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James Francis Cooke

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NOVEMBER 1918
Page 751

THE ETUDE

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The Most Significant Conferences upon the Art of Piano Playing ever Conducted. Nine EMINENT PIANISTS AND TEACHERS PARTICIPATING

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A New ETUDE Series of Extraordinary Interest

"Learning How to Compose" By PROFESSOR FREDERIC CORDER

This series of independent articles from the pen of the man who has been the musical mentor of most of the present-day masters of composition in England, will be told in the simplest possible language and in a very new, fresh and novel manner. Most every reader interested in giving freely gives a good deal about composition and Professor Corder's idea is to co-ordinate that knowledge by giving the rudiments of harmony, theory, etc., so that they cannot be misunderstood. The series will commence in the January ETUDE.

Don't Miss These Remarkable Features

The ETUDE Staff was never better nor stranger than at the present moment. We have made arrangements in recent during the coming years articles from such brilliant celebrities as

David Bluhm
Katharine Gruen
W. J. Henderson
Huber Pleyel

Mme. Chaminade
Mark Haeburg
H. E. Kruehl
Mme. Oliga Semiradsky

Percy Grainger
H. T. Fick
Alberto Jonas
and many others

The ETUDE has arranged a series of talks with some of the most successful artists of the day in which those interesting secrets of success which only the artist who has reached the top is privileged to talk about, will be introduced.

The Wild Flowers of Music

Every flower is a word somewhere. The orchids in the Fifth Avenue shop, that will bloom only when fertilized with ten dollars' worth, are naturally part of the tank underground of American jungles. In the sixteenth century the nobles of France wore potato blossoms in their buttonholes because potatoes were as rare as orchids in Paris. The prime instance which our grandparents cherished in their window gardens are the most treasured word of Australia. Our own highways are fringed with the wild current, that large, exquisite blossom, which if it were not a word would bring orchid prices in our flower shops. The wild flowers of music are often the most beautiful. Much of the music that is played almost unnoticed is far better than the exotic curiosities that are fostered upon us. Why paste the wild flowers by as though they were weeds? Why not enjoy the beauty that is there? The world is full of the wild current. It is the basis of all the great masters of the world, those who transcend are those who have worked with the most simple and natural materials—Shakespeare, Whitman, Beethoven, Chopin, Rembrandt, all reveal this.

The Wild Flowers of Music

The music of the Prince of Peace has been the inspiration of the wild current. As they divined them. With Chopin the folk-songs of his native Poland blossomed again in his wonderful creations. With Debussy the great cathedral bells of Paris and the murmurs of the forest voices blend in unfathomable beauty.

ETUDE Subscription Price Slightly Raised

It has become imperative to raise the ETUDE subscription price from $1.50 to $1.75 a year, an advance so slight in consideration of greatly increased costs that it seems insignificant. This raise will take effect with the January issue. In order that our friends may take advantage of the very unusual character of the ETUDE, many new features now ready for 1919, we will until Dec. 31, 1918, receive subscriptions dating either from Dec. 1st or from Jan. 1st at the old rate, $1.50 instead of $1.75.
How Washington Irving Revelled in the Music of Christmas

How Irving revelled in the music of Christmas is narrated by the author in this passage. He recounts his visits to Bracebridge Hall and the festivities associated with Christmas, including the music played during the Yuletide season.

Be a Live Wire

By Gertrude Greenough Walker

The article discusses the importance of being engaged in music and suggests ways to participate actively in musical events and activities.

The Art of the Piano Reached Its Zenith or Is It Capable of Further Development?

A Historic Conference Conducted Through the Co-operation of a Group of the Foremost

This article discusses a historic conference on the art of the piano, its zenith, and whether it is capable of further development.

General Health

The section on general health provides tips on maintaining good health, including exercise and proper diet.

The ETUDE

The ETUDE magazine includes articles on music education, music theory, and historical perspectives on the piano.

SING TOGETHER

The ETUDE magazine includes an editorial on the importance of singing together and the benefits of group participation in music.

How to Keep Fit for a Successful Public Appearance

The article offers advice on maintaining physical fitness, which is important for public appearances. It suggests exercises and habits that can help keep individuals in good shape.

Harold Bauer

The article mentions Harold Bauer, a notable pianist, and discusses his contributions to the field of music.

The Chamber String Orchestra

The Chamber String Orchestra is featured in an article about string ensembles and their role in the musical landscape.

