

Gardner-Webb University

## Digital Commons @ Gardner-Webb University

---

The Etude Magazine: 1883-1957

John R. Dover Memorial Library

---

12-1-1920

### Volume 38, Number 12 (December 1920)

James Francis Cooke

Follow this and additional works at: <https://digitalcommons.gardner-webb.edu/etude>



Part of the [Composition Commons](#), [Ethnomusicology Commons](#), [Music Education Commons](#), [Musicology Commons](#), [Music Pedagogy Commons](#), [Music Performance Commons](#), [Music Practice Commons](#), and the [Music Theory Commons](#)

---

#### Recommended Citation

Cooke, James Francis (ed.). The Etude. Vol. 38, No. 12. Philadelphia: Theodore Presser Company, December 1920. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/39>

This Book is brought to you for free and open access by the John R. Dover Memorial Library at Digital Commons @ Gardner-Webb University. It has been accepted for inclusion in The Etude Magazine: 1883-1957 by an authorized administrator of Digital Commons @ Gardner-Webb University. For more information, please contact [digitalcommons@gardner-webb.edu](mailto:digitalcommons@gardner-webb.edu).

*Del Mac Highgate*

# THE ETUDE

Presser's Musical Magazine



PRICE 25 CENTS

DECEMBER 1920

© BERLACH-BARLOW CO.  
JULY, 1921

\$2.00 A YEAR



# Thirty-Second Annual Family

THE PRICES GIVEN ARE FOR CASH  
WITH ORDER—TRANSPORTA-  
TION CHARGES PREPAID

## SPECIAL HOLIDAY CASH PRICES—THIS OFFER

Many Suggestions for the Teacher, Student and Lover of Music

None of These Publications Will be Sent "On Sale" at These Special Holiday Prices

### GROVE'S DICTIONARY OF MUSIC AND MUSICIANS

with the  
**New American Supplement**  
Six Large Volumes, Bound in Red Cloth  
Stamped in Gold

Specially Priced, \$20.00.

#### A Splendid Gift for a Musician

This greatest of all musical works embraces every branch of musical education, school science, theory, history, biography, musical terms, aesthetics and musical industries. Over a period of thirty years 184 musical specialists worked on this famous Encyclopedia. The first five volumes contain 4,000 pages, and the treatment of every subject is most complete. THE NEW AMERICAN SUPPLEMENT (the sixth volume) is an indispensable record of American musical institutions, personalities and achievement. There are over 1,000 items in the index, and in itself this volume is a needed work for every music library.

#### Buy Yourself a Set on Easy Terms

Your dollars will bring this set to you, and the balance may be paid in monthly installments of \$2.00.

### Albums for Beginning, Intermediate or Advanced Pianists

#### ADVANCED STUDY PIECES

Regular Price \$21.50 Holiday Cash Price 50 cents  
Upper medium grade pieces of musical merit  
with real technical value.

#### STANDARD ELEMENTARY ALBUM

Regular Price 75 cents Holiday Cash Price 40 cents  
The most comprehensive collection of easy  
teaching pieces published. 82 numbers.

#### STANDARD AMERICAN ALBUM

Regular Price 75 cents Holiday Cash Price 40 cents  
Meticulous recital numbers, all by American  
composers. Upper-medium grade.

#### STANDARD OPERA ALBUM

Regular Price 75 cents Holiday Cash Price 40 cents  
Melodies from the great operas arranged in  
the best manner of intermediate difficulty not  
beyond the fourth grade.

#### ALBUM OF DESCRIPTIVE PIECES

Regular Price \$1.25 Holiday Cash Price 65 cents  
Characteristic piano pieces, descriptive, musically  
various moods, scenes and impressions.

#### AMERICAN COMPOSERS' ALBUM

Regular Price \$1.25 Holiday Cash Price 65 cents  
Excellent numbers, by representative American  
composers. A credit to American music.

#### CELEBRATED COMPOSITIONS BY FAMOUS COMPOSERS

Regular Price \$1.50 Holiday Cash Price 50 cents  
A volume of such compositions as every  
good pianist delights in having.

#### COMPOSITIONS FOR THE PIANOFORTE BY WOMAN COMPOSERS

Regular Price \$1.00 Holiday Cash Price 50 cents  
Some of the best compositions by successful  
woman composers.

#### MASTERSPIECES FOR THE PIANOFORTE

Regular Price \$1.50 Holiday Cash Price 75 cents  
Real masterspieces selected from great com-  
posers.

#### MODERN DRAWING ROOM PIECES

Regular Price \$1.25 Holiday Cash Price 65 cents  
A popular album and of a wide appeal to  
pianists.

#### SUNDAY PIANO MUSIC

Regular Price \$1.00 Holiday Cash Price 50 cents  
Dignified, stately and worshipful music for  
all Sunday playing.

#### POPULAR RECITAL REPERTOIRE

Regular Price 75 cents Holiday Cash Price 40 cents  
Such pieces as Liszt's "Hungarian" and  
Schubert's "A Lie Bien Aime" are included in  
this album.

#### STANDARD BRILLIANT ALBUM

Regular Price 75 cents Holiday Cash Price 40 cents  
Twenty-seven pieces of a showy nature, yet  
not difficult.

#### STANDARD ADVANCED ALBUM

Regular Price 75 cents Holiday Cash Price 40 cents  
A collection containing twenty-eight classic  
and modern compositions.

#### YOUNG PLAYERS' ALBUM

Regular Price 75 cents Holiday Cash Price 40 cents  
Melodies from the earlier grades should be  
without the seventy melodic numbers in this  
collection.

#### PIANO PLAYERS' REPERTOIRE

Regular Price 75 cents Holiday Cash Price 40 cents  
Fine material for light recital work or self-  
amusement. Ideal for average pianists.

#### STANDARD RECITAL ALBUM

Regular Price 75 cents Holiday Cash Price 40 cents  
Melodious and entertaining are the forty-  
one pieces in this album.

#### STANDARD FIRST PIECES

Regular Price 75 cents Holiday Cash Price 40 cents  
Thirty-two pieces not to be found in any other  
collection. Medium grade.

#### POPULAR HOME COLLECTION

Regular Price 75 cents Holiday Cash Price 40 cents  
A selection of popular music in piano  
collection. Medium grade.

#### STANDARD STUDENTS' CLASSICAL ALBUM

Regular Price 75 cents Holiday Cash Price 40 cents  
The very best composers, classic and modern,  
are represented in the forty-eight com-  
positions in this album.

#### SOUVENIRS OF THE MASTERS

Regular Price \$1.00 Holiday Cash Price 50 cents  
Twenty-seven famous recitals in easy ar-  
rangement. Excellent for the child pianist.

#### OPERATIC FOUR-HAND ALBUM

Regular Price \$1.25 Holiday Cash Price 65 cents  
An excellent four-hand book, containing im-  
mortal melodies from operas.

#### STANDARD DUET PLAYERS' ALBUM

Regular Price 75 cents Holiday Cash Price 40 cents  
A selection of medium grade four-hand  
pieces in different styles.

#### CONCERT DUETS

Regular Price \$1.25 Holiday Cash Price 65 cents  
Twenty-four excellent piano duets of a good  
character.

#### MUSIC LOVERS' DUET BOOK

Regular Price \$1.25 Holiday Cash Price 65 cents  
Medium grade duets, excellent for diversion  
and strengthening practice.

#### TWO PIANISTS

Regular Price \$1.25 Holiday Cash Price 65 cents  
Brilliant and popular duets for the piano,  
grade four.

### Child's Own Book of Great Musicians

By THOMAS TAPPER

Holiday Cash Price, 12 cents each, postpaid

Regular Price 20 cents each

A Unique Series of Biographies for Children

BACH BEETHOVEN CHOPIN LAYDN LISZT MEYERHOLZ MOZART SCHUBERT SCHUMANN TAPFER WAGNER WILSON

These clever biographies are designed to instruct and at the same time amuse the children through a combination of play and study. A sheet of pictures describing various scenes, characters and events prominent in the lives of the great masters is furnished with each book. After reading the stories the child cuts out these pictures and pastes them in the spaces designated; then on the blank pages provided at the back of the book, proceeds to write a short composition based on the knowledge acquired. An artistic outside cover, a silk cord and a needle are supplied with each booklet in this series. Simply but explicit directions for binding are given and when completed the child can point with pride to a book most aptly named: The Child's Own Book of Great Musicians.

This system has been used in day schools for some time and as applied to the study of music biography by Mr. Tapper has proved a continuous success. It impresses the story on the child mind in a most vivid and lasting manner.

### Standard History of Music

By JAMES FRANCIS COOKE

Regular Price, \$1.50

Holiday Cash Price, \$1.00, postpaid

#### A History That Has Pleased Thousands

Music lovers are here furnished interesting reading, and the music student is supplied with forty story lessons in music lore. The illustrations alone are of a most interesting character. Bound in red cloth, and stamped with gold, this two hundred and fifty page book, containing one hundred and fifty illustrations, makes a very desirable gift.

#### Mistakes and Disputed Points in Music

By L. C. Elson

Regular Price \$1.50

Holiday Cash Price \$1.00, postpaid

These points regarding which mu-  
sicians disagree are fully discussed in this  
book. Many teachers and students are woefully  
misinformed on a hundred and one dif-  
ferent things that are here carefully explained.

#### Gallery of Musical Celebrities

Regular Price: Paper Bound, 75 cents

Holiday Cash Price 50 cents, postpaid

A collection of portraits of seventy-two mu-  
sicians, with short biographies. This book is a  
fine volume for the teacher's study in which  
the music lover's reading club and for improving  
one's spare moments.

#### Gallery of Eminent Musicians

Regular Price: Paper Bound, 75 cents

Holiday Cash Price 50 cents, postpaid

Similar to the above described album. These  
works are unique in condensation of material  
and beauty of illustration.

#### Gallery of Distinguished Musicians

Regular Price: Paper Bound, 75 cents

Holiday Cash Price 50 cents, postpaid

This work is another volume similar to the  
two described above. It contains a complete  
source of reference and offers more than  
two hundred biographies and as many  
illustrations.

#### Celebrated Pianists, Past and Present

By A. Ehrlich

Regular Price \$2.50

Holiday Cash Price \$1.75, postpaid

One of the most reliable works on musical  
biography. Illustrated with 150 portraits of  
European and American pianists of the past  
and present.

#### Music Masters Old and New

By James Francis Cooke

Regular Price \$1.25

Holiday Cash Price 75 cents, postpaid

An excellent biographical work. Contains  
information about piano masters not to be  
found elsewhere in English.

#### MUSIC PUBLISHERS AND DEALERS

THEODORE PRESSER CO. MAIL ORDER  
SUPPLY

1710 - 1712 - 1714 CHESTNUT STREET  
PHILADELPHIA, PA.

# Offer of Gifts for Music Lovers

POSITIVELY EXPIRES JANUARY 1, 1921

Early Shopping by Mail Means a Saving of Time and Money

Send All Orders for These "Holiday Offers" to Theo. Presser Co., Philadelphia, Pa.

### Pronouncing Dictionary of Musical Terms

By H. A. CLARKE

Holiday Cash Price, 85 cents

Regular Price, \$1.25

No matter how many dictionaries a musician may have in his library it will not be complete without this first-class, up-to-date work, by one of our most prominent musical authorities. A clear and exact definition of all musical terms, the pronunciation of all foreign musical words, the names, with pronunciation, of all the most prominent musicians of the last two centuries, with dates of birth and death and their nationality are among the many important features in this book. Substantially bound in red cloth.

### Pocket Dictionary of Musical Terms

By H. A. CLARKE

Holiday Cash Price, 20 cents

Regular Price, 30 cents

A convenient pocket-size reference book. Gives all the musical terms necessary for the average musician to understand and therefore makes an ideal gift for teachers to present to their pupils. Those interested in children studying music will wish such a little remembrance as this dictionary stimulate the desire for musical knowledge.

### Great Pianists on the Art of Piano Playing

By JAMES FRANCIS COOKE

Regular Price, \$2.25

Holiday Cash Price, \$1.50, postpaid

#### Study Conferences with Foremost Virtuoso

A most admirable gift for the music lover, the student or the teacher. Mastered in the piano, Palestrina, Sammartini, Bach, Handel, Scarlatti, Corelli, Vivaldi, Couperin, Haendel, Haydn, Weber, Beethoven, Mendelssohn, Chopin, Liszt, Wagner and Mozart. The size (2 1/2 x 3 1/2) makes the books unusually handy. Complete sets are boxed. The binding is quite neat and substantial.

#### The Petite Library

Regular Price: Cash, 35 cents each, Complete \$2.50

Holiday Price: Cash, 18 cents each, Complete \$1.50

Extremely readable volume of biographies. There are nine volumes, one each on Handel, Haydn, Weber, Beethoven, Mendelssohn, Chopin, Liszt, Wagner and Mozart. The size (2 1/2 x 3 1/2) makes the books unusually handy. Complete sets are boxed. The binding is quite neat and substantial.

#### Musical Life and How to Succeed in it

By Thomas Tapper

Regular Price \$1.75

Holiday Cash Price \$1.25, postpaid

Numerous phases of art and art life discussed in a thoroughly practical way. A book of real value to all seriously interested in music.

#### Reminiscences of a Musician's Vacation

By L. C. Elson

Regular Price 75 cents

Holiday Cash Price 60 cents, postpaid

This is a truly a most interesting book. Elson was one of the fortunate few in whom the musical and literary gifts are combined. Always genial and witty with a keen relish for the humorous aspect of things.

#### Life Stories of Great Composers

By R. A. Streissfeldt

Regular Price \$2.00

Holiday Cash Price \$1.50, postpaid

An ideal book for a child. These little stories, besides teaching biography delightfully, teach also contemporary history.

#### Master Lessons in Pianoforte Playing

By E. M. Bowman

Regular Price \$1.25

Holiday Cash Price 85 cents, postpaid

A series of lessons in the form of "Letters From a Musician to His Nephew" giving the essentials in artistic pianoforte playing.

#### Imaginary Biographical Letters from Great Masters

By Althea Crawford Cox and Alice Chapin

Regular Price \$1.50

Holiday Cash Price \$1.00, postpaid

A fascinating little book of imaginary letters, addressed to our little musical friends.

### PIANO PLAYING WITH PIANO QUESTIONS ANSWERED

By JOSEF HOFMANN

Regular Price, \$2.00

Holiday Cash Price, \$1.35

A Veritable Mine of Pianistic Information

A work of momentous interest to every student and teacher of the piano by one of the greatest pianists of the age. There are two hundred and fifty questions answered, bearing on the vital points in piano playing and on music generally, in addition to almost a hundred pages of easy, simple, and valuable information, and told in a very direct, simple and impressive manner. This is a book that we can recommend very highly to piano teachers, because we feel that it will give them more power in their work and make their life's work more interesting.

### Stories of Standard Teaching Pieces

By EDW. BAXTER PERRY

Regular Price, \$2.00

Holiday Cash Price, \$1.35, postpaid

Gives the Romance, Anecdote and Educational Information that add zest to the pupil's lesson. The surest way to awaken the interest of the student is to place in his possession a copy of this work, which describes the "inner meaning" of the pieces he plays.

### Descriptive Analyses of Piano Works

By EDW. BAXTER PERRY

Regular Price, \$2.00

Holiday Cash Price, \$1.35, postpaid

A work that is a poet's treasure and a historical and scientific record of some of the greatest and best-known piano compositions. These descriptions add much to the pleasure obtained by the concert goer and musician in hearing and rendering such works.

### Choir and Chorus Conducting—Latest Edition!

By F. W. WOODILL

Regular Price, \$2.00

Holiday Cash Price, \$1.35, postpaid

A complete manual of instruction on the organization, management, training and conducting of choirs and choruses, together with a chapter on the organization of home, community and school orchestras. This interesting and comprehensive volume contains many useful suggestions to singers on accent, enunciation, interpretation, phrasing, breathing, etc.

### Albums for the Singer

CELEBRATED RECITAL SONGS

Compiled by David Bispham

Regular Price \$2.50 Holiday Cash Price \$1.00

The most notable collection of songs, ancient and modern, made in recent years. There are copious notes, revisions, English translations, and directions for the singer. Excellent features. Forty-four songs personally edited by David Bispham.

#### SINGERS' REPERTOIRE

Regular Price \$1.25 Holiday Cash Price 60 cents

An album worthy of being in the library of any singer. The thirty-two songs are in the medium voice.

#### STANDARD SONG TREASURY

Regular Price \$1.25 Holiday Cash Price 60 cents

Forty-eight selected songs, chiefly for medium voices, suitable for church, home and concert.

#### Well-known Piano Solos and How to Play Them

By Chas. H. Wilkinson

Regular Price \$1.50 Holiday Cash Price \$1.35, postpaid

These discussions are short and to the point, being extremely logical throughout. Pianists can hardly afford to be without this valuable work. A wide range of composers is covered.

#### Education of the Music Teacher

By Thomas Tapper

Regular Price \$1.75

Holiday Cash Price \$1.20, postpaid

A volume of 224 pages, handsomely bound, that tells in a plain form what a teacher must know to achieve success.

#### Musical Sketches

By Elsie Pollok

Regular Price \$1.00, postpaid

This volume offers enjoyable reading to all interested in music.

### Albums for the Organist

THE AMERICAN ORGANIST

Regular Price \$2.00 Holiday Cash Price \$1.20

A pipe-organ collection, cloth bound, of unusual worth.

#### THE ORGAN PLAYER

Regular Price \$2.00 Holiday Cash Price \$1.20

One of the best pipe-organ collections obtainable, cloth bound.

#### ORGAN REPERTOIRE

Regular Price \$2.00 Holiday Cash Price \$1.20

A collection of pipe-organ volume to Organist. Cloth bound.

#### THE STANDARD ORGANIST

Regular Price \$2.00 Holiday Cash Price \$1.20

In this album there are forty-three moderate length compositions suitable for all purposes and written in all styles.



From an actual photograph taken in Mr. Rachmaninoff's home, in New York City

## Hear Rachmaninoff on the New Edison

NOW you can make a straightforward comparison and find out which is the best phonograph. Rachmaninoff himself, the great Russian pianist, gives you this opportunity.

He has made recordings for one of the standard talking-machines. We are very glad that he has done so. For now you can compare.

Your Edison dealer will gladly play Rachmaninoff's Re-CREATIONS on the New Edison for you. Watch for his announcements in your local newspaper. You must hear this most astonishing phonograph comparison,—before you buy your Christmas phonograph.

The photograph, from which this illus-

tration is reproduced, was taken in Mr. Rachmaninoff's home, in New York City. It shows the great Russian pianist playing the Second Hungarian Rhapsodie (Liszt), while the New Edison Re-CREATED his previous rendition of the same composition.

The three music experts who listened from behind the screen, were amazed and astounded at the absolute fidelity of the Re-CREATION to the artist's original performance. Once more, the New Edison's perfect Realism triumphed in the test of direct comparison.

Be sure to look for your Edison dealer's announcements. Hear Rachmaninoff on the New Edison. THOMAS A. EDISON, Inc., Orange, N. J.

### Edison Rachmaninoff RE-CREATIONS Now on Sale

- No. 82169 Second Hungarian Rhapsodie (Liszt) Part 1
- No. 82169 Second Hungarian Rhapsodie (Liszt) Part 2
- No. 82170 Second Hungarian Rhapsodie (Liszt) Part 3  
(With Mr. Rachmaninoff's Cadenza)
- No. 82170 Pastorale (Scriabin-Tausig)
- No. 82187 Prelude in C Sharp Minor, Op. 3 (Rachmaninoff)
- No. 82187 Polka de W. R. (Rachmaninoff)

(Others to be released later)

# The NEW EDISON

*"The Phonograph with a Soul"*

# THE ETUDE

DECEMBER, 1920

Single Copies 25 Cents

VOL. XXXVIII, No. 12

### Joy to the World

CHRISTMAS time is always a pleasure to those who have to do with the making of THE ETUDE. Not merely in our little family of three hundred and more, working at the home of THE ETUDE, but to the thousands and thousands of fine friends who for nearly four decades have added to our Christmas happiness by the fine spirit of good cheer which we read between the lines of their welcome letters. Sometimes we think that this publishing business is different from any other in the world. There seems something far more intimate than ink and paper in the splendid bond that exists between you and us.

It took some mighty stiff optimism to keep one's spirits up during the black years of the war. We knew the great power of music at that time, and we felt inspired by the fine letters received, to go on and on inspiring others to use music to "key up" the great cause. We shall never forget the support and enthusiasm of our friends at that time.

A visitor from England asked recently: "How did THE ETUDE acquire its great circle of subscribers?" We answered: "By helpfulness and friendship." We have tried for years to make each issue of our journal so attractive, so inspiring, so practical and so helpful that our ETUDE enthusiasts would continue doing what they have always done—continually bringing in new friends. That is the only secret. Our sincere hope is that for many, many decades to come the spirit of THE ETUDE—the sincere desire, above all mercenary thought, to advance the cause of musical education by helping the individual teachers, students and music lovers, to progress along the most sensible and progressive lines—will always be the guiding inspiration of this publication and all its future editors.

We realize that this is a very intimate kind of an editorial but then we must remember that we have said that THE ETUDE has a peculiarly different clientele. We are glad to have this friendly meeting. Our representatives when they go about the country always come home enthusiastic over the cordial welcomes they have received from ETUDE friends everywhere. Surely joy has come to the world this Christmastide with the subsiding of the tornado of hate, malice, horror and crime that war blasts through the world. If we lost our faith in things for a moment during the last six years let us now bargain again to build up those wholesome and beautiful relations which the Master sought to bring to the world. What better time could we begin than at Christmas time.

### The Day of Justice

Yes, the teachers are getting a little more income, but how insignificant it is in comparison with what they give! THE ETUDE has taken pride in the fact that for many years it has spared no time or effort in its campaign to educate the musical public for the need of more liberal terms for worthy teachers. This, in our minds, is most needed in the case of the "average" music teacher—not the specialist in the great metropolis or in the great school who by right receives a premium for his services, because there will never be enough great specialists to supply the demand for those who will have nothing but the so-called "teacher at the top."

A recent visitor to THE ETUDE office was the manager of a large school for girls in the South. He was a thoroughly practical business man as well as an educator. Recently, the father of one of the young ladies attending the school wrote, informing its president that his daughter could not continue. The manager, knowing that the gentleman managed to keep a fine automobile, wrote the father to this effect:

Dear Friend:

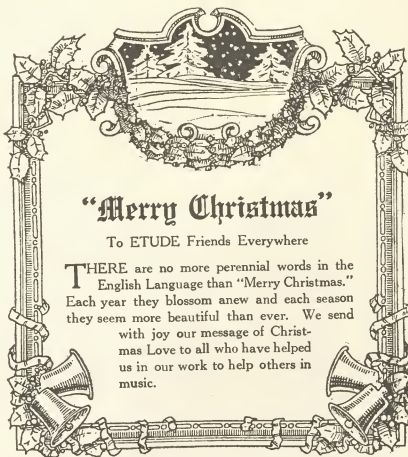
Your daughter, a highly gifted and capable girl, one of the most promising in our institution, informs us that you have decided to have her discontinue after this year. She has only one more year to go to finish her course here. We have appreciated your confidential note telling us that your business reverses make this necessary, but is it really necessary to cut down in this direction? I know you well enough to

point out a comparison which seems to me appropriate.

