised

match girl as the representative dancer of the country. We would not underrate the status of the match girl; she has been romance, color and interest in Hindu India from time immemorial. But we feel that the less known forms of dancing deserve their share of praise as well.

Self-Test Questions on Miss Strickland's Article

1. What are said to exist in place of *maizis*, in "maozed" dances?
2. What qualities are expressed in the Kall *Siab* dances?
3. What four actual dances?
4. Name how Mohammed's conception of music's the Buddha's estimate?
5. What are peculiarities of the Khasis and their dances?

Music Elects a Governor

"Pass the Biscuits, Pappy"

By MARIE SEACORD LILLY

IN JUNE OF 1938, W. Lee O'Daniel, Governor-elect of Texas, was known to thousands of people throughout the state merely as a voice with personality, which had been an intimate of their radio circles for eight years. It had come to them with the music of a band which advertised four by a program of folk songs of the picturesque Southwest. Six weeks later over five hundred thousand of these state citizens nominated him their governor, with a majority so large that a run off primary was unnecessary. And nomination on the Democratic ticket means an election in Texas.

This Governor-elect is a typical American, forty-five years old, who went to Texas thirteen years ago. His assets were a handsome wife, who was also thrifty Texas thirteen years ago. His assets were a charming daughter; and two handily good-looking sons. In a recent campaign broadcast Mr. O'Daniel said, "We have trained music, a good home and some ranch land. The time has come when I feel that I can devote myself to the interests of others." Sounds as if some one had been rubbing Abraham's lamp, but music did it.

The music of W. Lee O'Daniel and his "Hillbilly Band" made him governor.

The Governor-elect has never had formal training in music. Kumor recalls that "He was always good at singing songs on 'He was always good at singing songs on 'the last day of school,' 'He always had a fair voice'."

His sister is an excellent musician. She tells us that on one or two occasions she noticed the slip into a Texas song, but she before the church circle. The fact remains that the nickname "Country" was bestowed upon him early in his career, in recognition of his vocal fireworks with the town quartet.

"No Excellence Without Great Labor"

A CAREER WOMAN, he lay awake at night, trying to devise new ways to make people love the farm which has always been his first love. There came the idea which eventually led him through the hill country of Texas straight to the governor's chair at Austin. A group of musicians approached Mr. O'Daniel with the proposition of presenting a radio broadcast of Texas folk songs as an advertisement to his four sons. From the first broadcast his plan was to present the songs. The people loved the huge success. The people loved the organ, hillbilly music. The first "Hillbilly Band" from Bartlett Mills—later he chartered a bus, and had it wired

for sound, to take his band on personal appearance tours in remote towns and hamlets. The band played for all such events as country fairs and commencement programs, always donating their services. Everywhere they went they were fettered guests, and the sale of their four recorded

Gradually Mr. O'Daniel took over the leadership of the band and began to sing the solos himself. He then began to intersperse his advertising speeches with little talks seasoned with homely folksy sayings. Folks liked his pleasant voice, and also the serenades which seemed to touch the heart of the problems of their daily living. His name became a byword in the hill country.

From his boyhood the writing of verses upon intimate family events had been a hobby of "W. Lee," as he became affectionately known to his radio fans. While traveling through the varied terrain of Texas, admiring its form, mountains and plains, wooded hills and low lying swamps, he composed a poem which epitomized the beauties of his native state. Then he

hummed a tune to fit the words. By the time he returned to Ft. Worth, he had in his mind a completed song. He studied his composition to a member of his band who wrote it out for him. This beautiful, beautiful Texas, was born.

A Composer "Arrives"

ON HIS NEXT BROADCAST he sang his composition. It caught the fancy of people everywhere. Requests for copies of the song poured in, but there were none. Finally they heard about it in New York. A Manhattan publisher wrote to Mr. O'Daniel, requesting publishing rights. The song was launched by a New York orchestra, over a nationwide hook up that was a hit. Shortly it was used on one of Major Bowes' "Family Hours," and then everybody was singing it. The future Governor of Texas had broken into Tin Pan Alley in a big way. There were many other compositions, evolved during those years of broadcasting, many of them occasional or of local significance; but *Beautiful, Beautiful Texas* and *The Song of the Hills* have already stood the test of considerable

time and seem to grow in popularity.

In 1935 Mr. O'Daniel decided to turn his talents, musical and otherwise, more directly to his own account, and severed his connection with The *Four Mills*. He formed an organization of his own, called W. Lee O'Daniel and his Hillbilly Band. His two sons joined the new group, all of whom were officers in a new four acre organization hereafter a mile. He bought a miller without a mill, he bought Hillbilly Flour, and sold it literally by the ton. The millers were offered a less powerful station, but the "voice with a smile" still drew its audience.

Early in 1938 Mr. O'Daniel told his radio friends that some of them had suggested that he run for governor. "Send me a postcard," he said, "and tell me what you think. I ought to do." Returning mails brought fifty-four thousand four hundred and ninety-nine cards urging him to make the race that was coming. He had his call. He looked up his sound truck and started out to stump the state, month by month. The *Hills* is some thing and battle cry.

A Family Polaris

THIS YEAR DAUGHTER MARY went aboard. The boys were already members of the band, and Mally's function was to pass out "barrels" marked "FLOUR—NOT FRUM" to collect funds with which to fund her father's campaign. Everywhere and dances poured in, over-overflowing the campaign expenses by eight hundred dollars. And every man and woman, who contributed a nickel from that point on, considered W. Lee O'Daniel their personal candidate. Texas came to be named and went about as if it were the leader of the Hills. The birth of her governor.

With the first musical career was probably reached immediately following the confirmation of his nomination, when The Music Corporation of America offered Mr. O'Daniel twelve thousand five hundred fifty dollars a week for a ten week personal appearance tour of the east. He was also offered fifty thousand dollars to support six months of recordings over a national radio hook up. These were well. Some help offered the work of the Governor nominee was his own until his inauguration in January, 1939. He declined both offers, created in the confidence that music may do more than with the saying best.



"PASS THE BISCUITS, PAPPY"

Note the musical chariot that carried W. Lee O'Daniel to the governorship of the largest state in the Union, a domain larger than all of France. O'Daniel is standing behind his two big hillbilly boys in the center of the picture. Gov. O'Daniel first used music to sell flour.

Lessons With Ossip Gabrilowitsch

Piano Virtuoso and Conductor

An Apostle of Beauty in Piano Playing

By MME. CECILE DE HORVATH

Part III

GABRILOWITSCH'S SENSE OF HUMOR frequently found its way into the class room. For instance, when one pupil found that she had to start at the beginning of the piece every time Gabrilowitsch interrupted her, he told her that she reminded him of the couple who were unable to dance unless they started from the moral piece.

To another girl whose fingers were not strong enough for the last movement of the "Sonata Appassionata" of Beethoven, he exclaimed:

"That should sound like the roaring of the ocean, and you make it sound like a sphygmograph!"

To still another pupil, who had met his Waterloo in the Handel-Breuss Variation, he said, a bit cynically:

"This dramatic variation should be played with a great deal of dignity, but the way you do it, it sounds like a cock fight!"

While we were studying with Gabrilowitsch he was studying conducting with Nibelsch; and it so happened that, the day before he made his Berlin debut as a conductor, one of his pupils had written a piano for the poor teacher. Gabrilowitsch had been unusually severe with her. After his thrashing about the whole class treated into the green room, headed by the pupil he had scolded, who was by far the wildest member of the class and said to him, "Do you know how I feel? I feel just like the English teacher who humiliated that he had been kicked by a girl." The next lesson he was marvellous to her.

Encouragement of Individuality

HE WAS VERY MUCH INTERESTED in an essay of Mr. Broadus Matthews, on "The Duty of Imitation in which Matthews says: 'Imitation is the strict duty of every artist in the formative period of his career.'"

This he agreed with up to a certain point, as I have explained before. However, he was quick to discourage real individuality when he found it. He was delighted if we could think up some individual way of our own of being a fermata problem.

He knew how to help herself! he would exclaim. In truth, one of the greatest things about him as a teacher was his benevolence. He would say:

"My interpretation is different from yours; but yours is loud and ostentatious, as I would advise you to keep it. If only the expression of this effect which would fit into my interpretation but does not fit into yours."

Again, he said to a pupil in connection with the third Prelude in Liszt's "Well-Tempered Clavier":

"In symphonic passages like the one in the waltz it doesn't fit into some general scheme, and you would do better not to change it."

Gabrilowitsch recommended the Paganini edition of the "Well-Tempered Clavier," on account of the excellence of the phrasing.

Artistic Effects

HE WAS CONSTANTLY SAYING:

"Do not forget the melodic contour. Keep the melodic contour. You are playing the notes like a fish catches. I do not hear the melody."

During the "Sonata in G minor" of Schumann:

"The syncopated passages like the rhythmic pulse must occasionally assert itself, or the structural line will be lost."

"Where the melody is two voices, try to give the effect of two voices."

"It is better not to use too much pedal in sustaining the melody, as the tone quality of the left hand here must be perfectly kept a little dry."

"In the Adagio, the sixteenth notes must not be played too slowly. The character of this movement is lyrical and lyric, but not sentimental, and should be treated coloring only at one point."

"Here is the coda the orchestra heard and later answered by the violoncello."

"Here is the coda the orchestra heard and later answered by the violoncello."

Ex. 4

"The last movement is not to be played too legato; give it more of a fluttering quality in the final six notes, by holding the hand a little bent toward the thumb, so that the little finger can be lightly raised."

"The coda is not to be thought of as one long crescendo, but as built up of a series of short ones, usually crescendo in advance."

In the Etudes Symphoniques:

"Play the fortissimo chords with nobility of tone, or the quality could easily degenerate into that of a heavy band."

In the Fantasia in F major of Chopin:

"Have you a clear picture in your mind of the character of this passage? Is it lyric or pastoral?"



OSSIP GABRILOWITSCH AND MRS. GABRILOWITSCH AT HAVANA, CUBA

Mrs. Gabrilowitsch, formerly Clara Clemens, daughter of Mark Twain, has just written a biography of her husband, recently published by Harper and Brothers.

In the short scherzo episode in E-flat major, one pupil played too drastically into the center of things.

"Do you not like this better?"

Gabrilowitsch played it and made it sound like a melody being faintly followed by the French horns. While the strings furnished a delicate pizzicato accompaniment.

Ex. 5

Gabrilowitsch, being an orchestral conductor, very naturally produced a great many orchestral effects on the piano, as we see from many of the above examples. In Chopin's Prelude in G minor, for instance, the following passage in the bass must sound like French horns. In the Paganini triplet it is supposed to sound like an echo, but of course with the same horrid quality of tone.

Ex. 6

To make like:

"Always make a nice entrance into a new theme or key as if you would say 'Now listen to this! I have something new and interesting to say.'"

"Try to feel the warmth of the chromatic harmonies and always bring out the harmonic changes in the accompaniment."

He was only interested in teaching the finest and best in music, and if he thought, in any composition which he considered important, in relation to father with it, saying:

"I can say such that none of them is yours!"

Again he says:

"When a finger is taken through several repetitions, it must be made precise about the first time in order to impress it upon the ear, and after that it may proceed as usual."

The Chopin-Schubert Melody, Gabrilowitsch called:

"A forest where no breezes stir and not one bird sings."

He took his art very seriously, and his concentration at the lessons was so great that I have known him to look several times at a friend who visited the class for the first time and not even know that he was there. The tension in the class was great, and often we pupils were exhausted from sheer concentration alone.

He very seldom warned as against one friend: "Never believe anything you believe is all you," he warned repeatedly. He felt that with warning friends and families could do a great deal of harm by injudicious praise.

I often have had him up as an example to pupils who were ambitious for careers, who practiced five or six hours a day, but who I felt had no real love for the music they played. He heard music so that he was always exclaiming over the beauty of compositions he was playing, for instance, the Prelude of F-sharp minor by Chopin, which he considered the most beautiful of all the "Preludes." In this Prelude, he emphasized interesting organ point effects in the bass, such as in the following example where, by skillful pedaling, the F sounds through several measures.

Ex. 7

During our stay in Berlin he had to go to America for a concert tour. While there, he married Clara Clemens, daughter of Mark Twain. He was uncertain as to whether he would teach any more, when

(Continued on Page 123)

The Threshold of Music

Linking Chords into Sentences—And Punctuating Them

By LAWRENCE ABBOTT

Assistant to Dr. Walter Damrosch

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

IN THE FORMATION of musical sentences three chords play dominating roles. They are the same three chords which we have already met as the three simplest chords in music: the triads on the tonic, dominant, and subdominant notes (Do, So and Fa). These three chords, you remember, form the notes of the major scale. They are the only three major triads of the scale, the other four being minor and diminished triads.

The Tonic, we discovered, is always the last chord of a piece of music—the "home" chord.

The Dominant is usually the next to the last chord. We always expect the dominant seventh to move to the tonic, and are surprised when it does not. The dominant triad gives us somewhat this same feeling, too; it leaves us distinctly "up in the air" and poised to go somewhere else.

The Subdominant is the chord which usually harmonizes the first syllable of "A-men" at the end of hymns. It is placid, gentle, a foil to the sterner character of the dominant.

These three chords, we are going to find, occupy strategic positions of great importance in nearly every musical phrase and sentence, and particularly in those parts of a piece of music which are known as cadences.

And this, from the same work, closes with a half cadence:



The Half Cadence—a cadence which pauses, not on the tonic but on the dominant. It may consist of any one of several chords (tonic, supertonic or subdominant) followed by the dominant. Do to So, Re to So, or Fa to So. From Re to So is especially effective because its bass, following the Bass Law, suggests an authentic cadence to the dominant key. The Half Cadence takes us to a "halfway house"—a temporary resting place on one's journey to the tonic.

A classic example of the half cadence occurs in the *Hymn of Joy* theme in the finale of the "Symphony in C minor, No. 1" by Brahms.



The Deceptive Cadence—usually the dominant chord followed by a triad on the subdominant (La), is a surprise cadence, which pretends to lead us to the tonic, even

going often so far as to obey the Melody Law in the movement of its upper notes (Fa down to Mi, and Ti up to Do) but looks us completely with its bass by moving, not from So to Do, but from So to La, as if to the tonic chord of a closely related minor key. It more rarely uses a chord other than subdominant and may even prepare a modulation to a related key.

The hymn, *Abide With Me*, by William H. Monk, begins with a four note phrase which comes to rest on a deceptive cadence. The fourth chord, instead of being tonic, is a triad on La:



The deceptive cadence occurs on the words "with me."

Perhaps the greatest deceptive cadence in musical literature is one which Beethoven included in the *adagio* of his "Fifth Symphony." It is part of a passage which reveals Beethoven as the supreme dramatist among moderns. Instead of bringing the movement to a full close with an authentic cadence landing on the tonic triad of C minor, he introduces without warning an unexpected triad on La, and then, for fifty measures, holds us in breathless suspense during a gradual crescendo which leads into the crashing opening measures of the *Finale*. Here is the cadence:



The last two chords form the deceptive cadence—So to La in C major.

The Plagal Cadence—the subdominant chord followed by the tonic (Fa to Do)—one of the most famous of cadences, used in hymn tunes to harmonize the word "A-men"; and forming the tremendous close of the *Hallelujah Chorus* of Handel's "Messiah." The combination of these two chords dates from medieval times, when the ancient Church Modes were in everyday use; and its name is taken from one of these old modes. It is less decisive and more placid than the authentic cadence into *his Overture* to *his Midsummer Night's Dream*," one of the tenderest and dreamiest of melodies, and capped it with a pair of plagal cadences that are unbeatable for their sheer effectiveness:



The dictionary tells us that the word *ambiguity* is a term used in solemn ratifications, meaning "so be it." The plagal cadence has a similar function in the language of music. Certainly the plagal cadences in this passage from Mendelssohn set their own seals of approval on the preceding melody.

The chord combinations used in cadences are not restricted to the ends of musical sentences. They sound equally well at any stage of a composition and help to produce the effect of a lowered and inevitable flow of musical ideas.

(To be continued in March)

—That there has arisen and developed in this school of American composers during the past few years one no longer to be doubted because one who has been in the contact with American music. Under the name of a musician whom and directed by a composer who is a genuine American composer have created a new style of music which is not only a new style but a new style of expression to be produced in America. David Essex in the London Musical Times.

Cadences—the Punctuation Marks of Music

JUST AS WORDS ARE PUT TOGETHER into units called phrases and sentences, so chords are put together into what are called musical sentences. A sentence is a short stretch of music which comes to a stopping place, or to a resting place, where we can pause for breath before going on. In songs these pauses usually coincide with the pauses at the end of each line of verse.

A person, talking, will let his voice fall at the end of a phrase or sentence. In music there is a similar fall—not necessarily a literal drop from a higher note to a lower one, but a figurative falling off in the flow and movement of the music—called a cadence. Certain combinations of chords give us the feeling of arrival at a stopping point or a resting place, and these combinations are classified as different kinds of cadences.

There are four important cadences. The Authentic Cadence—the dominant chord followed by the tonic (So to Do)—is the most final and satisfactory way of reaching our stopping place. We have already spoken of these two chords as the next to the last and last chords.

Examples of the authentic cadence may be found in almost any passage in *Op. 83*. Here is one from the "Sonata in C " (K.311) of Mozart.



Integration in Music Study

Educators in the field of music are beginning to realize the serious significance of integration in modern music study. The work that is being done by boys and girls, in bands, orchestras, and choruses, in our public schools and colleges, is truly magnificent; but it will not result in a well rounded musical education unless each student is given a practical working knowledge of music as a whole, which may be obtained only through studying the structure of music (melody and form), the composition of music (harmony and counterpoint), and the color and texture of music (instrumentation). Even when these subjects cannot be carried to an advanced degree, the ability to play a keyboard instrument brings all of the integral parts together within the grasp of two human hands. The pupil is no longer a "one track" musician. That is the reason why in European schools, no matter what other subject the student takes as first study, the rule is: Piano is Compulsory.

BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

WILLIAM D. REVELLI

FAMOUS BAND LEADER AND TEACHER
CONDUCTOR OF THE UNIVERSITY OF MICHIGAN BAND

The Band Repertoire

THERE IS A GREAT natural difference between the band and the orchestra, and the distinction between the two need not be pointed out to even the most unskilled of listeners. They have separate histories, but a common sphere—individual characteristics but an inseparable bond that is becoming stronger with the passage of time.

For many long years bands have been regarded by the more aesthetic music lovers and orchestral musicians as a necessary evil, and a somewhat inferior offshoot in the musical family. Bands were for the purpose of the mob—it was their duty to arouse with loud voice and martial music. Their appeal was to the senses, and their progress stopped with the easily satisfied tastes of the mass of people.

But actual progress seems to be an inexorable law in almost every phase of life, and were it not so, the band would be doomed to extinction. We have firm faith in the future of the band, symphonic and otherwise, and can see no reason why it cannot attain a greatness hitherto reserved alone for the orchestra.

There have been many obstacles to the advancement of bands, and perhaps the greatest of these has been the limitations of the band repertoire. There is no comparison between the tremendous repertoire of great music available to the orchestra and that for the band. A primary reason for some of the distasteful attitude of some musicians and audiences key, and, in a measure, still lies, in the narrow confines of such music as has been written, arranged, transcribed and published for band use.

For many years bands have been forced to use music of inferior quality, and arrangements that are not suited and that are ill-adapted to concert purposes. Limited instrumentation was a contributing factor to the ineffectiveness of band arrangements and transcriptions. Most of us are quite familiar with the typical marching band, whose instrumentation was predominantly brass, attempting the performance of the *Overture to "William Tell"* and *Past and Present Overtures*. Instruments of the brass family were freely substituted for oboe, bassoon, French horn, and sometimes the flute; and the percussionist had to accommodate to the rather curious focal effect. Such performances did little for the cause of bands and band music.

The Park Band

PERHAPS THE ENVIRONMENT in which bands had to survive helped to lower the worth of the average band. The usual park orchestra was bang with its search for gaiety, and band music competed with the crackling of popcorn and popcorn, with chewing gum, restless movement, and a rather unscientific conversation. It is possible to appreciate the position of the average band arranger, who had to consider the limited facilities, facilities, and type of audience catered to by the bands of the day. Undoubtedly the reason for present heaviness of brass and percussion in band arrangements is that there is still a hangover of these conditions.

We cannot condemn the publishers and

arrangers for this limited repertoire, for it could hardly be a profitable venture for them to attempt arrangements for symphonic band when there was no such organization existent. Yet it cannot be denied that the inadequacy and compromise necessitated did little toward elevating band performance or public attitude toward the band as a musical organization.