An Editorial Preface

The editorial prefaces the magazine's issue, setting the tone and direction for the articles to follow.

Alberto Jonas

The article includes a profile of Alberto Jonas, a prominent figure in the world of music.

The Art of the Piano Reached Its Zenith or Is It Capable of Further Development?

The discussion follows the plan of considering the piano and its art, focusing on various aspects such as the musical instrument itself, the development of the piano, and its future possibilities.
The highest type) as well as a gold mine for symphony which is not likely to be changed to its advantage in the saxaphone and other instruments of Adolphe Saxe in its present form it capable of further development? Whether the piano music combinations and only at the outset of its possibilities of such an instrument as that. Whatever it just immense.

reason why all these various percussion instruments, tra in itself," as well as an un-do-withoutable addition ing of such an instrument as that. Whatever it has developed around it. While the modern pianos are not have the endurance of the Cremona violin, hut of art, it is possible that the piano of the future will be in any way connected with the study of the Lambert. Some fifteen years ago I met a clergyman in Berlin who was going about boasting of a musical piano. To me it seems most important that all those pianos in a series of three articles which I cannot see that there has been any ad¬

tively unscientific. To be sure she is art, and art is notori¬

sitive brevity of the tone. Inasmuch as the trend ot art, it is possible that the piano of the future will

"Know Thyself"

"Know Your Piano" By Anna Hurst

In addition to the technical knowledge of music the appreciation of the artist, whether he be a musician, a poet or a painter or what not, it must

"Charles W. Landon Passes Away"

Imagination, the Rarest Power of Man

When the lid of a piano is opened, after years of study. The estimable lady who disputed with me asseverated again and again that to regard his performance as a piece of prettified musical art. Consider what would be the

"Temperament of Psychic Character"

The whole subject is vexed, but possibly it need not

"Johannes Brahms"

besides the interpretative artists Ian

"Jeannette" or "Dorothea" and those who are in any way connected with the study of the

305x942}. In a series of three articles which

"The Art of the Piano"

A Mental Rehearsal

By Harold S. Clickner

and Chopin the character of the instrument is the same.

Charles W. Landon Passes Away

In what metre is it written? Which heat or beau

"What If Temptation" By the Eminent Music Critic

What is needed is a 12-inch disk, of which there are many for pianists. It is abundantly clear that the pianist is in no hurry to begin his

is said perhaps to be controlled by temperament. The

W. J. HENDERSON

The whole subject is vexed, but possibly it need not

"Temperament of Psychic Character"

"What If Temptation" By the Eminent Music Critic

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Music That Is "Too Difficult"

By George Hahn

Some years ago, a Belgian violinist came to play as a vesuvius solo in one of the largest baton concerts. As the great tone emerged, the violinist went on; twenty-eight measures, the damper point (in this composition of Liszt's the organ point is exclusively by both the sustaining and damper pedals. The damper point is limited to the length of time that this single note is caught by the sustaining pedal.) In example 2 the tone is struck but once, and the organ pedal unless the hand be an unusually large one. From Blurring

The Organist's Story

The Music Committee of the new church was trying to solve a musical problem. The church on Long Island, N.Y. The organ was a young one which was especially anxious to assure a perfect position for its music. The Music Committee of the new church in its anxious effort to give the organist the best possible tone. There was a thin, steady buzzing of the organ tone in the small organ. The committee decided that it should be taken care of, and put the organ point was on. The music committee decided that it should be taken care of, and put the organ in the church itself.

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Note F, while the left hand holds down the other two keys (C and B natural). In this manner the rolled changed on the D natural with perfect clearness and being caught by the sustaining pedal. Each whole-note chord is caught simultaneously by both the sustaining and damper pedal, and on the fourth count the ar—

used for legato pedaling. This use of it is not so Notice in this example that the sustaining pedal is also the sustaining pedal as directed in example 11 is very

in example 12 as written by Beethoven is unplayable. In example 8 the sustaining pedal catches the bass is often—save by guesswork—to locate positively any one others. For example: The veriest beginner knows of THREE BLACKS; left

of the group of TWO BLACKS: "P will "C" will always be found on the white immediately to

a sensitised touch can almost immediately locate any keys are precisely alike in their relative position, and is nothing like persistently

extraordinary eye strain.

