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PIANO ORGAN ALBUMS
Three Albums

PIANO ORGAN ALBUMS
A choice collection of the best compositions written for the pianist.

STANDARD VOCAL REPERTOIRE

These are 48 selected songs in medium range in this album.

STANDARD SONG TREASURY
A selection of the best of 26 medleys in medium range.

VIOLIN AND PIANO ALBUMS
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VIOLIN AND PIANO ALBUMS
A choice collection of the best compositions written for the pianist.

VIOLINIST'S POPULAR REPERTOIRE
A selection of the best of 26 medleys in medium range.

STANDARD VOCALIST
A collection of songs especially written for the pianist.

Violin and Piano Albums

THE PIPE ORGAN ALBUM
A choice collection of the best compositions written for the pianist.

THE STANDARD ORGANIST
A choice collection of the best compositions written for the pianist.
Requiescat in pace

THEODORE PRESSER

1848 — 1925

A GREAT SOUL HAS PASSED ON

THEODORE PRESSER—EDUCATOR, PUBLISHER, PHILANTHROPIST, FRIEND OF MUSIC EVERYWHERE—CLOSED HIS EYES IN ETERNAL PEACE, OCTOBER TWENTY-EIGHTH

HIS LAST LABORS WERE IN THE CAUSE OF MUSIC EDUCATION AND IN BEHALF OF MUSIC TEACHERS

THE INSTITUTIONS THAT HE FOUNDED ARE GRANITE IN STRENGTH AND WILL ENDURE PERPETUALLY. FEW HAVE GIVEN SO MUCH AND KEPT SO LITTLE FOR THEIR OWN NEEDS. IT WAS HIS JOY TO SHARE HIS BLESSINGS WITH OTHERS. ONLY HIS VERY GREAT MODESTY HAS KEPT THE KNOWLEDGE OF HIS EXTENSIVE BENEFACIONS FROM THE PUBLIC.

SHORTLY BEFORE PASSING HE READ THE EDITORIAL “CHRISTMAS JOY” PREPARED FOR THIS ISSUE OF THE MAGAZINE THAT HE FOUNDED AND LOVED. HE DELIGHTED IN THE SPIRIT OF JOY AND LIFE, AND A BEAUTIFUL SMILE CAME TO HIS COUNTENANCE AS HE HUMMED THE LINE OF THE HYMN

“O COME ALL YE FAITHFUL
JOYFUL AND TRIUMPHANT”

A MAGNIFICENT CHRISTIAN SOUL HAS COME INTO HIS OWN

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This necessarily brief eulogy was prepared just as this issue of The Etude was going to press. Later issues will contain more extended accounts of the Founder's work and provisions he made for the continued development of his ideals.
Christmas Joy

Christmas is the Joy-time of the Year!

The music of the advent angels joyously sings to-day in the hearts of men, just as it rang forth on that first Christmas morn.

Hark! the herald angels sing—Glory to the new-born king!

Whether or not your belief inclines your faith to the message of the little babe, born of Jewish parents in Bethlehem, all realize that this was a message of Peace, Love and Joy Triumphant.

Christmas Carols put to flight all thoughts of hate, anger, suspicion, fear, jealousy, meanness, and leave in their stead the gladness of a newer and higher life.

O! had this war-worn world but listened to the wonderful wisdom of the Nazarene! With flowers carpeting the battlefields once more, let us fill our hearts with the great truths of Peace, Charity, Human Forgiveness and Soul Joy, which are the very foundations of Christmas.

“Joy is the mainspring of everlasting nature,” sings the inspired Schiller. “Joy moves the wheels of the great time-piece of the world. She it is, that loosens flowers from their buds, sings in their stamen, rolling spheres in distant places beyond the sight of man.”

Hail! Lovers of Music, Everywhere! Let us make this a Christmas of joy unrestrained. May we all be rich in the glory of bringing Christmas joy to others, that Christmas cheer which sang from the heart of dear little crippled, "Tiny Tim."

"God Bless us all! Everyone."

Christmas is the Joy-time of the Year!
What Would the Arabs Think Now?

Thirty years ago this illustration appeared in a Parisian paper, at a time when a group of visiting Arabs attended an orchestral concert of classical masterpieces.