In the matter of original material, by which is meant compositions expressly for band, there was pitifully little, and that which was available consisted chiefly of galops, characteristics, waltzes of various tunes discreetly called overtures. In this lack of suitable and worthy material we can understand how greatly band members were in attempting to create programs containing musical value and at the same time meeting with the general approval of the public. Arrangements were satisfactory only in that they overcame competitive noises of crowd and street or surmounted the popping of bags and constant clamor of park concert fans. In no wise could band repertoire be considered a musical achievement.

Tradition, in many respects, has made the band its slave. There are yet many people who regard the band simply as a military or "beer-garden" unit. The band was perhaps born a military unit, and for many years has emphasized that phase of its activity. For this reason there are those people who think of the band as a noise making, marching group which owes its existence to parades on holidays such as Armistice Day, Labor Day, and Independence Day, and to the activities on the grounds of our high schools and colleges.

While this phase of a band's activity is important and should be supported, it should not represent the finest standards musically possible. The fact that our bands

can so conveniently fit into so many situations should indicate a versatility in musical accomplishment which it would be wrong to judge simply from performance on stirring occasions. Priming for such occasions soon becomes dangerous. In that we find ourselves rehearsing only that music which captures the mood of holiday crowds.

It is tradition with band audiences to look upon the band as an organization whose chief objective is to furnish the spirit for combat, whether it be in a game of football or in the serious game of war. Traditional also is the concept of the band as an entertaining group indispensable to gay times—picnics, circus shows, races, and other similar affairs. That the band should provide entertainment goes without contribution, but it would seem that such entertainment can be in the form of good music, and not solely in the form of vaudeville performance.

Where tradition has thus prevented a limited repertoire for band, it has afforded the orchestra entirely opposite treatment. From its inception the orchestra has been recognized as a concert organization. Its repertoire has been blessed by the best efforts of our great masters. Its wide and varied instrumentation has not changed a great deal, and the reasons for which it exists remain unchanged.

Composers have been attracted constantly to the orchestra, and the orchestra conductor has not been faced with the necessity of heading his program from transcribed music, as has the band conductor. The finest of musical literature is at his disposal, and in most instances scarcely one note need be changed. The bandman, however, has found it inevitable to be constantly editing, arranging and re-arranging, rewriting parts, and redistributing cues.



SOUS LES TOITS DE PARIS

"On the Roofs of Paris"—here they are, thirty-eight young men and young women, who, as an American College Orchestra, are touring Europe under Dr. Henry Wallace Stanley, head of the Music Department of the Louisiana State University. The roof is that of a modern hotel in the old Latin Quarter. They all look as though they were shouting, "What an Opportunity!"

Very little original music comparable to the great orchestral symphonies and overtures has been written for band, and the practice has been simply to transcribe most of the orchestra, organ and piano compositions for band purpose. In so doing, the transcriber is faced with many perplexing problems. To begin with, he must decide the question of what to transcribe.

Certain compositions which sound beautiful in orchestral performance are totally unsuitable for band. The very instrumentation of some compositions makes them impractical for band, and with others the character of the music may be the reason for unsuitability. In the second place, the transcriber must give attention to the problem of technical difficulties. For instance it is one thing to perform a tremolo or flying *staccato* passage on the violin, viola, or violoncello and yet another to execute the same passage on a clarinet, bassoon, or other wood instrument. Thirdly, there must be consideration of key changes, proper coloring, and limitation of ranges.

What to Transcribe, and How

THE PROBLEM CONFRONTED WITH transcription are self-evident. Certain compositions belong to the orchestra, and never sound good when transcribed for band. Invariably transcriptions are made. The problem returns to the need for original works and greater efforts to improve and adapt for band use music of no other kind. In this respect, great strides have been made in the repertoire for band, and we find excellent transcriptions of masterpieces originally written for orchestra. There have even been instances, in the works of Bach, Wagner, Tchaikowsky, Saint-Saëns, Massenet, and others, where transcription has proven the composition more effective for band than for orchestra. However, the result in works of Mozart, Haydn and others of the classical era, has not been so gratifying. They do not seem adaptable for band, although the serious study of these works will prove edifying to any musical group. Those works which were written principally for stringed instruments rarely are suitable for band—they are idiomatic to the orchestra.

One of the most profound movements which has caused the status of bands in the development and growth of the school music program. Thousands of students in band and orchestra programs have changed the complexion of musical audiences, and this has been heightened by the great numbers of music appreciation classes affecting hundreds of thousands of students in our schools and colleges. The amazing development of radio and sound recording has added its large share in such growth, with the result that a generation of young men and women has arisen who attend concerts not with the view of being entertained or entertainment's sake, nor for the purpose of conversing with neighbors, but for the real satisfaction and enjoyment which comes with the view of being entertained with intelligent understanding of what one hears in music.

Such growth in musical knowledge and

(Continued on Page 133)

of practical value,

by an eminent

pedagogue

For Piano Teachers and Students

By DR. JOHN THOMPSON

appearing in
the Music Section
of this Issue

GERMAN DANCE

By KARL DITTMER DISSENER

In the last analysis, the dance is a form of expression in gestures. Quite aside from national traits and characteristics, the character of the gestures employed vary according to the culture and general background of the dancers themselves. For instance, the peasant dances are much more primitive in every way than the more sophisticated court dances—even though in many instances the court dance evolved from the folk dance of the peasant.

The German dance, in triplet rhythm, differs markedly from the refined Viennese waltz, also in triplet rhythm—although it is quite possible that the waltz form, with its many nuances, grew out of the rugged and more primitive *deutscher Tanz*.

All of which is automatically sensed by those naturally gifted with musical talent. But what about the quail not so gifted? What direct help can be given that will enable him to make a distinction in his playing, between a folk dance or court dance. This is a matter of rhythm. In the folk dance, let the accents be rather emphatic—on the first beat of each measure in this case; keep the tempo steady and stir rather sharply. Think of wooden clogs dancing rather lightly on the village green rather than gilded slippers gliding over a polished ballroom floor. This does not mean that the treatment need be lacking in grace. But let the atmosphere suggest healthy, exuberant spirits rather than the affectation of aristocracy.

This little dance has a charm all its own and should depict the freshness of the outdoors. In other words, it should indicate the gestures, etc. to music, of a people having a good time and making no effort to conceal it.

VENETIANE

By G. A. LASSI-SCHAEFFER

As indicated by the title, this piece is intended to depict a Venetian scene.

Because of its many stark canals, Venice and the *barenelle* (a piece in six-eight rhythm suggesting the swaying of a boat) are practically synonymous. This swaying rhythm is automatically achieved if the rhythm, as outlined, is followed.

The first theme is played *allegretto* and the second theme—beginning at Measure 25—al *lento* (*Andante*).

In the second section be sure the rhythm is preserved where the inner voice plays from right hand to left. The pedal is important and should be applied exactly as indicated.

FLASHLIGHTS

By FRANK GIEP

This number keeps very free use of triplet figures, and perhaps, therefore, a few words about triplets in general may not be superfluous.

A certain clarity of pronunciation is necessary for indicating its true meaning on chord the value of others. The familiar triplet sign is used when groups of three notes are to be played together. The same value however there are triplets and triplets.

A certain clarity of pronunciation is necessary for indicating its true meaning on chord the value of others. The familiar triplet sign is used when groups of three notes are to be played together. The same value however there are triplets and triplets.

A common error, and one to be avoided in this piece, is that of playing a triplet figure, followed by a dotted eighth and sixteenth, without making any rhythmic distinction between the two. Thus



is quite incorrect when played as if it were written



The first group is divided into three equal parts,



while the second is divided into four equal parts, each a sixteenth note in value, like this:



It would be well to guard against this pitfall, by which many have been tripped.

MUSICAL CLOCK IN THE ANTIQUE SHOP

By EVANGELINE LEDMAN

Descriptive pieces have a special appeal for most people and this number by Miss Ledman is very frankly that type of piece.

Notice that both hands are played one octave higher than notated. Try to produce a "tickling" tone such as that associated with the familiar music box of an earlier age.

The pedal is indicated to be used twice to each measure, and this will be found effective. However, to those who are more skilled in its use, a slight lifting with the pedal will enhance the effect even more.

Show up the tempo toward the end, indicating that the clock is gradually running down.

IN A RICKSHA

By ELIZABETH L. HOBSON

Another piece in the descriptive style is this one by Miss Hobson. The "ricksha" (*Jour-bako*) is a two-wheeled affair pulled along the street by street Chinese coolies on a pole which is attached to the vehicle. The opening theme depicts a gray street scene, the left hand part indicating the steady drag of the coolie who harnesses himself between the shafts of his vehicle, as though he were a draft animal of some sort.

The second section changes character (and rhythm) and is played in stately manner at *slow tempo* while "passing the Temple gates." The next part leading tone to the melody notes played in unison by both hands throughout this section.

The last theme (also the first scene) is repeated at Measure 50 and continues to the end of the piece.

Throughout the piece make as much contrast as possible between *allegretto* and *lento*.

IMPRIMPTU

By LEO SHERMAN

The term *imprromptu* was probably used originally to designate a piece improvised or extemporized. But since no piece which is first written, then engraved and published, can be considered *imprromptu*, the term is used for a piece having the character

of an improvisation. The most outstanding piano pieces in this form are the "Impromptus" of Chopin. There are several sets of pieces by Schubert called "Impromptus," but it is extremely doubtful if this title was given by the composer himself. It is generally believed the term was applied by the publishers.

However, the title sometimes, as in this instance, gives a direct clue to the interpretation. Play it in a manner not too dogmatic, apparently following the mood of the moment.

Note the change of pace, also change of meter. Follow the many groups of expression as shown in the text, and the result is found to approximate at least, the intentions of the composer.

FROSTY MORNING

By GEORGE HAMBE

Play this little number with the crisp freshness indicated by the title.

If you happen to be a purist, and need something more definite than a proper "accents attitude," try following all the accents, slurs and other marks shown in the text, and the music will start speaking for itself. Give your attention to the notes played by the right hand in measures 5 and 6 as well as in some other measures where accented dotted halves are shown.

It need hardly be pointed out that the tempo must be brisk at all times and the pedal used sparingly.

Don't "devolve" over the *rit.-adagio*; and make a quick recovery of the tempo as the original piece is resumed.

SICERZO

By FRANCIS TERRY

Here is an excellent study for the development of the forearm attack.

Be sure to play all repeated chords on *one note*, and give plenty of significance to the accented chords, as well as those bearing *sostenuto* marks.

Naturally this composition should be learned first at *slow tempo*, with rather broad intervals, allowing the fingers to remain on the key long enough to register the "feel" of the chords. Later, as the piece develops, the *staccato* should be made more brittle, until finally they are heard *staccatissimo*.

Keep the character playful in accordance with the title and make the most of the dynamic changes which cover a wide range.

ADAGIO IN F MAJOR

By E. J. HAVEN

This *Adagio* is one of the slow movements written for the first four fingers of the piano—the harmonic and *trichord* and the final limitations of the various kinds of hand movements, it was necessary to establish themselves rather early. However, its delicacy and beauty with the utmost skill and the melodic contour should be obtained.

No matter how quickly the various passages are played, in connection with the other melodic lines, must never be sacrificed. The character is "soft and lyrical" and performing simplicity and delicacy with the melodic.

Although chords tend to catch the ear in each other, as being in each other, but each note has its own value, and it is only when taken in conjunction with the melody, that it is

thoroughly enjoyed. These slow movements from the classics assume not only intelligent performance but intelligent listening. They must make an appeal to the intellect as well as to the emotions. Among musicians, this type of composition is referred to as being "pure music."

SONG OF SPRING

By A. VON HENSEL

Hensel is looked upon by some authorities as a sort of connecting link between the style of Hummel (his teacher) and that of Liszt, which followed some time later. To the perfect *beauty* of Hummel he strove to add more *variety*, breadth and bigness, which of course automatically reached great heights under the influence of Liszt. These qualities are evident in his many fine compositions for piano.

This number is very lyric in character and while the right hand sings its song in delicate notes, the left supplies an extended *arpeggio* accompaniment designed to add a feeling of expanse as a background. This particular version has been revised and edited by Constantin von Sternberg, also, before his death, was eminent as a pianist and teacher in Philadelphia.

LITTLE BROWN BEAR

By B. R. COCHRAN

A short, sixteen measure piece for the first grade.

The melody is divided between the hands for the most part and words are suggested as songs as well as piano pieces.

HAPPY HANDS

By CYRUS MANN

A waltz to be played in lively tempo.

In the first section in G major, the right hand carries the melody, mostly in thirds. In the second section the left hand has the theme while the right hand supplies accompaniment chords.

THE MARCH OF THE TIN SOLDIERS

By MISSUS ABRAHAM

Here is a march for left hand alone—like to end portions where the practices. Both *allegretto* and *lento* come in for an equal share of development.

A novelty number which can be used to good effect by incipient teachers.

SQUIRRELS AT PLAY

By CLARA BURNS

Besides being a cute little number, this piece has intrinsic value as it develops the playing of triplets, arpeggios and interesting *vibrato*. The group of notes in measure 6 should be played with a rolling motion of the hands—fingers held close to the keys to sound like a *glissando*.

THE VALENTINE

By HELEN COVENS

A limited little number with the melody in the right hand while the left hand sings the broken chord accompaniment.

A BIRD CALLED IN THE WOOD

By LUDWIG WAGNER

Short characteristic of the style is necessary in order to master the bird call—suggested in this number.

Note that while some slurs are shown in the text, others are not and an *arpeggio* form is suggested in the first measure.

The Meaning of Musical Ornamentation The Psychology Behind These Interesting Tonal Decorations in Music

By The Noted Pianist and Teacher
JAN CHIAPUSSO



JAN CHIAPUSSO

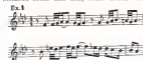
THERE IS A SOURCE of most irritating annoyance to students and artists alike in these little quaking, quivering ornaments, trills, mordents, inverted mordents, grace notes, appoggiaturas, slides, and a host of confusing, microscopic iniquitous licks, seemingly invented by pedlars to gild standards and to spoil their fun. Everyone knows that they are governed by rules, rules which are sternly dictated by that awe inspiring ghost, tradition. And there always are people who wield the imposing rod of prestige by this magic word "tradition." If it is tradition to play an ornament a certain way, all heads bow down in reverence, and the joyous voice of musical instinct is struck mute.

In our modern days of greater freedom in which we drift steadily farther away from ancestral authority, we are apt to see the past entirely through modern eyes, and to interpret it with twentieth century feeling; or rather with that musical sentiment which still rings in our ears with the strains that delighted us in our innocent years. And the repertoire with which we are brought up, is largely of the romantic and post-romantic school.

Few music-minded adults, audiences and students more spontaneously than music conceived for old instruments. Consequently we are apt to think old music in terms of romantic and early XXth century music. The melodies of this familiar music do not need adornment of these frills and enclaves. And now we have made the mistake to think that what seems natural to us, always has been natural to all times. We look down into the dusty museum of musical history with great pity for those poor people who had to embellish their music—because, as it is generally believed, their instruments could not carry the tone long enough. This is still the current theory taught in many a class room, and many a text book on musical history supports this theory. The tone of the harpsichord—so teaches the thoughtless decorator—was inferior—so slim that it did not last but a few seconds. In order to overcome this primitive deficiency, the unfortunate artists, such as Rameau, Bach, and even Mozart, living as these "backyard" without pianofortes, had to take recourse to trills, mordents and the like to create the illusion of a continuous, singing tone.

Indeed, one can forgive the holders of this opinion for thinking thus erroneously,—for the old François Couperin himself made the statement in his book, "L'Art de Toucher le Clavecin," that the reason for using these enclaves was the short duration of the harpsichord tone. The voice of an artist tries to be professional and tries to give causes for effects; he often makes very curious statements. If Couperin meant what he said, then to those who play with his trills—Why then did singers in the middle of the XVIIIth century adorn their singing with so many trills and ornaments? Couperin's works, as music in possession of gracefulness, has much as well as its trill-like on the art of harpsichord playing, was somewhat annoyed by the overabundance of ornamentation in his

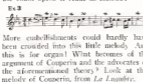
Frencian's works. There is hardly a single note in Couperin's compositions, which is without some enclave or other. In spite of this disapproval, Bach went right ahead and belched his melodies almost as much as his French colleague. The Leipzig Bach Society Edition has the authentic ornaments, which originally adorned (not to pick an example at random) in the Three Part Inventions. The F minor one, for instance looks like this, when written out.



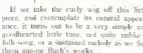
Now we play it merely.

Examples of this kind could be quoted without number.

It is rather astonishing to see this little melody thus overlaid with jewelry of this trembling and sparkling sort, but it is still more astounding to see them on a thorough-bass for organ, placed there by Bach's own hand. Look, for instance, at Bach's variation on his organ chorale (Peters Edition, Vol. VII, page 88). As the chant opens it reads as follows:



More embellishments could hardly have been cradded into this little melody. And this is for organ! What becomes of the argument of Couperin and the advocates of the aforementioned theory? Look at this melody of Couperin, from *Les L'Anglais*.



If we take the early wig off this little piece, and contemplate its natural appearance, it turns out to be a very simple and good-looking little tune, not quite unlike a folk-song, or a sustained melody as we find them among Bach's works.

Have the history professors actually measured the tone duration of a harpsichord and compared it to that of the soprano? If not let them take a chronometer in hand and make the experiment. They will find out that the modern Stronass and strong does not outstrip its vibration any longer than the modern harpsichord—strong of Pleyel or of Duhaeslet, or the one of Mr. Chailin in Ypsandit, Michigan. They may say that these instruments are better than the ones Bach and Mozart used. This

is quite doubtful. Certainly we cannot judge the old instruments by museum specs. If we would place the most beautiful Steinway on a museum, I can assure that, after a period of some two hundred years, it would sound as thin as Bach's harpsichord does after the same lapse of time.

An Age of Artificiality

For what reason, then, were those XVIIIth Century and XVIIIth Century museums so fond of embellishment?

This is a question which is very hard to answer with certainty. Some philosophers, observing this tendency toward ornament in other phases of human culture, in manners, speech, dress, hairdressing, furniture, and architecture, have tried to trace it to a general psychology of artificiality and dissimulation, which swept like an epidemic over Europe at the time of Louis XIII and Louis XIV.

When the ever warring feudal lords of France gradually had to yield to the strongest potentate among them; when the great nobles segregated around the king; and when finally an absolute monarchy emerged from the struggle, then a situation of a unique psychological tension had arisen. Proud nobles, whose ancestors had never been stripped of their power and reduced to mere vassals of the king. To prevent their revolting, which they did not fail to attempt, the French kings kept them entertained by giving them large fortunes and a luxurious and life like at court; all the while displacing them by means of the most elaborate program of etiquette. They were invested with a mere interglacial power, while their real worth and dignity became but a fiction.

All the labored refinements and exaggerated formalities of the court life were designed to train the nobility into servility. Every trivial daily occupation of the king was turned into a solemn ceremony, and a pageant. From the great and potentest manner of getting out of his royal bed, level, or dressing, or calking the petting during the state's business, receiving ambassadors, to his august majesty's going to bed at night, his laughing, his coughing, his eating, his games, everything was made into a great occurrence in which it nobles vied with one another to be present first in the line and flatter by a pre-adoring spectators to witness. Louis XIV watching the daily intake of his being shaved, or even his little things, than that a more advanced place in this snail's pace in the royal chapel or in this snail's pace in the augustest the favorites, and in the with the lesser nobility, instead of being lowly and ungraceful, who had to stay out an ambulant lunch in the corridors, and much channels to satisfy.

Individuality of Diction

By THE NATION OF THIS DATE THIS COMMENTARY WAS SENT THROUGH THE POSTS AT

human effusions and playthings. Their taste became idiosyncratic, highly ornate, and artificial. Their entire psychology became one of the utmost artificiality. Since their only ambition was to be in favor with the king, they had to true and natural standard of their own. Those who had once been of a race of slightly feigned lords, had turned into a cast of lead, powdered and bejeweled dolls.

Man cannot live without an ideal. And so in France the ideal of the age grew from the desire to beauty, to dissimulation and to exaggerate flowery ornament. Every of furniture, and dress, the style bore the stamp of affectation. All taste of that age betrays the will to dissimulate, to make things appear more graceful than they are. Hence the wigs, the hoop skirts, the sherry, the profusion of little shells and bowles on furniture, of lace and buckles on men—and of trills and grace notes on melodies.

France was not made for lazy comfort, legs over the round cushioned arms and curling up in a sofa's corner. No, it was made for a certain, to sit and to form an elaborate frame of carved wood around a human doll in lace and ermine.

Even conversation was beautified and made artificial to the nth degree. The polished and elegant language of the *Précieuses*, selves, used the most of florid and elaborate phrases to beamingly, and elaborate ordinary speech. For instance, "a mirror, clear," "a combs of conversation"; eyes "a superfluous," "stars or stars," a hater, entering visitor. "Instead of saying to me the beloved speech," "Allow Sir, my opinion of conversation to enhance your elegant expressions was compiled. To kill candles, the hostess would say, "Super!"