This 30-year-old prodigy composed incessantly—songs, four—

studies fell off. He composed incessantly—songs, four—

parents and children were musical. The pay was fairly

Esterhazy, to pass the summer at his country home in

Convict, Orgelkonzert mit Stimmigen, and was quite an event. The enthusiasm

.schubert—

positions, and then not much. It is quite a mystery

happened to call one winter afternoon and found Schubert in his room in a

afternoon and found Schubert in his room in a

by George Hahn

THE ETUDE

High Lights in the Life of Schubert

Practical Aids in Sight-Reading

By Walter Fiskinger

In order to secure his ending the composition, the composer had to increase the amount of interest in his music, and

began by producing operas, symphonies, and sonatas, of which he had

the greatest care. He would work for weeks on a single

composition, and when he was satisfied, he would

the music with great care, and when he was satisfied, he would

and Schubert appeared to enjoy life at this place, among the good

with lists of his works, descriptions of his friends and

Convict, to pass the summer at his country home in

to contemplate." Schubert made numerous attempts at

opera, which was an important part of his work, and

and had gradually extended themselves into .performances

grew to the dimensions of an orchestra, and they had

inna. The opera was called "Kanevas," named from a

Schubert—

the Countess proud, but not without heart; the young

maid is thirty; the housemaid very pretty and often

Lustiger, whose old home they visited, and who introduced him

with lists of his works, descriptions of his friends and

with a cultural and artistic group of friends, and who

famous Kotlowski, one of Vogt's friends—"Feeling the present as waste, that the growth may be pleasing to

the future, not altering substantially.

Schubert's twenty-five year was marked by the

became known to the public, and his compositions

himself. He was a prolific composer, and wrote

the last notes of his life in the famous Kotlowski, one of Vogt's friends—"Feeling the present as waste, that the growth may be pleasing to

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the last notes of his life in the famous Kotlowski, one of Vogt's friends—"Feeling the present as waste, that the growth may be pleasing to

the future, not altering substantially.
Ludwig von Beethoven was one of the greatest musicians in history, and his influence on music can still be felt today. His most famous works, such as the Ninth Symphony and the Missa Solemnis, are considered masterpieces of the classical era. Despite his deafness and personal struggles, Beethoven continued to compose music until his death in 1827. His legacy has inspired generations of musicians and continues to shape the musical landscape today.
Young ladies in service, or what amount her demands ing company with an ornamental painter and décor her thoughts to a sphere of action very different from—no lodgings nor vulgarity of that kind, but a house-ator's journeyman, at last consented (on being asked comfortable as possible. Miss Amelia Martin herself could sit in the front parlor and receive the company, his brother—such a manly young man—with such an pared to his musical friends, Mr. and Mrs. Jennings Rodolph observed)—why were they not entailed that their voices were not powerful enough to fill duet of 'Red Ruffian, retire!' it was, as Miss Martin self for any amount to fill Russell Square or any large dings Rodolph frequently interrupted the progress of the song by ejaculating, 'Beautiful!' 'Charming!' quired Mr. Jennings Rodolph of Mrs. Jennings Ro- tion every time, and even the funny old gentleman but he couldn't recollect more than the first one, so he pendence—each for himself, without reference to the never spent so pleasant an evening, and Miss Martin herself for any amount to fill Russell Square or any large dings Rodolph frequently interrupted the progress of the song by ejaculating, 'Beautiful!' 'Charming!' quired Mr. Jennings Rodolph of Mrs. Jennings Ro-
The Importance of Regular Practice

By Florence Belle Scott

_Technique_ is the name given to the systems of rules which must be mastered in order to enable a musician to play the instrument. But technique is more than a set of rules. It is the foundation of all musical skill. It is the means by which one not only learns to play the piano, but also to think musically.

In the course of her career, Miss Scott has given many concerts, and has been associated with many of the greatest musicians. She is a member of the American Musical Association, and has been a member of the faculty of the Juilliard School of Music.

The ETUDE

ARMY MUSIC--Community Sings--Liberty Sings--NAVY MUSIC

_music_ in the trenches

_There is no bliss that can be imagined in contemplation so sweet as that of hearing the wondrous revelations to the general public at once._

Another interesting story is that of the trench poets. They found that some small railway truck and set up and down the length of the railway, to keep up the good cheer among their men could be played together around the railway trucks. The Chicago Daily News gives a picture of the piano on the track and tells the story:

_701 DECEMBER 1918_
Some Things that the Child Listens For

By Viva Harrison

Wherever you may have read about the difficulties of training in music, it is a fact that children unconsciously draw a very close connection between certain sounds and their original meanings. The birds and the music they expect to hear from musical instruments. Perhaps, after all, this is a very essential human demand. Beechmer and other monosyllabic storms, and the Pastoral Symphony is one of the grandest of all.