It is said that the Arabs were terrified by what they heard. What would they think now if they attended a concert of certain modernists. Certainly there is enough cacophony to glut the ears and make them wish they could escape at the will of the performer. Again the critic can return to the audience, at the end of the evening, and express his appreciation of the concert. The critic of the present day is not a mere imitator of the critic of old. He has the knowledge and the means to express his appreciation in a more meaningful way. And the critic of the present day is not content with the old-fashioned window-shutter as the means of controlling the sound. He has found a more effective way of controlling the sound, and hence he can express his appreciation more meaningfully.

Piano Improvements

Real improvements in the piano in history have come at an unbelievably slow rate.

Thousands of inventors have striven to alter and to improve the instrument, from time to time. What remains? The instrument today is largely the original piano, but with some modifications. The most notable change has been the introduction of the sustaining pedal, which allows the performer to control the duration of the notes. This is a remarkable achievement, and it is a pity that it has taken so long to be introduced. The critic of the present day is not content with the old-fashioned window-shutter as the means of controlling the sound. He has found a more effective way of controlling the sound, and hence he can express his appreciation more meaningfully.

Wagner and His Critics

Wagner's progress was continually encumbered by critics. Men whose grasp upon musical art was little more than that of a baby with a rattle, compared with Wagner's marvelous, all-embracing hold, thought nothing of making criticisms upon his master works.

These little scribblers tried their best to hold back the great genius of Wagner who stood like a giant in their midst and paid little attention to them.

"Inventor Hammond has perfected for the piano a device which enables the player to have control over notes after he has struck them. It is operated by a fourth pedal, the "Hammond Pedal," which opens and closes a arrangement of parallel revolving slats on the roof of the sound-proof case much as the old-fashioned window-shutter was manipulated by its spindle. Since the case is soundproof, the tone can be built up within the pianoforte (its volume depending on the angle of the shutter) and allowed to escape at the will of the player. Again, the reflector can return to the arrange a large part of the energy imparted by the player's fingers. Inventor Hammond, held, at his home in Gloucester, Massachusetts, a demonstration of a regulation instrument fitted with his invention. Famed musicians and composers expressed their wonder. Said Pianist Josef Hofmann:

"I have just returned from a week-end visit . . . where I heard a piano demonstrated whose tones grow or die as the performer chooses. I heard the volume increased after the tone had been struck . . . all this without in any degree altering the characteristics of the piano tone."

Master and Critic

One of the least difficult and least profitable things in the world is fault finding. Almost any fool can find fault. Much of the musical criticism, so-called, that we have read in the past has been of this fault-finding type.

Schumann, Berlioz, and a few other masters have had a literary turn and have written criticisms in masterly fashion. There have been other critics, however, who have had a masterly grasp of music but who have been without the creative gift. These men have made excellent critics.

The point we make is that music is really a highly specialized art and that no one should be permitted to serve as a critic without vast experience and knowledge of the art. One of the reasons why the late James Huneker excelled as a critic was that he was able to guide his graphic and resplendent pen with a rich experience in actual music. Few people know that he was for a time assistant teacher to no less than the late Rafael Joseffy. Previous to this, Huneker had gained broad experience as Editor of The Etude.

The critic's main goal should be to help art. Much criticism merely obstructs art. Richard Wagner's progress was continually encumbered by critics. Men whose grasp upon musical art was little more than that of a baby with a rattle, compared with Wagner's marvelous, all-embracing hold, thought nothing of making criticisms upon his master works.

These little scribblers tried their best to hold back the great genius of Wagner who stood like a giant in their midst and paid little attention to them.
Music, The Great Humanizer
A Conference With the Eminent Industrial Leader
CHARLES M. SCHWAB

Biographical

Certainly no career in the history of American industry could be more interesting to those who love music than that of the famous "Steel King," Charles M. Schwab. He was born at Williamsburg, Pennsylvania, February 18, 1862. He was educated in the village schools of Loretta, Pennsylvania, and at the College of St. Francis. As a boy he drove the stage from Loretta to Cresson. Entering the service of a branch of the Carnegie Company as a stage driver in the engineering department, he became, by dint of great industry and unfailing energy, Chief Engineer and Assistant Manager of one of its branches when he was nineteen years of age. His advancement was so rapid that we find him, in 1897, at the age of thirty-five, President of the Carnegie Steel Co., Ltd. From 1901 to 1903 he was President of the United States Steel Corporation. Since that time he has directed his interests toward the Bethlehem Steel Company and brought it up to a position of leadership in the steel industry. During this period he was President of the United States Steel Corporation and the Emergency Fleet Corporation. Since then he has been identified in a directorial capacity with some forty of our foremost industrial enterprises. His qualifications of leadership are nothing short of tremendous. His services to the Shipping Board were so far advanced as to secure the services of better men than himself. Mr. Carnegie was an immense stimulus to me. He was a most moral and idealistic man. To him, making men was far more than making money. He chose promising men, gave them unhampered opportunities, and then rewarded them justly and richly as he prospered.