It is unnecessary to mention other phases of the artificial in the 17th century. They are all too well known. The interesting thing in such historical phenomena is that the same underlying psychology produced the same will to embellish in so many fields. And music did not escape this. To be sure, musical ornamentation is a product of Baroque ornamentation.

Tradition Has Its Value

Now if a person can dry his wits to play Couperin, Rameau, or Bach and think, without then embellishments, he himself is well play a concert of Couperin in the lobby of a new Louis XIV building.

FASCINATING PIECES FOR THE MUSICAL HOME

GERMAN DANCE

DEUTSCHER TANZ

KARL DITTERS von DITTERSDORF

Grade 3.

Andante con moto 3/8. ♭ = 60

The musical score is written for piano and consists of 60 measures. The tempo is 'Andante con moto' with a metronome marking of ♭ = 60. The key signature has two flats (B-flat major). The score is divided into systems of two staves (treble and bass clef). The piece begins with a piano (*p*) dynamic and a 'con grazia' marking. It includes various dynamic markings such as *mf*, *pp*, *ppp*, *f*, and *rit*. There are also performance instructions like 'a tempo' and 'con grazia'. Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, and 60 are clearly marked. The piece concludes with a *rit* marking.

Grade 22.

VENETIENNE BARCAROLLE

G. A. GRANT-SCHAEFER

Allegretto M. M. $\text{♩} = 100$

mf

10

15 *poco rit.*

mf a tempo

20

Poco più lento

mp

25

30

mf

35

40

pp

D.C.

CODA

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FLASHLIGHTS

British Copyright secured

The somewhat popular hit of this dance, which might well be a ballet number, is unusually contagious. Play it a few times and you will find it ringing in your ears. Grade 4.

Moderato M. M. $\text{♩} = 120$

mf

mp

FRANK H. GREY

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First system of a piano piece. The right hand features a melodic line with grace notes and slurs. The left hand has a bass line with slurs and a measure number '10'.

Second system of the piano piece. The right hand continues with slurs and grace notes. The left hand has a bass line with slurs and a measure number '15'. The system ends with a 'Fine' marking.

Third system of the piano piece. The right hand continues with slurs and grace notes. The left hand has a bass line with slurs and a measure number '20'.

Fourth system of the piano piece. The right hand continues with slurs and grace notes. The left hand has a bass line with slurs and a measure number '25'.

Fifth system of the piano piece. The right hand continues with slurs and grace notes. The left hand has a bass line with slurs and a measure number '30'. The system ends with a 'D.S. al Fine' marking and a measure number '35'.

Sixth system of the piano piece, labeled 'TRIO'. The right hand has a melodic line with slurs and a measure number '40'. The left hand has a bass line with slurs and a measure number '40'.

Seventh system of the piano piece. The right hand has a melodic line with slurs and a measure number '45'. The left hand has a bass line with slurs and a measure number '45'.

Eighth system of the piano piece. The right hand has a melodic line with slurs and a measure number '50'. The left hand has a bass line with slurs and a measure number '50'. The system ends with a 'D.S. al Fine' marking and a measure number '55'.

☞ From here go back to ☞ and play to *Fine*, then play *Trio*

MUSICAL CLOCK IN THE ANTIQUE SHOP

A fine piece of imitative writing which, if played with delicacy and mechanical precision, may be nicely modulated by expressive shading. Grade 3.

Andantino deliato M. M. $\text{♩} = 72$

EVANGELINE LEHMAN

p

ped. simile, twice each measure.

r.h. over l.h.

gradually slower

l.h. over r.h.

ppp

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IN A 'RICKSHA

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Allegro M. M. $\text{♩} = 96$

A street scene—gay color—happy faces.

ELIZABETH L. HOPSON

Grade 2.

mp

cresc.

dim.

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Musical score for the first system, measures 1-24. The right hand features a melodic line with eighth-note patterns, while the left hand provides a steady accompaniment of chords. Dynamics include *mp* and *fpp*. Measure numbers 20, 25, and 30 are indicated.

In stately manner - slowly
 Passing the temple gates.

Musical score for the second system, measures 25-45. The tempo is marked *a tempo* and *rall.*. The right hand has a more active melodic line with some triplets. Dynamics include *mp* and *p*. Measure numbers 35, 40, and 45 are indicated.

Tempo I
 Through the street again.

Musical score for the third system, measures 46-65. The tempo returns to *Tempo I*. The right hand has a melodic line with eighth-note patterns. Dynamics include *mp*, *dim.*, and *pp*. Measure numbers 50, 55, and 60 are indicated.

IMPROMPTU

This fine recital number appeared in The Etude a number of years ago and is repeated by request. It is very pianistic. The work has a forceful climax which declines instantly to a tranquil and effective pianissimo in the final measures. Grade B.

LILY STRICKLAND

Andantino espressivo M. M. $\text{♩} = 72$

The musical score is written for piano and left hand. It consists of eight systems of music. The piano part is in the upper staff, and the left hand part is in the lower staff. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The score includes various dynamics and markings such as *Andantino espressivo*, *poco rit.*, *f stringendo*, *con forza e rit.*, *marcato*, *poco cresc.*, *ff*, *rit.*, *poco accel.*, *molto cresc.*, *con spirito*, *cresc.*, *con forza*, *poco rall.*, *dim.*, *a tempo*, *poco a poco cresc.*, *rall.*, *dim.*, and *stretto*. Measure numbers 5, 7, 10, 15, 20, 25, 30, 35, 40, 45, 50, and 55 are indicated. The score ends with a *stretto* marking.

ff
con forza
rall.
 60
molto cresc.
ff
 65
sfz meno f.
dim.
mp molto tranquillo
morendo
ppp
 70

Grade 3.

Allegro molto M.M.♩ = 184

FROSTY MORNING

GEORGE F. HAMER

mf
poco rall.
a tempo
 10
cresc.
ff
mf
 15
Fine
 20
f
rall.
ff
mf a tempo
 25
 30
f
rubato
mf
a tempo
 35
cresc.
ccu.
do
f
D.C.

SCHERZO

FRANCES TERRY

Grade 4.

Molto vivace M. M. $\downarrow = 72$

mf *poco rit* *a tempo*
a tempo *p poco rit* *f con fuoco*
p scherzando *f con fuoco*
p scherzando *cresc.* *f con forza* *p subido*
a tempo *poco rit p*
mf cresc. poco a poco *f con*
ff *p*
leggierissimo *pp*

MASTER WORKS
ADAGIO IN F MAJOR

From the Sonata in C major

This delightful *Adagio* from one of Haydn's lesser known sonatas is given as Opus 79. However, it has so many Mozartian touches that it would seem that the work was probably written after the memorable meeting of Mozart and Haydn in Vienna in 1781. Mozart, the younger, learned much from Haydn, then an established master. Haydn, later in his career, learned from his brilliant younger friend. This composition has decided educational value, particularly in well balanced rhythm and adroit phrasing, as well as refinement of exquisite embellishment.

Grade 6. Adagio N.M. ♩ = 58

FRANZ JOSEPH HAYDN

The musical score is presented in seven systems, each with a piano (right) and bass (left) staff. The key signature is one flat (F major), and the time signature is 3/4. The tempo is Adagio, with a metronome marking of ♩ = 58. The score includes various musical notations such as slurs, ties, and fingerings. Dynamics range from piano (p) to forte (f), with a section marked 'dolce' and another 'con grazia'. The piece concludes with a final cadence in the piano part.

This page contains seven systems of musical notation for a piano study. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key signature of one flat (B-flat major or D minor) and a 2/4 time signature.

- System 1:** Measures 18-24. Dynamics include *cresc.*, *f*, and *p*. Measure 20 is marked with a *cresc.* and a hairpin. Measure 25 has a *f* dynamic.
- System 2:** Measures 25-31. Dynamics include *poco cresc.* and *p*. Measure 30 is marked with a *cresc.* and a hairpin.
- System 3:** Measures 32-38. Dynamics include *f* and *p*. Measure 35 is marked with a *cresc.* and a hairpin.
- System 4:** Measures 39-45. Dynamics include *f* and *p*. Measure 40 is marked with a *cresc.* and a hairpin.
- System 5:** Measures 46-52. Dynamics include *f* and *p*. Measure 50 is marked with a *cresc.* and a hairpin.
- System 6:** Measures 53-59. Dynamics include *f* and *p*. Measure 55 is marked with a *cresc.* and a hairpin.
- System 7:** Measures 60-66. Dynamics include *f* and *p*. Measure 63 is marked with a *cresc.* and a hairpin.

The notation includes various musical elements such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5). The piece concludes with a double bar line and the word "FINE" at the bottom right.

cantabile
40 *dim.* *p*

poco cresc. *mf* 45 *dimin.* *p*

f *l.a.* 50 *mf* *p*

p *con Grazia* 55

cresc. *p*

un poco allargando
f *p* 60 *p*

SONG OF SPRING

Adolf Henselt was born 1814 in Bavaria, but lived in Russia, where he became pianist to the Court of the Czar. The compositions of this master suggest quite clearly a treatment with an ultra-refined touch, closely supervised by a keen, critical, and sensitive ear.

Revised and fingered by
Constantin von Sternberg

ADOLF HENSELT

Grade 4. Lento

Allegretto M.M. ♩ = 56

p

rall

a tempo

cresc

rall

p

5

10

15

20

25

30

35

cresc.

rit.

a tempo

p

perendosi

LETTERS COURTESY CULTURE

"MAKE YOUR OWN VALENTINE" PARTY



WHEN sending out invitations for your Valentine party, specify that the girls are to bring as their very tickets, valentines they have made, secretly labeled with their own identifying marks. Since a Valentine party is more fun, if there are even numbers of boys and girls, you should have, if possible, just the right number of valentines to put on a tray, from which each boy will pick one, thus finding his "valentine" for the supper to follow.

To start the party in the right mood, have the musical items of the program dominantly love songs, or sentimental ballads, wisely interspersing them with games, such as "Musical Chairs." For this game, place a row of chairs, one less in number than the guests, in the center of the room. The guests are asked to march around the chairs in time to various kinds and tempi of music, which is abruptly stopped every so often. Then each must try to get into a chair. The one left standing is out of the game. After each round an chair is removed, until finally the winner is awarded with an appropriate souvenir for his or her ability.

Another game, that is good fun, is "Gumdrop Sculpture." Each guest is given a small bag of assorted sizes of gum drops and a dozen wooden toothpicks. A figure of some animal, human or thing, preferably a famous character, must be "sculpted" using only the candies and toothpicks as the media for the outline. The best figure wins a prize. This contest is made more intricate by suggesting that the figures be only along a given line. Everyone will be astonished by the marvelous results of this game.

A third game, that will take the guests right back to the days when they were little children, and will cause great hilarity, is the "Cupid Game." Draw a great heart on a large sheet of cardboard and fasten this up, like cardboard arrows (one named for each guest) and put a thumb tack through the tip of the arrow. Blot out each guest's name on three lines, put the decorated arrow in his hand, and tell him to pierce the heart, right in the center and Cupid will undoubtedly give him his heart's desire. The results will be most humorous. To the person nearest the center, give an amusing prize, carefully wrapped and marked "Heart's Desire." The prize could be anything your sense of humor dictates.

When refreshments are served, lead your guests to the gaily decorated table pictured above. The Valentine decorations are all made of paper, and your nimble fingers will make a lot of work of assembling them, if you will follow the directions I will be glad to have sent to you upon request.

Since this is really a children's type of party, step the feeding of childhood, and serve a supper in the same mood.

MENU

"Queen of Hearts" Sandwiches
Hot Chocolate
Sentimental Cup Cakes
Candy (Red if possible)

A CULTURAL TRIP IN 1939

To Soothe the Savage World

"Music," it has been said, "is the universal language of mankind." The charm of melody knows no barriers of nation or tongue. It is not strange, therefore, that a gigantic musical schedule should form a vital part of the activities of the New York World's Fair, called "The World of Tomorrow"—an enterprise in which eighty to ninety nations will participate officially, a gala event to which visitors will throng from every part of the globe, and which is dedicated to the international art of peace in "The World of Tomorrow."

To bring the best of European orchestras and soloists to New York, a fund of \$1,200,000 is to be set aside, according to *The New York World-Telegram*. Opera companies from Paris, Glyndebourne, and Budapest have already agreed to perform. Part of the fund will be used to air condition the Metropolitan Opera House and Carnegie Hall, so that these two landmarks of American music may be fully and comfortably utilized during the summer months. The more intimate Steinway Hall will also probably be actively used during the Fair season. In addition to musical programs, Steinway Hall will feature an art exhibit, and the persons stamp collection of Theodore Steinway.

Mayor La Guardia of New York calls the World's Fair musical program, one "the like of which has never been presented anywhere, at any time, in the whole world." The musical calendar will include six months of opera, symphony, solo, choral, and folk music, and ballet. America will provide the opening event, a Wagner cycle with the Metropolitan Wagnerian cast, starring Kirsten Flagstad and Lauritz Melchior. National Music Week, the first week in May, coincides with the opening week of the Fair, and will be observed at the Fair's music building.

Crossroads

And so, more than ever before, New York City is due to become, in 1939, one of the greatest centers of international travel. Many signs of the oncoming flood of foreign visitors to the Fair are beginning to appear. The French Line is making a special call from France to New York, the London office of the Canadian Pacific reports a deluge of inquiries from prospective British visitors. Both the Holland-American and the Cunard Lines will have new superliners afloat in time to handle the traffic to and from the Fair. One European nation intends to send about twenty thousand of its children to spend a week at this great international exhibit of the promise for peace and progress in "The World of Tomorrow."

Preparations are also being made to serve a greatly increased number of tourists from New York to the countries of Europe, to South America, Newfoundland, Bermuda and the Caribbean country. New York has always been the principal jumping off place for world travel by Americans, and it is expected that many who come to the Fair, especially Westerners, will seize the opportunity to take those ocean trips they have always wanted, while in the East.

In the intermingling of nations at the Fair, we Americans will see the beginnings of a superb movement for peace and progress. We will see the examples set by foreign countries in visiting this country. Many of us will want to return the visits of our friends from abroad, to see more of the foreign world of today, and its promise for the future, as predicted by the Fair. Spurred by the international flavor of the Fair's musical programs, real music lovers who can afford it will be eager to hear the national operas of France and the operas of Italy, the ballads of Wales and Scotland, the beautiful music at Bayreuth and Salzburg, or the distinctive folk rhythms and harmonies of the Latin American countries.

Thus will the New York World's Fair become, for the time, the vital crossroads of the world in every sense—a center for the exchange of ideas, sympathies, and hopes, the people of every tongue, of art and music and industry, and of friendly visitors, from all lands.

You and the Fair

That readers of *THE EVENING* are going to be well represented at the Fair, and in the subsequent ocean trips, cannot be doubted, on reading the many inquiries that are coming to this department after the January announcement.

One reader writes, "Your article on the World's Fair proved most interesting and gave me the idea that I had better 'put in my ear' early. I, like many others, plan to attend the Fair and would like some information on a suitable place to stay. Do you know if there will be rooms available in private homes close in? What are the best hotels in the downtown section at moderate rates? Also what hotels are for women only, and what are their rates?"

A Canadian *ETUDE* reader says, "I expect to participate sometime in June, as a member of the Schubert Choir of Brantford, Ontario, who are asked to sing at the Fair." What a glorious opportunity—to see the Fair, and to be a part of the musical life of the world!

All sorts of family groups are planning to go and they write: "My mother and I are coming to see both New York and the Fair." "Special electrical displays on features will interest my husband, who will accompany me." "We will be a family party of three adults and one child."

Those readers who have not yet written, or who require further information, should direct their inquiries on the Fair, or other trips taken in conjunction with the Fair, to the *ETVING* Travel Editor, Sentinial 614, 350 Madison Avenue, New York City. You know you want to come. And don't forget that ocean trip you have always wanted to make. Why not start your planning now?

RECIPES

"Queen of Hearts" Sandwiches. With a heart shaped cookie cutter, cut slices of brown bread. Butter thickly and spread with homemade cottage cheese topped with currant jelly and another slice of shaped bread.

"Sentimental" Cup Cakes. Cream one-half cup of butter with one cup of sugar. Add yolks of two eggs; one-fourth of the rind of a lemon, grated; one-half teaspoonful of vanilla. Beat whites of two eggs to stiff froth. Sift one and one-half cups of flour with one teaspoonful of baking powder. Stir water or milk. Fold in whipped whites of eggs. Use smallest cup cake tin, with paper lining cups of same size. Put about one teaspoonful of batter into each cup. This should make forty-eight cups. For icing, cook one cup of granulated sugar, five tablespoonfuls of hot water, three tablespoonfuls of corn syrup, and three eggs whites beaten over boiling water, stirring vigorously for seven minutes, or until it makes a good stiff froth. Add until it makes a good stiff froth. Add one teaspoonful of vanilla. Beat. For the cakes with this, insert a small, gold, sparkling candy heart into the top, or sprinkle with small, red, heart shaped candies.

"Valentine" Sandwiches. With the heart shaped cookie cutter, cut slices of white bread, butter thickly and spread with milk-softened peanut butter and top with chini sausage. Cover with another slice of shaped bread.

If you do every bit of this yourself, it will be truly a "make your own valentine" party; for it will be found that you yourself have made many more valentine than you could have otherwise. Friends among the young people, who will have had in their archives. A swell party is not only a holder of such good time. Teachers will find that such a party will among present plans has also an especially stimulating for new students, especially stimulating for new students, who like a little pleasure with their music.

Share your ideas of a novel party with me and I will, in a time, help you plan your table, give directions for making the decorations yourself, arrange your menu. Make this department of real service to you, by using it often. Elizabeth Lan, Room 613, 350 Madison Avenue, New York.



Compounding for Charm

with Theodora Van Doorn

Concert Make-Up

SYMPHONY IN CYCLAMEN

Recently I watched a young person don a hundred-year-old plain colored tullea dress, which she was going to wear while portraying Elizabeth Barrett Browning at a masquerade. Her usual high coloring paled perceptibly, which necessitated artificial stepping-up to get a proper blending with the costume.

Pink and other shades that have a blue tinge to them, whether they be pink, lavender, red or grey, are sometimes trying, even to the youngest and freshest of complexions. Care should be taken that the "right" make-up is used, when wearing these attractive colors. This care is often meted by the performing musician, who is expected to present a perfect picture on and off the concert stage.

Since a knowledge of platform make-up is one of the musician's "musts" and since Elizabeth Arden is the leading advocate of harmonized stage make-up, I consulted with her experts concerning her "Cyclamen," which I feel is the perfect complement of the new line—matinee and stage. (This make-up is also very lovely with white.)

Miss Arden recommends that all make-up should be put on the skin when it is absolutely free from grease, and so we started this month's make-up with a skin washer, being sure to use "Make-Up Remover," which is a creamy liquid that has a pleasantly swift action, leaving the skin clean and free from "make-up residues." For conceit, use a dark rose shade, and spread it heavily all over the face. The best way to apply it is with a good almost color-cotton water. This pad aids in getting the base perfectly and evenly distributed.

Light shades of cyclamen are used by Miss Arden's experts. When combined, they say these give a very "softened" look to the eyes and correct minute facial flaws. For example, if the eyes protrude, a dark blue shadow with brown will make them less noticeable. If the eyes are sunken, a blue-green will bring them forward. In the Arden Atelier, all of the shadows are put on with a camel's hair brush, in order to give a transparency and evenness to the various tints. This brush is easier to use than the fingers, and I recommend it strongly to all who must make up for public appearances. (It's good for private appearance, too!) To make up the eyes, start from the center of the eyelid and spread lightly with dark brown, up and out, following the line of the eyebrows. With the second shadow (blue-green for normal eyes), paint a Christmas line from the center of the eyelid. If you want to know where to get the right kind of a brush, write me.

Now using Rouge Cosmétique for the cheeks, bring the color high for the nose. In later rouging for the cheeks, the color cutting across the "retreats" that are under the eye. If the cheek wall around the outer edge of the eye, this will help correct those "retreats." If you find that they are too dark and "reticulated," paint them out before rouging. Use a "White and Foundation" Cream in a color to match the lighter portions of the skin, apply it first, as it tends to make them appear larger.

Since wide eyebrows are fashionable this

Behaviourism

year, they should be merely trimmed, not plucked. Brush your eyebrows skyward, and bring them into hair across the top only. If your eyebrows need darkening, or lengthening, soften the eyebrow pencil (in your shade) with cream. Use this as you would an eye paint, and with a camel's hair brush, put in what is needed.

To keep this make-up fresh and clear, and to give enchanting underlines to the complexion, two types of powder are chosen on heavily. First, use "Blushin" in a pink, if your skin is sallow; or the color suited to you, if normal. Over this, use "Creme" powder in a darker shade. (*Cyrena Marfance* is a lovely shade.) Brush away the surplus. Never rub or scrub the powder; pat it on lightly for the best results.