In work with little tots the following are some of the steps in the great world of song—

1. Encourage the little ones to imitate on the piano the sounds in nature. It is a splendid form of exercise for the ears, and more so.
2. Instruct them in the meaning of imitating nature in music, it is a fact that children unconsciously draw a very close connection between certain sounds and their original meanings. The birds and the music they expect to hear from musical instruments. Perhaps, after all, this is a very essential human demand. Beechmer and other monosyllabic storms, and the Pastoral Symphony is one of the grandest of all.

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1. Encourage the little ones to imitate on the piano the sounds in nature. It is a splendid form of exercise for the ears, and more so.
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Some Secrets In Time-Saving

By Arthur Woodman Jones

The word efficiency and the ideas it represents have been discussed at length. Nevertheless, it is true just as much now as then that the so-called musical memory is very largely subconsciously developed and is a result of the weight of long-time practice. The word brings to one's mind can be applied with too much. In your confused condition there is only

you play music just for the pleasure it gives you dur¬

you have. Then, if you do not follow the teacher's

complementary pieces, be careful that they are at first very

In selecting sup¬

which will lead directly

independence. The new

may be fol¬

you will have to learn by experience. Better too little

younger one began to outspeed the older one. No one

Every time you come with an improperly prepared

ing the practice time you waste, for playing should be

Failure to meet awful tunes is sure to help all be saved

Self-Diffusion is a waste of time, and has a tendency to

Practice without concentration or, in other words, with

waste and attain genuine efficiency is through intelli¬

more helpful in your later work. When in your later

some circumstances of the practice you wish to avoid

One Wrong Note Is "Waste"

By Louis G. Heinze

The Sleeping Memory

Two useful exercises are very largely subconsciously

Enlightened. Children especially remember mists that

think that the music that the church songs is so little

conscience. The result is the boy who, in his earlier years, was incapable of singing any given piece. His attention was beneficially, at the age of eighteen, he becomes able to "carry a tune." Then, in the first place of his mind, he, whether it was to play the piano, he listened better. Eventually, he could not notice how much better

He may have been so preoccupied with the practice

for a form of expression.

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OFF ON THE TRAIN

CHARLES H. DEMOREST

Rhythms and full of go, a delightful teaching piece by a promising American writer, Grade $\frac{3}{2}$

CON CON M.N. 1918

THE BOYS ARE MARCHING

WILLIAM F. HAESCHE

A timely characteristic number in military style, introducing Tramp, the Boys Are Marching and the familiar tune from Sullivan's Pirates of Penzance, Grade III.

CON CON M.N. 1918
A brilliant duet, not at all difficult for the holiday season.

CLAUDINE M. MILLINGTON

Allegro m.m. = 108

From here go back to Trio and play to Finale, then (B.C.)

THE CHILDREN'S FETE

In the manner of a joyous folk dance, requiring nimble fingers and a clear touch, Grade II½
Allegretto M.M. 144

FAIRY PASTORAL

In the style of a classic pastoral, by a favorite American writer, Grade III
Allegretto M.M. 108
In memory of Claude Achille Debussy

**DIRGE**

LEO OEHMLER, Op. 242

An expressive Lamentation in characteristic style, inspired by the demise of one of the most striking figures in modern music. Grade IV.

Tempo di Marcia M.M. = 108

Con passione

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THINKING OF THEE
SONG WITHOUT WORDS
A very graceful drawing-room piece by a contemporary American writer, Grade III
Andante M.M. = 72

BERCEUSE
A charming semi-classic by a standard composer, Grade IV.
Andantino grazioso M.M. = 72
THE ETUDE
CHARACTERISTIC SKETCH
MAURICE ARNOLD

THE BANDITS

A clever descriptive number, very effective and full of color. Grade III.

Marteale moderate M.M. 120

MARCH IN Bb

Su. Full without Coruscous,
St. Full without Trumpet.
Registration:
Choir 8 & 4 Flutes & Clarinet.
Ped. Full coupled to Su. & St.

Statement as a festival prelude or procession, or as a recital number.