You have an automobile which you told me cost \$3,600.00. An automobile is a fine thing to have. It increases a man's efficiency and puts a lot of pleasure into his life. But your automobile cannot cost you less than \$100.00 a month for upkeep. Every day you own it the machine is decreasing in value.

Your daughter's education, on the other hand, costs you \$600.00 a year, or half as much as the automobile. She is an investment which will increase in value every year. Does it not seem to you that the better investment at this time is education?

Not until the business men of the country take a sane, far-sighted, common-sense view of education as an investment (not as a charge, as many view it now) will teachers get what they are worth.



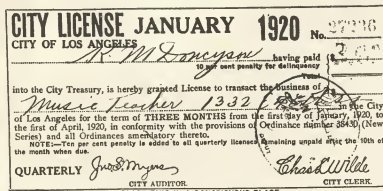
### "Merry Christmas"

To ETUDE Friends Everywhere

THERE are no more perennial words in the English Language than "Merry Christmas." Each year they blossom anew and each season they seem more beautiful than ever. We send with joy our message of Christmas Love to all who have helped us in our work to help others in music.

## Music Teachers' Licenses

A YEAR or so ago one of THE ETUDE readers sent in a copy of a license issued by the City of Los Angeles to music teachers in that city. We could hardly believe our eyes. Were musicians to be licensed like fish peddlers or pawnbrokers? Here is a copy of the license issued:



A recent number of the *Pacific Coast Review* (San Francisco) contains an editorial upon the introduction of the license plan in that city. The editor of that paper feels that the license is a very good thing, as it makes the musician feel that his profession is part of the tax-paying population of the city. There the tax is regulated in the following manner: Anyone with an income of \$3,000 a year or less pays \$3.00; thence up to \$5,000 a year, \$4.50, thence to \$7,500 a year, \$6.00. The editor then explains that the existence of this license is due to the fact that the City of San Francisco sustained great losses in revenue when Prohibition stepped in.

If this license grants any while protection to the teacher or serves to establish his worthiness to practice his profession, as the bar examination does to the lawyer, we can see the advantage. However, the privilege of paying the state or the city two or three dollars a year just because another body of citizens have foregone their highbals is hardly a just reason for shouldering the burden upon music and music-teachers.

We cannot for the life of us see how a license of this kind really benefits the teacher, and we would be glad to have our California friends explain it to us. Again, it seems a pity that musicians should be singled out to pay the penalty for prohibition, unless it is for the reason that musicians will gain more income by the introduction of prohibition. We honestly feel that prohibition is constantly creating a larger and larger demand for more music and better music. But why transfer the license from the barroom to music?

*Put sunshine into the lives of others or you will never have any in your own. Put music into the lives of others or you will never have any real music in your own.*

## The Musical Renaissance in Spain

SPAIN, which is not undisturbed as yet by the great war, was in a peculiar position regarding music. The musical workers of Catalonia have for years shown a most interesting development. Their composers, particularly of intricate choral works, have produced compositions which indicate a notable Renaissance. Mr. Kurt Schindler, whose initiative is responsible for bringing much of this excellent music to America, feels that the condition in Spain is more hopeful than in any other country striving to produce music of its kind. All over the country the works of native composers are being promoted, and we may be sure that in years to come the world will have treasures from this old-world land which may be known as the Spanish School of the Twentieth Century. Unfortunately, apart from the few works of Albéniz, Granados and others, this music is not of the character that will become widely known in a very short time.

### Make It Concise

The music teacher should remember that this is the age of directness. Make your lessons concise. Come right to the point. Some teachers think that they gain interest by approaching subjects indirectly. There never was a greater mistake. Children are bored by such a proceeding. They want the *facts*, and they want them in the most palatable and direct manner in which they can be served. Yet the musical training of the child must not be skimmed. One of the reasons why a great deal of the musical education of the young in America is so poor is that the teacher, prodded on by mistaken ideas, jumps from grade to grade before the child has a chance to get his feet firmly fixed on the ground. Remember the warning of Epictetus,

"Practice yourself, for heaven's sake, in little things and then proceed to greater."

*Train your will. Immanuel Kant, the great philosopher, despite a frail body, boasted that his servant had never called him twice in the mornings during thirty years. He always arose instantly. In music there are innumerable disagreeable things that can only be overcome by "will energy."*

## Luck and Music

OF course you do not believe in luck as the basis of success in music? Neither do we; that is, altogether. Luck does have a part, of course, but it usually enters to escort only those who have worked hard to prepare themselves to ascend the ladder of success.

Many of the greatest performers attribute their success to some fortunate incident, when, as a matter of fact, their fortune was in being ready when the opportunity came. Tetràzzini, for instance, happened to be in the audience one evening, after many years of waiting a-dreaming, when the soprano of the opera company was taken suddenly ill. This gave Tetràzzini her chance, and she made the best of it. Harold Bauer, who had trained himself to become a violin virtuoso, was forced to become an accompanist on a tour through Russia. The pianist of the party was taken ill and Bauer (who had previously played second piano parts to Paderewski, when the older virtuoso was practicing, and thus was virtually a pupil of Paderewski) had built up a repertoire all his own. He went on as the solo pianist, and made a bigger hit than the man of larger reputation. It is said that G. Campanari, the great baritone, was playing as a "cellist in the opera orchestra when some singer was indisposed, and he thus got his chance to make a great name for himself.

There are dozens of such instances which we might quote, but remember that it is not luck that did the trick in itself, but rather the fact that the artist had worked for years to prepare himself. Luck provides the opportunity, but it does not provide the preparation.

*Too late at forty-five! Too late? Think of Julius Caesar. At that age anyone could have proved that his whole precious life had been the opposite of what that of a general should have been. Yet he became one of the great generals of history. You may never be a great virtuoso but there are countless things in music in which you may be successful after forty-five if you will only go after them hard enough.*

## A Christmas Blessing

Rev. J. H. Jowett, M. A.

MAY Xmas be with thee all the year round! May its music sing on in thy soul! May its flowers bloom on in thy mind!

May the Xmas bells hush all our discords. Impart unto us the spirit of self-forgetfulness, and may we find a holy delight in other people's triumphs. Grant that the sacred light of Xmastide may shine throughout the year. Amen.

# Self-Study in the Art of Singing

### An Interview with the Distinguished Diva

Mme. AMELITA GALLI-CURCI

Secured Expressly for THE ETUDE



[Editor's Note: No success in the recent history of the Art has equalled that of Mme. Amelita Galli-Curci in its apparent suddenness or in its brilliance. One moment she was "unknown" in America and the next she was heralded as "the only successor of Mme. Patti," "the wonder voice of the new century," etc., etc. Naturally the public was only too anxious

"Just what influence heredity may have upon the musical art and upon musicians has, of course, been a much discussed question. In my own case, I was fortunate in having a father who, although engaged in another vocation, was a fine amateur musician. My grandfather was a conductor and my grandmother was an opera singer of distinction in Italy. Like myself, she was a coloratura soprano, and I can recollect with joy her voice and her method of singing. Even at the age of seventy-five her voice was still as fully well preserved, and she would always sing with the greatest ease and with none of the forced throat restrictions which make the work of so many singers insufferable.

"My own musical education began at the age of five, when I commenced to play the piano. Meanwhile I sang around the house, and my grandmother used to say in good humor: 'Keep it up, my dear; perhaps some day you may be a better singer than I am.' My father, however, was more serious and insisted on instrumental music, and that I should become a pianist. How fortunate for me. Otherwise, I should never have had that thorough musical drill which gave me an acquaintance with the art which I cannot believe could come in any other way. Mascagni was a very good friend of our family and took a great interest in me, playing the piano at our house very frequently, and his advice and inspiration naturally meant much to a young impressionable girl.

### General Education

"My general education was very carefully guided by my father, who sent me to the best schools in Milan, one of which was under the management of Germans, and it was there that I acquired my acquaintance with the German language. I was then sent to the Conservatorio, and graduated with a gold medal as a pianist. This won me some distinction in Italy and even led to my being asked to play at the court of the Emperor, a pianistic work, but I preferred to play the big, expressive works, but my programs were made up of such pieces as the *Abegg* of Schumann, studies by Scherwenke, impromptus of Chopin, the four scherzos of Chopin, the first ballade, the nocturnes (the fifth in the book was my favorite) and works of Bach. (Of course, I had been through the Wohlfert-pieces Clavier.) In those days, I was very fond of Chopin and I had aspired to develop my repertoire so that I could include the great works for the piano requiring a more or less exhaustive technique of the bravura type."

"Once I went to hear Busoni and after the concert it came to me like a revelation, 'You can never be such a pianist as he. Your hand and your physical strength will not permit it.' I went home in more or less sadness, knowing that despite the success I had had in my piano playing, my decision was a wise one. Figuratively, I closed the lid of my piano upon my career as a pianist and decided to learn how to sing. The memory of my grandmother's voice singing Bellini's *Qui la Voce* was still ringing in my ears with the lovely

to hear her in opera, recitals and through records. Now that she has been before the American public for four years and has become established by a long chain of triumphs, American musicians are anxious to know something of the preparations which made it possible for her to take the rank which she so splendidly deserves. She was born in Milan, Italy.

[illegible]

Received her general education at the Liceo Alessandro Manzoni, Milan, and at the International Institute at Milan. Her musical education was received at the famous Milan Conservatory, where she was a pupil of Vincenzo Appiani, graduating as a pianist. Mme. Galli-Curci is a gifted linguist, speaking several languages with fluency.]

quality of a tone, the intonation (pitch), the shading, the parity and the resonance are what they should be to insure the highest artistic results, it will be next to impossible for him to teach these things to his pupils. The power of discrimination, the judgment, etc., must be inherent. No teacher can possibly give them to a pupil, except so many students sing like parrots; because they have the power of mimicry, but nothing comes from within. The fine teacher can, of course, take a fine sense of tone, and a good ear, and pass it on to his pupils. He can give a good natural voice, and he can reveal to himself the ways in which he can use his voice to the best advantage. Add to this a fine musical training, and we have a teacher. He is a person who can give his pupils a velvet smoothness, that liquid quality, that bell-like clarity which the ear of the educated musician expects, and which the public at large demands, unless the student has some powerful reasons for determining for himself that it is good and what is bad.

### Four Years of Hard Training

"It was no easy matter to give up the gratifying success which attended my pianistic appearances to begin a long term of self-study, self-development. Yet I realized that it would hardly be possible for me to accomplish what I desired in less than four years. Therefore, I worked daily for four years, drilling myself in the piano, and at the same time, in languages and sustained tones. The colorature faculty I seemed to possess naturally, to a certain extent; but I realized that only by hard and patient work would it be possible to have all my runs, trills, etc., so that they always would be smooth, articulate and free—that is, untroubled—at any time. In studying the rôles which I intended to appear, and attended the opera faithfully to hear fine singing, as well as bad singing.

"As the work went on it became more and more enjoyable. I felt that I was upon the right path, and that meant everything. If I had continued as a pianist I could never have been more than a mediocrity, and that I could not have tolerated.

"About this time came a crisis in my father's business; it became necessary for me to teach. Accordingly, I took a number of piano pupils and enjoyed that phase of my work very much indeed. I gave lessons for four years, and in my spare time worked with my voice, all by myself, with my friend, the piano. My guiding principles were:

*"There must be as little consciousness of effort in the throat as possible.*

"Success is based upon sensation, whether it feels right to me in my mouth, in my throat, that I know, and nobody else can tell me.

"I remember that my grandmother, who



MME. AMELITA GALLI-CURC

sang *Una voce poco fa* at seventy-five, always cautioned me to never force a single tone. I did not study exercises like those of Concone, Panofka, Bordogni, etc., because they seemed to me a waste of time, in my case. I did not require musical knowledge, but needed special drill. I knew where my weak spots were. What was the use of vocal studies which required me to do a lot of work and only occasionally touched those portions of my voice which needed special attention? Learning a repertoire was a great task in itself, and there was no time to waste upon anything I did not actually need. Because of the vocal flumery I have mentioned, I devoted most of my time to slower exercises at first. What could be simpler than this?

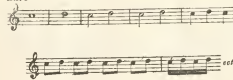


"These, of course, were sung in the most convenient range in my voice. The more rapid exercises I took from C to F above the treble staff.



"Even to this day I sing up to high F every day, in order that I may be sure that I have the tones to E below in public work. Another exercise which I used very frequently was this, in the form of a trill. Great care was taken to have the intonation (pitch) absolutely accurate in the rapid passages, as well as in the slow passages.

Ex. 3



"When I had reached a certain point, I determined that it might be possible for me to get an engagement. I was then twenty, and my dear mother was horrified at the idea of my going on the stage so young. She was afraid of evil influences. In my own mind I realized that evil was everywhere, in business, society, everywhere, and that if one was to keep out of dirt and come out clean, one must make one's art the object first of all. Art is so great, so all-consuming that any one with a due reverence for its beauty, its grandeur, can have but little time for the lower things of life. All that an artist calls for in his soul is to be permitted to work at his best in his art. Then, and then only, is he happiest. Because of my mother's opposition, and because I felt I was strong enough to resist the temptations which she knew I might encounter, I virtually eloped with a copy of *Rigoletto* under my arm and made my way for the Teatro Costanzi, the leading Opera House of Rome.

"I might readily have secured letters from influential musical friends, such as Mascagni and others, but I determined that it would be best to secure an engagement upon my own merits, if I could, and then I would know whether or not I was really prepared to make my debut, or whether I had better study more. I went to the manager's office and, appealing to his business sense, told him that, as I was a young unknown singer, he could secure my services for little money, and begged for permission to sing for him. I knew he was best by such requests, but he immediately gave me a hearing, and I was engaged for one performance of *Rigoletto*. The night of the debut came, and I was obliged to sing *Caro Nome* again in response to a vociferous encore. This was followed by other successes, and I was engaged for two years for a South American tour, under the direction of my good friend and adviser, the great operatic director, Mugnone. In South America there was enthusiasm everywhere, but all the time I kept working constantly with my voice, striving to perfect details.

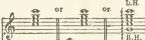
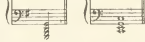
"At the end of the South American tour I desired to visit New York and find out what America was like. Because of the war Europe was practically impossible (it was 1916), but I had not the slightest idea of singing

in the United States just then. By merest accident I ran into an American friend (Mr. Thorne) on Broadway. He had heard me sing in Italy, and immediately took me to Maestro Campanini, who was looking then for a coloratura soprano to sing for only two performances in Chicago, as the remainder of his program was filled for the year. This was in the springtime, and it meant that I was to remain in New York until October and November. The opportunity seemed like an unusual accident of fate, and I resolved to stay, studying my own voice all the while to improve it more and more. October

## Harsh Chords in the Bass and What to Do With Them

By E. H. Pierce

A pianist who possesses a keen sense of beauty of tone is apt to be shocked and disappointed occasionally, perhaps even more than he dares confess himself, at the unusual distribution of the tones of a full chord found occasionally in the piano composition of Haydn, Mozart and even Beethoven, not to mention the lesser lights of the same epoch. Such chords as



do not strike the ear altogether pleasantly, it must be admitted. Chopin, Schumann or Liszt would have probably written instead



which are much more sonorous and at the same time less harsh.

It is a well-known principle of acoustics, as applied to harmony, that the lower voices of a chord should be more widely separated than the upper voices. The following example illustrates what may be called the "chord of nature," which is specially harmonious because the upper voices already exist in the lowest bass tone as its overtones or "upper partials."



What was the reason for this apparent callousness to good effect on the part of the older composers? Their orchestral compositions contain nothing of the sort, but are perfect models in the proper distribution of chords, so it could not have been from any lack in the sense of beauty.

Piano technique was not so highly developed at that time, except in the matter of smooth-running rapid passages, and chords exceeding the grasp of an octave would have offered very serious difficulty to players; also the powers of the damper pedal were only just beginning to be realized. On the harpsichord, which was still in vogue in Mozart's day, though the damper pedal was beginning to take its place, no such device existed, and composers would scarcely be so bold as to write chords which demanded an *obligato* damper pedal for their proper performance. But the chief reason, after all, was the fact that on the instruments of that day, which

and the debut in *Rigoletto* came. The applause as thundered me; it was electric, like a thunder-storm. No one was more astonished than I. Engagements and offers came from everywhere, but not enough, I hope, to ever induce me to believe that in the vocal art one must continually strive for higher and higher goals, success the ruin of Art and the artist. The normal healthy artist with the right ideals never reaches his Zenith. If he did, or if he thought he did, his career would come to a sudden end."

## Harsh Chords in the Bass and What to Do With Them

By E. H. Pierce

had a much thinner and lighter tone, especially in the bass, these thickly-laden chords really did not sound bad at all. This is not mere theory; the writer has had opportunities for playing on several ancient instruments, both pianos and harpsichords, which have been restored and put in good order and good tune, and finds this to be the case. It is surprising to see how much better a Mozart sonata sounds on a piano of Mozart's day; how well some of the preludes of Bach's *Well-Tempered Clavichord* sound on a really-truly clavichord!

What, then, shall we do with these old pieces when we play them on a modern piano?

What does a good organist do when he has occasion to play piano music on the organ? He arranges it for the organ—none but the veriest bungler would attempt to execute it literally as written, the nature of the two instruments being so entirely dissimilar. Why then should we not arrange ancient piano music for the modern piano?

There are at least two ways in which chords such as we have mentioned could be treated without doing any violence to the composer's idea; one way would be to redistribute them (as in Example II), making use of the pedal; the other way, to strike them as written, holding the outer notes of the left hand their proper value, but letting the inner notes be cut short, thus giving the full percussive effect of a heavy chord, but without the sustained harshness.



Of course, one should not take these liberties too carelessly, nor without a due appreciation of the composer's probable intention. The close of Beethoven's *Sonata Op. 110* presents an example in which it would be unadvisable to change a note—all the more so, because in his later works, Beethoven shows a keen appreciation and understanding of the functions of the pedal, as is evidenced by his minute and frequent directions. In the passage quoted, the chord of A flat is gradually built up by the use of arpeggios sustained by the pedal; when it has arrived at the utmost fullness the sudden striking of the final chord gives a climax of great power, like the sudden clash of the drums and cymbals in an orchestra. In such a case as this the player has nothing else to do than to obey the composer's indications literally.



The radiant splendor of the tone Rubinstein succeeded in producing, its infinitely varied nuances, from the softest whisper of the human voice to the fullness of big orchestral effects; the combined flexibility and strength of his touch, never can be forgotten by those into whose consciousness these qualities have once entered. "If I play note he sounded made the sympathetic listener recognize the musician, 'by the grace of God.'"



## Rubinstein, Master of Tone

By AUBERTINE WOODWARD MOORE

Personal Recollections of the Famous Pianist by a Well-known Writer

### Molding a Genius

It was always a matter of interest to me that the first public concert of importance given by Anton Rubinstein took place in 1841, the year of my birth. He was twenty years old, for, according to his own statement, he was born in 1829, not in 1830, the usual date given. It was at this concert in Paris; among the celebrities present was Franz Liszt, who, folding his boy in his arms after the performance, exclaimed: "He is the heir of my playing."

The earliest teacher of young Anton was his mother, a woman of broad culture and an accomplished pianist. She started him at the piano when he was about five, and took great pains with him. A musical friend of the family, referring to the young prodigy in his eighth year, wrote: "He was a charming child, and astonished everyone with the precocity of his talent."

The teaching of this mother, as recorded later by her son, was strict and well-grounded; but she soon felt that in view of his great musical endowment, the boy needed more training than she was able to give him. A guide to this she found in Alexander Villoing, for a time his best teacher in Moscow at that time, who, because he loved to mold genius, undertook the gifted child's education free of charge.

### Correct Hand Position

In his autobiography Rubinstein says: Villoing devoted much time to the correct position of my hands. He was most particular in this regard, as well as in the care he bestowed on the production of a good tone. To him, and to no one else, am I indebted for a technical foundation in technique, a foundation which could never be shaken. In all my life I have not met a better teacher. He insisted on certain details which proved of the utmost importance to me as a student of the piano. A patient, although strict master—the latter quality no less essential than the former—Villoing was soon on such intimate terms with me that he seemed like a friend or second father. He was indefatigable in his instructions. I can not call them lessons—they were a musical education."

This master had accompanied his pupil to Paris, in view of placing him in the Conservatoire, but being reluctant to part with the budding genius, whom he regarded as his own creation, he never entered him there. Villoing remained the young Anton's only teacher of the piano, although he also studied with Dehn, the famous master of harmony and counterpoint, and Marks, the well-known theorist.

But genius appropriates from every conceivable source, and Rubinstein never ceased to learn from his own intuitions and from the artists he met at home and abroad. One of the most powerful influences exercised over him came from the Italian tenor, Rubini, whom he early heard in St. Petersburg. Of this great artist he says: "The charm of his voice was quite beyond description, and his power of overcoming difficulty was marvelous. I took his listeners by storm. Rubini's singing produced so powerful an effect on my senses that I strove to imitate the sound in my playing."

### Personal Memories

In my much-prized interview with Rubinstein, during the period of his concerts in Philadelphia, in the season of 1872-1873, he spoke of Rubini, and told me how he had passed hours in listening to this Italian tenor's voice, with its purity, sweetness and power, and in trying to reproduce its timbre in his playing. "It is only with labor and tears bitter as death that the true artist is developed," he said. "Few realize this, consequently there are few artists."

The radiant splendor of the tone Rubinstein succeeded in producing, its infinitely varied nuances, from the softest whisper of the human voice to the fullness of big orchestral effects; the combined flexibility and strength of his touch, never can be forgotten by those into whose consciousness these qualities have once entered. "If I play note he sounded made the sympathetic listener recognize the musician, 'by the grace of God.'"

He had phenomenal hands, with perfectly trained

muscles, and employed them to give utterance to his lofty inspiration, controlled by a Titanic will and intellect. In his marvelous crescendos and other dazzling effects he was aided wonderfully by his artistic use of the pedals.

His magic tones, of which I had not thought the piano capable, rang in my inner ear, as they still ring, when I met this wizard of the keyboard and talked with him. His Bach performances had peculiarly taken possession of me, for he exemplified in them what my teacher, Carl Gaertner, had endeavored to impress upon me—the romantic Bach. Imagine my consternation when the great, much-revered Rubinstein actually compelled me to play for him the *Bach Prelude and Fugue from the Well-Tempered Clavichord*, Book I, No. 15. Although I played my worst rather than my best, he was gracious enough to say I had the right idea of Bach, and he would now show me how the idea might be expressed.

Taking his seat at the piano, he indeed presented to my eager senses the romantic Bach. The merry children, whom I had tried so hard to make frolic through the small garden of the Prelude, became at his touch pulsating, eager youngsters. The invigorating voices of the delightful group, conversing so cheerfully and politely together in the Fugue, became life-giving as a draught from the Fountain of Youth. Through a long life I have endeavored to play this composition as Rubinstein did, and although my efforts naturally have been in vain, I have had great joy in them.