Now with a brush, put on "Cyclamen Daytime" lipstick. A light cream, mixed on the brush with the lipstick, will impart an intriguing, glistering glow to the lips. Mascara your upper lashes only, using a neatly dry brush. If you haven't essential rouge, apply dry rouge of your same color (*Cosmetics*) with a rabbit's foot.

Your entire make-up should be done exactly, or he of a neutral shade.

Be sure and always prepare your make-up before you do anything else. Several times before you plan to wear it. In this way, you will know just how much of each color is right for you.

Should you find yourself in a dilemma on what platform or street make-up to wear, with whatever you wish to do, wear, you can always find out from Theodora Van Doorn, Room 614, 350 Madison Avenue, New York City.

MIND YOUR PLATFORM MANNERS

While attending a concert of the Slaughter Club of New York a year ago, I was delighted by the beautiful platform manners of James Melton, who was guest artist. After he had graciously accepted to the encore requests of the audience who had asked for several of his well-known numbers, he turned his back to the audience, forming members of the club, whose guests he had invited to the concert. For this he was soeked.

Singer bands, electricians and all those who are met before the musician even steps on the platform, should be recognized as important contributors to the success of any musical recital. Their good will and interested assistance is sought by every composer, conductor, singer and orchestra leader. If you are a light, or a badly fastidiously piece of stage setting can throw a most carefully rehearsed recital completely out of kilter. A smile and a friendly greeting will do much to soothe their cooperation. Should you find that light, or set need not at all, or that they are in a hurry, instead of an imperious command, will bring, the softest compliance with a smile. (You can be sure you are a light, or a badly fastidiously piece of stage setting, because you will find it better you remain perfectly relaxed and at ease, and that you are not forced to make any unplaned-for loss of "temperament.")

Since your companions if you are soloist, are an intelligent set (see page 14).

New Charm Aids



NEED A LIFT?

In England, the word for elevator is "lift." I suppose that is where the expression "it gives you a lift" used by a famous manufacturer of cigarettes, had its origin. Many musicians, teachers, housewives, even delinquents and yes, sub-libs, need a "lift" when they want their eyes to appear at their very best, but have had to tune for the customary long rest period. You can still have that fresh, dewy look, by using a splendid new discovery in the form of a domo-shaped, saturated piece of felt, which when left over the eyes for from ten minutes to half an hour, exhilarates and refreshes the whole eye area. *Hotter's Eye-Lift*, need as illustrated, reveals a special formula that is said to be most beneficial to eyes that look dull or fatigued, since it has a pleasantly relaxing effect on the lines about the eyes. The *Eye-Lift* can be used over and over again. The price of \$2.00 for a jar of 12 is very reasonable. Once you have enjoyed the results of this simple, effective "lift," you will wonder why your hadn't used them long ago. You won't need a lift! You'll have one. Sleeping information on request.

MORE WEATHER AHEAD

To clean the wind-ravaged complexion and to protect it from further rough treatment, *Confé's Oil Purpose Oil Cream* is best, when it says it is—an all-purpose cream. You will undoubtedly discover many uses for this most adaptable. *Virgin Olive Oil*, apple green cream, (write me for them.) If you alternate with *Virgin Olive Pure Oil Oil Cream*. (which is best body soap as well.) You will have a smooth, soft February and March days ahead. December base for special advertising offer. (See on these articles.) The cream is sold in 50¢ and \$1.00 size jars. The soap is sold in 25¢ size. The manufacturer writes me, has been locally in your district if you can give that you are an *Oil Purpose* user of your money order or check.

Space does not permit me to present to you a number of other New Charm Aids, but we will be back with you in the March issue with other helpful suggestions.

Character Make-Up

AMERICANA

"Yankee doolie came to town—yankee doolie dance," February, the birthday month of two of our greatest Americans, George Washington and Abraham Lincoln, is usually chosen as a fitting time to give operettas, parties, picnics, and recitals whose themes are based on the times and lives of these great patriots.

Continental soldiers at Valley Forge, Spirit of '76, Plantations down South are often favorite tableaux. With the portrayal of these characters, a full stage make-up is necessary. The heavy, ruddy, oak-leaden look, that the defenders of our rights had, then too, young people can take on the appearance of age only with the skillful blending of grease paints.

So while I was helping to plan a brigade camp night practice line, that *Mr. Dent* is absent to assemble for amateur use, (it is nearly every of the basic colors, from which the color of the complexion can be had). I used the grease paints, in stick form, to camouflage the previously mentioned Continental's complexion. The result was most realistic.

Here is how it is done. After you have planned your face in the usual way (pink, purple, red) and #11 (yellow old age), (brown, blue, #11 (red needed) #18 hair.) (brown, blue, #18 on the cheeks, brown, blue, #18 on the eyes, with a bit of red on the nose, but continues down the neck and well behind.

Before powdering, you may have a splendid base on which to try character make-up (different types of eyebrows, wrinkles, etc., eye-to-shoulder directions on how to bring old woman or man in the "old-fashioned" manner. (If you have a good book.)

For character wrinkles in the forehead, use horizontal wrinkles in the forehead, which are made up with a deep red or brown, when blended with a lighter paint give the shadows thrown by deep wrinkles, deeper shadows. This is by observing the shadows and trying them on your grease make-up. This use can supplement the information from the mammal. Just closed or sunken eyes, you will see just about what your wrinkles will be.

To ease to accentuate your eyes and eyebrows, and form smile wrinkles at the corners, use a little *Hotter's* eye cream with #18 carmine.

If it is great fun to experiment with your point shades, just as if you were an artist, creating a character. This use can supplement your own face to suit any particular character. The same eye cream will be used on the inner eye. The secret is to practice with your grease paint, and to take the true values of the colors. (The color of the lights.) (Special advice: you will need special handling and attention. These are other stage make-up applications. If you are not sure, see what this is to be a real service to you and to make you all acquaintance with the theatre, the pages of this magazine. Send your questions to Theodora Van Doorn, Room 614, 350 Madison Avenue, New York City.

THE FORWARD MARCH of THE MUSIC KEEPING FIT PHYSICALLY

A Department Providing the Study-Basis for a Broader Musical Background

WISE PIANO INVESTING

WE HAVE just recommended the purchase, for two hundred dollars, of a baby grand piano less than twenty years old. The instrument had no normal use and showed slight damage. One or two of the ivory keys had to be replaced and the heavy veneer was "chipped," that is, it was cracked all over with little fine-line lines which do not show at all if one stands a few feet from the instrument. To refurbish the case was not thought worth while, as such a job would have been expensive. We examined the piano for tone and general playability, but we did not examine it for mechanical or technical defects. We had an expert tuner, a real piano maker, do that, and he certified that with repairs the instrument could be put in really fine condition. It is always unsafe for a musician to pass upon the state of an instrument. Only an expert piano mechanic can discover irreparable damage.

The piano in question had had "normal" use and care. It stood the purchaser with repairs and carting, two hundred and seventy-two dollars. It was a real and somewhat rare bargain. Most pianos of such age have been overused and abused; and it is a risk to buy a second hand piano unless it is certified by a responsible dealer. If sold through a legitimate dealer or an auction room, the piano we have described might cost two hundred dollars more.

The point is that the piano was a superb instrument when new, one of the best instruments made. It had stood the test of time and still had ten years of good value in it. The piano cost when new about \$1200. The purchaser paid for thirty years use, after reconditioning, \$272. Therefore it cost the owner of the piano for thirty years one only \$928.00 (without the relatively small cost of repairs), or only a little over fifty cents a week and all the time the owner had possessed a really fine instrument. There it stood, eloquent of the years of joy it had given its owners.

Who knows how many workings it had seen? What solace it had brought to those in sorrow? What refreshment it had given to overworked minds? How many happy fingers had climbed into the musical world over its keyboard. Compare this with that of an automobile at a similar purchase price. The motor car had to be a mighty good one if it did not part company with its owner at the end of five years and then, generally speaking, pound for pound, and dollar for dollar, an automobile costs about six times as much per "mile-year," and almost twenty times as much per "mile-year" as a piano.

Strange, isn't it, that many who in some way contrive to buy an automobile for anything from \$600 to \$1200 hesitate at these figures for a piano. Yet the piano is always relatively far cheaper. Not everyone is able to pay \$1200 for a piano even when the cost is carefully budgeted. The objective should always be to spend all one's money on right things and then make it a point to deal with a legitimate dealer. Do not expect the very commercial "cheap piano" to "stand up" and do not let anyone try to convince you that the piano means are limited and can be no others; but when it comes to "first-class" first-class piano, even more than the first and the finest is by far the cheaper. Try to do this kind of thing for ten years or as late as that could

(Continued on Page 128)

MONTHLY MUSICAL EXPANDING YOUR CULTURE QUIZ

After each question in parentheses will be found the number of the page in this issue upon which may be found the answer to the question. List each question correct for ten points. After you have set down your answers, correct them by referring to the pages mentioned. Then credit yourself with ten for each correct answer. Total this amount and you will have a revealing estimate of your general musical knowledge.

1. Where was a famous evidence of pre-historic art found in Spain? (Page 77)

2. Who was the teacher of the great American baritone, David Bispham? (Page 124)

3. What did Henry Ford have to say about making money? (Page 78)

4. Was the Gregorian Chant sung accompanied or unaccompanied? (Page 126)

5. What did Cardinal Merloni describe as "the intrinsic aim of art"? (Page 81)

6. What American university orchestra toured Europe last year? (Page 91)

7. What great tenor of the past will be the subject of a new movie? (Page 82)

8. Who wrote one of the earliest keyboard methods, "The Art of playing the Clavecin" (L'Art de Toucher le Clavecin)?

9. Did Shakespeare make many musical errors in his plays? (Page 85)

10. Whom should the music pupil count? (Page 93)

11. How did the composer Lully injure his eye? (Page 89)

12. What is an authentic cadence? (Page 90)

MUSICAL LIFE

By Joel Anderson

BOOKS are like music in that they most appeal to a great variety of tastes, degrees of education, and life experience in education, travel, and contacts with men, women and affairs. Therefore your counsellor, in endeavoring to select those books which "the average reader of *THE ETUDE*" (if indeed there is an "average" reader) might prefer with the expectation of extending his culture and grasp of life-to-day, has had the valued advice of practical trained librarians.

Among the books which appeared in the holiday season are two entertaining and somewhat sophisticated pictures of New York City: "The Tales of a Wayward Inn" by Frank Case (Frederick A. Stokes Company, \$3.00), a veteran, but very lively hotelman who "first knows everybody." His interest to readers of *THE ETUDE* lies particularly in the fact that the general understanding of human life, while operating *The Algonquin (Hotel)*, found himself running a kind of incubator for genius, political, dramatic, literary, musical and otherwise. He gives a very extraordinary first proof telling of many of the most distinctive figures of the last twenty-five years. Of course, a very large part of his own extraordinary history, with all of its notable human phases. But New York is the largest host metropolis in the world. Over a third of a million people sleep nightly in New York hotels. Mr. Case's very penetrating record is full of witticisms of the great and quasi great. For instance, when Godovsky was asked for an estimate of a recent composition of a very mechanical composer, he said "It sounds as though he had written the fingering first and then put in the notes."

The other book about Gotham bears the possessive title, "A Boston's New York" (J. B. Lippincott, \$4.00), and is by the brilliant young English artist and photographer, Cecil Beaton, whose portraits of the Debs and the Duchess of Windsor attracted wide attention. The book of the international romance which will focus many rubbing their eyes. Mr. Beaton writes highly philosophically and with unerring precision for his years. With its gay and crisp sketches and photographs, it is what the author obviously hoped to make it smart and dehomor. On the whole, we feel that Mr. Beaton's has saw more accurately than has been, that he wrote about things knew better. Witness the following quotation: "The American has his food everywhere, but comparatively few meals are probably served five percent more than served at home." Even in New York this elsewhere in America about nine percent error. America is a large place, and Mr. Beaton is a large place, and his book is a little bit out of the picture. It is ill-planned, only partially the part represent the whole. Clue to make the Debs and the Duchess of Windsor, in 1842 was observed in New York, as he was the chapter in his "An In Prison Reform, in the city of Philadelphia, is seven over the result of the Eastern Prison System. One thing might imagine that Philadelphia was farmed cheap for its own prison." (Continued on Page 132)

Kerchoo!
THOSE gasp-and-explosion scenes followed by heroic fanfare of music blowing that you hear from the house from October to April have their humorous, honey side. When one of the ivory keys is rendered inarticulate by a "cockle lid do" or "one's not" is the object of some good-natured banter. Yet we all know that the dangers of serious complications put the common cold among the most treacherous of human ills.

Take, for instance, so temptingly innocent a feature as that seemingly innocuous sneeze. By blasting away at both nostrils with all the pressure your lungs can muster, you force out of the delicate mechanism of the middle ear. Thus, you are involving the ears in what started as an ordinary head-cold. Everyone has experienced the temporary sensation of deafness that so often accompanies a severe cold. Even partial impairment of the hearing would be doubly sad for those of us who are preoccupied with music as our medium. The tragedy of Beethoven is a case in

point. For securing greater breathing comfort with a stopped-up nose, your doctor or pharmacist can recommend any one of a number of palliatives. Among these are pocket sizes. To reduce danger to the ears, the following rule: Blow one nostril at a time, and blow gently.

Soft absorbent tissue paper handkerchiefs, which are used once and easily disposable, have a number of advantages for the cold sufferer. In clearing the throat of phlegm the tissues provide a means of expelling and spreading contagion in public and semi-public places. Use of the tissue has a burning red tint and several times the nostrils. An endlessly running nose will begin to put a strain on your handkerchief arrangements, and your supply of linen decorated handkerchiefs exposes the rest of the household to contagion. Paper handkerchiefs seem to offer the solution to all conveniently, and your supply can be kept by storing them in a paper bag. One of these advantages with an absorbent paper handkerchief.

Two Seasons in One
Since colds are highly contagious, it's not the best music season counter to exertions of musical gatherings through the winter months. As a teacher send a copy of a child, who may be seriously contagious, to school. The teacher should not attend to a performer at all winter months.

Voice and wind instrument performance "pop" needed for a cold, and the best teaching is "stop out of practice, stop out of practice." The teacher who can safely continue to see her pupil have a cold, it is a large favor for our own sake and unfairly to others to participate, even if it is a large favor.

In view of the added risks and liabilities, those who must give particular attention to minimizing the chances of contagion in every way possible without limiting

(Continued on Page 141)

Write, "I saw it in *THE ETUDE*."

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES
THE SWEETEST STORY EVER TOLD

One of the very successful "heart songs" of all song literature. It has been sung by popular demand by many of the most famous singers of recent times. Mr. R. M. Stults, a very prolific and gifted composer, was born in Hightstown, New Jersey, on June 1, 1861 and died March 24, 1933 in Ridley Park, Pa.

Words and Music by R. M. STULTS

Andante

Espressivo

Oh, an-swer me a ques-tion, love, I
 Oh, tell me that your heart to me is

pray; My heart for thee is pin-ning day by day; Oh, an-swer me, my dear-est, an-swer
 true, Re - peat to me the sto-ry ev-er new; Oh, take my hand in yours and tell me,

true; Hold me close as you were wont to do. Whis-per once a-gain the
 dear, Is it joy to thee when I am near? Whis-per o'er and o'er the

sto - ry old, The dear-est, sweet-est sto - ry ev - er told; Whis - per once a - gain the sto - ry
 sto - ry old, The dear-est, sweet-est sto - ry ev - er told; Whis - per o'er and o'er the sto - ry

old, The dear-est, sweet-est sto-ry ev-er told. Tell me, do you love me?
 old, The dear-est, sweet-est sto-ry ev-er told.

Tell me soft-ly, sweet-ly, as of old! Tell me that you love me, For
 that's the sweet-est sto-ry ev-er told. Tell me, do you love me? Whis-per soft-ly, sweet-ly, as of
 old, Tell me that you love me, For that's the sweet-est sto-ry ev-er told.

f *mf* *rall.* *mf a tempo* *cre-sc.*
f *rall.* *mf a tempo* *cre-sc.*
mf *pp* *cre-sc.* *dim.* *p rall.*
pp *p rall.* *pp* *p*

HOME TO THEE, LORD

DANIEL S. TWOHIG

IRVING A. STEINEL

Man of Sor-rows, dost Thou hear me On Thy
 cross im-pan-eld there? Man of Sor-rows, wilt Thou heark-en? Send an an-swer to my pray'r.

Larghetto
mf *poco rit.* *p a tempo*
mf *p*

mf Here be-neath Thy cross I'm plead-ing, For Thy cross my sym-bol be. And I know that it will guide me Home to

mf *l. a.*

poco rit. Thee, home to Thee. *mf* Man of Sor-rows, didst Thou

poco rit. *a tempo* *f* *mf*

call me? Bid me come and fol-low Thee; I, who caus'd Thee bit-ter an-guish, I, who made Thy Cal-va-ry.

crac.

dim. When my steps grow weak and fal-ter, When my sin-ful eyes can't see, — Take my hand, dear Lord, and guide me Home to

l. a. *dim.*

Thee, — home to Thee, Take my hand, dear Lord, and guide me Home to Thee, Lord, home to Thee.

f *poco rit.*

PRELUDE IN D MINOR

ABRAM CHASINS, Op. 13, No. 5

Arranged for Violin and Piano by Michael Press

Andante M.M. ♩ = 92-100

molto espressivo

VIOLIN

PIANO

The musical score consists of five systems of staves. The Violin part is written in treble clef, and the Piano part is written in bass clef. The key signature is D minor (two flats). The tempo is marked 'Andante' with a metronome marking of ♩ = 92-100. The score includes various performance instructions: *molto espressivo*, *poco rit.*, *a tempo*, *allargando*, *Lento*, and *molto rall.*. Dynamics range from *p* (piano) to *ppp* (pianississimo). The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and includes fingering numbers (1-5) and breath marks (S-I) throughout.

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BY THE LAKE OF GENNESARET

MEDITATION

ROLAND DIGGLE

Prepare (Swell: Strings
Great: Soft 8' Flute
Choir: Nuzard, Flute and Clarinet to Sw.
Pedal: 16' to Sw.)

MANUALS

PEDAL

Andante espressivo

Sw. Ft
Ch.

Sw. Gr. D

ped. 4-3

poco rit.

*repeat with D⁺
French Horn*

Chorus

*Sw. add Sub. coupler or
Soft 16'*

*French Horn
Gr. Cl.*

Chorus off

a tempo

poco appass.

ped. to Gr.

Sub. or 16' off

rit.

Gr. D
Sw.

*ped. to Gr. off
Cpl. to Sw.*

Fine

SARABANDE

FROM SIXTH SONATA FOR VIOLONCELLO IN D MAJOR

SECONDO

J. S. BACH

Lento M.M. $\text{♩} = 72$

p espressivo *cresc.*
pp dolce *cresc.*
p *mf*
mf *poco cresc.*
p dolce *pp* *cresc.* *f* *p* *dim.* *pp*

MAZURKA

SECONDO

HERBERT SANDERS

Moderato

f *Fine*
mf *D.C.*

SARABANDE

FROM SIXTH SONATA FOR VIOLONCELLO IN D MAJOR

PRIMO

J.S. BACH

Lento M.M. $\text{♩} = 72$

p espressivo *cresc.*
pp dolce *cresc.* *dim.*
p *mf* *mf* *poco cresc.* *f*
p dolce *pp* *cresc.* *f* *p* *dim.* *pp* *poco ritard.*

MAZURKA

PRIMO

HERBERT SANDERS

Moderato

f *mf* *Fine* *D.C.*

PROGRESSIVE MUSIC FOR ORCHESTRA

MARCH OF THE BOY SCOUTS

G. A. GRANT-SCHAEFER
Orchestrated by
Louis Adolphe Coerne

Tempo di Marcia

Violin

Piano

(Do not play if there is a Trumpet)

CLARINET in B \flat
Tempo di Marcia

MARCH OF THE BOY SCOUTS

G. A. GRANT-SCHAEFER

Musical score for Clarinet in B \flat . The score is written in 2/4 time with a key signature of one sharp (F#). It begins with a 4-measure rest followed by a repeat sign. The first staff has a dynamic marking of *f*. The second staff has a dynamic marking of *mf*. The third staff has a dynamic marking of *ff*. The fourth staff has a dynamic marking of *f*. The score includes first and second endings, a *Fine* marking, and a *D.S.* (Da Capo) instruction.