Alba Marche M.M. 108

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A small gray bird, spotted like a young robin, with a very black head is much regarded by certain branches of the Sioux. Like our bluebird, it is the herald of Spring, the approach of which is of far greater moment to primitive peoples than to us. When this bird, called by the Indians Ski-bi-bi-la, first appears and is heard by a squaw, she will, in accordance with an ancient custom, pick out a likely boy and send him hastily to talk with the bird, which has a curious way of answering when shouted at. The Sioux believe the bird says, "Has it returned?" (meaning Spring.) The boy must answer "No, it has not returned." Then the bird will fly swiftly back to the sources of Spring, bringing back the longed-for season.

The Indian maidens, following their hearts' promptings ask the little bird another very important question, which will be found in this song.

Allegro moderato
HARRY S. KERR
An expressive love song is ballad style with a very taking refrain.

Andante moderato

Copyright 1918 by Theo. Presser Co.
One of Victor Herbert's early compositions, originally for Cello, and still a great favorite.

Andantino grazioso m.m. = 90

SERENADE

VICTOR HERBERT, Op. 1

Hahn

Edited

One of Victor Herbert's early compositions, originally for Cello, and still a great favorite.

Andantino grazioso m.m. = 90

VINCENT HERBERT.

music have heard a program of elevating influence, when we leave the place with the same conviction that we are under the purifying and elevating influence of the art.

When we look upon God, for rightly directed, clarify and build up the tissues of the body, so is the only way it appeals. Those who appreciate good music, fails to get about it a third of the choice things some of the greatest and noblest solutions have given to us.

Music's Strong Appeal

In the second place, music should be studied by every man because of the power of mental discipline. The study of music is a fine mental discipline and a splendid memory drill. Failing memory has been restored in a number of instances by musical exercise.

Every one, and especially every man, should have a more or less thorough knowledge of music. If I were a layman myself, a lawyer or a merchant, I should hope to have this knowledge. Some people have the same idea about music that they have about religion. It is for women and children to hear the music of our three darker tribes, and music is a study.

Music is a study, and requires of the men, masculine energy of a手续费. A woman or a boy should not be able to do this. The discipline, while it is noble, study and leisure in its natural state, is likely to cause irreparable damage without this refining influences of the arts and more especially music. There is not anything more delightful than a masculine woman or a feminine man, but it is a fine study to hear the music of our three darker tribes.

Nothing will take the place of a thorough knowledge of how to produce and appreciate good music. Bus boys study music to make them more ready, to throw the current sounds are louder.

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Nothing will take the place of a thorough knowledge of how to produce and appreciate good music. Bus boys study music to make them more ready, to throw the current sounds are louder.
The Touch of the Voice

By Perley D. Aldrich

One of the simplest and most important rules to apply is to understand the meaning of "touch" in relation to the voice. When we sing, we use our voice to express our emotions and ideas. The "touch" of the voice refers to the way we use our voice to convey these emotions and ideas, whether it be through the intensity of our singing or the quality of our tone. It is the "touch" of the voice that makes our singing distinct and desirable.

Let me give an example: if I were to sing in a coarse, gruff manner, it would sound like a barking dog. However, if I were to sing in a soft, gentle manner, it would sound like a purring cat. The "touch" of the voice is what makes the difference.

In conclusion, the "touch" of the voice is an important aspect of singing. It is what makes our singing unique and desirable. So, let us all strive to find the "touch" of the voice in our singing.

The Touch of the Voice

By Perley D. Aldrich
The quality of its tone captures their heart, as the beauty of construction delights the eye.

D. A. CLIPPINGER

In a Woodland Glade

A MAN AND HIS MISTRES.

Compositions Arranged

A. W. BORST, Prefer Bldg, HuM;

E. W. S. MURPHY, foundation.

Simplified Short Handed

THE ETUDE

This Binder Holds and Indexes Music

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Steger Building Chicago, III.
The Spirit of France in Organ Study

By Dr. William C. Carl

The organist has astounded the world. The exciting the same attention. The spirit
of music has undergone a remarkable transformation in the last few years.

The organ has become a more versatile instrument, capable of expressing
a wide range of emotions. It is no longer just a church organ, but a
comprehensive music-making instrument that can be used in various settings.

The organist must be well versed in the art of organ-playing. The organist
must study the mechanism of the instrument, understand and interpret
the music, and have a keen observation for the nuances of time.

How to Practice

Voluntaries have been written on this subject.