Rubinstein had a large experience with life, and long before his triumphs came he had known disappointment, deprivation and even hunger. All had served to strengthen his character and enrich his genius, and because he felt deeply himself, he was able to make others feel. No piano artist ever touched the popular heart as he touched it, and yet he never descended to the level of a crude entertainer, but rather lifted it to his level.

Rubinstein belonged to the class of beings whose outward appearance is a revelation of the divine fire within. You would pick him out anywhere as a personality. His lofty brow, brooding eye and majestic head, with its shaggy hair, recalled Beethoven; and yet his impressive, powerful form had that striking individuality which gave him a distinction all his own. He was indeed a *superman*.

### Huneker on Rubinstein

Other views on Rubinstein as those of the brilliant and original critic of art and letters, James Huneker. In his essay on "The Grand Master in Piano Playing," he pronounces Rubinstein the greatest pianist in his long and varied list, and declares that no one could forget the music one heard in the great Russian's lion-like, velvet paws "careless the key-board."

Referring to Rubinstein's delivery of the theme at the opening of Beethoven's *Major Concerto* and the last page of Chopin's *Barcarolle*, he compared it to the sound of distant waters, or horns from afar. He considers Rubinstein the "supreme stylist," and writes:

"It was in 1873 I heard him, but I was too young to understand him. Fifteen years later he gave his Seven Historical Recitals in Paris, and I attended the series, not once, but twice. He played many composers, but no one seemed to me to be playing the Book of Job, the Apocalypse and the Scarlet Sarafan. He had a ductile tone like a golden French horn (Jossy's comparison), and the power and passion of the man have never been equaled."

"Anton Rubinstein played every school with consummate skill, from the iron certainties of Bach's polyphony to the magic murmurs of Chopin and the romantic rustling of the moonlit garden of Schumann. Beethoven, too, he interpreted with intellectual and emotional vigor."

### Opinions of Others

The Russian critic, Leventstein, says that the playing of Rubinstein creates an impression not unlike that produced by some magnificent display of the elements. He considers the spontaneity of this man of genius, com-



RUBINSTEIN AT THE KEYBOARD

bined with technical methods that are entirely his own, one secret of the deep impress he leaves on his hearers.

Rubinstein's manner of playing the octave accompaniment in the Schubert-Liszt *Elf-King* is thus described: "He curves the middle fingers and raises the wrist, so that the fingers which play the octaves instead of falling sideways on the keys, strike with their tips as with a hammer. By this method the octaves are played with ease and freedom."

The highly regarded Handlick says: "We always followed Rubinstein's playing with a sense of delight. His youthful, untiring vigor, his unequalled skill in bringing out the melody, his perfection of touch in the torrents of passion, as well as in the tender, long-drawn notes of pathos, his wonderful memory, and his energy that knows no fatigue—these are the qualities which amaze us in Rubinstein's playing."

### Sayings of Rubinstein

In a little volume entitled "Music and Its Masters," many gems from the musical creed of Rubinstein are preserved. He has often been called the subjective artist, and of this he said to his interviewer, "I do not know what people mean by the subjective in performing. Every performance, if it is rendered by a person and not by a machine, is, within itself, subjective. To do justice to the object (the composition) is for every performer a duty, but, of course, each in his own manner, and hence subjectively. How is anything else conceivable?"

No two persons have the same character, the same nervous system, the same physical constitution. The differences of touch in the pianist, of tone in the violinist or violoncellist, the quality of voice in the singer, the difference of character and disposition in the orchestra conductor, necessitate subjectivity in performance. If the conception of a composition should be objective, there could be but one correct way, and all performers would have to adhere to it. Is there only one correct way of impersonating Hamlet or King Lear? And is it necessary that every actor should ape one Hamlet or King Lear in order to do justice to the object? Therefore I can sanction only subjective performances of music."

Bach (Johann Sebastian) represented to Rubinstein a high ideal in music. In the *Well-Tempered Clavichord* he found the epitome of that master's greatness. "His fugues," he said, "are of a religious, melancholy, sublime, serious, humorous, pastoral and dramatic character. In one respect are they all alike, and that is in beauty. And then the *Precielles*! Their charm, variety, perfection and splendor are absolutely entrancing!"

Of Beethoven also, he spoke with reverence, and declared that the most marvelous of his master's works dated from the period of his deafness. "His absolute concentration, his imagery, his tuneful soul, his plainness before before expressed in music, his tragic earnestness, this bound Prometheus can be explained only by his deafness. It is true he produced beautiful unrivaled works before this period, but the highest and most wonderful of his works date from his deafness. Just as the seer can be inwardly blind, so the artist, in his surroundings and seeing only with the soul's percep-

tion, so the hearer can be imagined deaf to all his surroundings and hearing only with the soul's perception." Schurt, he pronounced a remarkable personage in music, whose productiveness in a short life he ascribed to the fact that the man "sang as the birds sing, always and incessantly from a full heart, simply voicing his inspiration."

His tribute to Chopin is most illuminating and should be read complete. He says, in part, "Chopin is the bard of the pianoforte, the rhapsodist, the spirit and the soul of it. I do not know whether this instrument inspired him, or he the instrument. But only a thorough identification of both could produce his compositions."

Every student of the pianoforte and its literature should read this book, which overflows with helpful suggestions and descriptions. Rubinstein, the man of warm, sympathetic heart and great intellect, seems to have been absolutely free from narrow prejudices and petty jealousies.

This giant of tonal art, this Russian patriot, philanthropist and musician, wielded a mighty influence in the musical world of both Europe and the United States. To this day students of the piano owe him a great debt of gratitude. The value of the impulse he gave to music in Russia cannot be estimated.

When he returned to the homeland, in 1849, after his several years of association with music-makers and performers abroad, he found so little conception of the worth of musical art that his music manuscripts, the fruits of long and conscientious toil, were confiscated at the frontier for fear that what purported to be notes might contain some dangerous secret code. Here and there he encountered groups of excellent musical amateurs, but music as a profession held so low a status that even Glinka, considered at the time Russia's greatest musical genius, owed his standing in his native country to being a member of the nobility and a public official, rather than as a musician.

Young as Rubinstein then was, he resolved to employ his best powers in effecting a change. By the season of 1858-1859, having continually enlarged his knowledge and

experience at home and abroad, he had succeeded, with the aid of the Grand Duchess Helena and a few other enlightened people, in establishing the Russian Music Society, which resulted in having music schools established in St. Petersburg, Moscow and Kiev.

By 1852 the music school at St. Petersburg had developed into a full-fledged conservatory of music. Rubinstein was appointed its first director, and held the office for five consecutive years, resuming it again, for a time, after a long period of absence devoted to concerts.

Among the earliest teachers in this conservatory were Leschetizky, later the well-known piano pedagogues of Vienna; Mme. Niss-Salomon, the Swedish singer, a pupil of Manuel Garcia, and Wieniawski, who later accompanied Rubinstein to America, and whose wonderful violin-tone rang out with Rubinstein's piano-tone as though both were produced by one spirit.

In the first graduating class were Tschakowsky, the greatest Russian composer, and the favorite pianist, Mme. Essipova, a pupil and later the wife of Leschetizky. The degree of Bachelor of Music was conferred upon the graduates, and the Russian musician acquired the same social position that had for a century belonged to the Russian peasant.

The life of Rubinstein was truly consecrated to music, and through music to his fellow-creatures. His benefactions were enormous. He accumulated a large fortune; gave away an equally large fortune for charities and various good works. During his retirement in his beautiful villa, Peterhof, he continued to shed his light far until his death, November 20, 1894, and his glow is not yet extinguished.

His last appearance on the concert platform, January, 1899, was in Moscow, where he had given his first child concert. As he made his final bow after the performance, the grand pianist was closed and locked, and with a pathetic gesture of farewell he disappeared from view.

One of the most valuable legacies he left to musicians is the advice in regard to musical education and music schools, which is to be found in his autobiography.

## Environment and the Child's Musical Life

By the Eminent Eurythmic Specialist E. Jaques-Dalcroze

### II.

THE influence of environment plays an important rôle. We know how rapidly a child acquires an accent. I knew, in London, a little English boy who spoke French and English with a Swiss accent, because his nurse was Vendoise (Swiss).

A governess with a poor voice or a slovenly enunciation can have a very bad influence upon a child's ear. Too much emphasis cannot be placed upon the importance of having the child hear musical speech from his babyhood. "The education of a man begins at his birth," says Rousseau. And Fendou wrote, "The first habits are the strongest." Montaigne writes: "I find that our greatest virtues take their bent from our earliest infancy, and our strongest governmental powers we place in the hands of the nurse-maids."

Albert Lavignac wrote, "Many children fail to become musicians because the negligence of their parents stifled their first instincts. A father who destines his daughter to the career of dancing, would from her first steps, watch carefully that her legs might not be crooked. Just as important is it to guard against any deformity of the hearing apparatus."

It is easy to devote a few minutes every day to having the small child imitate with his voice a note played upon the piano, to sound it, and have him find with his fingers the same note on the keyboard. A great many such exercises can be given to very young children. They are really necessary, because—one cannot

repeat too often—musical instinct does not always reveal itself spontaneously. In many cases it must be sought after and brought out.

Twenty years ago I wrote some little songs for children, which I had them act out by movements of the body. And they proved beyond a doubt that even children who do not like music, and who dislike to sing, are enticed into enjoying music by their love for bodily movement. For, since the two essential elements of music are rhythm and sound, anything that calls for willing activity either on the part of the child, will aid in its musical development. Then too, feeling is in direct relation with the sensation of sound. Part of musical sensitivity is the appreciation of the pitch of a tone, of its dynamic energy, and the greater or less rapidity of rhythm.

Berlioz once wrote an interesting chapter upon the importance of devoting a part of the musical training to the study of rhythm. But he preached in the desert. And that was a great pity. For there is a certain moral value in the study and perception of rhythm. It lays—ever deeper than we know—an orderly foundation for the mental character of the child; and there is a verifiable and highly beneficial reflex of the nervous system, physically. And this fitting of bodily movement to music has a marked tendency to the development of temperament, without which no one, however talented, can become a true artist.—*Le Ménestrel*.

*The ETUDE extends its Congratulations to Warren G. Harding, the first "musician" President of the United States. England has had a modern parallel in the Right Hon. Arthur James Balfour, ex-Prime Minister, who was an excellent amateur musician, and the author of books on music. Our coming president has manifested an interest in music since his youth and has a wide circle of musical acquaintances.*

## THE ETUDE

### Ten-Toned Scales

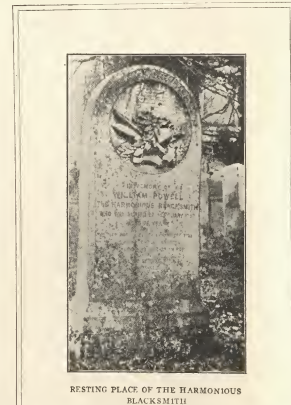
By Elizabeth A. Gest

IN spite of the fact that teachers spend a large amount of energy and time on teaching scales, pupils do not always have a very clear understanding of them. This is partly because children begin the study of scales with a sort of traditional dislike for them, and partly because the teachers spend their energy teaching such things as that G2 follows F2 in the scale of C2 instead of teaching the theory of the scales in general and letting the child build his own scales. This is particularly necessary with the minor scales, which are a stumbling-block to so many. A short explanation of scale-theory should be given, bearing on present-day scales, major and minor, from the old Greek modes, and showing not where the half steps occur, but the succession of whole steps and half steps. To tell a pupil that the half steps come between three and four and seven and eight is not as good training as to tell them that a major scale is built of two whole steps and a half step then three whole steps and a half step. Then tell them that the upper half of a scale becomes the lower half of the next related scale.

A clear way of presenting the relative minor, which confuses so many pupils, is to consider a series of ten tones from A to C, the upper eight (C to C) give the major scale—the lower eight (A to A) give the minor scale. But then add that to give the minor the same scale can be again compared to the Greek modes. But then add that to give the minor the same scale can be again compared to the Greek modes. But then add that to give the minor the same scale can be again compared to the Greek modes.

### The Harmonious Blacksmith

By H. E. Zimmerman



RESTING PLACE OF THE HARMONIOUS BLACKSMITH

IN the pretty little church yard that surrounds the church at Edgware, immortalized by the famous composer and musician, Handel, stands an old tombstone erected to the memory of a blacksmith named William Powell. According to the story, he died on the morning of one day from a heavy fall of rain in the village smithy at Edgware, and was so struck by the effect of the singing of the smith to the accompaniment of his own anvil, that he went straight home to the Cannons, near by, and wrote the score of that well-known composition, *The Harmonious Blacksmith*. The stone has been raised to commemorate this event. At the top, above the inscription is carved a blacksmith's hammer, anvil, and floral design and a bar of music.

## THE ETUDE

Allegro con fuoco M.M. 4-160



CHOPIN

## The Revolutionary Etude

A Christmas Story of Music and the Great Unrest

By CAROL SHERMAN

FOUR times around the iron-fenced square of Gramercy Park, Thaleon shall walk in a kind of delirium of joy such as he had never known before. As he passed the Players, the National Arts and other clubs of which he did not know the names, there were unmistakable signs of celebrations of the "Day of Days." In great window circles of holly and evergreen silhouetted against the light proclaimed Christmas. But Thaleon had even forgotten the Day, since the moment he had walked down the high stoop of one of the few fine homes that had not been stamped out by the march of skyscrapers up Fourth Avenue. Every time he approached the house he stopped for a second or so, and a new thrill came to him. The night was crisp and sharp. The thought of what had just happened almost took his breath away.

Years back in Vienna, he had secretly hoped that when Mary Stapleton returned to America he might be able to know her again, but he also realized that his father's position placed between them that chasm which is rarely bridged, even in fiction. She had consented to wait until after his debut, and then—well, then if he could in the suburbs—the would be his wife! After that he did not know how many times he walked around the square just to look at the red brick house, that all his life would be a shrine to him and to Mary Stapleton.

A fleecy snow commenced to fall, and soon the trees and bushes were covered with true Christmas raiment. Thaleon strolled down Irving Place on his way to the subway. The muffled ground made all other sounds ring out on the night air with especial clarity. He passed in front of the shop of a Jewish tailor, working crosswise on his table in the basement. At his side was a talking machine, from which came the plaintive notes of *Kol Nidrei*, sung by a famous Moscow cantor. What joy that little machine was bringing people the world over! A little further on he passed the doors of a famous German restaurant, and as they opened there was a blare of saxophones, muted trumpets, drums, banjos and trombones roaring out "jazz." What a change the war had made! Where were the enticing cadences of the *Blue Danube* or *Man lebt nur Einmal*!

Further down Seventeenth Street, he looked up and realized that he was standing in front of an apartment house where once had lived one of his former teachers, the unforgettable R. Never could he forget the pianist's death had he heard such a touch, such a faultless execution, such brilliancy combined with such delicacy; runs like chains of diamond dew, octaves like volleys from a machine gun, sonorous chords and wonderful sustained tonal effects. Oh, if R. were only living now! He could help him for the great musical event of his life, his New York

debut, which was scheduled to occur one year hence!

Thaleon was twenty-seven, but he had the buoyancy of a youth of seventeen and the intellectual maturity of a man of forty. As he walked on toward Union Square, he remembered how years ago his mother had taken him to old Steinway Hall to hear Ralph Joseffy, to hear Dr. William Mason and other men who were masters in his childhood. All his life had been dedicated to music.

It had been a hard struggle for his proud mother. It was a difficult thing for a woman of her lineage, unexpectedly thrown upon her own resources, to learn stenography at the age of forty, secure a position as a court stenographer and earn sufficient income to educate her son. What if she could have known of this wonderful night! How she would have loved Mary! And how Mary would have loved her! Perhaps after all his mother was looking down upon him now, through the deepening curtain of snow, blown around by the air currents and sweeping down through the brick and steel canyons.

At Union Square and Fifteenth Street a "soap-box" orator was haranguing a crowd, partly in Yiddish, partly in broken English. Thaleon heard him mutter something about capital, something about our brothers in Petrograd, something about enlightening the world, the rights of the poor, the revelation that was to come, Soviets, labor, freedom, liberty, the wicked rich, the wonderful-to-morrow, when all men should be



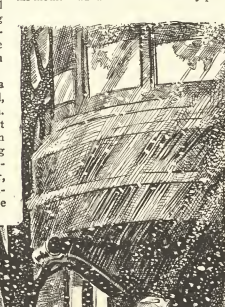
equal—all jumbled together in a kind of hysterical frenzy that seemed like reason to the crowd of listeners. The pent-up persecutions of the speaker's race came forth in torrents of abuse against a thousand oppressions, imaginary and real. Thaleon wondered, wondered why those men and women stood in the wind and storm of that Christmas night and listened to that rehearsal of misery, in a year when workmen were more prosperous in our country than ever before—when American day-laborers were earning far more than skilled craftsmen in other countries of the world, when most of the people of the land were celebrating with joy the Birthday of the "Prince of Peace," of the House of David, who came nearly two thousand years ago with "glad tidings of great joy." Why did these messengers of discontent ever come to America if they could have found better conditions in the land of their origin? How different their message was

from that of the Messiah! He realized that their propaganda was being spread with a real zeal, almost fanatical—spread every day in the year, in all parts of his native land, his America, land of John Alden, William Brewster, Benjamin Franklin, Thomas Jefferson, George Washington, Abraham Lincoln and Theodore Roosevelt! What were Americans doing to meet such alien propaganda? How shall we keep the untold millions in that state of wholesome sanity which had been the basis of the one hundred and forty odd years of happiness and prosperity in "God's Country?"

Within a hundred feet of the crowd of malcontents, a blind beggar stood in the shelter of a little doorway, playing lovingly upon his fiddle. His tincup, around which someone had hung a Christmas wreath, held more snow than coin. His white hair streaming down under his hat, blew gently in the wind. No one stopped to listen to his beautiful message save a newsboy "stuck" with a few last editions.

"Silent Night, Holy Night,  
All is calm, all is bright,<  
Round our Virgin Mother and Child,  
Holy Infant, so tender and mild;  
Sleep in Heavenly Peace,  
Sleep in Heavenly Peace."

Thaleon dropped a few coins in the cup, cleared his mind of pessimism, and looked affectionately over old Union Square, memories of other days transforming the streets back to the golden hour of his childhood. Here on the corner once stood the Everett House—home of many famous men. There once had been Tiffany's, Schirmer's, Edison's. How well he remembered the day his mother had taken him to that very place



after the war? Had he come in the rôle of a virtuoso, or in the rôle of a Metternich? Thaleon remembered his own one appearance at the great Saal in Graz—remembered how all the papers but one had praised his playing to the skies, and the discovery that the bitter and unfair criticism had been inspired by his rival, Streponski. He remembered how Streponski had followed Mary from Vienna to Munich, from Munich to Geneva, and then to Geneva to Paris. He knew only too well how Mary loathed him from that night when he had forced his attentions upon her at a concert in the Trocadero.

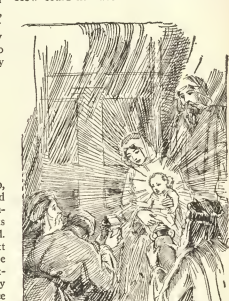
Then came the great war, and Streponski had tried to emphasize the fact that he was born in Lyons, in order to escape being suspected of having Teutonic sympathies. The scheme seemed to work for a few weeks, and then Streponski "disappeared." How? Ask Monsieur le Prefect of the Paris police. There was quite a story—but it was the same as hundreds of others that cropped up in Paris during those exciting days.

Thaleon had planned a concert in Paris, one at St. James Hall, in London, and perhaps the usual tour through sympathetic Scandinavia or Holland. Such things, his American sponsors had told him, were essential to a debut in New York. But who could think of concerts when the Red Cross needed men of intelligence and action? Four years in that inferno of the Marne, Verdun and the Argonne had broadened his manhood, decorated him with a few "scratches," and most of all, brought him nearer to Mary, as he went from camp to camp, singing Irish, English, Scotch, Welsh and American home-sons.

How the boys had cheered when they heard

to make him a birthday present of a new edition of the Diabelli Sonatas, and what joy they had had playing them together! What a funny world it was! Whence came all these skyscrapers, giant snow-clad ghosts? How everything had changed!

As he moved toward the subway entrance, he caught sight of a figure of a man entering Lichow's famous restaurant. At first he thought he was mistaken in the identity of the individual, but his curiosity led him to enter the eating-house. It was unquestionably Arnold Streponski! He could identify him positively, despite the fact that he had cut his long black hair. There was no mistaking those opidian eyes. What was he doing in America? How could he have reached here so soon



after the war? Had he come in the rôle of a virtuoso, or in the rôle of a Metternich? Thaleon remembered his own one appearance at the great Saal in Graz—remembered how all the papers but one had praised his playing to the skies, and the discovery that the bitter and unfair criticism had been inspired by his rival, Streponski. He remembered how Streponski had followed Mary from Vienna to Munich, from Munich to Geneva, and then to Geneva to Paris. He knew only too well how Mary loathed him from that night when he had forced his attentions upon her at a concert in the Trocadero.

Then came the great war, and Streponski had tried to emphasize the fact that he was born in Lyons, in order to escape being suspected of having Teutonic sympathies. The scheme seemed to work for a few weeks, and then Streponski "disappeared." How? Ask Monsieur le Prefect of the Paris police. There was quite a story—but it was the same as hundreds of others that cropped up in Paris during those exciting days.

Thaleon had planned a concert in Paris, one at St. James Hall, in London, and perhaps the usual tour through sympathetic Scandinavia or Holland. Such things, his American sponsors had told him, were essential to a debut in New York. But who could think of concerts when the Red Cross needed men of intelligence and action? Four years in that inferno of the Marne, Verdun and the Argonne had broadened his manhood, decorated him with a few "scratches," and most of all, brought him nearer to Mary, as he went from camp to camp, singing Irish, English, Scotch, Welsh and American home-sons.

How the boys had cheered when they heard

"SILENT NIGHT, HOLY NIGHT."



passage with crescendo can be begun with soft pedal gradually lifting. A more poignant quality is produced by playing with soft pedal and appreciable quantity of weight than without soft pedal and restraint of weight. Misterioso effects are secured by the soft pedal and no sustaining pedal, especially in a piquant staccato.

With these few ideas the pupil will have covered the pedal technique, which is a difficult, experienced and study by the study of discolor to him many more interesting uses of the pedals.

#### The Best Way to Study a New Piece of Music

There is a story told of a great artist which is fraught with meaning. After his concert an admirer praised his playing of a certain number, saying it was so beautiful, though wholly different from a previous performance of his she had heard. Upon which he became very thoughtful, and said, "I am very sorry, for its performance should always be the same." Theoretically it should be, though varying conditions, such as the artist's physical state, the degree of response from the audience, atmospheric conditions, and acoustics are powerful reactions. The ideal, however, is to crystallize into a fixed habit a thoroughly conceived interpretation.

So strong is habit that a thing done badly once and left uncorrected almost invariably repeats itself with the same link. It takes many more times to undo a habit than to form it. To break a habit one must, in the words of William James, "never allow the habit to occur until the new habit is securely rooted in your life." These, of course, are simple psychological facts which everyone knows. Why is it, then, that no think we can practice unskillfully and play masterfully? Practice hours are habit-forming hours, even if done without concentration. If we scramble rapid work in our practice we shall do it in concert. If we practice notes in private we will play notes in public.