E \flat ALTO SAXOPHONE
Tempo di Marcia

MARCH OF THE BOY SCOUTS

G. A. GRANT-SCHAEFER

Musical score for E \flat Alto Saxophone. The score is written in 2/4 time with a key signature of one sharp (F#). It begins with a 4-measure rest followed by a repeat sign. The first staff has a dynamic marking of *f*. The second staff has a dynamic marking of *mf*. The third staff has a dynamic marking of *ff*. The fourth staff has a dynamic marking of *f*. The score includes first and second endings, a *Fine* marking, and a *D.S.* (Da Capo) instruction.

TRUMPET in B \flat
Tempo di Marcia

MARCH OF THE BOY SCOUTS

G. A. GRANT-SCHAEFER

Musical score for Trumpet in B \flat . The score is written in 2/4 time with a key signature of one sharp (F#). It begins with a 4-measure rest followed by a repeat sign. The first staff has a dynamic marking of *f*. The second staff has a dynamic marking of *f*. The third staff has a dynamic marking of *ff*. The fourth staff has a dynamic marking of *p*. The score includes first and second endings, a *Solo* marking, a *Fine* marking, and a *D.S.* (Da Capo) instruction.

CELO
Tempo di Marcia

MARCH OF THE BOY SCOUTS

G. A. GRANT-SCHAEFER

Musical score for Cello. The score is written in 2/4 time with a key signature of one sharp (F#). It begins with a 4-measure rest followed by a repeat sign. The first staff has a dynamic marking of *f* and the instruction *sempre staccato*. The second staff has a dynamic marking of *f*. The third staff has a dynamic marking of *ff*. The fourth staff has a dynamic marking of *f*. The score includes first and second endings, a *Fine* marking, a *pizz.* (pizzicato) marking, and a *D.S.* (Da Capo) instruction.

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

LITTLE BROWN BEAR

BERNIECE ROSE COPELAND

Grade 1.

Moderately M.M. ♩ = 120

mf Lit - tle Brown Bear, cud - dly and warm, What would you do if your coat should be torn?
My moth - er mends mine with nee - dle and thread, But I guess you grow your own patch - es in - stead.

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Grade 2.

Lively M.M. ♩ = 60

HAPPY HANDS

CYRUS S. MALLARD

p *mf* *f* *p* *mf* *f* *rit* *D. C.*

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THE MARCH OF THE TIN SOLDIERS

Grade 14. In strict time M.M. $\text{♩} = 120$ FOR LEFT HAND ALONE MILDRED ADAIR

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SQUIRRELS AT PLAY

Grade 24. Gayly M.M. $\text{♩} = 182$ OLIVE P. ENDRES

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THE VALENTINE

Grade 1₂ Moderato M.M. $\text{♩} = 160$

HELEN L. CRAMM, Op. 35, No. 5

mp *p* *mf*
 Eyes of blue 10 are al - ways true; And so I choose a blue 15 heart To
 send, my val - en - tine, to you, That you may know my true heart. 20

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A BIRD CALLS IN THE WOOD

BERNARD WAGNESS

Grade 2. Giojossamente M.M. $\text{♩} = 152$

mp *pp* *mp* *p* *mp* *pp* *mp*
 10 *poco* - a *poco*
 15 *rit.* 20 *a tempo*
 25 *ritard.* *a tempo*

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FIFTY YEARS AGO THIS MONTH

CLARENCE B. CADY, a viable influence in early American musical life, gave this vigorous passage on "Technical Development" and its mission in music.

"When we speak of technical development we usually think of muscles and nerves operated upon and subdued by the will, made to perform certain motions, or made able to perform motions. This is a very limited view. Broadly conceived, it involves the unity of muscles, nervous force, mental power—including emotion, thought, will—and the spiritual being. These are not, however, so many separate elements to be brought into unity, as our textbooks would lead us to think, for this unity already exists by virtue of the unity of being. But what we must do is to develop the consciousness of this unity through the expression of itself in art forms, which are thought forms."

"A study of technique, then, involves the consideration of the unity of the spiritual, mental, and physical, in the order of cau-

tion—truly a large subject and worthy of the most exhaustive study. Its practical realization on the part of a student means the highest knowledge and control of self. In fact, this is too large a subject for consideration at the present time, and we must confine ourselves to the relations between the mental and physical, endeavoring to show that physical activities are the exponents of definitely definable mental activities; that physical technique is the exponent of a clearly definable mental technique; and that therefore any true development of physical technique will be secured rationally only through the mental—the causal technique."

"In the relation of these two factors, what is the primary medium for the manifestations of thought? Is it muscle or feeling? Not at all. These are secondary media. The primary medium for thought emission is what is termed nervous force. Muscular energy is the manifestation of, molecular action, induced by this mysterious agency, nervous energy."

Lessons With Ossip Gabrilowitsch

(Continued from Page 89)

I wrote him a letter urging him to continue. To my joy, he promised he would; and, when he returned to Berlin, I heard him for the first time in recital.

An Epoch Making Occasion

Truly uplifting moments do not come every day in our lives, and so they are all the more treasured in one's memory. This recital marks the most thrilling episode in my whole experience. I had, of course, heard him before, with orchestra; but this recital was an epoch making occasion in many respects, and a momentous event in his own career, as Berlin, heretofore, had never appreciated many of the pianists who were popular in America. The Germans frankly did not care for the romantic school of playing. The musical god of Berlin was Busoni; and his disciple, Pohl, was a great favorite. Other successful pianists were Schnabel, Lisberg, Goldschmidt, Godowsky and Lohmeier. We were all wondering how Berlin would respond to Gabrilowitsch, who was distinctly of the romantic school of playing.

That evening, in Beethoven Hall, excitement was intense. There was another reason for our excitement, as we were to see his lovely bride for the first time. When Mr. Gabrilowitsch proceeded to play it was a revelation to me. Never before had I heard the piano play like that, and never had I seen an audience so en-

thusiastically worked up. Such poetry and such temperament! His changes in the *Forstliche Sonatine* of Mendelssohn were so unique that we clapped each other! There exulting in the first time in recital. No one of us could sleep that night, we were so excited.

The critics lavished the most unqualified praise upon Mr. Gabrilowitsch, and his praise upon Schoeeder & Gunther was complete. I have often pondered over his success in winning Germany over to romanticism in piano playing, and it seems that his playing ever owing to the fact that his playing never dwelt into sentimentalism. He always sought the truth, the very soul of the composition, and his creed was simplicity and sincerity in interpretation. As I had already studied from the class room, he was a past master of balance and proportion and had no patience with superficiality. That, of course, included sentimentality, which is an error, distortion of the real thing. He artificial, devoted to the heists of the Germans because the feeling in his playing was deep and real; and, although he possessed a fiery temperament, all his playing was backed by the repose which he regarded as essential in putting an audience under a combination of consummate taste with inspiration made him an unspeakably safe model for us to follow.

(To be continued in THE ETUDE for March)

Musicians Should Read History

By ARTHUR O'HALLORAN

THE AMERICAN INVENTOR, David Holsbosch, enumerating ten factors of prime importance to the student of genuine musical education and culture, as one of them. This applies equally (possibly more) to the pianist. Every serious student of the pianoforte should read much including history. By history we do not mean "musical history," important and necessary as this is to musical culture.

History has played an impressive part in musical composition, having inspired Beethoven, Chopin, Liszt, Wagner, Elgar, Schubert, Max Dvořák, and others, in many of their works. A good knowledge of history helps towards both the understanding

and enjoyment of many of their compositions. Take, for instance, the "Scherzo" and the great *Polonaise* in *F*-flat of Chopin; or the epic suite poem, "Paganini," of Liszt. One can't be denied that the understanding, enjoyment and interpretation of these works, steeped in national feeling, are not hampered by a knowledge of sixteenth century social and tragic vicissitudes of sixteenth and Swedish history?

Neither can we conceive anyone making a success of Cyril Scott's delightful "Egyptian Suite," unless versed in ancient lore of the Pharaohs.

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THE SINGER'S ETUDE

Edited for February by Eminent Specialists

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

The Tremolo: Its Cause and Cure

By HOMER HENLEY

IN THE DAYS WHEN DAVID BISPHAM, the business—then the light opera idler of London—was studying with William Shakespeare, he began to feel an urge for study in Italy. "Master," said he to Shakespeare, "I must go to Italy to study."

"If you do," replied Shakespeare, "you will come back with a tremolo."

"Even so, I must go," rejoined the famous baritone. "I feel that my vocal destiny would be unfulfilled unless I had the experience of actual study in Italy for at least a while."

"Very well," said Shakespeare; but he smiled within, adding two years' absence, David Bispham came back to him and said ruefully, "Well, Master, I've come back with that tremolo, as you predicted. Now, how long will it take you to cure it?"

"Another two years," my boy," replied the great teacher, blantly.

And so Bispham struggled for a long two years to set his voice right again. He had acquired a bad case of tremolo (they often call it *tremolo à l'Europe*), in Italy, because the tremolo is in "the Italian taste."

They like the vibrato—the Italians. They think it gives to the voice the flavor of grandeur necessary for grand opera. For them, it is a direct technique for the expression of the emotions. Without it, the voice (to them) would be like food without salt—flatness.

And are they, these Italians, so far wrong? Let us examine the case a little.

The instrumentalists of the orchestra execute tremolo for effects of beauty and drama. The brass and reed players use it, and so do the virtuosos of the violin family. Some instrumental pedago-

gically or strongly—deliberately teach the vibrato. Other pedagoes believe that the vibrato should only grow out of the player's budding artistic consciousness. But they all, these pedagogues, believe that the vibrato is a definite part of the equipment of every artistic player.

The Wisdom of Vocal Sages

WHAT SAY THE VOICE TEACHERS? That is the good ones!

I think it is reasonable to affirm that they believe a certain amount of *true vibrato* automatically accompanies the perfectly free emission of vocal tone, in passages of voice whose stresses of emotion necessitate it.

But now we have arrived at the point where it is necessary to make clear the difference (for there is a very great difference) between *true vibrato*—which is valuable—and that dreadful heaving sound known as the tremolo, which could never be admissible with any refinement, whosoever it be. The vibrato is the exercise of vocal freedom, when it is not carried to excess. The tremolo, on the contrary, is produced only under the most unfortunate conditions of throat tension. David Bispham did not have a tremolo when he sang an exquisite *traverse vibrato* in Europe's finest masked ballrooms; but which, however, can be at times almost as bad as the tremolo itself.

The vibrato might be almost termed a leading characteristic of the grand opera voice; for nearly all of the great voices in grand opera possess it. It cannot be denied that, in opera at least, the vibrato lends itself to the expression of emotional effects. Nor can it be denied that many of our foremost singers, in opera and out of it, employ a degree of vibrato that adds little to their artistic stature. On the contrary, it has become a fault with them, where once it probably signified a virtue; and then, perhaps, only an account of its having been allowed to grow beyond the boundaries of taste and discretion.

The Church and Vocal Sins

OF THE TREMOR OF THE grand opera, the excessive vibrato is not heard upon any other kind of stage. In church choirs, for example, it is distinctly not encouraged. Church congregations appear to regard it as almost insupportable. I recall the case of my own pupil, Leonora Collins, now soprano with the Metropolitan Opera Company. During her three years' study with me she sought, from time to time, to take out her limited financial resources by church choir singing. She obtained five different jobs; but lasted less than three months in any one of them. For Leonora's voice was of the true grand opera variety—powerful, emotional, thrilling in intensity, vibrant. She could and did create leading operatic roles at La Scala under Toscanini; she sang prima donna leads at the Metropolitan, alternating in some of them with Rosa Ponselle; but she could not hold a church job; they did not want that type of singer in church. So vocalists did not seem to fit in.

It always has been a claim of the school purists that the ideal tone is that which is represented by a straight line of sound; a steady, unvariegated column of tone unblemished by any kind of vocal modulation, of vibrato, or of the hurred, jagged graph-line of the tremolo. That such a straight-line tone would be a fitting ideal for the choral of church singing might easily be granted. But that it would be equally ideal for the emotional tonality of grand opera is a question on which opinion would be rather widely divided. Yet the

twing, pulsing, moving itself which accompanies tone sufficiently free to vibrate naturally, on its own momentum, so to speak—this, of course, without excessiveness in the voice sufficient either to escape always the charge of coarseness.

Partners in Vocal Crimes

HAVE, THEN, ARE TWO eminently desirable types of vocal tone. What of the undesirable types?

Greatest offender is the tremolo. Second is the excessive vibrato. Both nearly equally bad. Both of them sound contrived to a musical ear. Both involve no laws of recognized taste. And both seem unaccountable for the excellent reason that they can be cured.

What is a tremolo? It is an intermitted vocal sound made by constantly successive rapid tensions and relaxes. Exactly like a gasoline engine; a compression, an explosion; a compression, an explosion; in vocal terms, the human sound resembles the beat of a gun.

What is an excessive vibrato? It is the long, continuous and (seemingly) uncontrollable wavy undulation of the singing voice, resultant on the fluttering produced by singing with too relaxed a throat, *glottis*. It is easily possible to sing with no open a throat; and William Shakespeare always sounded his chorists to his students. It is generally brought about by "open throat" enthusiasts among the teaching fraternity, who have not yet learned that their slogan can be carried to grotesque extremes.

These two vocal evils, then, are the results of two diametrically opposed causes. The tremolo is the result of overstrain; the excessive vibrato of overrelaxation.

And are their cures according to methods which also must be diametrically opposed? Curiously enough, the answer to that must lie—on such the same curative laws, but be applied to these two in reverse. It is equally pernicious habits to overvibrate the causes which have brought them into being. In both cases the bad habits have resulted from a wrong conception of breath control; which, in turn, in the majority of cases probably arose from using the wrong muscles to balance the breath; and nothing could be more fatal to the

balanced freedom of the voice.

Just exactly which are those muscles? For the answer to that, let us turn to the acknowledged models in which the singing word predicated its beliefs of what should constitute right singing—the great singers. How do they breathe? Why, precisely like me. And how do they sing? Because I have spent hours with nearly every great singer in the world; and they all have sung for me in private, and countless for me, and shown me with meticulous exactitude every detail of their breathing and breathing processes. And how do they breathe? Very simply. They shoulders down and (held high) chest slightly flattened, by inching the abdomen manfully forward toward the diaphragm.

Dr. Frank E. Miller, the famous throat specialist, in his book entitled "The Voice," writes of this: "This forward inclination of the body which retracts the abdomen automatically brings about proper adjustment of the diaphragm, and is the key to breath; and the correct method of drawing old Italian masters of bel canto insisted upon."

That Vital Breath Control

FROM THIS CORRECT position results the correct horizontal expansion of the ribs; the breath is rightly controlled by when it is said that this breathing process here is the formula which is meant, held high; if the shoulders are never sufficiently relaxed to rise; if the abdomen is drawn pleasantly forward; if the body is inclined things are *unintentional*; as do the great vocal artists of the world. As I said before: *All of them*.

These simple processes balance the breath properly, because they bring into play the correct muscles for right breathing, and enable them to adjust their tensions to a normal undervoice—nothing over-stressed, balanced correctly. And if the breath be tremulous, the business of carrying the "breath" to the *over-flute*. The vocal "trilled" habits, so-called, for long continued as one's singing may not be they can be cured, if they were formed correctly. In fact, if the correct devices leading toward to carry out that structure of the foundation was (presumably) correct on these devices, the balanced breath, leading. Holding back the breath, although in the fully supporting column of and more hands, so-called. Dwelling more on rather than the singing up. And its containing concentration of will power control.

Set these ten admonitions on your pluck where you thought may considerably do on them. Remember them. Thank them. Do

Joys of the "Heme Sing"

"I wonder how many of those, who think of hardly singing as something left over from the days of yore, have ever taken part in a really joyous singing-song. If they had, their voices would be quiver, hoarse! When I know meet together to sing, or when a few friends meet, I want to sing in my own piano. They appreciate a great joy and peace they have not known before."

"Whether they be picked out by a group of the great statesmen of a few friends, moving lightly through the tall-walks, a mix of Gilbert and Sullivan, or the latest songs, the music of the first is the true Heme Singers are preferred. The whole world would have found it a more even freedom. While every joy, in any of the music, stretch out in a more even freedom for each other. No would it be the world ever if all would sing. Singing throughout the world would be far more joyous than all other. Singing the voice that stretches far from us, unity to another." — Clara Novello Smith.

THE ORGANIST'S ETUDE

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

Enriching Organ Accompaniments

By WILLARD L. GROOM, F.A.G.O.

AN ORGAN RECITAL may be one way of bringing out the beauties of organ and of organ playing, but it is not the only way. Every church service offers fine moments for artistic achievement in the playing of improvisations, interludes, organ music, and so accompaniments. It is the latter activity that we are considering in this particular instance.

The style of accompaniment to be used is based, first, upon recognized standards of propriety, and, after these have been considered, then, upon personal or individual ideas of aesthetic beauty as it enhances religious worship.

As an illustration, let us cite the case of Gregorian Chant. All the eminent authorities in the field of the chant maintain that traditionally it was sung unaccompanied. They feel that the anonymous nature of the plain chant is its chief beauty, and they agree that where accompaniment is to be used, it must be used sparingly, just enough of a background to give support to the singers when played upon plain foundation stops of the nature of diapasons. In the face of this situation, then, it would seem inadvisable and unreasonable to accompany the *Agnus Dei*, the *Missa* of the *Agnus Dei*, or even a *Vesper* psalm on a Gregorian Psalm tone, with any such stops drawn as the choir, Cornet, Vox humana, Tremolo, or with any use of contrapuntal obbligato, no matter how ingenious. Now that we are finding so many uses for the plain tone in the various Protestant services, this point is most significant. There is practically no fact in introducing the medieval music, unless it is to be given the medieval flavor and atmosphere. It is impossible to modernize Gregorian Chant and yet to have it to make sense.

There is an interesting story in regard to this point. It is said that Richard B. Terry, late organist of Westminster Cathedral in London, once, in his younger days, made modern four part arrangements of all the responses for High Mass, to be sung by a solo quartet. These were eagerly seized upon by many choirs in England. Later, when he became one of the eminent authorities on liturgical music, he expressed his wish that all of those sprightly responses should be gathered up and destroyed.

Adding New Riches

IN THE MATTER OF HYMN PLAYING, with the announcing of hymn tunes and the accompaniment of professional and congregational singing, so much good material has been written that there is little left to be said. One phase of the work, not quite clear in the mind of the organist, is the matter of "filling in."

Now a large number of people think that the chord of a hymn, as it appears on the organ, is something sacrosanct, that in no case should it be tampered with. They elevate some opinion of Steiner or Barnby to the pedestal of a Baroque classic. They think that, if a hymn writer makes an extra organ played, he would have written a special organ score. Now that is exactly what Dr. Nollé did in the case of

For Thee, O dear, dear country, and it has been done in many other cases. The fact is that good organists do the same thing, of *filling in*, every time they have to play a woezy small organ, or every time they have some need of lending a massive effect to a professional hymn, or for stimulating vigorous congregational singing. The practice of broadening these accompaniments is especially significant in the case of the pianist who is associated with a revivalist. If he should limit himself to the simple four parts, as printed in the hymn book, it would be impossible to stir a large group into hearty singing.

When Hymns are Varied

IN CHURCHES WHERE THE MUSIC is a tradition, a general plan is followed which is no doubt familiar to all of my readers.

1. For those hymns of a smooth quiet devotional nature, the clear four part score is followed, with perhaps the addition of sixteen foot bass notes, where depth is needed.

2. On all hymns, where power and majesty are desired, or on special verses of certain hymns, the chords are filled in, and this must be done cleverly, without altering the general scheme of harmony, unless the choir and congregation are singing in unison.

Hymn playing is an art, patent with unlimited possibilities, for beauty. When we consider the differentiations possible through changes in rhythm, registration, phrasing and touch, we can understand how some organists make each playing of a hymn a real work of artistic merit.

Many of the changes in the style of

accompaniment can be tabulated. Hymns of a certain type may be announced, with the melody taken on a solo stop, such as *Power, Perfect Power*, with the introductory verse played with its melody on the *Oboe* against a soft sympathetic stop or combination to take care of the alto, tenor and bass parts, played by the left hand and pedal. Strict tempo should be maintained, and it should be played in the time at which the congregation is expected to sing it.

A powerful effect, and a very familiar one, is to have the choir to sing the last verse of hymns, such as *America, O God, Our Help in Ages Past; All Hail The Power of Jesus' Name*, and so on, all in unison, and to accompany these with full chords on the manuals and a running counterpoint of approximately the second species on the pedals. It is the observation, with which these various adjuncts are used, which expresses the real musicianship of the player.

At least this can be said, these preparations show some thought and some attempt to bring forth the power of clarity and feeling of devotion, rather than the mere grinding out of hymns in a routine fashion, all on the same combination.

A Unique Art

THE ACCOMPANIMENT to Anglican chants will be mostly given out on the manuals, without sixteen or four foot couplers. Here is another type of work which is done in a clean and unadorned style, a style set by tradition and those who know how. There are certain of the Anglican chants which can be sung *ritto*, viz., in unison, with beautiful effect, and in such cases the

organist may alter the harmony with each verse, showing, of course, any effects that are too hazardous.