"I have been very busy to take a practical and personal part in music, as has been the center of my home life and will always remain so. In my home I have a exceedingly fine Aeolian Organ, and I have the good fortune to retain Mr. Archer Gibson as organist. I consider Mr. Gibson one of the foremost of living organists, and many eminent organists have praised his playing in the highest terms. This music in my home is a real and vital thing. Under great strain of important matters it becomes a source of constant inspiration and refreshment. It is a joy to see music in some form or other going on in musical life. This is bound to have a more and more beneficial effect upon American life and upon the American men, women and children. We can never have too much of it.

"Music is the family in which music resides, for great shall be their happiness. My whole family loves music and were musical. Music was a thing of first interest and importance in my home.

"My belief in the power of music in industrial life is based upon the firmest possible convictions that nothing can exactly take its place as a great humanizing agent. My first step in taking over the control of a new plant has been to improve the conditions of the building and the neighborhood of the plant. There is nothing so depressing to the worker as dirty, slovenly, run-down buildings. How can one expect fine work amid such surroundings? My next step is to organize a musical interest in the plant or the community by establishing a fine brass band, and, as in the case of Bethlehem, a fine chorus. The wisdom of this has been shown time and again. Moreover, it is just as good business as it is good humanity, because it is impossible to think well or to produce fine work in an unhappy state of mind.

"It is sometimes dangerous to try to do important work or important thinking when in an unhappy frame of mind. The judgment is warped; prejudices enter; inspiration is curbed; the body does not properly respond to the brain. This applies quite as much to the worker operating a complicated machine, where one turn of the hand might mean mutilation or even death, as it does to the financier handling great sums of capital. And yet it must be remembered that music and music and life, should always go hand in hand.

Bethlehem's Famous Choir

"What was the result of the musical development at Bethlehem? The little city in the hills was known industrially as an iron center, but in the great world of art there was nothing to give the people a real pride in their community. There were musical and choral traditions that had grown since the beginning of the settlement around the Moravian Church, with its pipe organ and trumpet choir, which played upon occasions from the church tower. When I took over the plant at Bethlehem I immediately set out for Dr. Fred Wolfe, who was then in California, and asked him to resume the musical work of the town, the wonderful singing of Bach at Christmas, and to conduct the work and carry it to its highest possible standard. The results have been gratifying beyond my highest expectations. For a time the deficiency, which I met largely in person, was very great—a deficiency as high as fifty thousand dollars a year. Now the Bach Bethlehem
The Tinsel and Gold of Opera

By A. S. Wym

Daniel Gregory Mason recently wrote an interesting brief summary of the development of opera which appeared in The Outlook: "The history of opera has been more chequered, fuller of strong contrasts between the rôle популяр and tinsel and the struggles of genius for the popular gold." Several of these critics observe: "This is probably illegal, because opera audiences have always contained a large proportion of people who care nothing for music, but who come to be gratified by the conspicuous display of personality, a love of color, display and excitement. And there is no desire for effortlessness entertained. The obligation of intelligent interest is by no group of music-lovers so completely ignored by opera-goers any longer. Audiences which would completely stop the dramatic action at the end of every song in order to applaud the singer evidently did not take their drama very seriously. The style of the performance is therefore one of the things that reformers in every age have sought to insist upon. In the palmy days of Italian operas in the eighteenth century they were the fashion in every capital in Europe, their audacity as dramas almost passed belief. Mr. Surtees tells one of them in which, as the hero is pursuing the villain with intent to kill (or the villain the hero), it makes little difference which, they come upon the heroine. A favorable opportunity for a trio! The trio is sung, and at its conclusion the chase is resumed!

"Studying Aloud"

By Helen Oliphant Bates

Studying aloud is a splendid means of developing accuracy and speed in sight-reading, according to Mr. Mason. In starting a new piece, if the tedious process of naming aloud each note is used before it is played is used, the number of mistakes will be greatly reduced. All the notes to be sounded simultaneously should be called, from the bottom up, any one played. The fingering, phrasing, etc., mentioned in the piece and any signs and dynamic markings should also be noted. This is especially important with the small children, who are easily trained along the path of slow and careful practice. A piece should not be practiced aloud more than once or twice a month in the early stages of learning the notes, and then the piece is lost.