Therefore, Hold! Practice ideas, not notes.

#### Choice of Pieces

Before further discussion of methods of study, let us consider our choice of pieces. If you are being guided by a teacher as to the pieces you study, you will be fortunate if that teacher chooses wisely. There should be a certain proportion of serious long works; lighter, short works; and those for which you cannot get on. A wise teacher never gives you a piece that cannot at some time be made use of on a program, or that are unsuited to the pupil's technical resources. A striving to attain at a high level of difficulties makes for stiffness and is dangerous. One must play nothing but what he has not become technically easy.

In choosing pieces for one's self one is inclined to want to learn things one has heard some artist play and liked. In doing this one would be taking the worst, no exaggerate imitation. Unconsciously we always exaggerate when we imitate, and a poignant note held a second over by the great artist will be so charming to you that you, when you play the same thing, will hold it two seconds over, and gradually your whole piece will be thrown out of line. It is a point to beware of. If you are suggested some piece by someone whose authority you value, do not decide to appeal to you in one reading. Read it over several times, and give it considerable thought before you decide to put time into it. What appeals at first reading sometimes does not wear, or, on the other hand, it often takes some time to learn to respond to a piece. In searching out music for yourself, study only the things which make an unmistakable appeal to you.

You may think and study music all you will. Practice no more than four hours a day, and in short periods. If you never practice a note without concentration you will find this will be quite sufficient. The average pupil does almost no concentrated practice.

After you have formed the general conception of a piece, and know clearly the ideal you are seeking after, practice every note with that ideal in mind. Every step you make should be in the path which leads to your vision. If you know how to walk you can go in a straight line to your goal. Every side step not only hinders but harms the realization. I used to hear a talented pupil, catching quickly the meaning of a work would give away all his inspired, rough but meaningful. After a week's practice the thing had lost all its charm and purpose. Why? Because he had been learning the notes, not as parts of a whole, but as notes, so to have been clean, secure and memorized. Such practice is 75 per cent. lost time.

#### The Rhythmic Line

With the underlying main idea of a composition in your mind, analyze the form on the work in hand. This gives you proportion of parts. Be very careful of the

rhythmic line. In three-four time there is an underlying feeling of six-four usually. Do not play *alla breve* as four-four. These are important points. An otherwise indifferent interpretation, which is rhythmic, has better legs to stand on than one which is carefully poised, but lacking rhythmic balance. And while there must be an inner feeling of metronomic precision throughout a piece, rubato, a discreet elasticity of tempo, obtained from the playing of Bach to Schoenberg. With the rhythm or skeleton of your piece well outlined, you will find that the broad phrases go hand in hand, and then comes dynamics and details of tonal coloring. Here what you do with your hands and arms means everything.

Do not work long at one passage, for there is a limit to the time one can concentrate on the same idea. Three, or at the most six repetitions at a time are sufficient, and the habit started, it goes on developing in your mind while away from the instrument, so that when you return to it you are often surprised to find a difficult piece increase in itself so seldom surprised at it. Over-practice is not only lost time, but actually bad, as it causes stiffness and stiffness.

Practice pieces in small sections. This establishes the form in your mind, and you memorize while you practice. You should learn a piece hands separately. Rarely do the same technical and esthetic problems occur simultaneously in the two hands. Each problem must be studied before combining.

#### Relation of Parts

Determine the proper relation of parts. Where an inner voice or obligato is secondary, be sure that it is heard, but that it does not obscure the main melody. Accompany a melody as you would a singer, increasing or decreasing dynamics with the melody always in a shade less intensity. Where a crescendo or diminuendo obtains in both left and right hands, do not neglect the one or the other. Practice all passages slowly, and without pedal, but never mechanically. Never strive for speed in practice. If you can play very slowly with perfect equality, speed is like a million dollars well spent. It should be said that the more you practice, the more you will be able to play. A good suggestion for attaining this evenness is to count one for each sixteenth note.

A great composer once told a pupil, who played a piece with a fine sense of melody, but in a style, unintelligible, "not" fashion common to immature piano playing, not to be "so" in particular. When you play a piece like the *Perpetual Motion*, of Weber, seek out carefully the notes denoting stress and be sure that if a single note is heard in the middle of a word, an obtrusive, badly played accompanying figure will irritate as a bad accompaniment to a beautiful singer. An imperfect cantabile line will sound awkward and unnatural in the hands of a great pianist. Mechanical playing will bore you and you will seek out with loving care every point which can express the inspiration of the composer. Then will come as if from sublime sources your just reward; the true inspiration which is not the fire of the imagination, but a something deeper and more far-reaching—the "aura," the emotional spirit which surrounded the composer at the time he created the work—making of your recreation a veritable renaissance.

#### "Like Flying to a Bird"

By Martin V. MacPherson

FERNAND HILLER said of Mendelssohn: "His playing was to him what flying is to a bird." That quotation has always made a great impression upon my pupils. If I tell a pupil playing as though they were limping I tell him that he is not flying. If I tell him that he is not flying, I tell him that he is not flying. The majority of students make far too much work of their playing. Take it easily. Think how a bird soars through the air in effortless fashion. We all know that there is abundant power, and yet force is never visible.

#### Doing Too Much for Students

By H. C. Nearing

THEORY'S NOTE.—It is the policy of THE ETUDE to print articles covering various phases of many subjects so that our intelligent readers can draw their own conclusions and make their own musical paths therefrom. However, the following article is in direct opposition to the editors' personal opinion. He does not believe that a teacher should do much for his pupils and every effort was made to give the pupil a little more than a little more than a little more. It is true that ungrateful pupils do some things during a practice, but they do not do them for the teacher's benefit. Yet, the following article may be fine model for underlining teachers who have been giving too liberally to pupils who do not deserve generosity.

Most teachers, the younger ones particularly, make the mistake of doing too much. The teacher who persists in this course seldom makes successful artists, and generally suffers from a nervous breakdown in what should be his prime. There are three ways in which this mistake is most often made.

The first is that of making the lessons for longer than the teacher has agreed. A half-hour lesson becomes forty-five minutes long; an hour lesson becomes an hour and a half. Sometimes this is due to the lack of quality of the student. To part with some students it is almost necessary to push them out and slam the door. But more often it is due to the excessive generosity of the teacher. He fails to realize, "I am showing this young person that I have an unusual interest in him. He will appreciate the fact and become very loyal to me." The contrary is unfortunately true. Human beings seldom appreciate that which they do not pay for.

Part time the pupil begins to expect long lessons, and will probably become offended if an attempt is made to reduce the lesson period to its proper limits. The young teacher will make a great gain if at the beginning of his career he makes it a point to start and stop his lessons according to a definite schedule.

Another way teachers do too much is by trying to bear all the burdens which the students themselves should shoulder. I have known piano teachers who have made their pupils' practice sessions counting aloud from morning until night. Would it not be long easy to insist that the pupil count aloud, and, if he has no sense of rhythm, to require him to count with the fingers?

Again, nearly all teachers waste vitality by talking too much. During the lesson period the instructor should never converse with the student about anything except the subject in hand, and it should be his constant aim to give his directions in as clear, definite and forceful manner as possible.

The easiest way to do too much for one's students is socially. Never become too familiar with students. Do not make your teaching session a round of social functions. Do not invite a student to take dinner with you and to "make himself at home" in your house. Nine out of ten will subconsciously think that you feel it necessary to compensate for inferior instruction. A prominent Boston pianist once told me of an incident that brought this fact to me very forcibly. At one time he was gratuitously giving instruction to a young lady—constantly helping her intellectually, financially, and socially. One day, having finished his lesson, he came to him with the following grateful letter to a legacy, she wrote:

"Mr. B, you have been very kind to me, and I appreciate your favors. But, in justice to myself, now that I am able, would it not be best for me to go to a really fine teacher?"

"By all means," answered the pianist in question. "The sooner the better."

Thousands of teachers are guilty of similar instances, but they would never have happened in the beginning, if the teachers had avoided the mistake of doing too much.

#### Schubert and Schubart

Very often in carelessly written biographies of Franz Schubert the date of his birth and death are also to be found side by side in the encyclopedias there is Friedrich Daniel Schubart, "author of *Die Forelle*." This Schubart, who wrote the words of some of Schubert's best-known songs, including *Die Forelle* (*The Trout*) was not the same as the Schubert who wrote the lyrics. His compositions have little significance. Two volumes of his musical writings, however, were printed. He was an impecunious living by playing the organ in the house of God, was often imprisoned for his misdeeds. In fact, he wrote his autobiography in prison.

REUBENSTEIN, despite his sturdy physique, was extremely nervous both before and after his concerts. One of his friends reports that after many recitals and public concerts he was literally "all in."

## Bringing Out the Master's Meaning

By the Distinguished Pianist-Composer-Teacher

EUGENIO DI PIRANI

One cannot play Chopin as he would play Beethoven, or Liszt as he would play Bach. Each of the great masters requires a special interpretation. This has been established first, by the author himself, and afterwards by his pupils, and finally by tradition. For instance, Beethoven was the teacher of Czerny, the pedagog; Clara Schumann was the teacher of a whole brood of young pianists. Just like a genealogical tree. Out of the tradition a special style grows, a musical physiognomy, as it were, the expression of which shows more than technical skill the true musicianship of the performer.

Part time the pupil begins to expect long lessons, and will probably become offended if an attempt is made to reduce the lesson period to its proper limits. The young teacher will make a great gain if at the beginning of his career he makes it a point to start and stop his lessons according to a definite schedule.

Another way teachers do too much is by trying to bear all the burdens which the students themselves should shoulder. I have known piano teachers who have made their pupils' practice sessions counting aloud from morning until night. Would it not be long easy to insist that the pupil count aloud, and, if he has no sense of rhythm, to require him to count with the fingers?

Again, nearly all teachers waste vitality by talking too much. During the lesson period the instructor should never converse with the student about anything except the subject in hand, and it should be his constant aim to give his directions in as clear, definite and forceful manner as possible.

The easiest way to do too much for one's students is socially. Never become too familiar with students. Do not make your teaching session a round of social functions. Do not invite a student to take dinner with you and to "make himself at home" in your house. Nine out of ten will subconsciously think that you feel it necessary to compensate for inferior instruction. A prominent Boston pianist once told me of an incident that brought this fact to me very forcibly. At one time he was gratuitously giving instruction to a young lady—constantly helping her intellectually, financially, and socially. One day, having finished his lesson, he came to him with the following grateful letter to a legacy, she wrote:

"Mr. B, you have been very kind to me, and I appreciate your favors. But, in justice to myself, now that I am able, would it not be best for me to go to a really fine teacher?"

"By all means," answered the pianist in question. "The sooner the better."

Thousands of teachers are guilty of similar instances, but they would never have happened in the beginning, if the teachers had avoided the mistake of doing too much.

#### The Artist's Individuality

In fact, it is not improbable that one would scarcely recognize the same composition as rendered by different artists. Every artist involuntarily infuses into his rendition his own individuality, and in his rendition the same work acquires a peculiar character. Even more pronounced the interpreter's individuality the stronger the inclination to impress his own stamp on the work of art. Think what abortions would result if there were not a "tradition," to restrain, to regulate the performer's impulses! It may not be said that the performer should become a mere automaton. Even strictly following tradition, there remains a sufficient amount of liberty, a wide field on which the originality of the performer can affirm itself.

In the *Program-Music*, as, for instance in the *Symphonic Poems*, the interpreter has a guide to go by. Modern composers have, however, abused the privilege of explaining the meaning of their works. They pretend to describe through music not only general psychic conditions, but to represent, as well, entire dramas. Of course, without the help of the explanatory program nobody would be able to guess the meaning of the intricate stories. And even with the program one is sometimes at a loss to find a connection between the music and the comments.

Some ingenious musicographers, "plus royalistes que le roi," seek to discover a "program," where the author himself did not dream of having any. Beethoven would be surprised to see "what he meant to say" in his Sonatas, as *Adolf Breuer* has affirmed certain things he had in mind. In his book: "Guide to the Execution of Beethoven's Sonatas," Max tells us in detail the poetical meaning of every one of them. From every single sonata he extracts a complete novel.

I had myself an interesting experience in this respect. I had studied Schumann's *Piano Concerto* with *Theodore Kullak*, the renowned teacher in Berlin, but, as I wished to draw at a primary source, I went to Clara Schumann, who lived then in Frankfurt-on-the-Main. It is needless for me to add that Clara Schumann was the widow of Robert Schumann, and was herself one of the greatest pianists of our time. I played the concerto for her, and requested her to criticize frankly my rendition. She told me that there was too much "Chopin" in it. I asked her what she meant. She said: "Chopin" in his music was played as nearly as possible in time; that however greatly he admired the "rubato" in Chopin's music, he would have none of it in his own. That the preference which Schumann showed in his music for syncopation and other displacements from the regular measure, had nothing to do with the "rubato," although it was liable to be confused with it. This was a revelation to me! Until my meeting with Clara Schumann I had imagined that her capriciousness and extravagance would give her the right to Schumann's music and then I heard from the mouth of that master's life partner that, unless directed otherwise, Schumann wished pianists to play his own music in time.

#### The Composer's Intention

There is another danger to be avoided. Often the composer is so absorbed in his own work that he presumes everybody will guess his intentions as a matter of course, without having to explain them by frequent annotations. He thinks shadings, accentuation, phrasing, to be self-evident, and concludes that a detailed explanation would be utterly superfluous. That is especially true of Schumann, and that is the very reason why the student is often at a loss to understand what the composer had in mind. Here, of course, only an uninterpreted, spontaneous flowing of the voice, the equalizing of all registers and also some less commendable although effective mannerisms peculiar to Italian vocalists, are hardly to be copied by other singers. Even in theaters where French, English, German and Italian singers are working, the Italian method seldom finds the Italian method completely assimilated by the singers of other countries. What vast distance there is between an aria sung by *Caruso*, by *Bonci* or other representatives of genuine "bel canto" and the same, when rendered by a singer of an Italian school. As a perfect antidote to the Italian operatic style, I have to mention the *Wagner* style. If the Italian singer sometimes emancipates himself from the tyranny of the words and delights in the sweetness and melodiousness of tone, the Wagner singer holds strictly to the text, and never allows the music to acquire the

lasting harmonies, offer to the interpreter unlimited possibilities outside of pedantic correctness. In fact his two masterpieces: *The Passion of St. Matthew*, and the *B Minor Mass*, produce a never-to-be-forgotten impression, when interpreted with sublime religious fervor and even with impetuous dramatic power.

Handel (1685-1759), another contemporary of Bach and like him of German birth, is considered more of an English composer, since he sojourned for the greater part of his life in England. He was also strongly influenced by Purcell, the great English composer (1658-1695) and not less by the Italian school, so that Handel's music is much more popular and graceful. Accordingly he is more of the world and requires a more mundane, livelier conception. It is interesting to notice that Handel and Bach, although both born in the same year, never met each other and were never in correspondence.

#### Haydn, Mozart and Beethoven

Haydn (1732-1809) wrote, in the sixty-fifth year of his life, such masterpieces as the *Creation* and *The Seasons*. Besides undeniable depths, true Viennese grace, wit, and witfulness and idyllic purity in his music. Therefore, please, employ no affected solemnity in the interpretation of Haydn's works! Mozart demonstrates in his music the happiest fusion of Italian charm with German (also pre-war!) thoroughness. His style is less than Haydn's, and sterner than Beethoven. Accordingly his music must be interpreted with exquisite grace and sentiment.

Beethoven allows more freedom of interpretation. His music is less than Haydn's, and sterner than Beethoven. Accordingly his music must be interpreted with exquisite grace and sentiment.

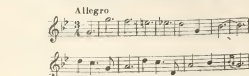
Liszt, as composer as well as a pianist, was the fosterer of a new school. In his *Symphonic Poems*, which constitute the most important part of his creative activity, he strove after complete emancipation from the prevailing rules of composition and, concerning harmony, form and general structure, he was a daring pioneer. In his playing he was the inventor of the so-called "transcendental" technique, which, as sparkling passage work and scintillating virtuosity, far surpassed all that was attempted by pianists before his time. His style is less than Haydn's, and sterner than Beethoven. Accordingly his music must be interpreted with exquisite grace and sentiment.

We must not forget to mention the *Italian Operatic Style*, which, although established through unbroken tradition and represented by famous singers, seems so difficult of imitation by those who have not lived in the real atmosphere or have not been educated by the legitimate exponents of that school. The obtrusive and spontaneous flowing of the voice, the equalizing of all registers and also some less commendable although effective mannerisms peculiar to Italian vocalists, are hardly to be copied by other singers. Even in theaters where French, English, German and Italian singers are working, the Italian method seldom finds the Italian method completely assimilated by the singers of other countries. What vast distance there is between an aria sung by *Caruso*, by *Bonci* or other representatives of genuine "bel canto" and the same, when rendered by a singer of an Italian school. As a perfect antidote to the Italian operatic style, I have to mention the *Wagner* style. If the Italian singer sometimes emancipates himself from the tyranny of the words and delights in the sweetness and melodiousness of tone, the Wagner singer holds strictly to the text, and never allows the music to acquire the

supremacy. The voice is emitted more abruptly; the tone is more chopped off. He strives after *dramatic* truth, after perfect fusion of music and poetry. If in this endeavor one of the two elements has to be sacrificed, it shall be the music rather than the words. The Bayreuth tradition (whose original exponent was, of course, Wagner and who was continued rather narrowly-mindedly by the choirmaster of the Bayreuth Wagner school, Julius Klink) did not allow the singer any liberty. Woe to him or to her who pretended to make a show of his vocal virtuosity at the expense of dramatic integrity! Of course, those who love "bel canto" can never be thoroughly satisfied with the Wagner singers, whom some bad tongue once called "barking heretics"; but the Bayreuth tradition is a tradition, and it is the Italian. For my part I find that even Wagner music, if sung in the "blasphemous" Italian way, only improves. De gustibus!

I cannot incorporate in the limited space of an essay all the classics, and still less all the modern composers, everyone of whom requires, of course, a profound study to be thoroughly understood. The great impor-

tant of purity of style is revealed by the fact that the minutest departure from the legitimate interpretation is liable to transform and to disguise altogether the meaning of a composition. Particularly in our country one may listen to the most unscrupulous, apalling profanations of noble, refined music. One does not shrink even from using beautiful inspirations for ragtime music. Just recently I listened in a vaudeville theatre to the following mutilation:



in which, of course, everyone could recognize the poor, lovely *Elegy of Massenet*! But, even not going so far, beware of "stylistic crimes" and never forget that tradition and style are the most vital requisites for a truly artistic interpretation.

## Some Interesting Things to Know About Playing Scales, Chords and Arpeggios

By Mrs. Noah Brandt

BEFORE attempting to execute scales, chords and arpeggios a thorough knowledge of the formation of the major and minor keys is essential, and also the use of a conservative fingering. This can be accomplished without the use of an instrument. This gives the student an opportunity to give his undivided attention to the various touches, tone gradations and all technicalities pertaining to scale, chord and arpeggio work.

In the performance of scales the chief obstacle is ascending in the right hand, descending in the left. Equally difficult is the correct thumb manipulation, but only at the outset, as with training it acquires the lightness of a finger. The thumb must be played with the edge curved inward, at the side so near the tip that the heavy part of the thumb is completely raised away from the keyboard. When in training, stand firmly, relaxing the arm, hand and fingers, as the only pressure is at the tip of the thumb.

The hand must be placed high (away from the thumb) wrist on about a level, and weight of the triceps bearing down on the thumb, which must stand independent when the training is completed. At first it will not yield, being awkward, stiff and heavy, but with the correct placing and patient, persistent effort in the right direction it will perform with a light, swift delicacy, never in the least interfering with the equality of the performance, difficulties being surmounted with consummate ease. In slow scale practice always raise the thumb high away from the fingers, aim directly above the key, and strike at the edge of the thumb, pressing firmly. When ascending a scale always completely relax the wrist, making a slight depression of the latter when crossing over, as stiffness causes a break in the legato. Note—The depression is so slight it is not noticeable, and when completely mastered is merely a natural relaxation. In perfect scales absolute smoothness must be maintained as this method of practice never fails to give the desired result.

Beautiful, carefully scales can only be accomplished by months of finger and thumb training, in which complete devaluation, correct attack, straight lines and even pressure on each note are absolutely essential. Do not for one moment believe that *pp* means playing lightly on the surface, as that produces no tone whatever. The lightest pianissimo is felt with and controlled by the upper arm muscles and the weight of the arm (after development) will drop the finger to the full depth of the key with the slightest touch of the finger. It is always advisable at first to play the major scale with its corresponding chord and arpeggio, going directly to its relative or to its harmonic minor, and so on. In that way a student soon familiarizes himself with all scales, chords and arpeggios. Rhythmic scales are also advisable in the rapid playing, but for slow practice, when the upper arm muscles are in a stage of development, practice slowly, in steady four quarter time, each note with equal pressure, from the triceps, and with the finger stroke from above.

Legato chords are a great aid in hand development and should not be striven for but speeded from *f* to *pp* the weight of the upper arm muscles, following the identical rules for scale practice. When practicing

common chords and their inversions a perfect legato from one to the other can be maintained by holding the keys to the bottom by pressure until ready to perform the next chord. Count one, two, for down motion, three, four, for up motion, after which remain stationary, and without jerking or movement of any kind drop quietly, with the same pressure, into the next inversion, and so on. The mind must be keenly alert, as the chords should sink into the other, with a perfectly clear tone, the hands moving simultaneously and without the least break in passing from one inversion to the next. When playing chords four distinct tones in each hand must be heard, as the fourth finger must be first be obtained until the muscles control that finger have been developed. The remedy is merely to bear down with the triceps on that particular finger, and it will soon swing, bringing forth equally as clear a tone as the stronger fingers. In playing chords separate the fingers, holding higher (away from the keys) those not in use and keeping the palm of the hand hollow. Remember, these preliminaries are merely for training purposes, as, when completed, the fingers fall naturally upon the keys, and no mannerisms of any kind disturb the pleasure of the musical performances.

Technic and tone is merely a means to an end, as without it the most gifted are hopelessly at sea, and find success an impossibility. The technic must be under complete control in order to completely forget it as you then can the musical side be developed and the student become "The Musician."

Once the legato chord is established the staccato is a very simple matter, as a beautiful, pure legato is the preparation for an equally perfect staccato. As too much space would be devoted to this touch I will not dwell on it further at present.

In chord playing liberties in fingering are often resorted to, but unless a hand is small and restricted it is advisable always to use the fourth finger whenever it occurs, instead of substituting the third. By its constant use the muscles controlling that finger are developed that the fingers become equalized. Never avoid a difficulty. Persist and overcome it.

In arpeggio playing the difficulties encountered are identical with that of the scale. Passing under the thumb, control of the arm, position of the shoulders (which should never be elevated in the slightest degree) are some of the rules to be maintained. The twisting arm, protruding elbow, disconnected legato in passing under and over the keys, all can be overcome by observing the rules given for scales. It is a very simple matter to perform perfect arpeggios after once acquiring beautiful scales and chords, as the accomplishment of one brings perfection of the other.