The organ background for anthems and chorales can be studied and turned out with consummate skill and artistic finish. A woman is the very successful organist of an important Episcopal Parish and her splendid accompaniments are the result of many of our famous American organists. It is a richer experience than could be gained from any one person.

The simplest *Jubilate* or *Anthem* can be registered and phrased in such a way as to make it a much finer piece of music than it at first appeared to be. Personally, I have been found to be a splendid idea to take a piece of choir music to the organ, and to register it as though it were being directed for full instrumentation, with due regard to balance of parts, volume, and fingering marks may be some melodic passages however to be played or inserted, as though they were minute details that one receives so often of the organs of Saint-Saëns and other French composers.

These few suggestions may help someone toward giving that symphonic touch and cathedral-like atmosphere to church music, no matter how small the church, nor how limited the organ.

"Do It Differently"

By DAVID R. ADAMSON

MUSICALLY, many a service consists of an anthem and an organ offertory, week after week. Why not reverse that order occasionally?

Have the anthem during the offertory, and put the organ piece in the place usually occupied by the anthem.

Call it an *Organ Meditation* on the subject. Select something melodious, quiet, if effectively, and, if readily, register the registration, and the chances are that the congregation will be talking about the fully, for it is a great chance to have the organ and capable piano to the organ. If a suitable good music of variety in which lend themselves readily to this combination.

Any piece in which the outstanding qualities—simplicity of the organ and the arpeggio and will sound well, if treated in this way, the effect is still further enhanced.

There are many violin solos the accompaniment of the organ. But, if the accompaniment is put on the piano and the effect is fine. Now, examples of this are the *Meditation* from "Tutu" and the *Symphony* of Saint-Saëns.



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Her Last Début, Perhaps?
One evening at a young debutant's emergence from the musical catnip of stage, attended by the usual gathering of being relatives, pressed-influencing friends, brothers and vague friends, the attitude of the proverbially hard-boiled critic was amazingly brought to my attention. At the potential prodigy stuff packed her way to the front of the concert platform and gave a rapid little frill of carefully rehearsed bows, the audience broke into an epidemic of applause. A confronted her with my untried and untried in her seat exhibiting all those within her range to rebuke their efforts. In the seat directly before me another music critic seemed to be taking the purposeful strain at her word. His final seat again.
"My word, the lass hasn't played a note yet," he gasped. "What are you applauding for? I may never get another chance," replied the typical critic of a fellow critic.

On Obviating Some Mechanics in Organ Playing

By PARVYN TITUS

HOW CAN I GET THAT STOP or coupler on? Or, how can I close my swell boxes at this point? These are questions which arise continually in the performance of organ works. The answer is, of course, that there is always a way to be found which will produce the desired result with as much ease and as little interruption to the flow of the music as is expected in the performance of an accomplished pianist or violinist.

By way of illustration, we may desire the addition of a 4' Flute on the third beat of measure 46 in Mendelssohn's *Second Prelude*. During the phrasing of the melody, on the second beat the stop is added by the right hand; or, if the desired combination is set on a piston combination to the left hand, the piston is pushed by the left hand while C on the third beat is played with the second finger.

Guilmant's *Invention in B-flat*, measure 19, offers a still better example of good technique in registration. The right hand must be phrased after the third beat, so the advantage of that breathing point, and of the slight *ritardando* implied in the music, to add with the right hand a light 8' Flute in the accompaniment. On the next beat in the melody (played by the left hand) is the melody (played by the left hand) the desired stop or coupler. The original tempo is resumed in measure 20, with no disturbance to the listener because of a chord just longest or delayed without regard to strictly musical considerations. A return to the original registration in measure 29 is effected with equal smoothness by the left hand.

Measure 54 of Bach's five voiced *Fugue in C* (Peters, Book II; Schirmer, Book

III) is a case in which musical phrasing does not occur at a point demanding a change in registration. Here the trick of "playing" combination pistons may be used, the left thumb pushing a piston on the Great while the right hand plays the second and sixteenth note of the third beat, thus,



No break or interruption in the contrapuntal flow has resulted from the addition of stops.

The organist must train himself likewise to use the right or left foot with equal facility on swell pedals or pedal pistons. In the *Prelude in C major* by Mendelssohn a slight *diminuendo* in measure 38 and a *ritardando* in measures 39-41 will be made by the left foot. In the pedal part of measure 42, high C will be played as an eighth note; the left foot will depress the Great to Pedal reversible during the succeeding rest, then prepare low B while the right foot plays the E-flat on the third beat, thus giving a perfect *lyoto* to the phrase.

Turning of pages (if music is used in playing) should be planned as carefully as changes of manuals or of registration. If a thorough study reveals an alternative, an assistant to turn pages, and even to add with registration, is infinitely preferable to awkward pushes or painful inaccuracies at crucial moments. Organ music can, and must, stand as if no mechanical problems whatsoever confront the player.



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Learning From Other Choirs

By EDWIN A. LEONHARD

LIKE THE SCHOOL TEACHER who visits classes other than her own, in order to gain new educational ideas, both choir and gain new ideas by hearing for themselves how singers outside their own particular church render chorals, etc. The choirmaster himself, if, during part of the year, he should have of choir services, may sometimes attend those at other churches.
There is, however, one evening service. The season when this is likely to be the time when other choirs have only the morning service to sing. A possible alternative is for the choirmaster to send a representative

to various churches from which something can be learned, to report in each case to the next choir rehearsal.
Taking his singers once or twice a year to an afternoon service at one of the cathedrals or other large churches within convenient distance is also profitable, both to hear vocal effects and to acquire something of the spirit of worship there.
Finally, joining with other choirs in union services and taking part in choir contests have a certain value. In the latter, comparison of the renderings of each body of singers with the work of his own vocalists gives the choirmaster a clearer view of the goal toward which he ought to move.

Try Playing the Organ

By ERNA BÜCHEL KOEHLER

A GREAT ORGANIST and teacher used to say, "If you would know how badly you play the piano, try playing the organ."
I would go a step further, and say, "If you would really improve your piano playing, try playing the organ."
1. The organ has no danger or "hard" pedal to cover up your inaccuracies. You hear every note you play.
2. You must raise your fingers well to keep from inadvertently sounding extra

notes. This makes for cleanness.
3. Organ music is written in parts. This gives excellent mental and manual training, makes for accuracy, and for precision of thought and performance.
4. Reading the third or pedal line and manipulating the organ's pedals give mental training and act as a mental stimulant.
5. Your efforts at registration develop imagination.
All these things are only salutary effects on the pianist's playing.

"In the foreground of Schubert's artistic immensity stands, surely as he took it over from his musical ancestry, created at a time of joy in song that stands unrelated to the wants of the Song."—Guido Adler.

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Wise Piano Investing

(Continued from Page 110, Col. 1)

not possibly compare with the thirty year old grand which was purchased. There are large numbers of old, cheap pianos now in existence which should be placed on the bonfire. There are a few makes, however, that have been put out by responsible well equipped "mass" manufacturers that are a real credit dollar for dollar to the maker. These pianos, however, are honest pianos, into which the maker has put as few workmanship and as good materials as the price allows. Methods of manufacture, to-day, make it possible to sell certain instruments much cheaper than they could be sold a few years ago. Let us cite one case. Forty-five year old pianos were given many cov-

of varnish and then rubbed down with pumice stone, by the human hand, at great cost. To-day, broggers are used, which may be successfully put on in a fraction of the former time, are far more durable than the former finishes, and cost far less.

We know of one institution, however, with an "appropriation," that bought three cheap grand pianos. They all sounded like muffled xylophones. None of them were any good. The entire appropriation, invested in one piano, would have given the institution an instrument that would still be in excellent shape when the others are fit for the junk shop. Moral: Pay as much for a new piano as you can afford.

ORGAN AND CHOIR QUESTIONS

Answered

By HENRY S. FRY, Mus. Doc.

(Ex-Dian of the Pennsylvania Chapter of the A. G. C.)

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonyms given, will be published. Questions are answered as far as possible, but can never be expressed as to the relative qualities of various instruments.

Q. In reading your issue, the May, 1916, I received a letter from a certain "Theological Association." The enclosed pamphlet, which is in the name of the Rev. Mr. H. H. H., is in the name of the Rev. Mr. H. H. H. I have read it with interest, and I am sure that it will be of great value to all those who are interested in the subject.

Q. I am writing you in connection with J. L. Fisher, of Chicago, Illinois, and Washington, Mo. Is there any way for me to get information on the subject?

Q. I read your remark about the "Famous Organ of the City of New York." It is a fine organ made by the J. & S. Manufacturing Company of Chicago, Illinois.

Q. I desire information regarding the work of the organ, and I am sure that it will be of great value to all those who are interested in the subject.

Q. I am writing you in connection with the work of the organ, and I am sure that it will be of great value to all those who are interested in the subject.

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Comptrols, including accounts and so forth. This expression chambers, with two valves, and diameter of 1/2 inch. It is made of brass, and is of the best quality. It will fit all standard organs to be completed at this time.

Q. Can you inform me whether or not there is a kind of shoe built for playing organ? If so, please send me the name of the maker, and the price of the shoe, and if possible, send me a description of a shoe which would be best suited for playing organ.

Q. We think there is one (time a shoe made) but we supposed to be used for playing organ. It is made of leather, and is of the best quality. It will fit all standard organs to be completed at this time.

Q. In THE ETUDE for January, 1916, you published a notice regarding the work of the organ, and I am sure that it will be of great value to all those who are interested in the subject.

Q. I am writing you in connection with the work of the organ, and I am sure that it will be of great value to all those who are interested in the subject.

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HOW TO BUY A NEW PIANO

Piano facts which will save the buyer money and help him to make a safe and satisfying selection.

By William Roberts Tilford

Prepared after extensive research conducted by

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THE ACCORDION DEPARTMENT

Give Your Accordion Proper Care

By PIETRO DEIRO
As told to ElVera Collins

SCARCELY A MONTH PASSES without some new idea or improvement being introduced by accordion manufacturers. The instruments are continually being made finer; and with the advent of multiple reeds and countless other novel effects, it is only natural that the scheme of the mechanism must become more and more complicated. Yet, with all these improvements, there is still one thing, the accordion cannot be classified as a fragile instrument. It is quite surprising the amount of abuse to which it can be submitted before it gets out of order. However, just because an instrument will withstand, does not mean it is invulnerable.

Manufacturers cannot do the impossible. They have done their part in using fine raw materials and skilled workmanship to make accordions of the highest quality. They have done their part in seeing that the instruments are accorded proper care after they are purchased. As we look over the many new models which are being introduced, we cannot help but fervently hope that the ultimate purchasers will realize their value and not neglect them.

We have been in homes where a piano was treated as something apart, upon which the finest of care must be bestowed. A violin was considered almost sacred and the violon was placed in its case when always carefully balanced on one end at the edge of a chair, where the slightest jar could send it flying. An accordion is never knocked to the floor. An accordion is never neglected.

Let us briefly consider the construction of an accordion, which is essential in its proper treatment. As we know, the instrument is covered with celluloid. This makes it impervious to the heat which causes the direct rays of the sun. It may cause celluloid to buckle and it may cause the piano keys and buttons to stick. The latter condition is more prevalent on the more expensive instruments than on the late models. Excessive heat from the sun also tends to loosen the wax which holds the reeds in place. Therefore be careful that your instrument is never left near a window where the sun's rays are for a summer day. Accordions, like any other summer property and fiestas, should be taken out of their instruments from the sun.

A Winter Hazard

THIS WINTER WEATHER blisters in another hazard, that of carelessly placing the accordion near a radiator or in any other warm room. Always remember that accordions are made of wood. The reeds are partially covered with a thin piece of wax, and when these reeds are subjected to heat a temperature they dry out and shrink. This permits the player to work making it impossible to manipulate the bellows, which in turn causes the accordion to operate sufficient air, so much so that it will swell.

Parents should caution their children to be careful when their hands are clean before they touch the instrument. Their hands are always as dry as they can be, and this is always as bad as it is, as they may be particularly dry. Accordion care is very careful to wash your hands frequently and then apply talcum powder to your hands. This will keep your hands dry and thus the celluloid on the piano keys and bass buttons. Nothing can be done after

the acid has eaten much into the celluloid.

When you set the accordion down, you do so gently or with a jar? An occasional jar will not hurt an accordion; but if this becomes a habit there will be numerous jars and jolts during the course of a month and a year. Form the habit of resting the accordion on its base rather than on one end, as it is less liable to topple over. Select a dry, moderately cool place where the accordion can be kept when not in use. Do not let the instrument set upon on chairs where it can collect dust and dirt and serve as an invitation for friends to pick it up and try to play it.

An instrument can be kept reasonably free from dust and finger marks if it is regularly wiped with a soft cloth. Occasionally one may use a few drops of deodorized alcohol on the cloth, but this is seldom necessary. It is not recommended the frequent use of a damp cloth to wipe the piano keys, because there is always a tendency to use too moist a cloth and the dampness gets into the piano keys, causing some of them to stick.

A dry, very cold temperature cannot injure an accordion, although it may have an odd temporary effect upon it. After an instrument has been exposed to extreme cold, it may have a peculiar sound until the reeds have had an opportunity to warm up. There will be a sort of muffled sound, which gives the impression that something may be loose within the instrument or that two reeds are playing at once. The technical explanation of this is that the reeds are made of steel, which is a hard metal, while the blocks upon which they are mounted are made of aluminum, which is a soft metal. As a result of the great contraction occurs in the aluminum than in the steel, and it is this difference in contraction which prevents a perfect functioning of the reeds, for a few minutes.

Accordions, who do public playing during extreme cold weather, should always allow sufficient time before their playing, so their instruments will have an opportunity to absorb the room temperature. Although the reeds may sound peculiar, the cold does not injure them in any way.

Protect from Dampness

EXPOSURE TO DAMPENESS is quite another thing and should be avoided if possible. Many of the better made instruments are now so constructed that they can successfully withstand considerable dampness. Needless exposure is not recommended. Accordions who spend their summers near the beach should be careful to place their instruments in the case as soon as they finish playing. The modern, well-constructed cases, with their heavy padding and plush linings, provide quite a protection for the instrument. If one does not possess just a case, one should substitute may be found by wrapping the instrument in a flannel cloth before putting it in the case.

Do not hit the accordion by the straps. Always grasp the instrument firmly by both ends of the bow, for if the straps should become loose and break, the instrument crashes to the floor.

If you must smoke while practicing, be careful of the ashes. Celluloid is inflammable, and hot ashes or even a tiny spark can quickly mark the surface of an accord-

The bellows of an accordion may be covered at a minimum expense; but this

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THE VIOLINIST'S ETUDE

Edited by
ROBERT BRAINE

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

The Hand Position Basis of Violoncello Technic

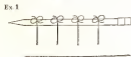
By LELAND R. LONG

MANY TALENTED STUDENTS of the violoncello have been handicapped and sometimes held short, just as the action is all that is required to bring them in contact with the string.

Another fundamental precept requires that when possible the player should definitely measure the intervals he is to play, either by the natural reach or by the extension of the fingers of the left hand. To a person uninitiated in the methods of string playing, the absence of frets or keys presents an apparent obstacle. Good intonation, particularly in an orchestra where one cannot hear himself clearly at all times, depends largely upon the proper use of the interval in measuring the intervals to be played. After one note has been ascertained, others within reach are readily determined. Applications of this principle are numerous; but it is often overlooked by the beginner. The possibilities involved in the use of this principle are shown here.

The disadvantages of an unorthodox hand position become most apparent in orchestra work. The student is often placed in the orchestra before he is fully prepared, due to the scarcity of violoncellists in most school orchestras. Then, unable to hear his own tone clearly, except in occasional solo passages, he becomes the victim of a situation in which his talent is of little assistance. Instead of becoming better, he becomes worse, plays out of tune, and ultimately finds himself in the deplorable position of not knowing what remedy to apply. The suggestions here given it is hoped may help in this type of student to discover his faults and to learn to play more consistently in tune.

Before proceeding to the technical elements involved, the principles governing the proper functioning of the left hand should be understood. First, the fingers are not only must be made to reach all of the notes within the compass of the hand, but also should be held directly above these notes if there is to be any facility in playing. The shortest distance between two points is a straight line, and the shorter the line, the more rapid the traversing of this distance. The four short strings in a pencil, representing the fingers and hand, and imagine the finger board of the violoncello horizontal like the piano keyboard.



If the fingers are held directly above the notes, as represented by this illustration, short, piston-like action is all that is required to bring them in contact with the string.

Another fundamental precept requires that when possible the player should definitely measure the intervals he is to play, either by the natural reach or by the extension of the fingers of the left hand. To a person uninitiated in the methods of string playing, the absence of frets or keys presents an apparent obstacle. Good intonation, particularly in an orchestra where one cannot hear himself clearly at all times, depends largely upon the proper use of the interval in measuring the intervals to be played. After one note has been ascertained, others within reach are readily determined. Applications of this principle are numerous; but it is often overlooked by the beginner. The possibilities involved in the use of this principle are shown here.

The Fundamentals

VIOLONCELLO TECHNIC in positions located on the neck of the instrument is based primarily on two positions of the hand, the *closed*, or *chromatic*, and the *open*, or *extended*. The terms *open* and *closed* are preferable, since they are short and do not sound as complicated to the beginner as *chromatic* and *extended*.

The *closed* hand position consists of a moderate extension of all fingers to form intervals of half steps between them when all are applied to the string. Particular attention needs to be devoted to the stretch between second and third fingers. With the fingers stretched, it is necessary with most hands to make the third finger stretch as far as possible away from the second in order to make the proper reach. Special care in stretching the palm of the right hand between the second and third fingers of the left, forcing them apart with gentle pressure, will serve in time to increase this stretch. Daily attention for a usually all that is required in learning to make this interval. In case of a pronounced web between second and third fingers, or with between an unusually small hand, this stretch must be concentrated upon for a longer time.

In the *open* position the interval between first and second fingers is increased to a whole step. This extension permits the second finger to occupy the place taken by

the third in a closed position, and the fourth finger takes its place one half step in advance of the position it formerly occupied. In other words, by widening the interval between first and second fingers an addi-

tion is made to the interval between the fingers firmly on the G string, making sure that their spacing remains the same. Should a student have a very short little finger, it may be held quite straight with less arch than the others. The index finger should be well arched and very slightly inclined toward the scroll.

Examining the hand and arm position carefully, several points should be noticed. The thumb is directly beneath the second finger, on the inner side of the neck. The tips of the fingers in the flexion part, just opposite the curve of the nail, are applied to the string. The knuckles of the left hand are flat, and exactly parallel to the plane of the finger board underneath. First joints of all fingers are rounded and are not permitted to cave in. The elbow is raised approximately half way to the level of the shoulder; hand, wrist, and arm form a natural curve away from the finger board. The elbow should not be thrust backward or forward, but should be raised straight from the side.

After the correct position has been maintained long enough to become natural to the pupil, the fingers should be raised and allowed to stretch to the finger board in order. The example here shown may be the first exercise on the G string.

Ex. 2



tional interval of one half step is brought within the reach of the hand.

Teaching the Closed Position

A **NEW** procedure in teaching a beginner to acquire the proper spacing of the fingers in a closed position includes several important steps. First, form a circle by applying the tip of the second finger to the tip of the thumb. Then separate these two approximately an inch, or just the space necessary to permit the thumb to slide to the second finger immediately above, with the B-flat on the G string. Now tense all string, and bring particular to stretch the third away from the second. Then press

only strike the finger board, but also maintain firm pressure on the string. The line above the notes indicates that this contact between the string is maintained until the desired notes are played, when one finger is removed at a time. Pressure should cease immediately from the neck, not merely by effort necessary to have a stolon practice in order to prevent too much pressure from the thumb, which later on prevents rapid shifting. The purpose of the thumb is placed with each finger directly above the note it is to play. After these notes have been played, the notes of the closed position should be practiced on all of the other strings.

(Continued in our March Issue)

Treasures From Cremona

By JASPER B. SINCLAIR

A RECENT ACQUISITION of musical instruments in London was featured by the sale of several of the treasured products of old time Cremona craftsmanship.

An Antonio Stradivarius violoncello, a violin by the same master, and another violoncello by Nicolo Amati were included in the sale.

The Stradivarius violoncello brought seventy-five hundred dollars. It bears a label dated "Cremona, 1707." It was originally an instrument of large dimensions and "has been very skillfully reduced in

size to bring it into conformity with the measurements made by the master after 1700."

The last Stradivarius to be sold under the hammer in London changed hands for a mere one thousand dollars, but it is said to have been sold privately some years ago for twenty thousand dollars.