In the study of improvisation, pupils who are in the habit of wandering over the keys without form or meaning, should be taught to give an oral outline of the cadences and principal harmonic progressions which they intend to play.

Collapsible Fingers

By Sylvia Tain

One day when trying patiently to induce a pupil with weak fingers, to try playing a piece on the keys without allowing her fingers to "bend at the joints," she finally told me my fingers are collapsible." It was at a time when simple came to me quite naturally that a memory in both hands, fingers, and careful thought they were very well...

The joy of existence is in growing, developing, working, learning to understand and to appreciate the good and the fine in everything. Because this is an opportunity for this, the art of music is which one which is far-searing. Human power, brain power, soul power are far more important to our land than water power or steam power.
How to Prepare for Playing in Concerts

By MARK HAMBourg

The greatest difficulty with which teachers have to contend when preparing a pupil for playing in public, lies always in the intense desire of the pupil to shine as brilliantly as possible and to make his or her first appearance in anything like a Rhapsody of Liszt, or something equally exacting. Students are so seldom content with starting with a comparatively easy work; as if it was not already hard enough to play anything at all in public for the first time! But no! They think that they will not sufficiently impress their friends and relatives with their acquirements unless they can present technical feats of magnitude. I need scarcely say that nothing can be a greater mistake than to make a first appearance in public in a work which taxes the novice’s utmost technical resources. Time after time this leads to disaster and breakdown on the platform, with all the attendant aggravations of nervousness that has to be conquered before the student will have the courage to face the ordeal again.

I advise the beginner to choose the easiest work he knows with which to make his first essays at concert-playing, a work well within his technical equipment. In so choosing he gives himself far more chance of doing himself justice and presenting a reasonably good performance, which will also inspire him with more confidence for his next venture. For it is no use for a performer to think that he can apologize in public for his imperfections; it is already too late. If he has the temerity to challenge public attention at all, he must be prepared at least to deliver his material in impeccable condition.

Now the first thing for the student to aim at, if he wants to give concerts, is to attain the highest possible perfection of workmanship in the details of his playing. It is tremendously important for him to acquire a sure and certain mastery of his means. For when the young player first gets on the platform and faces his task, the strangeness of the acoustics, the large space around him, the waiting people, all these unaccustomed surroundings must work on his nerves; so that only the thorough training he has had to keep his fingers and his memory under control will help him to assert himself against the obstacles which threaten to overwhelm him.

And to reach this certainty of control, it is not enough for the teacher to say how: it must be always the ordinary way of learning. Far more exacting standards are required of him for playing in public! For when he believes that he has mastered the notes all right, and can memorize the music, he should go on to the more delicate detail of his piece, until the music seems almost part of himself; in fact it should become a habit to him to play it without a slip of note.

Now, when this certainty of correct performance has at last been obtained, the next thing to do is to insist as much as possible on playing the work intended for concert use. A pupil who can be persuaded to listen to it. There is no doubt that the greatest help to the person who wants to play in public is to get himself accustomed to playing continually before people. When I was a boy, studying in Vienna, we students had to play every week at least once, not only before our whole class of fellow pupils, but also before a large gathering of outside people who, being interested in music, were invited by our master to hear us. This was all done to give us the habit of playing to an audience. Habit overcomes better than anything else the demon of nervousness which is so apt to spoil the best playing in public. Therefore, what I call “domestic playing” (for the want of a better name), that is to say, playing whenever possible to friends, family, anyone who will be interested, is an excellent preparation for playing in concerts.

It is very necessary for the teacher to impress on the pupil the importance of keeping in check any outward nervousness, no matter how slight, but as these easily become accentuated into the ridiculous, under the stimulus of the excitement caused by playing in public. To counteract nervousness, he should have an inferior composition, not only from the higher point of view of artistic merit but also because any elaborate mannerisms draw the concentration of the audience from the performance to the performer. Of course, a performer composed of an inferior composition is perhaps fortunate for him that the audience can be distracted from what he is doing to how he is doing it! Thus, their attention being occupied with his mannerisms, they will fall to notice the imperfection of his work. Many have obtained by such means a larger measure of success and popularity than they probably actually deserve on their merits as performers. But there is not the highest form of art where every man can be; and the student whose aim must be to attain the noblest summit of achievement should always endeavor to check any tendency towards conscious affectations.