Peace of arpeggios on the diminished seventh chord, thereby continually using all five fingers, is a splendid adjunct, aiding greatly in equality beside stilling into the mind of the student all the diminished chords and their harmonic relationship. It is understood that all scales, chords and arpeggios should be practiced with varying degrees of speed from *f* to *pp*. Also practice ascending in ascending, diminishing in descending, as it is a splendid preparation for shading.

## Marking Accidentals

By F. Corder  
Professor of Composition at the London Academy of Music

THE writers of music follow the foolish rule—Heaven knows by whom invented, but dear to the mind of the German pedant—that an accidental shall be marked only once in a bar. There is much disagreement as to whether this should or should not apply to the same note in different octaves, but the main idea seems to be to assist the reader as little as possible. No regard is paid to the difficulty the taxed brain finds in retaining certain accidentals as compared with others—the extreme difficulty of retaining *E* or *B* for, for instance—no! Every editor or engraver would be shocked if you tried to help the student; but on the other hand, although an accidental is supposed to be available for the far in which it stands, all writers carefully contradict it in the next, and some even two or three bars later. As if any human being ever remembered what it didn't want to! Such unnecessary guide-posts only bewilder the eye and increase the chances of error. Here is a typical example from one of the pretty Romantic Studies of Jensen:



The contradictions of accidentals in the second of these bars are quite absurd. You cannot imagine any human being being sharpened or flattened any of these notes, but an extra *A* in the last group of the previous bar would have been helpful, for most pupils would play *A*. In the rare cases where a sympathetic modern writer ventures to afford such assistance he has to put the extra accidental in a parenthesis, like this:



lest you should think he didn't know he was doing wrong in helping you. Here is a useful wrinkle for teachers and learners. In closely printed music there is often no room to mark in an accidental when such is desirable. Make use then of this simple device, which is easy to employ and to retain. With pen or pencil (preferably the former) draw an upward-bouncing stroke through the head of a note where a sharp is wanted and a downward stroke where a flat is desired. Thus:



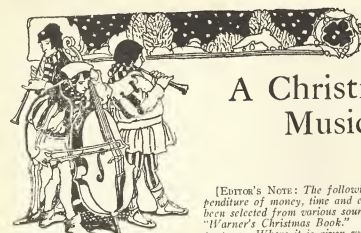
This device may be freely used, but be careful to make a short neat stroke, and not a wild scratch an inch long, as this will more appeal to the eye than the frantic blue-pencil marks with which so many injudicious but well-meaning teachers disgrace the page. Naturals never require such assistance.

There is one extra accidental which I always mark in before the pupil attempts to read the piece; that is the last note in the fourth bar of the "Moonlight" Sonata. What teacher has not had his blood curdled by the lack of that *B*? This reading by the eye without the ear causes endless trouble whenever the music is in a minor key (Bach's Fugue in *B* minor, for example, is a nice instance) although the leading note should make itself so much more easily felt in the minor than in the major.

## The Apple-pie-ano

SHIGEMUND STOWJOWSKI, the noted Polish teacher, composer and virtuoso, tells of a pupil who once drifted into his Paris studio from our middle Western States and said that she had come to study the *pye-ano*. When she was told to sit down before one of two grand pianos, she asked, "Which *pye-ano* shall I take?" Mr. Stowjowski couldn't help replying, "The Apple-pie-ano." Not desirous to reveal her ignorance and not seeing the joke, she walked to the grand piano. "Oh, how stupid of me, not to know the Apple-pie-ano."

## THE ETUDE



## A Christmas Festival of Peace, Music and Good Cheer

By ALLAN J. EASTMAN

(Editor's Note: The following is selected with the idea that it may be given with very slight expenditure of money, time and effort, but with most pleasing results. The poems and readings have been selected from various sources. If more elaborate material is required, the writer recommends "Warner's Christmas Book." The entertainment may be given in any hall or church suitable for its purpose. Where it is given without a curtain, it is suggested that a screen of Christmas trees or evergreen boughs obscure the entrance, so that the rostrum or stage or rostrum may be relieved.)



1. MUSIC  
"Joy to the World, the Lord Is Come"  
This is the familiar hymn by Dr. Lovell Mason, and is to be sung by the entire congregation.

2. HERALDS OF PEACE  
Enter a child from each side of the stage. The children are dressed in flowing gowns of white, and carry long golden horns. Such horns are easily made from cardboard covered with gold paper. Any good bugler blowing long, sustained tones behind the scenes will simulate the effect while the children have their horns to their lips.  
Enter a larger girl, also dressed in flowing white, representing the Spirit of Peace. She recites:

3. RECITATION  
Christmas Bells—By Henry W. Longfellow  
I heard the bells on Christmas Day  
Their old familiar carols play,  
And wild and sweet  
The words repeat  
Of "Peace on Earth, Good Will to Men!"

And thought how, as the day had come,  
The bellies of all christendom  
Had rolled along  
The unbroken song  
Of "Peace on Earth, Good Will to Men!"

Till ringing, singing on its way,  
The world revolved from night to day.  
A voice, a rhyme,  
A chant sublime  
Of "Peace on Earth, Good Will to Men!"

Then from each black accursed throat  
The cannon thundered death's own note,  
And with the sound  
The carols drowned  
Of "Peace on Earth, Good Will to Men!"

It was as if an earthquake rent  
The hearstones of a continent,  
And made forlorn  
The households born  
Of "Peace on Earth, Good Will to Men!"

And in despair, I bowed my head.  
"There is no peace on earth," I said.  
"For hate is strong,  
And mocks the song  
Of 'Peace on Earth, Good Will to Men!'"

Then pealed the bells more loud and deep,  
"God is not dead, nor doth He sleep.  
The wrong shall fail,  
The right prevail  
With 'Peace on Earth, Good Will to men!'"

(Then the herald raises her arms in benediction, and says reverently:

Let us praise Almighty God for the coming of peace.  
(The bells in the church belfry begin to ring, the organ gives the note and the whole audience rises and sings.)

4. MUSIC  
Praise God from whom all blessings flow,  
Praise Him all creatures here below,  
Praise Him above, ye heavenly host,  
Praise Father, Son and Holy Ghost.

(Enter from another side a young woman dressed in a golden yellow flowing gown, representing plenty. She carries a buoy cornucopia made from paper and covered with gold paper.)

PLENTY  
All hail the Spirit of Peace!  
PEACE  
All hail the Spirit of Plenty!

PLENTY  
Never in the history of our land have we been so blessed with the good things of the world. This of all times, is the time for gratitude.

PEACE  
Yes, but are there not some poor children who will never know that this is the year of plenty?

PLENTY  
Yes, I am afraid so, and I wish that everyone who is here to-night would remember that dear poem by Eugene Field, and take it to heart and spare something to-morrow to make some poor child happy.

PEACE  
Won't you tell us about it?

5. RECITATION  
PLENTY  
A Christmas Wish—By Eugene Field  
I'd like a stocking made for a giant,  
And a meeting-house filled with toys,  
Then I'd go out in a happy hunt  
For the poor little girls and boys.  
Up the street and down the street,  
And across and over the town  
I'd search, and find them every one  
Before the sun went down.

One would want a new jack-knife,  
Sharp enough to cut,  
One would long for a doll with hair  
And eyes that open and shut.  
One would ask for a china set  
With dishes all for his mark.  
One would wish for a Noah's ark  
With beasts of every kind.

Some would like a doll's cook stove,  
And a little toy washbasin.  
Some would prefer a little drum  
For a noisy rub-a-dub.  
Some would wish for a story book,  
And some for a set of blocks.  
Some would wish with happiness  
Over a new tool-box.

And some would rather have little shoes,  
And other things warm to wear.  
For many children are very poor,  
And the winter is hard to bear.  
I'd lay soft flannels for little frocks,  
And a thousand stockings or so,  
And the jolliest little coats and cloaks  
To keep out frost and snow.

I'd load a wagon with caramels,  
And candy of every kind,  
And buy all the almond and pecan nuts  
And taffy that I could find.

And barrels and barrels of oranges  
I'd scatter right in the way.  
So the children would find them the very first thing  
When they wake on Christmas Day.

(The effect of the preceding recitation could be greatly heightened by having very small children cross over the back of the stage carrying some of the toys in their arms. This should include some ragged children with simple toys, lugging them to their hearts.)

(Enter the Spirit of Music. She is clad in a flowing gown of green, and carries a golden lyre in her arms. The lyre can easily be made from paper. This should be a girl who is capable of singing or playing the violin. Following is a list of suitable Christmas music which can be introduced here.)

PLENTY  
Here comes the Spirit of Music.  
PEACE  
What would Christmas be without music?

MUSIC  
There is nothing that music loves more than Christmas. Let us sing (play) to you one of the beautiful things written to help us all celebrate the gladdist day of all the year.

5. MUSIC	VOCAL SOLOS
Angel's Message	Clark
Angels' Refrain	Gibbs
Days of Hope	Shelley
Glory to God	Earl
In Old Japan	Gibbs
TOE SYMPHONIES	
Christmas Toy Symphony	H. E. Hewitt
Christmas Bells	A. Seidel
PIANO SOLOS	
Coming of Santa Claus	Ever
Knight Rupert	Schumann
And Christmas Eve	Debussy
Bells of Christmas	Karoly
Bells of Christmas	Wenck
Chimes at Christmas	Greenwald

MUSIC  
(Waves her arms toward the back of the stage where the church choir may be concealed and asks the audience:)

Can there ever be too much music at Christmas-time?  
(Voices preciously arranged from the audience shout back, "NO.")  
Then do you wish that there shall be more music?  
(Voices, "Yes.")  
Let music ring this Christmas night throughout our land!

(The choir joins in anthems selected from the following list. Solos of an instrumental character may be introduced where it desired.)

CHRISTIAN ANTHEMS	Stunts
Hail to the Lord's Anointed	Stunt
Short the Old Tidings	Rockwell
Sing, O Heavens	Clark
First Christmas Eve	Marka
There Were Shepherds	

MUSIC  
But where is Good Cheer?  
PLENTY  
Yes, we can't get along without Good Cheer.

PEACE  
Good Cheer and Peace go arm in arm.  
(Enter Good Cheer.)

(She had been seated in the audience wrapped in a black cloak so as not to be noticed by those around her.)

## GOOD CHEER

Here I am!

## PLENTY

What are you doing down there with the people?

## GOOD CHEER

I'm always right down among the people.

## MUSIC

Do they know that you are there?

## GOOD CHEER

No, I don't think that they do.

## PEACE

But it is so dark that I'm afraid they can't see you.

## GOOD CHEER

That doesn't make any difference. If they would only look around a little they could find Good Cheer with them no matter how dark it is.

## MUSIC

Come right up with us, Good Cheer, we can't wait any longer.

(Good Cheer goes on the stage. She is dressed in a flowing gown of scarlet.)

## PLENTY

What is it you do best of all, Good Cheer?

## GOOD CHEER

I make people laugh when they want to cry, I take the bitterness and the poison out of life.

## MUSIC

Can you make us laugh now?

## GOOD CHEER

I don't know, but I'll try.

## 6. RECITATION

## Christmas Up to Date

'Twas the night before Christmas,  
When all through the flat  
Not a creature was stirring,  
Not even the cat.

Above the strain hear the stockings were placed,  
In hopes that by Santa they soon would be graced.  
The children were snug in their beds folding bed,  
While visions of Teddy Bears danced through each head.

And I, in pajamas—likewise in a crouch—  
Had gone to my patent convertible couch,  
When out on the asphalt there rose such a clatter  
I sprang from my bed to see what was the matter.

A mantle of darkness enshrouded the room,  
The "quarter" gas meter had left us in gloom.  
But after detaching a chair from my feet,  
I threw back my curtain and looked down the street.

The air light shows bright on our new garbage car,  
Waiting the call of the D. S. C. man.  
And what did my wandering optics devour  
But a touring car of a hundred horse-power,  
With a business-like chauffeur so shiny and slick,  
I knew in a jiffy it must be St. Nick.

As the dry leaves before the hurricane fly,  
He ascended the fire-escape nimble and spry,  
I drew in my head, and was turning around  
When in through the air shaft he came with a bound.  
His coat was of broadcloth, the finest I've seen,  
Though it smelted rather strongly of fresh gasoline.

His cheeks were like roses, his nose like a cherry,  
He'd the air of a man who was satisfied—very.  
He was chunky and plump, but a shrewd-looking guy,  
And there gleamed through his goggles a keen little eye.

He spoke not a word, but the foxy old elf  
Just walked to the mantle, and laid on the shelf  
A letter typewritten in business-like style—  
Then hustled away with a sarcastic smile.

He jumped in his car, and with three loud "honk-honks"  
He whizzed round the corner and on toward the Bronx.  
I opened the letter, the message I read,  
And then I crept silently back into bed.  
For here's what I saw with dismay and disgust,  
"Retired from business, sold out to the Trust."

## PLENTY

Oh, pehaw! I don't like that. Besides, I don't think that Santa has gone out of business.

## MUSIC

I know he hasn't; he 'phones me all the time that he will have to have more and more music books, pianos, violins and talking machines to keep up with the demand.

## GOOD CHEER

Where is Santa Claus, anyhow?

## PEACE

He's sure to come along soon. Who's this coming now?

(Enter a child with a paper box like a square hat box. The letter C, at least nine inches tall, has been cut out of the front of the box and red paper pasted over the opening. In the box is an ordinary electric hand flashlight, so arranged that the light will fall on the red paper and flash so that child can switch it on easily. As the other children enter with the other initials, they line up so that they spell the word Christmas.)

## 8. TABLEAU

## FIRST CHILD

C is for Christmas, the gladdest of days.

## SECOND CHILD

H is for holly and candles ablaze.

## THIRD CHILD

R is for rhymes, like carols we sing.

## FOURTH CHILD

I is for isard or any old thing.

## FIFTH CHILD

S is for Santa Claus, always so merry.

## SIXTH CHILD

T is for tree, with the mistletoe berry.

## SEVENTH CHILD

M is for music, the joy of the day.

## EIGHTH CHILD

A is for ample, our Christmas display.

## NINTH CHILD

S is for singing The Day of the year.

## ALL

The world is rejoicing,  
For Christmas is here!

(Children switch on electric lights.)  
(Enter Santa Claus with a great ringing of sleigh-bells.)

## SANTA CLAUS

What's this I hear about Music and Peace and Plenty and Good Cheer? Why, I own them all. They are all my children. Now I must get very busy, because I met a man with a big book and a lot of figures, who told me that by actual calculation he had been able to find out that I had to visit three hundred and thirty million children in less than eight hours!

## FIRST CHILD

But how do you do it, Santa Claus?

## SANTA CLAUS

Ah! that's my little secret.

(The concealed choir commences to sing softly and gradually the audience is encouraged to join in by means of singers scattered through the audience.)  
Any good carol can be selected from the following list, but probably the best of all is:

## 9. MUSIC

## Hark, the Herald Angels Sing

## CAROL

Adante. Flute.  
O Little Town of Bethlehem.  
O Little Town of Bethlehem.

(While the carol is being sung Santa Claus goes among the audience and distributes gifts.)

## THE END.

## Practical Exercises in Weight Playing

By Edward Bryan Lesher

WHILE much has been written about the importance of weight in piano playing, few understand the proper use of it. Although it is difficult to explain it in type, the following may assist the ETUDE reader in grasping some of the main principles.

While you are playing a scale ask some friend to raise your hands, without warning, about fifteen inches in the air and then let them drop loose. If your hands stay up, you have not been using the weight touch—if, on the contrary, they drop of their own accord downward without any exertion upon the keys, you have in all probability been using the principle of weight in your playing. Your hands should feel like lead to anyone who endeavors to raise them from the keys, but they nevertheless should feel virile and alive to you but in no sense stiffened at any time.

Some use weight instinctively. Rubinstein used it, but he did not know how he acquired it. Most of the present day pianists of renown use it. It seems to me that there is a school of weight players who use the rolling touch, making most of the motions with the forearms. It may be weight, but it is not dead weight, it is controlled weight, because the arm is used to adjust the weight to the keys. In true weight playing no thought is given to adjustments. There are some teachers who claim that allowing the entire weight of the arm to be supported upon the fingers makes playing impossible as you cannot lift your fingers quick enough, therefore hindering velocity, which requires lightness and the minimum of weight.

This is a fallacy. It does not harm the hand, or hinder the velocity in any manner. It has only been the method of application which has been misunderstood. Perhaps the reason for failure in acquiring dexterity with weight is that the student has not practiced long enough to derive benefits from it. But once it is acquired, a facile technique is sure.

The most important reason for failure is that the flexor muscles of most pianists have been exercised more than the extensors, because in weight-playing the extensors do the most work. It is this supposed weakness in the hand that has led many to believe that weight hinders velocity. When the extensors are exercised correctly a big difference is noted both in tone and velocity. Velocity passages instead of being weak and dead, feel light or dry, become clear, beautiful and distinct. Also a greater sense of control over the keyboard is noticed.

## Important Muscular Control

Another great weakness in the hands of most pupils is the undeveloped inter-ossous muscles; that is the muscles which separate and draw the fingers together. Chord playing becomes impossible without control of these muscles. Some part of each day's practice should be given to the development of these muscles. A good exercise is to keep the weight of the arm supported on one finger. Say with the weight supported on the second finger, placed on C with a quick jerk, stretch the third finger as far as possible and strike E or F. Do the same with each pair of fingers. Another exercise to do away from the piano is this. Clasp the second and third fingers of the right hand with the fingers of the left hand and try to separate the two fingers. Also with the second and third separated, use the left hand to try to close them. The second and third fingers resisting.

Another idea which helps greatly in developing efficient piano playing is to use the straight thumb—not bent as is the usual method. This applies to the use of all five finger exercises, scales or any thumb crossings. I used the bent thumb in my playing, nine years and could not play a decent scale, but in less than two weeks' practice with a straight thumb, a very great difference was noticed in my scales. More indifferent scale playing is due to bent thumbs than to weak fourth fingers. A good rule is: The thumb should be straight at all times.

The simplest exercises do the greatest wonders. A few simple exercises persisted in and carried to the highest degree of perfection in both velocity and tone are far better than volumes of exercises played through a few times. Most great pianists have a few cherished exercises which they practice every day. They know that these are short cuts to keep up technique. Yet most pupils will pass these exercises by as "too easy." They should remember it is not the mental aspect of exercises, but the muscular application that counts.

Alberto Tomasi has given in his *Pianissimo Book* many helpful exercises that if persisted in for a few days will give one a fine technique. Of course the student must know how to apply them.



THE Dampner Pedal as we know it upon the Pianoforte was invented in 1783 by the English manufacturer, John Broadwood. There were, of course, many pedals on keyboard instruments prior to that time, but they differed in action and in effect. Of many possible pedals only three have survived.



## How to Pedal Fundamental Basses

By ORVILLE LINDQUIST

Professor of Pianoforte Playing at Oberlin College

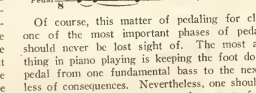
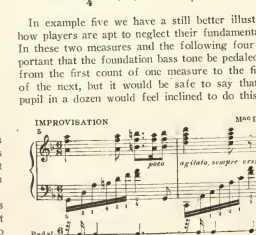
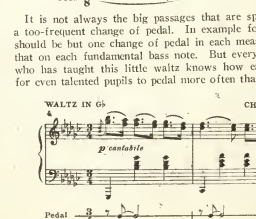
SHALL I keep the fundamental bass tone sustained even at the expense of the blurring of the treble, or shall I, by one or more changes of pedal sacrifice the bass tone in order to make the treble clear? The player who studies his pedaling well, perhaps, have this problem to solve more often than any other. It is always a case of choosing the lesser of two evils, for no matter which of the two ways is chosen either will be more or less faulty.

In the two examples below we find two different solutions. In example one preference is given to clearness, and in example two the bass tone seems to be the more important.



This question is not always so easy to solve as in the two cases quoted above. In fact, it is sometimes quite difficult, and the solution arrived at will not always hold good for various reasons which we shall see later.

Invariably, in cases of this kind, the fundamental bass is the first to suffer. Oftentimes this is necessary, but not always. Take example three, for instance. No great amount would fall through the immensity and grandeur of the opening passage of this noble work of MacDowell's and, consequently, wouldn't think of losing the fundamental bass for an instant, whereas the mediocre player of lesser interpretive vision would see nothing but the slight blurring in the upper part, and by one or more pedal changes, spoil the colossal effect intended by the composer.







The Home-Life of the Schumanns

By Arthur S. Garbett

NEVER was a marriage more blessed with love and music than that of Robert and Clara Schumann. It was musical rhapsody, yet like all good rhapsodies it had its moments of dissonance, for the combined melodies of their life together did not always run in thirds and sixths, and the shadow of Robert's illness frequently cast it in the sombre minor mode in which it was destined to end.

"Father has always laughed at so-called domestic bliss," wrote Clara in the diary they kept in common shortly after their marriage in 1840. "How I pity those who do not know it; they are only half alive!" And this was the key in which the rhapsody began in the little apartments at No. 5, Inselstrasse, Leipzig. There were two grand pianos, but they couldn't both be played at the same time, and herein lay the first touch of domestic friction, ultimately smoothed over by the good sense of both. Robert was so busy composing he gave Clara, further handicapped by the housework for which she was untrained, very little time for practice. "I cannot find one little hour in the day for myself," she wails. "If only I didn't get so behind!"

What she lost in practice, however, she gained in musicianship. The second week of their marriage they began to study the *Well-tempered Clavier* of Bach; and ever afterwards they worked together at canon and fugue and the music of the masters. Robert took Clara on a personally-conducted tour through Cherubini's *Art of Counterpoint*, and she learned to compose. Under his influence she changed from a brilliant girl-virtuoso pianist into an artist of the loftiest conceptions. What the memory of those hours of loving study must have meant to her after Robert's untimely death!

## Early Married Life

They started married life on an income of approximately a thousand dollars a year—not bad in those days and in Germany. Part of this was private income, and part Robert's earnings as editor of the *Neue Zeitschrift für Musik*, the musical journal he founded and continued to edit for four years after their marriage. Soon, however, came additions to the family, which necessitated greater effort, and it was the practical Clara who did most of the earning by resuming her concert work. Later Robert became music director in Düsseldorf and thus added the family budget.

Marie was their first child, born September 1, 1841. "How proud I am to have a wife who, in addition to her love and her art, gives me such a gift," writes Robert in the diary. "The 13th of the month was Clara's birthday, and little Marie's christening day; and Robert surprised his wife with the printed parts of his first symphony, a bound volume of their joint songs, and the score of the D minor symphony "which I had secretly finished." (Schumann's habit of composing in secret and remaining aloof for days at a time caused Clara a few pangs of jealousy.) Later that year he wrote

the familiar *Schummarlied* as a Christmas gift. It was the charming custom of these two lovers to write music for each other's birthdays and family festivals.