The violin by Stradivarius, changed hands at the recent auction for sixty-two hundred fifty dollars. Dated 1724, it is known as "Beatrice Strad." The violoncello, fashioned by Nicolo Amati, and dated 1677, found a buyer at the comparatively modest

price of forty-two hundred fifty dollars. Incidentally, the auction of these three Cremona masterpieces was deemed of such importance that it was broadcast throughout the British Isles by the British Broadcasting Corporation.

Overshadowed by the sale of these three treasures, several other musical instruments were disposed of at this sale. One of these was a four stringed double bass by Francesco, which brought five hundred dollars.

A violin by Francesco Rugeri of Cre-

mona, dated 1673, was auctioned for four-hundred dollars; and one by Giovanni Battista, dated 1695, changed hands for twelve hundred dollars.

An artist who always moves in the zone of style and grace becomes in the end a polished and unpolished man; and nothing does him more harm than to be continually himself too long with respect to—Schumann.

Advanced Studies for the Violist

By DR. ALVA P. TAYLOR

Necessity is said to be the mother of invention. Laziness sometimes has the same progeny. At least it was so in the case of the writer, who is talking rather advanced work on the viola. A number of technical works have been arranged for viola, as readers of the *ETW* may or may not know. Thus, in addition to methods and elementary studies, Schradieker's "School of Technique" is available for viola, as are Kreutzer's classic "Forty-two Studies" and Rode's "Twenty-four." But, so far as we know, Paselle has not been transcribed for viola. So, when my instructor calmly announced that I was to transcribe Fiorillo's entire, I must confess my heart fell. When I laboriously transcribed and copied the first staff, and then tried to play from the manuscript, my heart fell even further. I hate manuscripts. And here is where laziness or inspiration came to the rescue: so it is in the hope that this experience may help other ambitious violists that it is here set forth.

First a good edition of Fiorillo's "Thirty-six Etudes or Caprices" for violin was purchased. The only other necessary equipment was a very small camel's hair brush, white waterproof putter stick, a ruler, and a ruling pen or indelible pencil.

This is the procedure:

1. Carefully point out with brush and poster ink the top line of each staff, except where parts of this line should serve

as first added line above the staff. At the same operation also point out the upper fourth of each bar line between measures.

2. Add a new line at the bottom, with ink or indelible pencil. This will pass through the first added line below the staff, and will be the new first line of the staff.
3. Extend the bar lines between measures to the newly added line.
4. Black out with white the violin clef and key signature. When the white ink is thoroughly dry, a viola clef and one key signature can be drawn in. Add one flat to the original signature, if in a natural or flat key, and take away any sharp in sharp keys.

5. The new clef and key signature may be made on manuscript paper and pasted on the violin clef, if one wishes to have a very neat job. A little experimenting will show which is the better method.

When you have done this—all of which is very easy to do, and much easier than transcribing the whole etude—you will have music which is as easy to read as any printed music, and there is no danger of mistakes, which, as every one who copies music knows, are hard to avoid. Violinists who wish to play the viola can apply this method to old violin works with which they are familiar, and they will find their mastery of the viola greatly expedited.

The "Earthquake" Violin

By F. BASIL ABRAMS

"SEISMOGRAPH VIBROS AND VIBROLOGUES" invented by Dr. Hugo Benioff, associate professor of seismology at the California Institute of Technology, and world famous as an inventor of earthquake measuring instruments, were recently successfully introduced to the musical world at an interesting and enjoyable concert in Pasadena, California.

The stringed instruments were made after years of study by the savant; and the first experiment made before an audience of several hundred musicians and scientists drew enthusiastic applause.

The violins are much the same in size and shape as standard instruments; but they have no sound boxes, their resonance coming from an aluminum container under the strings. This container holds a crystal which is disturbed by the vibrations of the strings, much as the earth's crust vibrates in an earthquake or as the needle of a seismograph vibrates in response to a shock. Attached to the skeleton instruments are four devices to which a wire conducts the vibrations electrically. Dr. Benioff

explained to his audience that experiments have disclosed to him that it is possible to produce the musical sounds with an electro-magnetic device instead of the crystal.

During the engaging experiment, the instruments were connected by wires with a super-high amplifier at the rear of the stage and the musical numbers rendered a clearer tone and volume than that of the ordinary instrument.

Musicians who took part in the concert said that the tones produced on the seismograph instruments have a larger, better figure in the scientific and invention world, and that they require a much higher total.

Dr. Benioff is an internationally known figure in the scientific and invention world. He has been associated with the California Institute of Technology since 1924 and his seismographic instruments are in use all over the world.

The commercial value of the newest musical invention is expected to center around future symphony concerts and in radio productions.

Radio History

MANCHESTER, 1880, the first electro-magnetic waves without wires. Then on March 27, 1894, wireless communication was established between England and France, a distance of thirty miles.

Modern invention was reached in 1909, when an experiment to broadcast from the stage of the Metropolitan Opera House was made and a (fuzzily) voice was heard in a laboratory in Jersey City.

Broadcasting as we now know the term,

began experimentally in 1916, at Medford Hillside, Massachusetts, and the *Dayton News*, the first newspaper to establish a news station, began broadcasting radio programs in August, 1920. Almost simultaneously, Pittsburgh opened a more powerful station which the Westinghouse Company, again thus less than two decades ago, has begun a movement, the course of which has been marked with wonderful expansion.

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M.C.A. March (Bachman)	R. E. Hiltesh	CANZONETTA (Rolle)	Walter Rollo
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I love life, no I want to live, and drink of life's fullness, take it all



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A Titan Wields the Hammer!

"That which you would call invention" Beethoven once said to George Herbeck, "that is to say, a thought, is simply an inspiration from above. For when I was but a child, which it was not of mine, I was at a present a well which I could even to this day find I have made it my own by right of hard work. And there was no hurry about that. It is like the rest—only at moments it pours itself into me in spite of myself. If then, for instance, I have found the first phrase of a song, I might say the book there and there on for a while, but none other work and perhaps not think of it again for many months, however, but if afterward I approach the subject again it is sure to have taken shape. I am now really born to such a life."

CAN YOU ANSWER THESE QUESTIONS?

On Home, Personal Appearance, Entertainment, Health, Travel

Study this issue carefully—then ask yourself these questions—score five points for each correct answer

1. What unusual courtesy did James Melton accord members of a chorus with which he appeared?
2. What is "gumdrop sculpture"?
3. How do blue-tinted fabrics affect skin appearance?
4. Name four buildings in which musical activities will be held during the New York World's Fair.
5. How will the Fair act to promote international good-will?
6. How may minor faults be corrected in eye make-up?
7. What is the main value of pure olive-oil to the skin in cold water? (See January issue.)
8. What are the advantages of paper handkerchiefs?
9. Describe the stage make-up for old-age.
10. What are the essential rules for a good normal posture? (See January issue.)
11. How is the "Capid Game" played?
12. From which port do most American tourists leave for Europe and Latin America?
13. Who makes an excellent eyelash shade of cosmetic preparation?
14. What is the recipe for "Queen of Hearts" sandwiches?
15. Which technique of eyelashow application is recommended by a famous cosmetician?
16. Where is the cold virus usually lodged?
17. Name a well-known rest-cure for tired eyes.
18. How may fellow performers and stage-workers be kept co-operative?
19. What are some common sources of cold contagion in the home?
20. What is the principal requirement in decorating the modern studio? (See January issue.)

My Score is.....

Expanding Your Musical and Cultural Life

(Continued from Page 116, Col 3)

Ten Thousand Letters of Charles Dickens, have been assembled in three recently published volumes, edited by Walter Dexter (Nonesuch Press). It aggregates 2,377 pages, indicating the immense productivity of the active writing man. Dickens probably wrote over twice as many letters. An attendant in the library of Congress uses estimated that there were over fifty thousand letters and official papers of President Lincoln in the collection. The letters of Charles Dickens should be very valuable in giving intimate information about his methods of work. The letters of Anton Pansini (Alfred A. Knopf), for which Mrs. Edward Bell, paid a fabulous price, in my order that they might be published in translation in America, have thrown many splendid new lights upon the life and works of the great master.

"Lafayette," by W. E. Woodward (Farrar and Rinehart, Inc., at \$3.50). Here the curtain upon some of the most vivid scenes in French and American history if you look does nothing more than to reveal how tremendously important was the assistance of France in the birth of the United States as well as its significance. One lively chapter has to do with Lafayette's remarkable

friend, Pierre Augustin Caron, known as Beaumarchais (1732-1799), the incredibly versatile watchmaker, musician, essayist, dramatist and prodigious successful business man, who secretly induced Louis XVI to help America. How this amazing genius sent shipload after shipload of munitions to America, in open defiance of Great Britain, is one of the most dramatic stories of our past. The most artistic, elegant, and beautiful source (plus much possible Mozart's "The Marriage of Figaro" and Rossini's "The Barber of Seville") was an intimate of Louis XVI and gave lessons to his daughters, the royal princesses. The last Ave but three new and highly praised books about the ballet "The Dance" (Thomas Y. Crowell, at \$3.50), "Tribute to Ballet," poems by England's knockout (John Masfallo, cube-a-pops) (The Juvenile, Co. at \$2.50), and "Ballet in Artium," by Melvyn Severn, one hundred twenty-eight pages (Oxford University Press, at \$12.25).

Any of the foregoing books will be required for readers at The Grove as an acknowledgment and sent postpaid upon receipt of price (non-illustrated books are not sent on sale and are not exchangeable).

VIOLIN QUESTIONS

Answered

By ROBERT BRAINE

No answer will be accepted in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials of inquirers will be published.

Look up the small addresses in the Webster's Third edition of written description, photographs and labels of old violins. On the basis of that, the writers can tell you the age of the violins even to the year, and tell you the exact date that they are invaluable. The actual name of the maker is also given, and the name of the owner of a violin is also given. The name of the owner of a violin is also given. The name of the owner of a violin is also given. The name of the owner of a violin is also given.

•••••
"Harp" Violins

H. W. I.—I have three top violin makers of pure maple wood from the XVIIIth century (found here). Each weighs in the XVIIIth century. I have three top violin makers of pure maple wood from the XVIIIth century. Each weighs in the XVIIIth century. I have three top violin makers of pure maple wood from the XVIIIth century. Each weighs in the XVIIIth century.

A Violin by Meisel

H. W. I.—I have three top violin makers of pure maple wood from the XVIIIth century. Each weighs in the XVIIIth century. I have three top violin makers of pure maple wood from the XVIIIth century. Each weighs in the XVIIIth century.

•••••
Johnno George Heiliger

H. W. I.—I have three top violin makers of pure maple wood from the XVIIIth century. Each weighs in the XVIIIth century. I have three top violin makers of pure maple wood from the XVIIIth century. Each weighs in the XVIIIth century.

A Marker Named Hansen

H. W. I.—I have three top violin makers of pure maple wood from the XVIIIth century. Each weighs in the XVIIIth century. I have three top violin makers of pure maple wood from the XVIIIth century. Each weighs in the XVIIIth century.

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On Substituting Articles

H. W. I.—I have three top violin makers of pure maple wood from the XVIIIth century. Each weighs in the XVIIIth century. I have three top violin makers of pure maple wood from the XVIIIth century. Each weighs in the XVIIIth century.

Preparation to Teach

H. W. I.—I have three top violin makers of pure maple wood from the XVIIIth century. Each weighs in the XVIIIth century. I have three top violin makers of pure maple wood from the XVIIIth century. Each weighs in the XVIIIth century.

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Factors of the Position

H. W. I.—I have three top violin makers of pure maple wood from the XVIIIth century. Each weighs in the XVIIIth century. I have three top violin makers of pure maple wood from the XVIIIth century. Each weighs in the XVIIIth century.

Violins Versus French

H. W. I.—I have three top violin makers of pure maple wood from the XVIIIth century. Each weighs in the XVIIIth century. I have three top violin makers of pure maple wood from the XVIIIth century. Each weighs in the XVIIIth century.

•••••
Regarding the Violin

H. W. I.—I have three top violin makers of pure maple wood from the XVIIIth century. Each weighs in the XVIIIth century. I have three top violin makers of pure maple wood from the XVIIIth century. Each weighs in the XVIIIth century.

have become brown from the top or back of the violin. The entire surface of the body is covered with the cuticles to be cleaned up clean and dry. Then the body of the violin is covered with a varnish of a day or two. The instrument will hold itself together.

A Violinist (?) Fines

H. W. I.—I have three top violin makers of pure maple wood from the XVIIIth century. Each weighs in the XVIIIth century. I have three top violin makers of pure maple wood from the XVIIIth century. Each weighs in the XVIIIth century.

•••••
Listen to Good Music

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•••••
L. R. W. M. C. Musician

H. W. I.—I have three top violin makers of pure maple wood from the XVIIIth century. Each weighs in the XVIIIth century. I have three top violin makers of pure maple wood from the XVIIIth century. Each weighs in the XVIIIth century.

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To Teach

H. W. I.—I have three top violin makers of pure maple wood from the XVIIIth century. Each weighs in the XVIIIth century. I have three top violin makers of pure maple wood from the XVIIIth century. Each weighs in the XVIIIth century.

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To Teach

H. W. I.—I have three top violin makers of pure maple wood from the XVIIIth century. Each weighs in the XVIIIth century. I have three top violin makers of pure maple wood from the XVIIIth century. Each weighs in the XVIIIth century.

•••••
To Enter the Trail

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Bands and Orchestras

(Continued from Page 91)

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discrimination cannot help but have its effect in bringing the hand into its proper station. Obviously it has had far-reaching effect in the type of music being written for bands, and its influence in the future will be greater still. No longer need the band conductor call for a pop, polka, or novelty composition, to assure himself of an audience. The young people, who have had the excellent music available in our public schools, quite often are familiar with the better compositions; and they are quick to recognize inferiority as well as to listen with a critical ear.

The study of instruments and the completeness of instrumentation of our high school and college bands have also served to enrich the musical experience and tastes of our audience. In many communities we find the school and municipal band memberships combined, and by this action an organization with complete instrumentation is achieved. Once more "Wilhelm Tell" can be played, but this time with a complete complement of instruments, without substitution of parts, and in a most satisfying manner. The small brass town band is rapidly disappearing, and with it will go the inadequate and sorry repertoire of the past. In its place we have an equally excellent school and community bands playing for receptive audiences those works which until now were never thought possible or appropriate for band.

No longer need arrangers be concerned with abbreviated instrumentalities, since the modern complement of instruments, since with abbreviated instrumentalities, is substitution, original instrumentation is being replaced with ones for the substitute players. Farmer transcriptions often give an intended solo to the cornet or clarinet; the arranger, by not figuring out (in which he was probably correct) or the passage would be too difficult for the soloist, has not thought out clearly. Modern transcriptions are more authentic in adhering to original instrumentation, color, and score tracing. This we sound as the composer intended.

"Do Not Attempt the Impossible"

ALTHOUGH THERE IS such a great change in the type and quality of music performed by our bands, we must be careful in what we attempt. It would be a grave error for any band to attempt the works of Wagner. His music is capable of penetrating the work of an intellect and forming it into a new, more artistic, and truly musical awareness. We are not nearly musically advanced as the study of Bach much concerned with how their music will be played. It is, after all, his music in our hands which will lend perfection to either music that will lend perfection to the performance of Bach and Wagner, simply because it is their music. Our concern should be with the degree of capability shown in our bands, which will enable them to include such great compositions. Many audiences have failed to get a true

appreciation of Bach and Wagner, because they have not heard a performance commensurate with the quality of the music.

That the public in general is ready, and has been for quite some years, to accept enthusiastically band performances of great compositions, has been definitely proven by such bands as those led by Gilmore, Sousa, Goldstein, Pryor, Simon, and many others. These great bandmasters have made distinct contributions to the cause of band repertoire. Mr. Sousa led many manuscript arrangements of some of the world's finest music. Dr. Goldstein has for years championed the cause of better band music, and his library contains countless manuscript arrangements of many of the world's best composers, especially suited to his band. The Pryor and Simon Libraries likewise contain many splendid manuscript arrangements. When one is privileged to hear any of these bands perform, he is impressed with the real quality of the music; the excellence of arrangement; and the sure artistry with which it is played. When a band reaches these three points of transcendence, it truly comes into its own, and we can realize how important a factor repertoire has become.

The music publishers have done much to aid in the development of bands and school music programs. Their continued cooperation, coupled with the efforts of the American Bandmasters' Association, lead one to believe that the band future is bright. We cannot help but improve under the constant stimuli. Yet we must not lose sight of the fact that the band has its individuality, and for that reason we are not to disregard those phases of its work which differentiate it from the orchestra. There should be no such thing as a "band program." No band program is complete without a march or two; and, if properly rendered, a march can be played just as musically and as well as any other member of the program.

The band conductor must be aware that audiences have not read the scripts in music, understanding and appreciating, and must guide himself accordingly. Fortunately as the conductor who can arrange his program so as to satisfy the "rhythmic," the "sentimental," and the "intellectual" elements of his audience. Music ranges through the emotional, rhythmic, romantic, classical, impressionistic, sad, happy, melancholy and the spiritual; and must offer variety, but it always ascertain that it is sincere music and that it is good music.

The heights to which the band may rise need not be limited by selection committees. The band repertoire cannot be considered as conservative because it contains some works by famous composers. There can be no doubt as to the efforts of every conductor who might be open to challenge a great music. There is a large field of music to draw from, but there is yet unborn a wealth of great band music that will not only change a band status to which all of us may pin our confidence.

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This Herr Franz had an English pupil whom he was tutoring in the mysteries of the "Pastoral" Symphony of Beethoven in the first three movements of the symphony are not used, but Franz had his pupil to

learn each measure diligently.

The pupil, in his eagerness to be thoroughly familiar with the symphony, so he devoted the thunder-storm of the last movement. Just before this came however, and after spending some time on the change in hand position to which all of us may pin our confidence.

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The Meaning of Musical Ornamentation

(Continued from Page 94)

without a wig, or take a carpenter's plane and shave off all the little shells and flowers from a piece of French furniture. But, indeed, it takes quite a tedious study to learn the true execution of these little musical artifices. And the instinct cannot help one very much; for what we mistake for instinct is nothing but a habit of thinking in a familiar idiom. But the familiar is not always in the right style; and the old masters insisted on exactitude.

It is characteristic of the classical mind to impose rules. There are rules for everything in these days of pre-Romanticism. Not only were etiquettes enveloped in a maze of rules designed to challenge one's poise; rules dominated the drama, the art, but not least, music. An opera composer had to submit the sequence of his musical play to an incredible amount of rules. There always had to be a prescribed number of acts of a fixed character; and order. No man of authentic taste would dream of breaking this royal tradition. And thus this stiff jacket of musical etiquette was equally tightly bound around the dainty all the musical schoolmasters of Europe, and that time, insisted that mordents begin on the beat, and tendency not to play before curiously enough, seems not to have departed from habits in our own time; for we hear their professors at all occasions lecturing their pupils against this ill-bred habit of playing mordents before the beat, instead of on the beat and with the beat. It was banal lecturing of last, to give in to the vulgar urge of playing

Ex. 5



In such a style as

Ex. 6



instead of

Ex. 7



Beethoven and Schumann were not so strict in observing these codes. In fact they took a particular pleasure in breaking traditions. But Chopin, strange as it may

seem, had his copy of Philipp Emanuel Bach's treatise on the "True Art of Piano Playing" always on his instrument, and taught his pupils in the severest traditions of ornaments, incorporating them with all their stiff convention in his compositions.

To insist with equal severity upon the true and traditional execution of these niceties, is entirely a matter of taste. Anything can be done beautifully, if it is done convincingly; but, if one desires to play in true style, it is necessary to be acquainted with the old masters' own desires as to the execution of their works.

If the student only would take the trouble to read what the old masters themselves have written on this subject, he would discover the true style of these antique composers. There is a vast literature on this musical play; but it is covered with years of dust, for its books are seldom opened, and, if so, they are generally closed by the tortured patience of the disgusted reader.

To mention only a few authors who have written on the subject of ornamentation, there are: Dürren (1625); Praetorius (1571-1621); Purcell; Thomas Mace; Cooper; Gemiani; Quantz, pupil of Bach; Murgur (1718-1795), contemporary of Bach; Leopold Mozart (the father of Wolfgang Amadeus); Türk (1789); Clementi; and Hummel. Most of these authors are writers of instruction for pianists, although some of them had violins in mind. Quantz was a first cousin of Frederick the Great, while Türk wrote for singers. Besides this list of books, many explanations of ornaments can be found in prefaces and editions of old masters of the XVII, XVIII and XVIII Centuries.

If one cannot reach the original sources of this information, modern writers, such as Danuser, Dolmetsch, and articles in musical dictionaries, can be consulted. The truth can be always found, if one really wants it; but it often is a tedious task to find it through the tiresome unravelling of ancient rules and prescriptions.