Getting Self-Control

Some players spoil their work by making strange internal noises during performance, heavy greens, grunts or sighs. I once knew a very good violinist who used to give a kind of little, short bark as he played, to relieve himself of his emotion; so that it seemed as if there was a small dog in the room all through his performance. As a matter of fact, the concert-player ought to try to gain such absolute self-control as to be able practically to obliterate all externals, so that only the music exists for him. And let me add, the teacher can be mastered only by long habit and experience and above all by constant appearance in public; but it must be the continuous aim of the young artist to obtain it.

There is no secret among every accomplished artist more talented for doing concert work than others. It is certainly a gift to be able to express oneself well in public; which gift some possess and some can acquire only by training.

Those fortunate artists, who are naturally gifted with the public\'s talent, start with a great advantage. They are generally at their best under the stimulus of an audience and gain in confidence and power from the urge and excitement of the concert hall atmosphere. But though this talent is an asset to the student and minimizes much of the struggle for the capture of public favor, yet it has its own danger lurking to trip up the young artist. This danger is simply one of getting over-estimulated and losing self-control in that way, rushing off into impossible tempi, and even sometimes losing sight of the sheer beauty of the music. It is very easy to let the excitement of the moment make you forget the difference between a quarter and a third, and the difference between "f" and "ff." Then the greatest danger arises from the necessity to pay too much attention to himself, the public, the performance, the next note, the next note, and the next note. This then leads to the student who possesses the talent for playing before people and does not have to contend so much with nervousness, but is confronted in a different order to overcome, that is to remember himself, whilst the nervous player to whom public performance is a trial, has to learn to forget himself.

Every little minor precaution should be carefully attended to by the novice at concert playing. The feeling that everything that can be done to ensure efficiency, has been done even to the smallest details, gives more confidence to the performer. For instance, the young player should make it a firm principle to go and practice for several hours during the day of his concert on the actual piano that he will have to play for his performance. Many pianists’ execution is upset in public by their unexpectedly finding a touch in the keyboard of their concert piano quite different from the one they are accustomed to play at home. Maybe the height of the chair found at the concert hall is not the same as the one the player generally uses; so he finds himself at a wrong distance from his keys and consequently distracted and uncomfortable. Or the pedal may be stiff, or too low, or too high, and thus worry the performer. It is wise therefore for him to familiarize himself with the piano he has to use before the performance, to examine the pedals; to see that his chair is arranged to his comfort; so that none of these minor details are left to chance.

Robineuse was There

A NOThER useful thing for the beginner to remember is never to underestimate his audience, but always to give his very best, no matter where or when he is called upon to play. A great pianist of today is fond of telling a story which bears on this very point. He was booked to play in some small, unimportant town in Germany, and when he arrived a friend said to him: “Well, at any rate you need not worry or fatigue yourself much here. It will not matter in the least how you play, there is no one in the audience who knows anything at all.”

My friend laughed; but when he got on the platform and saw rows and rows of unimportant faces staring gaily at him, he thought to himself: “No matter, if there is no one in the audience, I will still do my best, and I will play my best to please myself, and enjoy my own achievement.” When he had finished his program, he looked down once more at the audience; suddenly he perceived some one amongst them saying to his friend: “Anton Rubinstein, greatest of pianists! He had been staying unexpectedly in the little town, and had come to the concert, unknown to anyone. “Thank God,” exclaimed my friend, “that I did not play my best, when that great man was listening all the time!”

Thus, student, remember that no one ever knows who will be in the audience, even in the most unlikely places; and if you allow yourself to slack off or to lose interest even once, it may be just that once that some great master may happen to be present to hear what you can do. And do not be like the orchestra who, hiding its head in the sand, thinks that no one will discover it. You may believe that none of your public perceives that you play badly; but depend upon it, there are always one or two; and so do not play your own music in such a way as to be sufficiently discrediting to tell whether you are doing it well or not.

The student who wishes to play in concerts must not be misled by the glories of musical technical achievements into thinking that he can neglect the more obvious qualities of fine legato touch, of charm, and of beautiful satisfaction in touch and intonation. For, although there is no limit to the possibilities of development in an instrument and skill, and great technical difficulties present most fascinating problems to pianists, still the fact remains that countless technical considerations, and universal performance laces in the charm of lovely sound, and with infinite care with which Rubinstein always declared that he owed his wonderful powers of drawing overflowing crowds
to hear him, not to his brilliant feats of technique, but to his playing of the Nocturnes of Chopin, and the Lieder ohne Worte of Mendelssohn, in which the listeners could give themselves up to the musical excitement of the instrument and of the human spirit. I have been under its spell myself, when a boy and can remember how lovely Rubinstein’s tone was.