The artist should study the etudes
by Dr. William C. Carl

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The artist should study the etudes
"Cheap Violins" by Theodore Thomas

Why do so many good violin players buy cheap violins? To "save" money? It seems to be a common belief that people who think nothing of paying a few dollars for a pair of shoes, or a hat, or a dinner at a restaurant, think it is good policy to pay $5 or $10 or even $20 for a cheap violin. It should be understood that these cheap violins are producing good music. They are in the same category with $0.50 shoes, or $0.75 shoes, or $1.25 shoes, to sell. They are like wooden razors, only made of wood, and sold at the five and ten cent stores. The cheap violin does not produce good music, but it is not to be blamed. Cheap violins are sold at the five and ten cent stores, and many of these violins are sold to children. Why so many people buy cheap violins is that they do not know any better. At least, they do not know any better about violins. Many other defects in such instruments are usually necessary in order to go to the expense of several dollars to pay for such a violin in even approximately correct playing condition. It is quite easy to buy a violin of fairly good quality at the start.

Kreisler in China

It is hard to change human nature, and, recognizing the limitations of our own playing abilities, to adopt a policy of good quality and try to improve our results. It is hard to give up the idea that a violin is in itself a great thing. If a violin is of good quality, then the pupil may go on to thinking that he is buying a violin, and that the pupil may go on to thinking that he is buying a violin from a dealer or a manufacturer. Better still, there may be an arrangement whereby the pupil can get a chance to see the violin in action, and might even be able to tolerate the money paid for it, if he has a reason to believe that he is getting a good violin and the pupil may go on to thinking that he is buying a violin from a dealer.

Hans von Bulow

The idea of making a cheap violin to start with would not be bad, if it was at all possible. Nothing else could be worse. Why is it that a violin should be a thing of beauty? The idea is that a violin should be a thing of beauty. Beautiful instruments are always of extraordinary beauty, and the pupil who produces such things will become famous. A pupil who does not produce such things, will never become famous. But it would be good if the pupil did not have the right to do that.

Joy in Hadyn and Wagner

In the masses of a Haydn or a Wagner the pupil may find joy. One pupil may find joy that the good pupil, the pupil who has learned the lessons, who has learned the lessons, who has learned the lessons, is a thing of beauty, and the pupil who has learned the lessons, who has learned the lessons, is a thing of beauty, is a thing of beauty, is a thing of beauty, is a thing of beauty, is a thing of beauty, is a thing of beauty, is a thing of beauty. If the pupil had the right to do that, the pupil would be able to live with the pupil, as long as the pupil lived.

Department of Violinists

Edited by ROBERT Braine

If We All Played First Violins We Could Be Orchestra Together.

R. Schumann

TOY SYMPHONIES for HOLIDAY ENTERTAINMENTS

Christmas Balls

Piano Piece suitable for the Bel Canto pupil: Arthur Seidel $50 cents

Indoors or Out-door: E. Brandt $2.50 cents

Specially adapted for the Christmas Festival. Music, consisting principally of half, quarter, and quarter notes should be avoided. The music should be written so that the note is not too high or too low, and. avoiding the note of the wrong pitch, the pupil may go on to thinking that he is buying a violin from a dealer. Useful for the pupil. The pupil may go on to thinking that he is buying a violin from a dealer. Useful for the pupil. The pupil may go on to thinking that he is buying a violin from a dealer. Useful for the pupil. The pupil may go on to thinking that he is buying a violin from a dealer. Useful for the pupil. The pupil may go on to thinking that he is buying a violin from a dealer. Useful for the pupil. The pupil may go on to thinking that he is buying a violin from a dealer.

Children's Symphony

Piano with Kitchen Utensils

By H. D. Hewitt Complete. 10c. Piano or metal bars may be substituted for the Kitchen Utensils. Often used is usually of an easy piece, and much good can be done by the pupil. In the case of a veritable genius, the pupil may go on to thinking that he is buying a violin from a dealer. Useful for the pupil. The pupil may go on to thinking that he is buying a violin from a dealer. Useful for the pupil. The pupil may go on to thinking that he is buying a violin from a dealer. Useful for the pupil. The pupil may go on to thinking that he is buying a violin from a dealer.

Kuchen Fiamm

Piano with Kitchen Utensils


Articles on Violin Old and New

One Dollar and in good shape, E. Press

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One Dollar and in good shape, E. Press

A typical concert

A very good violin, with abundant tone, is a thing of beauty. The pupil may go on to thinking that he is buying a violin from a dealer. Useful for the pupil. The pupil may go on to thinking that he is buying a violin from a dealer. Useful for the pupil. The pupil may go on to thinking that he is buying a violin from a dealer. Useful for the pupil. The pupil may go on to thinking that he is buying a violin from a dealer.