Robert was not altogether pleased to have Clara resume her concert work. He hated the loneliness when she was away, and was sensitive of what people might say, but both desire and necessity urged her on, and Robert did not openly revolt. Compensations came with the happy reunions and the home-life that followed. They had seven children in all: Marie, Elise, Julie, Ludwig, Ferdinand, Eugenie and little Felix, named after Mendelssohn. Felix was born after Robert was in the asylum and missed the happy times enjoyed by the others when their father joked with them, rode them on his knee, taught them little songs and played or read to them. "When I look back on my life" wrote Marie, "my childhood shines as the brightest spot in it." And again she says, "Our mother gave us piano lessons, and every Sunday morning we played to father." He loved to tease them. "We met him once," says Marie, "as we were coming out of school. We saw him walking with Herr v. Wasielewski on the other side of the street, and ran across to say good morning and offer our hands. He pretended not to know us, looked at us through his glasses, and said: 'And who may you be, dear little people? We were very much amused.' Schumann's love for his children found happy expression in the *Kindererzählungen* and the *Kinderstimmen*—"for such child-performers as never were!" commented Clara, and the name was afterward changed to *Klaviererzählungen für die Jugend* (Piano Sonatas for the Young).

Shortly after their marriage, Robert's health had begun to break down, and their life in Leipzig, Dresden and Düsseldorf was frequently passed under great anxiety on this account. He became nervous and irritable, and prone to melancholy aloofness. Frequently he complained of rushing sounds in his ears, and toward the last heard imaginary music with extraordinary vividness. One night he got up from bed to write out a theme which, as he said, an angel had sung to him. He often heard angel-music of this sort, but at times the angels were replaced by demons who told him in hideous music that he was a sinner and would be cast into hell.

## The Happiest Year

Notwithstanding this growing shadow, possibly the happiest year Robert and Clara spent together was that before Schumann's malady took its final form. A brilliantly successful tour in Holland, where both were received with the warmest enthusiasm, brightened their lives considerably. And Robert composed with a feverish vigor they could not recognize as the final spur of a dying flame. The Schumanns never lacked for friends, but the year brought them in closer touch with Joachim, and gave them a new friend in Brahms, then scarcely more than a youth whose genius Robert acclaimed. They were to be a great consolation to Clara in the years that followed—Joachim and Brahms.

Of the final phase little need be said. Schumann's increasing malady led him to attempt suicide by drowning in 1854. At his own request he was placed in a private asylum, where he died July 29, 1856, after sixteen years of a married life which forms one of the tenderest episodes in the history of music.

The Home-Life of other Masters will be discussed in later articles.

## Why Live Your Pupil's Musical Life for Him

By T. B. Emple

We over-conscientious teachers are apt to limit the individuality and independence of our pupils, fearing that they may make unnecessary mistakes without our guidance. But isn't it true that a pupil is just as likely to have a point impressed upon his memory by a mistake, as by our precept and example? Instead of tying him to our pedagogical apron strings, let us give him full play, to make mistakes, to orient himself by wholesome experience, to find out that he doesn't know it all. He will come to his lessons in a more chastened frame of mind, and do better work subsequently, than if he looked timidly out over your shoulder at the musical world, little, over-anxious teacher!

To inspire the student to do is perhaps the greatest attribute of the successful teacher. It is easy enough merely to give advice.

## Delicacy of Touch—True and False

By M. A. Hackney

THE most beautiful *pianissimo* effects in piano playing are produced, not by feebleness, but by finely controlled strength.

A player whose execution is harsh and lumpy—who "pounds out" every note—has, indeed, a serious fault; but it is one which is easily overcome by the practice of scales and by attention to the proper observance of nuances and accents. Such studies as Czerny's *School of Velocity* are helpful. This is so well understood by teachers of any degree of experience that it is hardly necessary to dwell on the matter.

The contrary fault—a touch so timid and delicate that the notes frequently "miss fire" altogether—is much more difficult and perplexing to deal with. A pupil who has this fault often will go through the motions of playing, but fail to strike certain keys in such a manner as to produce tone, even the faintest. This is especially noticeable in chords of three or four notes and in accompaniment figures founded on chords. Coupled with it is always found a slackness in holding keys firmly down when a tone is to be sustained.

Where this arises from mere muscular weakness of the fingers, diligent and continued practice of the "two-finger exercises" in the first book of Mason's *Touch and Technique* is of great benefit. Piano teachers of different schools have other exercises which are practical for the same purpose, those of the "pressure touch" persuasion differing from those who advocate highly raised fingers and a hammer-like stroke. Both are good in their own way. The real trouble lies in the fact that muscular weakness is not the sole cause of this troublesome fault, but only a contributory cause.

The problem is more often a personal than a mechanical one. Pupils are warned at home, by well-meaning, but misguided parents, against using "bouncing" of the piano, before they have had a chance to acquire skill to control the tone exactly as an artist might, and they get a timidity of attack which it takes years to overcome, even if they do succeed at last. It is far better for a young pupil to play a little too coarsely and heavily at first, rather than too timidly and softly. It is much easier, later on, to tone down excess of strength than to bolster up weakness.

## Don't Blame the Doctor

Another phase of the same problem is that, where a young player has naturally a tendency to a sweet and agreeable musical tone, and (in spite of most serious faults) is praised at home for having a "beautiful touch." This is good as far as it goes, but such a pupil is almost invariably too self-conceited to realize that the touch is still seriously defective and does not second the efforts of the teacher to overcome faults that persist. Such a pupil will generally go through the motions of playing without actually sounding more than three-quarters of the notes whose keys the fingers touch. I hope that other teachers may have been more successful, but I am obliged to confess that I have never found a remedy for just this condition; it is practically hopeless. A physician cannot be blamed for failure when the patient refuses to take the medicine.

For those who are conscious of such a fault and wish to make a determined effort to overcome it, the following hints may be helpful.

1. It is not enough to "go through the motions" of playing. One must listen for the *sounds*, and not be satisfied unless they can be heard in every case. Remember that piano playing is *no better than its sounds!*
2. Make every finger motion complete and decisive. The finger must "follow through" until the key is at the bottom of the stroke, no matter whether the effect is to be *pp* or *ff*. If the note is to be sustained, the finger must hold the key clear down—not allow it to rise again half way. This does not mean that it must be held with undue force or stiffness, only with consciousness and decision.
3. Let your practice embrace plenty of *loud* playing and plenty of *soft* playing, and let the soft be as well articulated and distinct as the loud.
4. If possible, practice only on a piano with an even and well-regulated action. On a piano with a faulty action one is unable to judge properly of one's own touch, and cannot always tell whether faults are being acquired or conquered.

## THE ETUDE

A new waltz by a popular writer. Waltzes of the "running" type are most effective when played rapidly and with automatic precision.  
Grade 3½

Moderato M.M.  $\text{♩} = 72$ 

## VALSE ROULANTE

GEORGE DUDLEY MARTIN

# RUSTIC BEAUTIES

## MORRIS DANCE

THE ETUDE

In the whirling rhythm of the old-fashioned English dance. Play with a strong accent and elastic finger action. Grade 3.

ARTHUR WELLESLEY, Op. 100

Allegro M.M. ♩ = 144

THE ETUDE

# MARCH OF THE LITTLE WOODEN SOLDIERS

A grotesque march movement, very characteristic. Play in a brusque detached manner, with fine accentuation. Grade 3.

WALLACE A. JOHNSON, Op. 1

Tempo di Marcia M.M. ♩ = 63

## BRIDAL CHORUS

from "LOHENGRIN"

R. WAGNER

EDOUARD SCHUTT

Fasier Transcription

Mr. Schutt has made two masterly transcriptions of this favorite number, of which this is the easier one. It is thoroughly pianistic the original harmonies being enriched by some attractive passage work. Grade 4.

## Moderato assai

## AROUND THE CHRISTMAS TREE

Introducing a portion of the traditional Christmas carol *Holy Night*. Grade 2.

ANNA PRISCILLA RISHER

Allegro M.M. = 144

# ENCHANTED MOMENTS

## POLKA CAPRICE

ADAM GEIBEL

A brilliant duet full of the holiday spirit. Play at a brisk pace, with large, full tone and firm accents.  
Tempo di Polka M.M. ♩ = 108

SECONDO

Second part of the musical score for 'Enchanted Moments Polka Caprice'. It features a piano accompaniment with a bass line and a treble line. The key signature is one flat (B-flat), and the time signature is 2/4. The tempo is marked 'Tempo di Polka M.M. ♩ = 108'. The score includes various dynamic markings: *p* (piano), *cresc.* (crescendo), *rit.* (ritardando), *mf* (mezzo-forte), *f* (forte), *dim.* (diminuendo), and *f marcato* (forte, marked). The piece concludes with a 'Fine' marking and a 'D.C.\*' (Da Capo) instruction.

\* From here go back to the beginning and play to *Fine*; then play *Trio*.  
Copyright 1920 by Theo. Presser Co.

British Copyright secured

# ENCHANTED MOMENTS

## POLKA CAPRICE

ADAM GEIBEL

Tempo di Polka M.M. ♩ = 108

PRIMO

a tempo

First part of the musical score for 'Enchanted Moments Polka Caprice'. It features a piano accompaniment with a bass line and a treble line. The key signature is one flat (B-flat), and the time signature is 2/4. The tempo is marked 'Tempo di Polka M.M. ♩ = 108'. The score includes various dynamic markings: *p* (piano), *cresc.* (crescendo), *rit.* (ritardando), *mf* (mezzo-forte), *f* (forte), *dim.* (diminuendo), and *f marcato* (forte, marked). The piece concludes with a 'Fine' marking and a 'D.C.\*' (Da Capo) instruction.

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

SECONDO

THE ETUDE

Musical score for the second part of 'The Etude'. The score is written for piano and features a variety of musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *mf*, *f marcato*, and *p*. The piece concludes with a *D.C.* (Da Capo) instruction.

THE ETUDE

PRIMO

Musical score for the first part of 'The Etude'. The score is written for piano and includes complex musical notations such as triplets, sixteenth notes, and rests. Dynamic markings include *mf*, *f*, and *p*. The piece ends with a *D.C.* (Da Capo) instruction.

## SWEET COQUETTE

An air de ballet in modern style; light, but extremely well constructed. To be played in a graceful and refined manner. Grade 3

Allegretto grazioso M.M. ♩ = 108

CHARLES DALLIER

## THE MASTER'S MINUET

Introducing the principal theme of the favorite minuet by Beethoven. Play in a slow and stately manner. Grade 3

Slow cantabile M.M. ♩ = 84

WALTER ROLFE

Menuet in G (Beethoven)

## PLAY OF THE BUTTERFLIES

The bright and shifting motives, well-contrasted, give to this useful teaching piece just the requisite butterfly quality. Grade 3.

G. A. QUIRÓS

**Allegro M.M. ♩ = 104**

*poco rit.*

*a tempo*

*poco stretto e cresc.*

*Fine.*

**Tempo**

*poco meno mosso M.M. ♩ = 88*

*p amorosamente*

*cresc.*

*p*

*mf*

*ff*

*D.C.*



# Beginner's Book

By THEODORE PRESSER

Used More Extensively Than Any Other Elementary Instruction Book  
A Substantial Success Because It Supplies a Real Need

## The "First Reader" in Piano Study

Despite the author's long experience as a teacher and in the musical educational field, this work was not quickly put together. Every step was measured, every problem weighed, all useless waste cut out with the object of producing a work which would insure the greatest progress without sacrifice of essential thoroughness. If the work you are using does not include the following features you owe it to your pupils to investigate this "Beginner's Book" for Piano.

## Large Music Notes

All elementary books in the modern public school are printed in large type to aid the child eye in forming impressions. The same principle is applied to this book by the use of large notes where needed.

## Step by Step Grading

is a very important feature in an elementary piano instructor. Elaborate care was taken to have the grading so gradual that the pupil will advance without discouraging difficulties introduced at the wrong time.

## The Scope of the Work

The first grade of study up to, but not including the scales is covered. Little pieces, duets, etc. are suggested in case the teacher deems it desirable to turn aside from book work for a few lessons.

The Simplicity of This Work Has  
Enabled Many Teachers  
to Achieve Speedy Results With  
Even the Youngest Beginner

## Abundant Explanations

without adding one word too many, explicit explanations occur whenever needed, and they indeed help both student and teacher.

## Writing Exercises

These exercises are added to supply the common needs of notation. Time and rhythm are, of course, also covered, and then exercises at the piano are given.

## Pieces, Duets, Test Questions

Without neglecting technical exercises, occasional interesting pieces are inserted to reward and entertain the child. Little duets for teacher and pupil as well as test questions after every advance complete the work in such a manner that its success does not surprise.

"BEGINNER'S BOOK" cheerfully  
Sent to Teachers for Examination

PRICE \$1.00

If You Have Never Used This Work  
Order a Copy NOW for Examination

THEODORE PRESSER CO. Music Publishers and Dealers, 1710-1712-1714 Chestnut Street PHILADELPHIA, PA.

## The Gift Problem

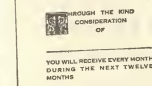
is Easily Solved if the Remembrance is  
for One Who Plays, Sings or is  
in any way Interested in Music

Your Musical Friends Will Appreciate  
Twelve-Fold Your Sending as a

## Christmas Gift

A Year's Subscription  
to

## THE ETUDE



THE ETUDE  
MUSICAL MAGAZINE  
LIVES IN THE SHOWY  
LEASURES TO DELIGHT YOU  
AND THE EVER-RENEWING  
OFFICE OF STUDY PRIZES, AND WE  
SHALL HOPE TO KEEP YOUR FRIEND-  
SHIP FOR MANY YEARS TO COME.

A Two-Color Gift Announcement Folder (single size  
5 x 7) mailed or shown inside your gift.

A Gift that is not a  
passing remembrance—  
twelve times during the  
year your thoughtfulness  
brings to a friend  
many inspiring, instructive  
articles and at least  
eighteen new musical  
compositions that will  
furnish many happy  
hours at the keyboard.

THE ETUDE Christmas Gift Folder Announcing  
this twelve-fold remembrance will arrive by Christmas morning in the hands of the recipients  
the first copy. Just send the price and addresses of the recipients  
promptly with \$7.00 each, (\$2.25 in Canada). Mention that the sub-  
scriptions are gifts and we will send the gift announcements for you.

Theodore Presser Co., Publishers Philadelphia, Pa.

## Announcing

## THE American Supplement

(THE SIXTH VOLUME)  
TO

## Grove's Dictionary of Music and Musicians

EVERY MUSIC LOVER in AMERICA WILL ENJOY  
POSSESSING THIS MOST INTERESTING VOLUME

An Indispensable Record of American Musical Institutions,  
Personages and Achievements

Editor-in-Chief WALDO S. PRATT, Mus. Doc.

THERE ARE OVER 1000 ITEMS IN THE INDEX OFFERING

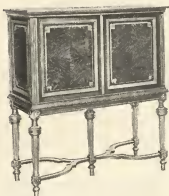
- 415 Biographical Articles about American Musicians.
- 290 Biographical Articles about Foreign Contemporaries.
- 42 General Articles on subjects such as Indian Music, Negro Music, Orchestras, Piano, Rag-Time, Public School Music, Phonograph, etc.
- 91 Operas, Oratorios and Songs are dealt with and there are about 300 other articles and notes treating upon Associations, Boards, Music Schools, Choral Societies, Orchestras, Chamber Music, Groups, Opera Companies, Buildings, Periodicals, Libraries, Instruments, Publishing and Manufacturing Firms, etc.

A VERITABLE ENCYCLOPEDIA OF AMERICAN MUSIC  
A NECESSARY WORK FOR EVERY MUSIC LIBRARY

Special Introductory Price, \$3.50

THEODORE PRESSER CO., PHILADELPHIA, PA.

Brunswick  
Phonographs  
Models de Luxe



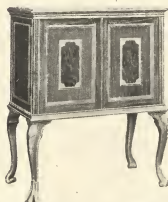
The Deaux Arts



The Georgian



The Oxford



The Gotham

# The Brunswick Method of Reproduction

## The More You Know About Music

*the more you appreciate The Brunswick*

THE musician recognizes the superiority of Brunswick tone more readily than the uninitiated. Because he has definite tone standards which the less appreciative do not have.

He is more difficult to please. Hence the reputation which The Brunswick enjoys among musical people is the highest tribute that could be paid to its performance.

The Ultona, an all-record reproducer, enables the Brunswick owner to play any make of record.

The musician will also have a more versatile taste in fine music. He will have particular selections that he wants. With The Brunswick he is not confined to any one record-maker, but may select any record he pleases.

And the Ultona is not a bothersome attachment, but an integral part of the instrument, requiring no more manipulation than a twist of the wrist.

The Ultona is counter-balanced in a new and effective way, resulting in clearer, purer tones, and an absence of disagreeable "surface noises."

The musician, too, will appreciate the importance of the Brunswick Oval Tone Amplifier, an all-wood tone chamber shaped according to definite acoustic laws, and built, like a violin box, of light, moulded wood.

The Oval Tone Amplifier develops and expands the sound waves in a normal, natural manner.

These two exclusive features combine to form the Brunswick Method of Reproduction which is responsible for the vast difference in Brunswick tones.

In fairness to yourself, don't make a phonograph choice until you have examined these interesting features and have heard The Brunswick. See for yourself if our claims are true. See if you think The Brunswick plays all records as well as they are played on the instruments for which they were intended.

Visit a Brunswick dealer. Hear this new-day instrument. Make your own comparisons.

Ask also to hear Brunswick Records which can be played on any phonograph with steel or fibre needle.



*Brunswick Records*  
The next best thing  
—if you haven't a Brunswick  
—is Brunswick Records  
on the phonograph you have

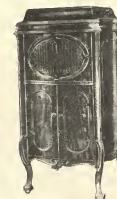
### THE BRUNSWICK-BALKE-COLLENDER COMPANY

General Offices: 623-633 South Wabash Avenue, Chicago

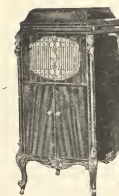
Branch Houses in Principal Cities of United States,  
Mexico and Canada

Canadian Distributors: Musical Merchandise Sales  
Co., 79 Wellington Street, West, Toronto

In Many Styles  
and Finishes



Style 135



Style 122



Style 120



Style 117

## Save Money on Your Christmas Gifts

This year Magazines will make the most effective and economical Christmas gifts. Prices on other merchandise are coming down slowly, but they are still high and it will be an entire year before they are at their normal level. You can buy the best magazines in America at the lowest price cut of the season for your Christmas gifts.

There is a peculiar dignity attached to the gift of a Magazine that is in no way measured by its price. It is a two-fold reminder of the giver. A beautifully printed announcement will be mailed to every one receiving THE ETUDE as a Christmas gift.



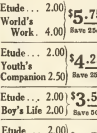
Etude	2.00	\$4.50
Musical America	3.00	Save 50c
Etude	2.00	\$3.50
Violinist	2.00	Save 50c
Etude	2.00	\$5.25
Pictorial Review	3.00	Save \$1.25
McCall's	1.50	Save 50c
Etude	2.00	\$6.25
Pictorial Review	3.00	Save \$1.25
American Magazine	2.50	Save 50c



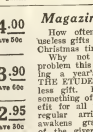
Etude	2.00	\$5.50
Pictorial Review	3.00	Save \$1.50
Modern Priscilla	2.00	Save 50c
Etude	2.00	\$5.40
McCall's	1.50	Save \$1.10
American Magazine	2.50	Save 50c



Etude	2.00	\$4.65
McCall's	1.50	Save 50c
Modern Priscilla	2.00	Save 50c
Etude	2.00	\$5.25
American Magazine	2.50	Save \$1.25
Woman's Home Companion	2.00	Save \$1.25



Etude	2.00	\$3.75
Pictorial Review	3.00	Save \$1.25
Etude	2.00	\$2.90
McCall's	1.50	Save 50c
Etude	2.00	\$4.25
American Magazine	2.50	Save 50c
Etude	2.00	\$3.50
Christian Herald	2.00	Save 50c
Etude	2.00	\$2.30
Woman's World	1.50	Save 50c
Etude	2.00	\$2.75
Today's Housewife	1.00	Save 50c
Etude	2.00	\$3.25
Little Folks	1.50	Save 50c



Etude	2.00	\$4.00
Modern Priscilla	2.00	Save 50c
Mother's Mag.	.50	Save 50c
Etude	2.00	\$3.90
Christian Herald	2.00	Save 50c
Woman's World	1.50	Save 50c
Etude	2.00	\$2.95
People's Home Jour.	1.25	Save 50c



Etude	2.00	\$3.75
Woman's Home Companion	2.00	Save 50c
Etude	2.00	\$4.50
Pictorial Review	3.00	Save 50c
Every Child's	1.50	Save 50c
Etude	2.00	\$3.75
Organist	2.00	Save 50c



How often have you given useless gifts to your friends at Christmas time?

Why not solve your gift problem this Christmas by giving a year's subscription to THE ETUDE? It is not a useless gift. Every number has something of pleasure and benefit for all music lovers. Its regular arrival keeps alive the friendly spirit of Christmas for a year. A beautifully printed announcement is sent to each person receiving THE ETUDE as a Christmas gift. This is mailed so as to reach its destination December 24th.

Add to Any Club at Prices Opposite

COUNTRY GENTLEMAN	1.00
LADIES' HOME JOURNAL	2.50
THURSDAY EVENING POST	4.00
COSMOPOLITAN	3.00
GOOD HOUSEKEEPING	4.00
HEARST'S	3.00
POPULAR SCIENCE MAGAZINE	4.00
MUSEUMS	2.50
AMERICAN BOY	3.00
ELECTRICAL EXPERIMENTER	3.00
SYSTEM	3.00
RED BOOK	3.00

## SPECIAL PRICE-CUT COUPON

THE ETUDE, Theo. Presser Co., Pub's. 1712 Chestnut St., Philadelphia, Pa.

Gentlemen—

please find enclosed \$..... to pay for my subscription to THE ETUDE for one year and for the other magazine listed below.

NAME.....

ADDRESS.....

TOWN..... STATE.....

No. 1..... Name of other magazine

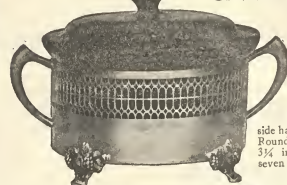
No. 2..... Name of other magazine

No. 3..... Name of other magazine

## Useful and Interesting Rewards For Your Spare Time

If you will interest a number of your friends in THE ETUDE, collecting \$2.00 for each subscription you obtain, any of the rewards illustrated may be had.

### CASSEROLES



### Another Casserole

Sheffield Reproduction. Heavy silver plated design, fancy handles, pyrex oven plate dish 7 1/2 inches. Ball feet, round 7 5/8 inches, plated on hard metal, burnished. Given for eleven subs. Two-pint pyrex casserole for nine subs. Lighter one for seven subs.

### WATERPROOF APRON



Guaranteed waterproof. Will not crack, stain or wash. Made full length so as to protect the dress completely. A complete garment, form fitting, with neck band tapes for tying to back. Material is of very best rubberized gingham, rubberized to make it waterproof. Will last for years. Pattern is in blue and white, or black and white, pink and white, or lavender and white check. Two sizes—regular for the ordinary figure and the larger size for the stout figure.

### O-CEDAR MOP

O-Cedar dustless mops are extensively advertised, and their usefulness and quality are very well known. Long black cotton yarn, can be washed and renewed, metal head, adjustable socket, 54-inch handle. Packed in lithographed stiff card board. Made especially for cleaning and polishing hardwood floors.