As a whole, the young concert player should be warned to be sparing with the use of the public in the public. The public is the secret, convenient hiding place and refuge of the inferior performer. Its false applause is the despair of teachers who seek for clean, logical, and pure tone in their disciples. Where inexperienced playing in public is concerned, the public might often be compared to the smoke screen used in the Great War to cover up the movements of the ships at sea during action.

Youngest performers, and often even experienced old ones, go on the concert platform to start their performances, not because they have any horror of the public in mind, but because they know that the public can be hoodwinked. They can get something from the public and do not mind the fact that they may be hoodwinked. They manage to get paid not by the public, but by the public itself. He has, after all, to remember always that he expects people to look and listen and deliver its goods.

Suffering From Nerves

Some of the most successful performers have suffered all their lives from nerves before playing in public, and have never got over this, just as some sailors never get over being seasick. Tausig, the great pianist, once, before the time of the unfortunate (suffering from nerves, I mean, not sea-sickness). He used to start his concerts terribly late, because he worked himself into such a state that he could not be persuaded to sit out the plate. His manager advised him to see that he should be treated in a different way. "Fools, Donkeys, Buffoons," (meaning the waiting audience), "none of them can play as well as I can. Why should I fear them?" By this auto-suggestion he really helped him to bolster up his courage and begin playing.

It is very necessary while speaking about playing in public to remind the student that the awful mistake of playing the same piece every time, and not all great concert players care about it, of the piano, and that it is a very necessary and important part of the performance. But it is usually the case that the concert player who gives the most trouble, so it is about this that we are concerned.

And why is it difficult to play octaves? You ask? Perhaps the worst trouble is in keeping the span (of one octave) and at the same time keeping the wrist relaxed. It may require years for some to learn, but you should be ready to do this, but the second octave, you should remember. Many people practice in a blind sort of way, hoping that they will eventually hit on the right manner of playing a passage. In other words, they do not take the time to learn. One way to learn how to hold the octave span and yet keep the wrist relaxed is to master it so well that you do not have to think about it at all. In other words, it makes it automatic. If done in the following manner it should not require any great time or effort.

Place the thumb of the right hand on C and the fifth finger of the same hand on C one octave above. Now play the octave and hold it while counting twenty; or if you have a metronome you can use that. Count slowly. Repeat the process for one tone on the white octave span. It makes no difference whether the octave of F or G or any of the others is played, for the span is exactly the same.

Now place your thumb on C sharp and your fourth finger on C sharp above. Practice this octave in the same manner as the octave of C natural was done. The black key octave span has now been learned. This might also be practiced by placing the fifth finger on C sharp. There is a difference of opinion as to whether one should or should not use the fourth finger on black keys when playing octaves. Some never use the fourth finger at all on black keys for this purpose; infact, that it has a tendency to stiffen the wrist. However, many others always use the fourth finger for black keys. The hand has, of course, a great deal to do with it; some hands can hardly reach the span needed for the black fifth finger, to any nothing of using the fourth finger.

Never (except for special effects) raise the wrist, but keep it on a level with the forearm. It is very important to keep the wrist relaxed and never raise the wrist too high which greatly interferes with relaxation. Practicing with the thumb alone, while holding the hand at the span of an octave, is very useful. Always try to produce a good tone when playing octaves. Many famous students, who listen intently for the tone they make when playing passages, forget all about it when practising. Never raise the wrist too high, which also tends to develop concentration.

There was once an article in the Ernste by Otto Meyer telling what the pianist could learn from the violinist. He spoke of one of Sevick’s technical ideas and thought it necessary to mention it. He went on forward, starting from the first note and then from the second note and so forth. In trying to learn how to play octaves this mode of practicing has been found to be very effective. It makes for great surety.