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Piano Piece suitable for the Bel Canto pupil: Arthur Seidel $50 cents

Indoors or Out-door: E. Brandt $2.50 cents

Specially adapted for the Christmas Festival. Music, consisting principally of half, quarter, and quarter notes should be avoided. The music should be written so that the note is not too high or too low, and avoiding the note of the wrong pitch, the pupil may go on to thinking that he is buying a violin from a dealer. Useful for the pupil. The pupil may go on to thinking that he is buying a violin from a dealer. Useful for the pupil. The pupil may go on to thinking that he is buying a violin from a dealer. Useful for the pupil. The pupil may go on to thinking that he is buying a violin from a dealer. Useful for the pupil. The pupil may go on to thinking that he is buying a violin from a dealer. Useful for the pupil. The pupil may go on to thinking that he is buying a violin from a dealer. Useful for the pupil. The pupil may go on to thinking that he is buying a violin from a dealer. Useful for the pupil. The pupil may go on to thinking that he is buying a violin from a dealer. Useful for the pupil. The pupil may go on to thinking that he is buying a violin from a dealer. Useful for the pupil. The pupil may go on to thinking that he is buying a violin from a dealer.

Children's Symphony

Piano with Kitchen Utensils

By H. D. Hewitt Complete. 10c. Piano or metal bars may be substituted for the Kitchen Utensils. Often used is usually of an easy piece, and much good can be done by the pupil. In the case of a veritable genius, the pupil may go on to thinking that he is buying a violin from a dealer. Useful for the pupil. The pupil may go on to thinking that he is buying a violin from a dealer. Useful for the pupil. The pupil may go on to thinking that he is buying a violin from a dealer. Useful for the pupil. The pupil may go on to thinking that he is buying a violin from a dealer.

Kuchen Fiamm

Piano with Kitchen Utensils

**Christmas Carol**

Have you ever seen Christmas carols sung out of doors? Christmas carols are not heard in this country so often, and when they are they are usually sung by choirs of quartets or groups of friends, but we thought this year we would like to go about the song singing.

Sing a few carols on the doorstep, or the next move on to your friend's or neighbor's doorstep and sing some more (of the same song, if you like).

The carols are not hard to learn, and your mother will help you with a cup of tea if you need help. The older readers of The Etude are probably getting a thrill on Christmas Eve this year why not go out and learn the carols you love and sing them to everyone? Why not even try to have a song float by on the air instead of being listened to on Christmastime? There are a few that have never been sung coram deo, but you know what I mean. Give it a try.

Christmas carols are not that difficult to have a song float by on the air. The old English custom of putting a basket filled with apples in the window where the carolers come is very pretty, too.

**Letter Box**

Dear John:

We have an orchard of fifty cherry and plum trees.

We also have four hundred white and red plums. We also have four hundred white and red plums. Our orchard is in California, where we have sun

The music teacher with these musical definitions was impressed with my achievement that I have never forgotten the answers; and I was surprised to find that my first music lesson was published in the monthly paper of our school. I found that I owed my music teacher for my success.

**A Musical Dream**

By Mrs. R. H. Nye

Once upon a time when I was a boy
I went into the woods in the fall to hunt for nuts.

I thought, I will call aloud. Instantly there appeared a squirrel, and a rather strange animal was my mate. We will soon be there, I said.

Do you remember what a surprise I gave my music teacher with these musical definitions? I have never forgotten the answers; and I was surprised to find that my first music lesson was published in the monthly paper of our school. I found that I owed my music teacher for my success.

**Answers to Last Month’s Questions**

1. A piano in Italy is a specialty of French music. 4. A keyboard instrument preceded in the signature. 5. An arpeggio.

**SOMETHING I SHALL NEVER FORGET**

By Herbert Bond

We take the squares in the order they are given:

1904 in Italy is a specialty of French music. 4. A keyboard instrument preceded in the signature. 5. An arpeggio.

**Merry Christmas to All Our Junior Etude Friends**

Valeria Mettelka

(Prize Winner)
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**Subscription Price Advances Effective December 1918.**

*Dear Friends,*

As a result of the increased postal rates, we are forced to announce an advance in our subscription rates. The new subscription price will be $2.50 per year. This advance is only a small part of the cost of paper, etc., that we have been experiencing. We have been very fortunate in our past subscription price of $1.50, and we hope that our readers will continue to support us.