### FICTION—OLD AND NEW

Any book given for two subscriptions, postage paid.

Phil. Two—Booth Tarkington. Fool and his Money—McCutcheon. Polish Virgin—The Dyer. From the House—McCutcheon. Gentleman from Indiana—Tarkington. Girl of the Golden West—The David Belasco. Girl Philippa—The Chambers. Going Some—Rex Beach. Cravats—McCutcheon. Halcyon—Eleanor Glyn. Heart of Rachel—The Kathleen Norris. Hidden Children—R. W. Chambers. Holy Orders—Marie Corelli. Innocent—Marie Corelli. Iron Woman—The Deland. It Pays to Advertise—Roy Cooper. Magna. Jane Cable—G. B. McCutcheon. Just Fanny—Jean Webster. "K"—Mary Roberts Rinehart. Lavender and Old Lace—M. Reed. Light in the Clearing—J. Rachelle. Lion and the Mouse—Klein and Hornblow. Little Lost Sister—Y. Brooks. Long Live the King—M. R. Rinehart. Love Under Fire—R. Parlin. Mollie of Polly—M. J. Davies. Mother—Kathleen Norris. Mother Carey's Chickens—Kate D. Wiggin. No. 10 Well—The Rex Beach. Not the Rex Beach. Old Currier's Shop—Dickens. Oliver Twist—Dickens. Penrod—Booth Tarkington. Penrod and Sam—Booth Tarkington.

THE ETUDE THEO. PRESSER CO. 1712 CHESTNUT ST., PHILA., PA.

## AUTUMN FROLICS

A gay little study piece affording pleasant practice in light finger work and in grace notes. Grade 2 1/2

CARL F. MUELLER, Op. 10, No. 3

Allegretto M.M. ♩ = 108

brilliantissimo

Fine

Fin scherzando

giocoso

brilliantissimo

Listesso tempo

rapido

mf melodia ben marcata

mf a tempo

D.C. al Fine

British Copyright secured

Copyright 1920 by Theo. Presser Co.

# IN THE MOUNTAINS

THE ETUDE

An ornate drawing-room piece in the Tyrolean style, affording practice in tone production, graces and style. Grade 4.

ERNST KROHN

Andante con espressione

mp ff rit. cresc. Ped. simile poco rit. Agitato Tempo I rit. quasi Cadenza To Coda cresc. e accel. rit. e dim. Andante cantabile melody well sustained Ped. simile

THE ETUDE

mf cresc. dim. D.S. CODA mf slower mp

## RIPPLES

VALSETTE

Free running work for the right hand, in F major and D minor. A useful practice piece, interesting to play. Grade 2½.

PAUL LAWSON

Allegretto moderato M.M. ♩ = 63

mf f cresc. dim. D.S. CODA mf slower mp

## DANSE RUSSE

The Russian dances, with all their mad gaiety, invariably display an occasional touch of melancholy. This typical number by Tschaiakowsky, one of his happier inspirations, deserves to be better known. Grade 4.

P. TSCHAIKOWSKY, Op. 40, No. 10

Andantino M.M.  $\text{♩} = 96$ 

## THE ETUDE

## THE ETUDE

## LILY BELLS

## MAZURKA

A useful little study piece, affording practice in dotted rhythms and grace notes. Grade 2½.

JAMES I. WRAY

Vivo M.M.  $\text{♩} = 138$ 

## TRIO

Edited and fingered by  
Frederick Hahn

Originally a piano solo, one of the set of *Seasons*, this beautifully melodious number lends itself exceeding well to violin transcription.

# JUNE BARCAROLE

P. TSCHAIKOWSKY, Op. 37, No. 6

*Andante cantabile*

Violin

Piano

*p dolce*

*p dolce*

*mf*

*Sul A*

*Last time to Coda*

## THE ETUDE

THE ETUDE  
Poco più mosso

*p*

*poco a poco cresc.*

*p*

*poco a poco cresc.*

*piu f*

*f Allegretto giocoso*

*f*

*f*

*Tempo I.*

*cresc.*

*ff poco rit.*

*f molto ritard.*

*f*

*D.S.*

*CODA*

*Sul D*

*mf*

*mp*

*mp*

*mp*

120

WHEN CHRIST WAS BORN  
CHRISTMAS SONG

MARION ROBERTS

A new Christmas song, full of triumphant spirit, with a strong uplifting refrain.

Andante maestoso M.M.  $\text{♩} = 84$

*THE ETUDE*

R. M. STULTS

Andante maestoso M.M. = 84

*mf* M.M. = 84 *tentresse*

A - ges a - go, in the town of Beth - le - hem, Born in a low - ly man - ger stall,  
Still was the night in the town of Beth - le - hem; Out on the hill - side, bathed in light.

*mf*

Christ the Lord, the King of glo - ry, Prince of Peace and Lord of all,  
Shep - herds watched their flocks at - tend - ing, Through the long and wea - ry night.

*mf* 2d time *f*

Came to dwell on earth as mor - tal, Left His heavn - ly throne a - bove,  
Heav - ly glo - ry shone a - round them, As the bright - ness of the sun,

*mf* 2d time

*f* *resc.* *rall.* *ff* *allegro*

Came to bring the glor - ious mes - sage Of sal - va - tion through His love.  
While the choir of an - gel vo - ces Loud pro - claimed Christ's reign be - gun.

*f* *resc.* *rall.* *ff* *allegro*

Glo - ry to God in the high - est, glo - ry, Peace on the earth, good will to men.

THE ETUDE

DECEMBER 1920 Page 555

An - gel - hosts first sang the won - drous sto - ry Earth re - peats to day the song a gain

*f* *al tempo* "Glo - ry to God in the high - est, glo - ry," An - gels sang that first Christ - mas morn;

*cresc.* *ossia* *mp* 1st ending *cresc.* *ff* D.C. 2d ending (after second verse)

"Glo - ry to God in the high - est, Peace on the earth, now Christ is - born!" earth, now Christ is born!"

*cresc.* *mp* *colla voce* D.C. *cresc.* *ff*

THOU ART SO LIKE A FLOWER WILL H. RUEBUSH  
 that is more common than any others, yet apparently

HEINE

HEINE  
A new and very sympathetic setting of the famous poem by Heine. These lines have probably inspired more composers than any others, yet apparently, there is still something new to be said.

there is still something new to be said.

**Andante** *espress.*

Thou art so like a flow'r, So good, so pure, so kind; I gaze on thee, and yearning Then

in my heart I find. I feel that fain I'd be lay-ing My hand up- on thy brow,- Pray-ing that God may e'er

keep thee As pure and fair as now, Pray-ing that God may keep thee. As pure and fair as now.

British Copyright secured

A DREAM OF YESTERDAY

*THE ETUDE*

Poem and Music by  
KATE VANNAH

An artistic song with a broad and expressive melody. A real singer's song by a well-known woman composer.

**Moderato con moto**

An artistic song with abroad and expressive melody. A real singer's song by a well-known artist.

**Moderato con moto**

*mf* *p* *canabile*

I'm dream-ing it was yes-ter-day, Not

all the years a - go, You breath-ed in - to my ear the words: I love you! love you,

*broad* *poco rit.*

so! The splen-dor of that warm June night Floats back a-cross the

*broad* *poco rit.*

*atempo* *p*

years. And folds me, in its won-drous spell, A-way from pain and tears.

*atempo* *p*

*poco agitato*

In all the years I have not dared, 'till

*poco agitato*

**THE STUDY** DEBUSSY

now, to live a - gain The glad sur - ren - der of that hour whose joy was so like

pain! I'm dream - ing it was yes - ter - day, Not all the years a - go, You

breathed in - to my ears the words: "I love you! love you so! — The splen - dour of that

warm June night floats back a - cross the years, And folds me, in its won - drous spell, A -

way from pain and tears, And folds me, in its won - drous spell, A - way from pain and tears.

*accl.* *rit.* *atempo* *poco accel.* *atempo* *decrease.* *pp*

Registration: Sw. Full  
Gt. Full coup. to Gt.  
Ped. Full coup. to Sw. to Gt.  
A timely full organ piece, introducing effectively *Adeste Fideles*.

## CHRISTMAS POSTLUDE

Glory to God in the Highest

Moderato

Manuals

Gt. Full to 15' coupled to Sw. Full

Pedal

Ped. Full to Gt.

*resc.* *ff* *resc.*

O Come All Ye Faithful

Sw.

*f* Sw. closed

Ped. to Gt. off

*mf* *Reeds off* *f* Gt. *ff*

Gt. to Ped.

*fff* *maestoso* *poco rit.*

## THE ETUDE

E. S. HOSMER

## THE ETUDE

## Indexing Copies of The Etude

By Abbie Llewellyn Snoddy

CAREFULLY cut the table of contents from each ETUDE. Arrange the ETUDES according to the year of their issue. Obtain heavy manilla paper, such as music stores use to protect sheet music; cut and fold it to form a cover large enough to accommodate twelve numbers, and write plainly upon the back of each 1913, 1914, etc.

Next, select a small pamphlet for which you have no further use, taking care to choose one which is firmly bound and is a trifle larger than THE ETUDE contents. With a sharp knife cut out the leaves, leaving a full inch from the binding to form a stub. Paste each table of contents, in order, upon these stub-leaves, and you will have a neat, compact index volume, through which you can turn rapidly and easily, and which will soon prove itself to be "a friend in need," as well as "a friend, indeed."

## How Our Music is Invading the Orient

In a somewhat lengthy article in the *London Musical Times* Norman Peterkin tells, in extremely interesting fashion, how Occidental music is invading the Orient. He mentions the excellent modern compositions of the Japanese Kosak Yamada and the Indian Kalkhuru Sorabji, and states that some of the Filipinos are making remarkable progress in writing modern music. Yamada is a pupil of Max Bruch. The writer gives special attention to the influence of the sound reproducing machines of various kinds.

## Have You Tried These Strain Minimizers?

By Rena I. Carver

A GROUP of piano teachers were discussing ways in which to avoid unnecessary strain in teaching.

The one who devoted much of her time to beginners and consequently was seated near the piano or clavier several hours each day pointed to a very high desk and declared enthusiastically, "That is my salvation. I do all my bookkeeping and type-writing there. You see it is so high that my forearms rest naturally on the top. What a relief it is to stand up!"

"I often drop things, just so that I have a chance to bend over and pick them up, and thus energize my muscles and nerves. I suppose people think I am very clumsy," laughed Miss King.

"For the first lesson in the morning I place my chair on the right side of the piano and change it to the left side for the next pupil, alternating throughout the day," said Miss Smith.

A teacher of advanced pupils said, "Of course, I have more opportunity to walk about during the lessons, as effects cannot be properly judged sitting close to the piano. When I do sit down I relax my body (letting the chair support me) instead of perching on the extreme edge of my chair in a tense condition."

"I don't see why I need to degenerate physically just because my occupation is sedentary!" exclaimed the energetic Miss Johnston. "I always sit erect with chest held high and the small of my back supported. I exercise while sitting at work by deep breathing and by stiffening the muscles of first one limb a few seconds, then the other. All the muscles of the body may be exercised in this way. I sit as little as possible. Standing and lying are more healthful and natural positions, and I lie down or exercise in the open air when I have a few minutes between lessons and am refreshed for the next pupil. Just try it."



## THE HOME BEAUTIFUL CONTAINS A GRAND

Human Craftsmanship has probably never wrought anything in the musical world of greater taste and beauty than the Brambach Baby Grand. It is the outstanding instrument of today—enduring, chaste, inviting and popular priced.



## THE BRAMBACH BABY GRAND

is only 4 feet, 8 inches long, occupies but the space of an upright piano and costs but about the same. Picture the Brambach Baby Grand in your home or studio—let us send you free paper pattern giving exact Brambach floor space.

## THE BRAMBACH PIANO CO.

Mark P. Campbell, President

640 West 49th Street - - - New York

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

Free paper pattern and complete catalog.

## Every Detail Counts

By Frederic W. Burry

In studying the art of music, there simply must be close attention to even the slightest detail. Always checking and improving, constantly discovering further little details which, if attended to, will add to the beauty of the interpretation of the work. Twenty-five years ago a famous teacher revised and edited a number of musical works, with copious suggestions of a varied character, going into every lit-

tle shade of detail in a most comprehensive manner. Such editions are rare to-day.

The other day, when I asked one of our music dealers for a certain composition "fingered," he said he did not have it in a fingered edition, that it wasn't necessary, since anyone who could play it could finger it. I also heard of a prominent "Professor" who, when asked by his ambitious pupil what finger to place on a certain

note, impatiently told him to "put any finger on it!"

Putting any finger on it may be a nice, easy way out of a problem, and possibly on occasions quite all right, but surely this would never do as a regular practice. In music every detail counts, and if it takes you into the boundless kingdoms of celestial worlds, it also calls for very close, infinitesimal analysis for its expression.





*"The eloquent organ waits for the master to waken the spirit."*—DOLE

## By Lewis J. Marsh

### The Chorus Choir

### Avoid Too Difficult Music

## Make Failure Impossible

The Sunday-school Orchestra

### A Half-hour Musical Prelude

THE ETUDE

collections. All the above suggestions are ethical, since larger congregations inspire the minister to his best efforts, and his message and the import of the whole service may thus be communicated to a greater number of people.—From *The Choir Leader*.

By Ada Hofreka

By Raoul van Waert

CLEAR AS A BELL  
**Sonora**  
*The Highest Class  
Talking Machines in the World*

Write today for General Catalog 4 or Period Catalog 4X

**Sonora Phonograph Company, Inc.**  
GEORGE E. BRIGHTSON, *President*

NEW YORK CITY: Fifth Avenue at 53rd Street 279 Broadway  
Canadian Distributors: J. Montague & Co., Toronto

DEALERS EVERYWHERE



THE GIFT SUPREME

For a Merry  Christmas

F JESSE FRENCH GRAND

The name Jesse French has stood for unquestioned excellence over seventy-five years and the pianos are making "grand" Christmases in homes all over the world this month. You'll always be glad you chose a Jesse French.

JESSE FRENCH & SONS, Newcastle, Ind.

**STANDARD GRADED COURSE of STUDIES** FOR THE PIANOFORTE  
By W. S. B. MATHEWS - TEN VOLUMES - TEN GRADES - PRICE, \$1.00 EACH

The Original Graded Course. A great aid to the teacher; helpful to scholars.  
THEODORE PRESSER CO., 1710-1712-1714 CHESTNUT ST., PHILADELPHIA, PA.

Please mention THE ETUDE when addressing our advertisers.









## A DEPARTMENT OF INFORMATION REGARDING

## New Music Works

AND OTHER MATTERS OF INTEREST TO MUSIC BUYERS

## NEW WORKS.

## Advance of Publication Offers—

December, 1920	Special Offer
Bethoven's Selected Sonatas.....	\$1.00
Child's Own Book—Last, Tapper.....	.12
Composition for Beginners—Hamilton.....	.12
Crown Collection for Pianoforte.....	.12
First Position Pieces for Violin and Piano.....	.12
From the Yellowstone—Lieurance.....	.12
Gurilt, Op. 50. Twenty-four Easy Melodious Studies.....	.12
Heart Songs.....	.12
Kohler's Children's Album, Op. 210.....	.12
Little's Elementary Studies.....	.12
Melodic Study-Pieces for Left Hand Alone—Bartolo.....	.12
New Piano Organ Collection.....	.12
Rachmaninoff Album.....	.12
Russian Album for Pianoforte.....	.12
Schumann's Fantasia Studies, Opus 12.....	.12
Seven Songs from the South—Strickland.....	.12
Six Studies—Grove's.....	.12
Stu's Anthem Book.....	.12
Tchaikowsky Album.....	.12
Twelve Pianoforte Studies—Franz.....	.12
Under the Christmas Tree (Plano Set).....	.12
Violin Studies—Kreutzer.....	.12
Virginian Romance—H. Loren Clements.....	.12
Wedding and Funeral Music for the Organ—Kraft.....	.12

## The Thirty-second Holiday Offer

At this time of the year we are pleased to present to our readers various articles of music, music books and musical merchandise that are suitable for Christmas gifts. This is the thirty-second year that we have continued this practice. Our selection this year is the best that we can gather and will be found in another part of this journal. We strongly advise our readers to send in their order as early as possible as the musical books and records are very much congested and delays are inevitable, especially at this time when the postal service is no of the best. All these gifts that we have listed here is a decided deduction from the usual rates and besides this we will make every effort to take this opportunity again of wishing the readers of this Publisher's Notes a "Very Happy and Merry Christmas."

## New and Artistic Music Calendars

These calendars are practically the size of a postcard and are arranged to be set on the piano in easel form or they can be tacked on the wall. The calendar pad is 3 1/2 by 4 and over it is given a pleasing poem with an illustration and melody in the same. Artistically printed on a high grade beautifully tinted card stock. Each calendar is enclosed in separate envelope and the prices are 8 cents each or 75 cents a dozen, assorted.

In addition to the new calendars described above we are also offering our regular line of calendars with composers and musical pictures. These calendars are 11 inches by 14 inches in size and are as useful as well as attractive adornments for the studio or home walls of a music lover. Price, 10 cents each, \$1.00 a dozen.

## New Music for Christmas Services

The attention of choir leaders is again called to our new offerings of appropriate music for the celebration of the Nativity. Among the settings for solo voices we especially mention the following compositions which are enjoying a well-deserved popularity.

*Where Were Shepherds*, for soprano and violin ad lib, by R. S. Stoughton.  
*Away in a Manger*, for soprano and tenor, by Thurlow Liewrance.  
*Shepherds in the Field Abiding*, for high and low voices, by Edward Shippen Barnes.  
*Undimmed Star of Bethlehem*, for high and low voices, by W. H. Neidinger.

For quartet or chorus choirs include the following excellent numbers. Any of these will be found worthy of a place on the Christmas program.

*Calm on the Listening Ear of Night*, by R. M. Stiller.  
*Song of the Angels*, by R. S. Morrison.  
*Come Hither, Ye Faithful*, by R. S. Morrison.  
*Under the Shepherd's*, by Norwood Dale.  
*In Bethlehem a King is Born*, by W. H. Neidinger.

Attention is also called to our collection of Christmas carols. The singing of these carols revives an ancient custom and is in great favor at the present time. All the best favorites are included in the *Præser Standard Carols*.

The Presser "On Sale" plan will place any of the above numbers in the hands of choir directors and organists for inspection. Write to-day for copies.

## Albums of Music as Gifts to Students

Under the head "Thirty-second Annual Holiday Offer," on pages 794 and 795 of this issue, will be found a list of our very best, most popular of our collections of music books. We have drawn together under this head those books most suitable for gifts. More value can be given in this way to a musical person than in almost any other manner.

The prices range from 40 cents to \$5.00. And if cash accompanies the order, these books will be delivered to any address, postpaid. The titles are all explained in our list. We will make every effort to take this opportunity again of wishing the readers of this Publisher's Notes a "Very Happy and Merry Christmas."

## Standard Elementary Album, eighty-two melodious easy pieces, for 40 cents.

*Young Pianist's Album*, twenty melodious pieces in the earlier grades, for 40 cents.

*Popular Home Collection*, forty-five pieces in medium grade, for 40 cents.

*Sovereigns of the Masters*, by Spaulding, twenty-seven easy arrangements, for 50 cents.

For 65 cents we have a number of albums of advanced grades, suitable for advanced students or for any music lover or performer:

*Album of Descriptive Pieces*, by J. S. Field.  
*Advanced Organist's Album*, by J. S. Field.  
*Celebrated Compositions by Women Composers*, by J. S. Field.  
*Compositions by Famous Composers*, by J. S. Field.

For the small price mentioned these volumes will be sent to any address, anywhere. Order early!

## Talking Machines and Records

As the holiday season approaches, the demand for phonographs and records is assuming proportions hitherto unknown under the most normal business conditions. And, of course, the usual shortage will occur—probably earlier this season than in 1919. At present we have in stock every style of Victrola, Brunswick and Coney—the three acknowledged leaders in the realm of talking machines.

There is nothing that can compare with the real enjoyment that music brings into the home. When you come to own a phonograph and a recording, you will realize the truth of this statement.

Victrola records are found in better, but the shortage is still great. Brunswick records are bounding into popular favor, and you should have some in your library. Our new lists are now ready and our mail-order customers, which represent every State in the Union, can depend upon prompt and efficient service. We have a great many records that you cannot get elsewhere. Try us.

## A Music Satchel is an Excellent Christmas Gift

The price of leather goods is the highest that we have ever known it to be. We have made the best selection that we could for our Christmas trade this year and the values are the best that could be obtained for the price. A large line of good leather satchels come in three sizes: one-half sheet music, full sheet music and a combination of both.

In the inside back cover of this issue there will be found listed a number of satchels. We can supply a very good black or tan satchel of good leather, postpaid, for 82—each in a seal grain at 80—half-sheet-music size.

Black or tan satchel of good leather, postpaid, for 82—each in a seal grain at 80—half-sheet-music size.

Black or tan satchel of good leather, postpaid, for 82—each in a seal grain at 80—half-sheet-music size.

Black or tan satchel of good leather, postpaid, for 82—each in a seal grain at 80—half-sheet-music size.

Black or tan satchel of good leather, postpaid, for 82—each in a seal grain at 80—half-sheet-music size.

Black or tan satchel of good leather, postpaid, for 82—each in a seal grain at 80—half-sheet-music size.

Black or tan satchel of good leather, postpaid, for 82—each in a seal grain at 80—half-sheet-music size.

Black or tan satchel of good leather, postpaid, for 82—each in a seal grain at 80—half-sheet-music size.

Black or tan satchel of good leather, postpaid, for 82—each in a seal grain at 80—half-sheet-music size.

Black or tan satchel of good leather, postpaid, for 82—each in a seal grain at 80—half-sheet-music size.

Black or tan satchel of good leather, postpaid, for 82—each in a seal grain at 80—half-sheet-music size.

Black or tan satchel of good leather, postpaid, for 82—each in a seal grain at 80—half-sheet-music size.

Black or tan satchel of good leather, postpaid, for 82—each in a seal grain at 80—half-sheet-music size.

Black or tan satchel of good leather, postpaid, for 82—each in a seal grain at 80—half-sheet-music size.

Black or tan satchel of good leather, postpaid, for 82—each in a seal grain at 80—half-sheet-music size.

## Engravings of the Great Masters

We have for sale handsome lithographs of the Great Composers at 80 cents each, postpaid, size 22 inches by 28 inches. Each set of five, postpaid, \$4.00. Each set of ten, postpaid, \$7.00. Each set of fifteen, postpaid, \$10.00. Each set of twenty, postpaid, \$13.00. Each set of twenty-five, postpaid, \$16.00. Each set of thirty, postpaid, \$19.00. Each set of thirty-five, postpaid, \$22.00. Each set of forty, postpaid, \$25.00. Each set of forty-five, postpaid, \$28.00. Each set of fifty, postpaid, \$31.00. Each set of fifty-five, postpaid, \$34.00. Each set of sixty, postpaid, \$37.00. Each set of sixty-five, postpaid, \$40.00. Each set of seventy, postpaid, \$43.00. Each set of seventy-five, postpaid, \$46.00. Each set of eighty, postpaid, \$49.00. Each set of eighty-five, postpaid, \$52.00. Each set of ninety, postpaid, \$55.00. Each set of ninety-five, postpaid, \$58.00. Each set of one hundred, postpaid, \$61.00.