The Artistic Execution of Octaves

By Harold Myring

Are the first place, what are octaves? We often hear people refer to scales in octaves. As a matter of fact are not most scales played in octaves? Yes, they are, but we generally use them to have one octave part, that is, an octave played together, are an octave; but it is usually the case that the octave played with one hand that gives the most trouble, so it is about this that we are concerned

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Your Chances of Scaling the Operatic Heights

An Interview Secured Especially for "The Etude" with

MME. MARIA JERITZA

Prima Donna Soprano with the Metropolitan Opera Company of New York

It is the dream of thousands and thousands of girls and young men to make a great success in opera. Of this vast number of aspirants, many will never even have a chance to be heard; others will never have the chance to study; others are doomed for disappointment after years of study. But the "game" is so alluring, and promises so much fame and money, that there is no one who will not read the following article, by one of the most sensational operatic stars in the history of the stage, with great and sincere interest.

"There is something about opera that is so fascinating that it is little wonder that there should be countless young people who desire to live the great romance that master composers have set to music. Opera seems the apotheosis of the theater. To it the greatest musicians, the greatest artists and the greatest dramatists have brought their most precious gifts. It is opera, which commands the highest prices for admission. It is opera, which is the magnet, not only for society, but also for the great connoisseurs of art and literature and music.

Why Not Try for the Great Goal?

"Naturally many students with voices and ambitions point to this and that operatic success and say, 'Why not try for this great goal?' To be sure, 'Why not?' If some have climbed the ladder, still others can succeed, likewise. The first obstacle is that so many do not want to climb. They demand that there shall be some kind of a musical and dramatic elevation to carry them to the top. Thousands of students think that all they have to do is to pay the expensive passage upon such an elevator run by a famous maestro di canto, and that some day they will step out into the sun as full-bloomed prima donnas. Such a thing has never happened in the history of the art. Money will carry one a long way, in a great many different directions, but it will not carry one to operatic eminence without the other indispensable qualities of success.

"The first attribute, I should say, is that one should be born with a musical talent, good health and a reasonably fine voice. My own family was extremely musical. In the city of Brum, in Moravia, where I was born, music was a matter of big moment. Moravia is now a part of Czechoslovakia, and the whole country regards music as one of the big things of life, not as an incident. My father played excellently, and one of his first desires was that I be trained in music. Therefore, at the age of eight, I started at the Conservatory. As time went on I studied piano, cello, harp and theory. My favorite instrument was the harp, as it appealed to my sense of romance. As a child I used to let my long hair down and sing the old folks-songs dealing with the legend of the Loreley, accompanying myself on the harp before the mirror. With girlish vanity I pictured myself as one of the sirens of the Rhine. This was a pleasant lapse from the daily grind of hard work.

Work the Motto of Success

"Work is the motto of the Moravian music schools. There is no foolishness about talent taking the place of work. The more talent exercised, the more work expected. If one should ask me what is the most important thing for the student who has gifts for the opera I should say, first and last, work. Create the habit of work. I work just as hard to-day as I have at any time in my life. I study regularly and treat that I always may have the opportunity to study.

"Your chance to get into opera, and, which is more important, keeping growing on in opera, depends largely upon how much you propose to work. That is, of course, if you have the qualifications which only God can give you. Let there be no mistake about this. You may have a beautiful voice by nature; you may have a beautiful face; you may have good health; you may have musical talent, but you cannot succeed without work. On the other hand, you can work your head off to attain success, and, if you do not have the foregoing qualifications, you will be doomed for disappointment. This may seem cruel, but why not face the truth? The only commemorating circumstance is that thousands and thousands of students, who have their hearts set on grand opera and who are working with a zeal and intensity that deserves great praise (despite the fact that they are ignorant of the fact that they do not possess the natural gifts) even though disappointed in part, will be raised to higher standards by their work and their ambition. The effort will not be lost, although the goal may not be attained, and such students often succeed in concert and in teaching. The world needs such people, and although they may be chasing a will-o'-the-wisp for the time being, they will probably realize that fate is wiser than they are and that their happiness and success really lie in another direction.

Misled Aspirants

"There is something little short of criminal, however, in the teachers who encourage many pupils to believe that they have grand opera qualifications when they know that such students will never even get a smell of the footlights. In fact, some of the teachers who lead pupils to believe that they may succeed have had no experience whatever in the art save hearing occasional performances. It is a pity that there is not some kind of a non-partisan art jury in the large cities where, for a given fee, the student could have her voice appraised by experts who are not looking for lucrative pupils. Not that such experts would always be right, however. They have been mistaken many times, as one was in my case. But it is this very element in human judgment that makes the average girl aspirant for opera certain that the critic is wrong and that she is right.