It is not an uncommon experience that students and artists alike, who for the first time, engage themselves with this research, revolt against the artificial result of their discoveries. Their so-called instincts are generally offended when they find out that upon an arpeggio receive the accent on the exact beat instead of on the main note where it seems "natural." But then it is time to educate their imagination, to accept the undeniable word of written authority, and to digest it.

When to Start Teaching Music

By EDNA FAITH CONNELL

IN STRICT opposition to the view that is held by most musicians, the writer would like to express her personal experience on the subject of when it is advisable to begin to teach.

We have studied several instruments with many different and experienced teachers; yet it was from the youngest and the least experienced (in teaching) that we learned the most.

The young man in question was an excellent violinist, had studied extensively and knew his instrument and the music regarding his ability as a teacher when first approached, and we have since thought that his reason for this was because of knowledge of the dispassionate that nearly all his veteran teachers held for the young and

uninitiated—their own students included. After taking a few lessons, I found this to recommend him. He gave freely of his time in order that he would leave no stone unturned to have his pupils make good progress. He was interested in the profession for itself, and not alone for the income that he received. He was not afraid to say that he did not know when we came upon anything about which he was in question. He was most particular about details, tone, time and every last detail that entered into the making of a violinist. What more could a prospective pupil wish? Children, especially, like this young man, it is not possible for a musician to teach what he has learned, even as a young person can help children with school work, and about which little critics are given?

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FRETTED INSTRUMENTS DEPARTMENT Edited by GEORGE C. KRICK

The Guitar in Chamber Music

IF YOU SHOULD HAPPEN to visit the "rare book" room in the Congressional Library in Washington, do not fail to glance behind the glass case containing some of the greater musical treasures existing in this country. This case is the permanent home of five stringed instruments created by the most celebrated violin maker of all times, Antonio Stradivari. The collection consists of three violins, one viola and one cello; and they, together with a bow for each. These bows were made by the great François Tourne of Paris and are excellent examples of his work. All of this represents a gift in the nation by that public spirited lady, Mrs. Matthew John Whittall. In times past instruments of this nature were hoarded by Musicians, their voices stifled, never to be heard again, until they were given to a Genoa Museum for many years, from which it was never moved. A recent census taken revealed that it had deteriorated to such an extent that it is almost useless.

To avoid such a calamity Mrs. Whittall provided a trust fund, the income from which is to be applied, through the Music Division of the Library, to the maintenance of the instruments, in the manner in which they will be used. Mrs. Whittall's generosity and foresight assured the preservation of these instruments not merely so as to protect their physical condition, but the cause of music and musical appreciation.

Antonio Stradivari was born in Cremona, Italy, in 1644, and died there in 1737. He is reputed to have produced over eleven million violins, mostly violins, violas, violoncellos and a few guitars.

The five Stradivari instruments in this collection were created during the master's best period, and each one is a perfect specimen of his unmatchable work. The "Violin" made in 1704, is generally considered to be the most beautiful and perfect violin ever made, and the "Viola" dated 1701, is a perfect specimen of the "long" or "four" viola; while the "Cassavetti" viola, 1727, and the "Cassavetti" violoncello, 1697, are equally perfect from every point of view.

To give here a complete history of these instruments is beyond the scope of this article, before finally coming into your hands Mrs. Whittall and through her generosity, Congress.

Provision for Congress

One of the stipulations in creating the trust fund was the inauguration of a series of annual concerts by some of the outstanding chamber music organizations, at which these instruments are to be used, and on December 7, 1936, in the Congressional Auditorium of the Elizabethan Congress, the public was privileged to be present at the first concert sponsored by

the Guttrich-Clarke Whittall Foundation and played by the Stradivarius Quartet of New York. This Quartet appeared again on December 4. The other organizations included for this series, extending through December, January and February, are the Gordon Quartet, the Musical Art Quartet, and the Roth Quartet of Budapest. Tickets for these concerts are free to the public, but there is a service charge of twenty-five cents per ticket. Reservations for the February concerts are available on an early basis, but the concert are being broadcast in part; so it is advisable to consult your radio time table.

Of special interest to guitarists will be the two concerts scheduled for Thursday evening, February 25, and Saturday afternoon, February 26, when Andres Segovia will appear on the program with the Roth Quartet. While no details of the numbers to be played are available at the time of this writing, it is probable that the Schubert "Quartet for Violin or Flute, Cello, Viola and Violoncello," and some of the Beethoven quartets for two violins, viola, guitar and violoncello will be heard. These two days, when the instruments of Stradivari and such their exquisite voices with that of the "classical" guitar in the hands of Segovia, should be heard down as "red letter" days for the guitar.

It is to be reiterated that the guitar is not heard more frequently in chamber music, as its tone blends most beautifully with that of any other instrument. But for this or other instruments, and trio and quartets in which the guitar takes a prominent part would appeal to any music lover. A treatise of chamber music with guitar was published in the early part of the nineteenth century, and many of these numbers are listed in some of the foreign catalogs.

Some Excellent Program Material

HERBERT A. BAKER, guitar virtuoso and composer, has done excellent work in re-issuing a number of these compositions. Amongst them are trios for violin or flute with viola and guitar, by Molino, J. two violins and two guitars, by L. Beckerling, two violins and guitar by L. Beckerling, "Corona Sonata for Violin and Guitar," by Mauro Giuliani; three quartets for violin and guitar by Grassini; and Op. 15 by Ferdinand Sor; and last, but not least, the Schubert "Quartet" discussed in detail in the October issue of THE GUITAR.

In the fretted instrument field we have also one of the finest chamber music ensembles ever put together by Giuseppe, that are full of beautiful effects of each instrument, and while the original work calls for first and second mandolin, mandocello and mandobello, there is also a guitar part for each one of them; and, since it almost duplicates in place of it, it may well be difficult to find a player for the latter instrument. Frequently a good guitarist may not have a lute, but it takes to become a top-notch soloist, and it may prove a valuable player with a small chamber music organization.



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THE JUNIOR ETUDE

Edited by
ELIZABETH A. GEST



"The Father of His Country" and Famous Fathers of Music

By Aletha M. Bonner

(Sings this song-etch of Washington, to the tune of *Ande Lang Syre*):

George Washington, first President,
We honored place assign;
Birth, Seventeen and Thirty-two,
He died in 'Ninety-nine.
Virginia born was this great man,
Whose fame the world affirms;
The "Father of his Country" served
Two presidential terms.

In paying tribute to the great "father of his country," let us likewise honor other "fathers" who have served a Cause with zeal! Music in all forms, it is interesting to note, has had many fathers of the art; to name them one must heed the roll call with Jubal, of Biblical distinction, for the Scriptures describe him as being the "father of all such as handle the harp and organ."

Next on the list is Terpsander, of the Seventh Century, B.C., called the "Father of Greek Music," and with the passing of years Giovanni Palestrina (1525-1594 A.D.) was born to be known by the all-embracing title of "Father of Music," such an honored sobriquet being bestowed for musical services rendered to Italy, the land of his birth, and to the art world at large.

England's contribution to the honor roll of famous fathers of music includes Thomas Tallis (1570-1585), called the "Father of English Cathedral Music"; and the German born, but English naturalized George Frederick Handel (1685-1759), known as the "Father of the Oratorio."

The Austrian composer Franz Josef Haydn (1732-1806) gained the title of "Father of the Symphony," because he was first to write well developed creations in this form of music. His most illustrious pupil, the young Mozart, so loved him as to call him "Papa Haydn," and so started this name in musical history.

Rhythm Fun

BETTY AND EDITH were going to their way to the newly formed music club. "What are we going to do? Do we play for each other or what?" asked Edith.

"Miss Pitt said we were going to find out who had the best rhythm, for one thing," answered Betty.

"I'm not very good in rhythm, and I never did like to count," confessed Edith.

At the meeting Miss Pitt had each pupil to play by turns, while the others counted. At a station in two-four, three-four and four-four time. The pupils were asked to notice the players who kept with the conductor perfectly. Then Miss Pitt plays some pieces and the pupils listened to see if the rhythm was in three or four.

On the way home the girls decided that it had been lots of fun and helped their rhythm very much. "I think my rhythm troubles are over," said Edith, and this proved to be true.

JANET'S ANNIVERSARY PIECE

(A Playlet)
By ERNESTINE and FLORENCE HORVATH

Characters:
George Washington
Nellie Curtis
Janet
Aunt Mary
Scene: Interior, with piano and chairs.

(Janet is seated at the piano, playing the Minuet from Haydn's "Military Symphony." Aunt Mary sits over by, knitting.)

JANET (stopping suddenly): Oh dear! Aunt Mary, somehow I don't feel like practicing this Minuet for the George Washington anniversary!

AUNT MARY: You know Washington was inaugurated as our first President one hundred fifty years ago, Janet. You should be happy to study a piece to play in school, in his honor.

JANET: Washington and music! Sometimes I think the two just don't go together. AUNT MARY: You may be sure they do! But there's the bell. Now practice, dear. (Goes.)

(Janet plays idly, rubs eyes, then resumes. Plays a few bars of Yankee Doodle. Enter George Washington.)

WASHINGTON: I could imagine that you were Nellie Curtis, if you played the harpsichord, instead of the piano.

(Janet turns, startled.)
JANET: George Washington! Yankee Doodle brought you here. I almost knew it would!

*Jan. - Janette
George Washington
very happy
Ethelbert*

(Washington's Signature)

WASHINGTON: Yes, I always liked music. As a boy I took music lessons, you see! During my life many songs were written in my honor. I also encouraged little Nellie Curtis to learn to play the harpsichord, so that I might listen to the melodies I liked best. Yes, I had something to do with music, after all!

JANET: Please tell me more! Please do.

George Washington!
WASHINGTON: But first let us hear Nellie Curtis play. (Seats self.)
(Enter Nellie Curtis, Curtises.)
JANET: How do you do, Nellie. I am so glad you like music.

NELLY: Oh, yes, I do. And Grandpa was always very fond of music. I shall play one now.

(Plays Mozart's Minuet, from "Don Giovanni.")

JANET (approaching): That was beautiful! I'm learning to play a minuet, too, for the school celebration in your honor, sir.

WASHINGTON: (Bowling toward Washington.)
WASHINGTON: Then I should hear it! (Janet plays a minuet by Bach.)
WASHINGTON: Bravo! That was charming.

NELLY: Bach, Handel, Mozart, Haydn—Janet, Schubert, Wagner, Chopin, Grieg, Brahms—and so many others! The list is too long to mention.

WASHINGTON: Then play us a piece by a modern composer. You see we never heard any.

(Janet plays one or more selections by modern composers, announcing the names. As she finishes, the others clap heartily.)

WASHINGTON: Delightful, but very different from the music we used to hear! JANET: But please tell me more about music—and you, sir!

WASHINGTON: Well, The President's March was written and played for me, in 1789. It was one of the many pieces composed for me. Let me see if I can play it.

(Goes to piano; plays. The music of Hall Columbia is that of The President's March, if Washington may explain this, telling that the title was changed, and the (Continued on column four)

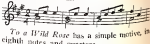
Listening Lessons

By E. A. G.

To a *Wild Rose*, by Edward MacDowell. Evermore should be a few American compositions in his repertoire; and to a *Wild Rose*, by MacDowell, is a simple melody that is popular and easy to hear.

You have often heard it played on the piano as it was originally written, but you may also have heard it played by string orchestras or various combinations, as several different arrangements of it have been made.

MacDowell died in 1906, but his memory is perpetuated in the MacDowell colony at Peterboro, in New Hampshire, where many creative artists do their work in little cabins in the woods.



To a *Wild Rose* has a simple motive, in eighth notes and quarters.

Some players play this piece very correctly as to notes, rhythm, rests, pedals, and all details, and yet fail to make it musical or interesting. One must do more than have correct details, because musical feeling and understanding must be present.

STEN to this piece carefully when you someone else plays it, and see if this necessary musical feeling is present.

Musical Jig-Saw

Game for Club Meeting
By Anna P. Myers

CUT PICTURES of famous composers from magazines and paste them on cardboard. Then cut them at odd angles into small pieces. They may be put together by groups or by individual players.

Janet's Anniversary Piece

(Continued)

words added, later on, in 1798.)
NELLY: At Valley Forge, Grandpa had a musical birthday. The ragged military band serenaded him! Later on, when Grandpa was, as President, entertained there was always music. So you see, George Washington loved music, inspired people to compose and play it, and encouraged young people to study it.

(Plays a selection by Bach or one of the other older composers.)
WASHINGTON: Now, one more modern piece, Miss Janet, please.

(Janet plays Washington and Nellie stands, bows and curtises to Janet, and says Janet's wishes, rubs eyes, leaves head on hands.)

(Enter Aunt Mary.)
AUNT MARY: Wake up, Janet! You must practice some more!

JANET: Oh, yes, of course. But just think of Washington and music! They had more to do with me another than I thought! Yes, Aunt Mary, I'll practice until I play the minuet as well—as well as I did in my dream for George Washington and Nellie Curtis.

(RETURNS)



MUSIC ROOM IN WASHINGTON'S HOUSE
MT. VERNON, VIRGINIA

JUNIOR ETUDE—(Continued)

Grace Improves Her Portamento Touch

By DAISY LEE

"Is it REALLY NECESSARY for me to play those notes in the second measure of my piece with that portamento touch?" Grace inquired of her piano teacher.

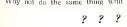
"Yes, it is," replied Miss Mitchell. "The composer put them there for a certain reason, and it is our duty to carry out his wishes. But why are you so worried about them?" she asked.

"Because I just cannot get them to sound right," Grace answered with a sigh. "I get them either too snappy, or too smooth and connected."

"How would you play four notes written like this?" asked the teacher as she quickly sketched the following measure on her writing pad:



"To play the notes on the main stems," said Grace, "and lift my fingers off the keys for the rests coming on the half-beats."



"Why don't you do the same thing with that

portamento measure in your piece?" Miss Mitchell suggested as she wrote out the four notes again, but this time without the rests:



"Now," she went on to explain, "all you have to do to get that portamento effect, is to play the notes with a firm pressing rest by raising your wrist and gently pulling your fingers off the keys."

"Oh, that isn't hard to do!" declared Grace as she tried it. "And it does sound decidedly like the real portamento touch should!"

"Well," concluded her teacher, "if you will always remember to put tiny rests like these between the notes of portamento passages, you'll never be bothered any more by having them sound too snappy or too smooth."

Who Knows?

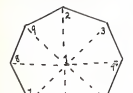
1. Who wrote *To a Wild Rose*?
2. Where was Brahms born?
3. What is the interval from A-flat to E-natural?
4. What note is on the fourth ledger line below the bass staff?
5. What is the signature of the minor scale whose seventh tone is A?
6. What country built the first opera house?
7. What is Schuler's best known symphony called?
8. What does *senza crescendo* mean?
9. Is the lute still in general use?
10. What instrument does it most resemble in appearance?

(Answers on this page)

Musical Octagon Puzzle

By Stella M. Hadden

Each dotted line is an eight letter word.



JUNIORS OF INDIANA, PA.

Officers: President, James D. King; Vice-President, James D. King; Secretary, James D. King; Treasurer, James D. King; Editor, James D. King.

What Music Means to Me (Price winner)

Music always has a great and glorious thing to how and in modern-life. It is a thing to play, sing, hear, learn and practice to, to be a musician. Many do not understand it, and many do not even try to understand it. We have a great many compositions, and we have a great many instruments, and we have a great many ways of playing them. We have a great many different kinds of music, and we have a great many different kinds of instruments. We have a great many different kinds of music, and we have a great many different kinds of instruments. We have a great many different kinds of music, and we have a great many different kinds of instruments.

The JUNIOR ETUDE will award three pretty prizes each month, for the best and nearest original stories or essays, and for answers to puzzles.
Any boy or girl under sixteen years of age may compete, whether belonging to a Junior Club or not. Class A, fourteen to sixteen years of age; Class B, eleven to fourteen; Class C, under eleven years.

Subject for story or essay this month, "Music in My Home."
Must contain not over one hundred and fifty words, and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pennsylvania, by February Eighteenth. Names of prize winners and their contributions will appear in the May issue. The thirty next best contributors will receive honorable mention.

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

have anyone copy your work for you. When clubs or schools compete, please have preliminary contest first and submit no more than six contributions (two for each class). Competitors who do not comply with all of the above rules will not be considered.

What Music Means to Me (Price winner)

To me music means what that something in the world means. I love it so. It means happiness when I am tired. Sometimes I feel lonely, and I feel that I am alone. I feel that I am lonely, and I feel that I am alone. I feel that I am lonely, and I feel that I am alone. I feel that I am lonely, and I feel that I am alone. I feel that I am lonely, and I feel that I am alone.

What Music Means to Me (Price winner)

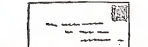
Music means just everything to me, because I want to make it my life work. I am planning to go to a music school and to become a music teacher. I think it is my duty to give help to those who are in need. I think it is my duty to give help to those who are in need. I think it is my duty to give help to those who are in need. I think it is my duty to give help to those who are in need.

What Music Means to Me (Price winner)

To me music means what that something in the world means. I love it so. It means happiness when I am tired. Sometimes I feel lonely, and I feel that I am alone. I feel that I am lonely, and I feel that I am alone. I feel that I am lonely, and I feel that I am alone. I feel that I am lonely, and I feel that I am alone.

Honorable Mention for November Essays:

Andrew Lee Watson, Nettie Lee, Virginia White, Charlotte Tiller, Sheila Peterson, Gene Carter, Alice Ogden, Audrey Woodfall, Helen Baker, Mary Scott, Ruth B. Hanson, Dorothy Brown, Gladys Knickerbocker, Betty Ann Boush, Gertie C. Lomenzo, Elizabeth Lombard, George Joseph Johnson, Raymond J. Johnson, William J. Johnson, John D. Johnson, Alice M. Johnson, Elizabeth Johnson, Julia Johnson, Anna M. Johnson, John M. Johnson, Ben King, Mildred Wolf, Betty Slocum, Mary McMillan.



BEN SETZER (Age 14) Class C, Florida.

DEAR JUNIOR ETUDE:
In my state we have a substandard, district and state level contests every year, about ten thousand high school musicians attend the contests. They wear their own (rent) hats, costumes in the piano solo division, and I was the first one on the program. I played Tarentelle, by Liszt, and received excellent ratings.

Answer to November Puzzle:

BETHOVEN
Price winners for November puzzle:
Class A, Sheila Falconer (Age 15), British Columbia.
Class B, Darlene Christine (Age 12), Iowa.
Class C, Josephine Johnson (Age 9), Texas.

And I was troubled to be able to enter the Junior in high school, so I will still be eligible to compete next year.

Music contests are a wonderful opportunity for boys and girls, because of the fine teachers and the fact that they are free and are higher things in life. While attending such contests, a person does not temporarily give a teacher a chance to show his ability, but the person receives the fine instruction of the state or a real treat to those who have made. I have learned that the fine instruction of the state is to be a good boy as well as a good winner.

From your faithful,
BEN SETZER (Age 14)
Florida

What Music Means to Me (Price winner)

Music always has a great and glorious thing to how and in modern-life. It is a thing to play, sing, hear, learn and practice to, to be a musician. Many do not understand it, and many do not even try to understand it. We have a great many compositions, and we have a great many instruments, and we have a great many ways of playing them. We have a great many different kinds of music, and we have a great many different kinds of instruments. We have a great many different kinds of music, and we have a great many different kinds of instruments.

Letter Box List

Letters have recently been received from the following, which British stores did not permit to be sent: Patricia Hanson, Charlotte Star, Patricia Hanson, Charlotte Star, Patricia Hanson, Charlotte Star, Patricia Hanson, Charlotte Star, Patricia Hanson, Charlotte Star.

Enigma

By Marvin Rolle (Age 10)

My first is in FRY but is not in FOIL;
My second is in WYTER but is not in DILL;
My third is in SUN but never in MOON,
My fourth is in SWAN but is not in LOON.
My fifth is in STACCATO and in PIZZICATO;
My sixth is the name of a famous opera,
My whole is "FAUST!"

Honorable Mention for November Puzzle:

Answers to November Puzzles:
1. MacDonell; 2. In Hamburg, Germany; 3. An amended fifth; 4. Unfinished Fugue; 5. In connection with the Symphony; 6. No; 7. The Marston.

Honorable Mention for November Puzzle:

Answers to November Puzzles:
1. MacDonell; 2. In Hamburg, Germany; 3. An amended fifth; 4. Unfinished Fugue; 5. In connection with the Symphony; 6. No; 7. The Marston.



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RETAIL SALESROOMS OF LEADING MUSIC DEALERS

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14,550 Ye Sons and Daughters of the Living God.	15c
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14,714 O More of Beauty, Sibelius-Mat.	15c
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14,814 One Early Easter Morning, Meyer.	15c
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