Each set of five, postpaid, \$4.00. Each set of ten, postpaid, \$7.00. Each set of fifteen, postpaid, \$10.00. Each set of twenty, postpaid, \$13.00. Each set of twenty-five, postpaid, \$16.00. Each set of thirty, postpaid, \$19.00. Each set of thirty-five, postpaid, \$22.00. Each set of forty, postpaid, \$25.00. Each set of forty-five, postpaid, \$28.00. Each set of fifty, postpaid, \$31.00. Each set of fifty-five, postpaid, \$34.00. Each set of sixty, postpaid, \$37.00. Each set of sixty-five, postpaid, \$40.00. Each set of seventy, postpaid, \$43.00. Each set of seventy-five, postpaid, \$46.00. Each set of eighty, postpaid, \$49.00. Each set of eighty-five, postpaid, \$52.00. Each set of ninety, postpaid, \$55.00. Each set of ninety-five, postpaid, \$58.00. Each set of one hundred, postpaid, \$61.00.

Each set of five, postpaid, \$4.00. Each set of ten, postpaid, \$7.00. Each set of fifteen, postpaid, \$10.00. Each set of twenty, postpaid, \$13.00. Each set of twenty-five, postpaid, \$16.00. Each set of thirty, postpaid, \$19.00. Each set of thirty-five, postpaid, \$22.00. Each set of forty, postpaid, \$25.00. Each set of forty-five, postpaid, \$28.00. Each set of fifty, postpaid, \$31.00. Each set of fifty-five, postpaid, \$34.00. Each set of sixty, postpaid, \$37.00. Each set of sixty-five, postpaid, \$40.00. Each set of seventy, postpaid, \$43.00. Each set of seventy-five, postpaid, \$46.00. Each set of eighty, postpaid, \$49.00. Each set of eighty-five, postpaid, \$52.00. Each set of ninety, postpaid, \$55.00. Each set of ninety-five, postpaid, \$58.00. Each set of one hundred, postpaid, \$61.00.

Each set of five, postpaid, \$4.00. Each set of ten, postpaid, \$7.00. Each set of fifteen, postpaid, \$10.00. Each set of twenty, postpaid, \$13.00. Each set of twenty-five, postpaid, \$16.00. Each set of thirty, postpaid, \$19.00. Each set of thirty-five, postpaid, \$22.00. Each set of forty, postpaid, \$25.00. Each set of forty-five, postpaid, \$28.00. Each set of fifty, postpaid, \$31.00. Each set of fifty-five, postpaid, \$34.00. Each set of sixty, postpaid, \$37.00. Each set of sixty-five, postpaid, \$40.00. Each set of seventy, postpaid, \$43.00. Each set of seventy-five, postpaid, \$46.00. Each set of eighty, postpaid, \$49.00. Each set of eighty-five, postpaid, \$52.00. Each set of ninety, postpaid, \$55.00. Each set of ninety-five, postpaid, \$58.00. Each set of one hundred, postpaid, \$61.00.

Each set of five, postpaid, \$4.00. Each set of ten, postpaid, \$7.00. Each set of fifteen, postpaid, \$10.00. Each set of twenty, postpaid, \$13.00. Each set of twenty-five, postpaid, \$16.00. Each set of thirty, postpaid, \$19.00. Each set of thirty-five, postpaid, \$22.00. Each set of forty, postpaid, \$25.00. Each set of forty-five, postpaid, \$28.00. Each set of fifty, postpaid, \$31.00. Each set of fifty-five, postpaid, \$34.00. Each set of sixty, postpaid, \$37.00. Each set of sixty-five, postpaid, \$40.00. Each set of seventy, postpaid, \$43.00. Each set of seventy-five, postpaid, \$46.00. Each set of eighty, postpaid, \$49.00. Each set of eighty-five, postpaid, \$52.00. Each set of ninety, postpaid, \$55.00. Each set of ninety-five, postpaid, \$58.00. Each set of one hundred, postpaid, \$61.00.

Each set of five, postpaid, \$4.00. Each set of ten, postpaid, \$7.00. Each set of fifteen, postpaid, \$10.00. Each set of twenty, postpaid, \$13.00. Each set of twenty-five, postpaid, \$16.00. Each set of thirty, postpaid, \$19.00. Each set of thirty-five, postpaid, \$22.00. Each set of forty, postpaid, \$25.00. Each set of forty-five, postpaid, \$28.00. Each set of fifty, postpaid, \$31.00. Each set of fifty-five, postpaid, \$34.00. Each set of sixty, postpaid, \$37.00. Each set of sixty-five, postpaid, \$40.00. Each set of seventy, postpaid, \$43.00. Each set of seventy-five, postpaid, \$46.00. Each set of eighty, postpaid, \$49.00. Each set of eighty-five, postpaid, \$52.00. Each set of ninety, postpaid, \$55.00. Each set of ninety-five, postpaid, \$58.00. Each set of one hundred, postpaid, \$61.00.

Each set of five, postpaid, \$4.00. Each set of ten, postpaid, \$7.00. Each set of fifteen, postpaid, \$10.00. Each set of twenty, postpaid, \$13.00. Each set of twenty-five, postpaid, \$16.00. Each set of thirty, postpaid, \$19.00. Each set of thirty-five, postpaid, \$22.00. Each set of forty, postpaid, \$25.00. Each set of forty-five, postpaid, \$28.00. Each set of fifty, postpaid, \$31.00. Each set of fifty-five, postpaid, \$34.00. Each set of sixty, postpaid, \$37.00. Each set of sixty-five, postpaid, \$40.00. Each set of seventy, postpaid, \$43.00. Each set of seventy-five, postpaid, \$46.00. Each set of eighty, postpaid, \$49.00. Each set of eighty-five, postpaid, \$52.00. Each set of ninety, postpaid, \$55.00. Each set of ninety-five, postpaid, \$58.00. Each set of one hundred, postpaid, \$61.00.

Each set of five, postpaid, \$4.00. Each set of ten, postpaid, \$7.00. Each set of fifteen, postpaid, \$10.00. Each set of twenty, postpaid, \$13.00. Each set of twenty-five, postpaid, \$16.00. Each set of thirty, postpaid, \$19.00. Each set of thirty-five, postpaid, \$22.00. Each set of forty, postpaid, \$25.00. Each set of forty-five, postpaid, \$28.00. Each set of fifty, postpaid, \$31.00. Each set of fifty-five, postpaid, \$34.00. Each set of sixty, postpaid, \$37.00. Each set of sixty-five, postpaid, \$40.00. Each set of seventy, postpaid, \$43.00. Each set of seventy-five, postpaid, \$46.00. Each set of eighty, postpaid, \$49.00. Each set of eighty-five, postpaid, \$52.00. Each set of ninety, postpaid, \$55.00. Each set of ninety-five, postpaid, \$58.00. Each set of one hundred, postpaid, \$61.00.

Each set of five, postpaid, \$4.00. Each set of ten, postpaid, \$7.00. Each set of fifteen, postpaid, \$10.00. Each set of twenty, postpaid, \$13.00. Each set of twenty-five, postpaid, \$16.00. Each set of thirty, postpaid, \$19.00. Each set of thirty-five, postpaid, \$22.00. Each set of forty, postpaid, \$25.00. Each set of forty-five, postpaid, \$28.00. Each set of fifty, postpaid, \$31.00. Each set of fifty-five, postpaid, \$34.00. Each set of sixty, postpaid, \$37.00. Each set of sixty-five, postpaid, \$40.00. Each set of seventy, postpaid, \$43.00. Each set of seventy-five, postpaid, \$46.00. Each set of eighty, postpaid, \$49.00. Each set of eighty-five, postpaid, \$52.00. Each set of ninety, postpaid, \$55.00. Each set of ninety-five, postpaid, \$58.00. Each set of one hundred, postpaid, \$61.00.

Each set of five, postpaid, \$4.00. Each set of ten, postpaid, \$7.00. Each set of fifteen, postpaid, \$10.00. Each set of twenty, postpaid, \$13.00. Each set of twenty-five, postpaid, \$16.00. Each set of thirty, postpaid, \$19.00. Each set of thirty-five, postpaid, \$22.00. Each set of forty, postpaid, \$25.00. Each set of forty-five, postpaid, \$28.00. Each set of fifty, postpaid, \$31.00. Each set of fifty-five, postpaid, \$34.00. Each set of sixty, postpaid, \$37.00. Each set of sixty-five, postpaid, \$40.00. Each set of seventy, postpaid, \$43.00. Each set of seventy-five, postpaid, \$46.00. Each set of eighty, postpaid, \$49.00. Each set of eighty-five, postpaid, \$52.00. Each set of ninety, postpaid, \$55.00. Each set of ninety-five, postpaid, \$58.00. Each set of one hundred, postpaid, \$61.00.

Each set of five, postpaid, \$4.00. Each set of ten, postpaid, \$7.00. Each set of fifteen, postpaid, \$10.00. Each set of twenty, postpaid, \$13.00. Each set of twenty-five, postpaid, \$16.00. Each set of thirty, postpaid, \$19.00. Each set of thirty-five, postpaid, \$22.00. Each set of forty, postpaid, \$25.00. Each set of forty-five, postpaid, \$28.00. Each set of fifty, postpaid, \$31.00. Each set of fifty-five, postpaid, \$34.00. Each set of sixty, postpaid, \$37.00. Each set of sixty-five, postpaid, \$40.00. Each set of seventy, postpaid, \$43.00. Each set of seventy-five, postpaid, \$46.00. Each set of eighty, postpaid, \$49.00. Each set of eighty-five, postpaid, \$52.00. Each set of ninety, postpaid, \$55.00. Each set of ninety-five, postpaid, \$58.00. Each set of one hundred, postpaid, \$61.00.

Each set of five, postpaid, \$4.00. Each set of ten, postpaid, \$7.00. Each set of fifteen, postpaid, \$10.00. Each set of twenty, postpaid, \$13.00. Each set of twenty-five, postpaid, \$16.00. Each set of thirty, postpaid, \$19.00. Each set of thirty-five, postpaid, \$22.00. Each set of forty, postpaid, \$25.00. Each set of forty-five, postpaid, \$28.00. Each set of fifty, postpaid, \$31.00. Each set of fifty-five, postpaid, \$34.00. Each set of sixty, postpaid, \$37.00. Each set of sixty-five, postpaid, \$40.00. Each set of seventy, postpaid, \$43.00. Each set of seventy-five, postpaid, \$46.00. Each set of eighty, postpaid, \$49.00. Each set of eighty-five, postpaid, \$52.00. Each set of ninety, postpaid, \$55.00. Each set of ninety-five, postpaid, \$58.00. Each set of one hundred, postpaid, \$61.00.

Each set of five, postpaid, \$4.00. Each set of ten, postpaid, \$7.00. Each set of fifteen, postpaid, \$10.00. Each set of twenty, postpaid, \$13.00. Each set of twenty-five, postpaid, \$16.00. Each set of thirty, postpaid, \$19.00. Each set of thirty-five, postpaid, \$22.00. Each set of forty, postpaid, \$25.00. Each set of forty-five, postpaid, \$28.00. Each set of fifty, postpaid, \$31.00. Each set of fifty-five, postpaid, \$34.00. Each set of sixty, postpaid, \$37.00. Each set of sixty-five, postpaid, \$40.00. Each set of seventy, postpaid, \$43.00. Each set of seventy-five, postpaid, \$46.00. Each set of eighty, postpaid, \$49.00. Each set of eighty-five, postpaid, \$52.00. Each set of ninety, postpaid, \$55.00. Each set of ninety-five, postpaid, \$58.00. Each set of one hundred, postpaid, \$61.00.

Each set of five, postpaid, \$4.00. Each set of ten, postpaid, \$7.00. Each set of fifteen, postpaid, \$10.00. Each set of twenty, postpaid, \$13.00. Each set of twenty-five, postpaid, \$16.00. Each set of thirty, postpaid, \$19.00. Each set of thirty-five, postpaid, \$22.00. Each set of forty, postpaid, \$25.00. Each set of forty-five, postpaid, \$28.00. Each set of fifty, postpaid, \$31.00. Each set of fifty-five, postpaid, \$34.00. Each set of sixty, postpaid, \$37.00. Each set of sixty-five, postpaid, \$40.00. Each set of seventy, postpaid, \$43.00. Each set of seventy-five, postpaid, \$46.00. Each set of eighty, postpaid, \$49.00. Each set of eighty-five, postpaid, \$52.00. Each set of ninety, postpaid, \$55.00. Each set of ninety-five, postpaid, \$58.00. Each set of one hundred, postpaid, \$61.00.

Each set of five, postpaid, \$4.00. Each set of ten, postpaid, \$7.00. Each set of fifteen, postpaid, \$10.00. Each set of twenty, postpaid, \$13.00. Each set of twenty-five, postpaid, \$16.00. Each set of thirty, postpaid, \$19.00. Each set of thirty-five, postpaid, \$22.00. Each set of forty, postpaid, \$25.00. Each set of forty-five, postpaid, \$28.00. Each set of fifty, postpaid, \$31.00. Each set of fifty-five, postpaid, \$34.00. Each set of sixty, postpaid, \$37.00. Each set of sixty-five, postpaid, \$40.00. Each set of seventy, postpaid, \$43.00. Each set of seventy-five, postpaid, \$46.00. Each set of eighty, postpaid, \$49.00. Each set of eighty-five, postpaid, \$52.00. Each set of ninety, postpaid, \$55.00. Each set of ninety-five, postpaid, \$58.00. Each set of one hundred, postpaid, \$61.00.

Each set of five, postpaid, \$4.00. Each set of ten, postpaid, \$7.00. Each set of fifteen, postpaid, \$10.00. Each set of twenty, postpaid, \$13.00. Each set of twenty-five, postpaid, \$16.00. Each set of thirty, postpaid, \$19.00. Each set of thirty-five, postpaid, \$22.00. Each set of forty, postpaid, \$25.00. Each set of forty-five, postpaid, \$28.00. Each set of fifty, postpaid, \$31.00. Each set of fifty-five, postpaid, \$34.00. Each set of sixty, postpaid, \$37.00. Each set of sixty-five, postpaid, \$40.00. Each set of seventy, postpaid, \$43.00. Each set of seventy-five, postpaid, \$46.00. Each set of eighty, postpaid, \$49.00. Each set of eighty-five, postpaid, \$52.00. Each set of ninety, postpaid, \$55.00. Each set of ninety-five, postpaid, \$58.00. Each set of one hundred, postpaid, \$61.00.

Each set of five, postpaid, \$4.00. Each set of ten, postpaid, \$7.00. Each set of fifteen, postpaid, \$10.00. Each set of twenty, postpaid, \$13.00. Each set of twenty-five, postpaid, \$16.00. Each set of thirty, postpaid, \$19.00. Each set of thirty-five, postpaid, \$22.00. Each set of forty, postpaid, \$25.00. Each set of forty-five, postpaid, \$28.00. Each set of fifty, postpaid, \$31.00. Each set of fifty-five, postpaid, \$34.00. Each set of sixty, postpaid, \$37.00. Each set of sixty-five, postpaid, \$40.00. Each set of seventy, postpaid, \$43.00. Each set of seventy-five, postpaid, \$46.00. Each set of eighty, postpaid, \$49.00. Each set of eighty-five, postpaid, \$52.00. Each set of ninety, postpaid, \$55.00. Each set of ninety-five, postpaid, \$58.00. Each set of one hundred, postpaid, \$61.00.

Each set of five, postpaid, \$4.00. Each set of ten, postpaid, \$7.00. Each set of fifteen, postpaid, \$10.00. Each set of twenty, postpaid, \$13.00. Each set of twenty-five, postpaid, \$16.00. Each set of thirty, postpaid, \$19.00. Each set of thirty-five, postpaid, \$22.00. Each set of forty, postpaid, \$25.00. Each set of forty-five, postpaid, \$28.00. Each set of fifty, postpaid, \$31.00. Each set of fifty-five, postpaid, \$34.00. Each set of sixty, postpaid, \$37.00. Each set of sixty-five, postpaid, \$40.00. Each set of seventy, postpaid, \$43.00. Each set of seventy-five, postpaid, \$46.00. Each set of eighty, postpaid, \$49.00. Each set of eighty-five, postpaid, \$52.00. Each set of ninety, postpaid, \$55.00. Each set of ninety-five, postpaid, \$58.00. Each set of one hundred, postpaid, \$61.00.

Each set of five, postpaid, \$4.00. Each set of ten, postpaid, \$7.00. Each set of fifteen, postpaid, \$10.00. Each set of twenty, postpaid, \$13.00. Each set of twenty-five, postpaid, \$16.00. Each set of thirty, postpaid, \$19.00. Each set of thirty-five, postpaid, \$22.00. Each set of forty, postpaid, \$25.00. Each set of forty-five, postpaid, \$28.00. Each set of fifty, postpaid, \$31.00. Each set of fifty-five, postpaid, \$34.00. Each set of sixty, postpaid, \$37.00. Each set of sixty-five, postpaid, \$40.00. Each set of seventy, postpaid, \$43.00. Each set of seventy-five, postpaid, \$46.00. Each set of eighty, postpaid, \$49.00. Each set of eighty-five, postpaid, \$52.00. Each set of ninety, postpaid, \$55.00. Each set of ninety-five, postpaid, \$58.00. Each set of one hundred, postpaid, \$61.00.

Each set of five, postpaid, \$4.00. Each set of ten, postpaid, \$7.00. Each set of fifteen, postpaid, \$10.00. Each set of twenty, postpaid, \$13.00. Each set of twenty-five, postpaid, \$16.00. Each set of thirty, postpaid, \$19.00. Each set of thirty-five, postpaid, \$22.00. Each set of forty, postpaid, \$25.00. Each set of forty-five, postpaid, \$28.00. Each set of fifty, postpaid, \$31.00. Each set of fifty-five, postpaid, \$34.00. Each set of sixty, postpaid, \$37.00. Each set of sixty-five, postpaid, \$40.00. Each set of seventy, postpaid, \$43.00. Each set of seventy-five, postpaid, \$46.00. Each set of eighty, postpaid, \$49.00. Each set of eighty-five, postpaid, \$52.00. Each set of ninety, postpaid, \$55.00. Each set of ninety-five, postpaid, \$58.00. Each set of one hundred, postpaid, \$61.00.

Each set of five, postpaid, \$4.00. Each set of ten, postpaid, \$7.00. Each set of fifteen, postpaid, \$10.00. Each set of twenty, postpaid, \$13.00. Each set of twenty-five, postpaid, \$16.00. Each set of thirty, postpaid, \$19.00. Each set of thirty-five, postpaid, \$22.00. Each set of forty, postpaid, \$25.00. Each set of forty-five, postpaid, \$28.00. Each set of fifty, postpaid, \$31.00. Each set of fifty-five, postpaid, \$34.00. Each set of sixty, postpaid, \$37.00. Each set of sixty-five, postpaid, \$40.00. Each set of seventy, postpaid, \$43.00. Each set of seventy-five, postpaid, \$46.00. Each set of eighty, postpaid, \$49.00. Each set of eighty-five, postpaid, \$52.00. Each set of ninety, postpaid, \$55.00. Each set of ninety-five, postpaid, \$58.00. Each set of one hundred, postpaid, \$61.00.

Each set of five, postpaid, \$4.00. Each set of ten, postpaid, \$7.00. Each set of fifteen, postpaid, \$10.00. Each set of twenty, postpaid, \$13.00. Each set of twenty-five, postpaid, \$16.00. Each set of thirty, postpaid, \$19.00. Each set of thirty-five, postpaid, \$22.00. Each set of forty, postpaid, \$25.00. Each set of forty-five, postpaid, \$28.00. Each set of fifty, postpaid, \$31.00. Each set of fifty-five, postpaid, \$34.00. Each set of sixty, postpaid, \$37.00. Each set of sixty-five, postpaid, \$40.00. Each set of seventy, postpaid, \$43.00. Each set of seventy-five, postpaid, \$46.00. Each set of eighty, postpaid, \$49.00. Each set of eighty-five, postpaid, \$52.00. Each set of ninety, postpaid, \$55.00. Each set of ninety-five, postpaid, \$58.00. Each set of one hundred, postpaid, \$61.00.

Each set of five, postpaid, \$4.00. Each set of ten, postpaid, \$7.00. Each set of fifteen, postpaid, \$10.00. Each set of twenty, postpaid, \$13.00. Each set of twenty-five, postpaid, \$16.00. Each set of thirty, postpaid, \$19.00. Each set of thirty-five, postpaid, \$22.00. Each set of forty, postpaid, \$25.00. Each set of forty-five, postpaid, \$28.00. Each set of fifty, postpaid, \$31.00. Each set of fifty-five, postpaid, \$34.00. Each set of sixty, postpaid, \$37.00. Each set of sixty-five, postpaid, \$40.00. Each set of seventy, postpaid, \$43.00. Each set of seventy-five, postpaid, \$46.00. Each set of eighty, postpaid, \$49.00. Each set of eighty-five, postpaid, \$52.00. Each set of ninety, postpaid, \$55.00. Each set of ninety-five, postpaid, \$58.00. Each set of one hundred, postpaid, \$61.00.

Please mention **THE ETUDE** when addressing our advertiser.





# The key to the child's wonder-world of real music

## "Music Appreciation for Little Children"



—for Little Folks Everywhere  
—for the Mother in the Home  
—for the Teacher in the Kindergarten,  
Classroom, Conservatory and Studio

### A pioneer work in the fascinating field of using music in early childhood

177 pages. 6 four-color illustrations from masterpieces of painting. 70 illustrations in line drawing, half-tone, notation, etc. Handsomely bound in cloth, stamped in gold. List price \$1.00 (15c additional by mail).

### A delightful Christmas gift book

It takes three to make music

- one to create
- one to perform
- one to listen

Few children will ever become creators or even performers. Obviously all may be *listeners*. Music is a language and should be *heard* long before reading it or writing it.

Neglect of ear training in early childhood can never be fully made up by any amount of musical education in later years.

Little children *learn to listen* and later *listen to learn* by means of

### Incomparable Victor Records

especially made, selected and classified to meet the needs of the child during the sensory period (one to eight years) guided by the expert pedagogic presentation to be found only in this charming new book.



"HIS MASTER'S VOICE"

This trademark and the trademark word "Victrola" identify all our products. Look under the lid! Look on the label! VICTOR TALKING MACHINE CO. Camden, N. J.

This work is the result of years of highly specialized experience in making music a delight to little children

Thousands of teachers use Victor Records daily

Get the New Book at any Victor dealer

For further information write

Educational Department  
**VICTOR TALKING MACHINE COMPANY**  
Camden, New Jersey

Lin and Piano	625
Maria (Mollitia) Sept.	465
ian Dance.....July	466
Yanthe.....May	234
le Sandm.....Feb.	118
alle.....June	405
Believe Me If All	707
Young Charm.....Nov.	708
n in the Villa.....Oct.	550
s of Turgenev.....Aug.	550
son Trieste.....Apr.	550
lute.....Dec.	550
ngriations.....Jan.	44