**Subscription Price Chart:**

- **Standard Price:** $2.50 per year
- **With Calendar:** $3.00 per year
- **For Canadian Subscriptions:** $2.50 per year
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**Subscription Information:**

We have received many requests for subscriptions to our magazine. We are happy to announce that we have increased our subscription rate to $2.50 per year, effective December 1918. This price includes a calendar for 1919.

**Back Issues:**

We have a limited supply of back issues available. Prices are as follows:

- **Single Issues:** $0.50 each
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**New Work Reviews**

*Reviewed on December 1918 by the New York Times.*

- **Trial By Jury, Sullivan.**
- **New Orchestra Folio, Parts.**

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**Musical Literature**

- **Birthday Jewels, Geo. L. Spaulding.**
- **Marcus Et Albus, Edward B. Crescent.**
- **Great Pianists Upon Piano Playing.**
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**New Arrivals:**

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- **Gift Cards** are available for purchase. They can be used for subscriptions, sheet music, or any other item available in our store.

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**Customer Service:**

For any questions or concerns, please contact our customer service team at subscribe@theetude.com.
Molly Changes Her Mind

By Lucye Collins

"Oh, dear, dear," sighed Molly, looking up from her knitting and giving a quick glance at the cluck.

"If I just had some music I could practice to do, I'd so much rather have practice to do."

"Oh, do, do," implored Nettie.

"Yes, yes," agreed Molly, "but I don't like my little music, but I think that Miss Bland is different now. All the girls in our club are learning the opera and there is so much to do that I never had time to practice my own."
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Unusual Year-End Bargains In Leading Magazines

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1794 Franz Peter Schubert – 1828
Schubert was the son of a schoolmaster. His father and most of his brothers were much interested in music and he received good instruction at home. At nine, he sang in the church choir and Holzer, the choirmaster, taught him piano, organ, singing and harmony.

When eleven years old, he became a member of the Imperial Convent, a school for educating choir-boys for the Court Chapel. Here he had excellent musical advantages and remained several years, until his voice changed, spending Sundays and holidays at home. Long before this age, however, he began to compose songs and little instrumental pieces, and he continued to pour them forth all his life in a steady stream, writing over 1000 songs, besides piano pieces, orchestral compositions, chamber music for string quartet, piano trio and other combinations, sacred music, operas and incidental music for dramas.

Indeed it is certain that he was too prolific a writer for his own good, both artistically and financially. On the few occasions, when he was in funds, as for instance from a successful concert, he had no thought of saving, but shared his money liberally with his friends, most of whom were equally poor in purse with himself.

Schubert was modest and retiring in disposition, wholly without self-conceit, and he never attempted to further his own prospects by seeking influential acquaintances. His exterior by no means answered to his genius. His general appearance was insignificant, his height not much over five feet one inch, his figure stout and clumsy, his complexion dull, his cheeks full, his eyebrows bushy and his nose insignificant. His hair, however, was thick, black and handsome and his eyes often brightened up attractively.

Schubert has been truly and poetically described as "that composer, who dipped his pen in the moonlight." His life, aside from his music, was uneventful. Grove's Dictionary contains over fifty pages devoted to Schubert and probably there is no better biography of him in existence, yet most of it consists of a description of Schubert's various pieces and of facts regarding the time and place at which they were written.

Among Schubert's most famous songs may be named The Erl-King, The Wanderer, Who Is Sylvia?, Hark, Hark, the Lark, Serenade, the song-cycle The Fair Maid of the Mill and another almost equally popular song-cycle The Winter Journey. Possibly one should add The Heather Rose, Tho'rt My Repose and Ave Maria.

Of his piano pieces, the Impromptus and the Moments Musicales, together with the difficult but very beautiful Fantasia in C major, often called the Wanderer Fantasie, are most familiar. Liszt made several very effective piano transcriptions of his songs, which are good recital numbers.

Of the ten symphonies he wrote, only two are at present in vogue, the C major and the Unfinished or B Minor Symphony, but both of these are of the highest type of beauty.

His operas were never a success—in fact for the most part, never came to a performance—but his incidental music for the drama Rosamunde is still greatly admired, and often heard at concerts. Of his string quartets, the one in D minor is the finest, though it found no publisher until after his death.