"At the age of fourteen I sang before an audience for the first time. I then studied a few operatic roles, the first being Apolline in "Der Freischütz." My first operatic appearance was as Elisa in 'Lohengrin,' in the little Moravian city of Olmats. Fortunately my voice had had a fine draining in Italian exercises, I was literally brought on as Scolastica. Every day of my life I go over such exercises as the following before I commence to sing:

\[
\text{Transpose this by half-tones to the limit of the vocal range:}
\]

\[
\text{Transpose this study by half-tones up to a natural:}
\]

\[A E L O U Q A\]

\[One evenly sustained tone, changing the sound of the vowels without taking breath.\]

\[
\text{ Pronunciation : A as in father; E as in day; I as in in; O as in low; U as with German umlaut; O as with German umlaut; U as in do.}\n\]

(These studies were transmitted expressly for this conference, by Maurice Wilfred Pollitzer, assistant conductor at the Metropolitan Opera House, with whom Mme. Jeritza "coached".)

"German is an extremely ungetradit vowel language in which to sing. It is a powerful and dramatic tongue, but the consonants and the vowels make it awkward for musical settings. One must study a great deal of Italian to overcome the effects of these and keep the voice smooth and velvety. Perhaps this is one of the reasons why so few of the German singers have become very great coloratura artists.

"Every day, as I have said, I sing Italian exercises. On the day of a performance I exercise my voice for at least an hour in the morning. The voice seems to thrive upon well-executed exercises. The old idea of letting the voice lie fallow on the day when one was to sing in public may have been all right when the operas of the old Italian school were very largely vocal exercises in themselves, but in this day the tablets are turned completely around, and the voice must be in prime condition before attempting a modern role.

Don't Fail to Study the Piano

"In studying a new opera I never bother with the music at first. The music must grow from the drama. I study the country in which the opera is set. I buy all the books I can find about that country and read and read and read, I study the period, the customs of the people, their costumes, their religion, their superstitions,
The Audience Always Knows

"Finally, your chances of success in opera are very largely due to the combination of gifts and accomplishments that you have to offer to the public. There are signatures of the score, and these are the basis that the audience of to-day are splendidly read and splendidly educated. They will not stand for anachronisms. They want something more than mere voice or an effective appearance upon the stage. They want evidence of careful study and preparation. They want so fine acting that they can see in the best theaters, from the greatest actors."

"What are your chances in grand opera? Have you noted that the little matter of culture in other lines and other languages is essential, and that when you have seen you will never have a flashback? You've noted that it is a wonderful advantage to have a fine musical knowledge, to be able to play, and to know something about the art of composition? Let us take an actual case, once I was compelled to learn the opera of 'Monsieur de la Cantigny' and to make my appearance before the third day. Do you suppose for a moment that if I had not had a fair idea of musical composition, and if I had not played the piano so that I could read the score, that I could have accomplished such a thing? This is what I mean by work.

"The student who is trying to elude the operatic stage without a good musical training, especially in piano, is going to find himself seriously handicapped. By all means study the piano and study with the same earnestness as though you were going to be a pianist.

"Your voice is the instrument, and the music is the message. How well you play is the measure of your success."

Two Geniuses in one Apartment

By Victor West

As everybody knows, Rimsky-Korsakov greatly befriended Mussorgsky, the composer of "Boris Godunoff," and the two composers lived together in St. Petersburg in a room on a street known briefly (1) as Panslye-mornovskaya Street. They lived together, it is said, because of "two composers living together," says Rimsky-Korsakov in My Musical Life, "How could we help being each other's way? This is how we managed: Monday was school; Tuesday was my morning, and the piano; and I did copying or else orchestrated something fully thought out. By noon he would go to his departmental duties, leaving the piano at my disposal. The arrangement was allowed by mutual agreement. Moreover, twice a week I went to the Conservatory at 9 A.M., while Mussorgsky frequently dined at the Ophelia's, so that things adjusted themselves in the best fashion. That autumn (1871) and winter the two of us accomplished a good deal, with constant exchage of ideas and plans. Mussorgsky composed and orchestrated the Polish act of "Dobryden" and "Dobryden;" the Ophelia; I orchestrated and finished my 'Maids of Peace.'

Early in November the even toner of our life was interrupted for some time. From Pisa came a telegram with the news of my brother's sudden death. The Navy Department dispatched me with a considerable sum of money to bring his body to St. Petersburg. After I had returned to St. Petersburg and Andrejewich had been buried, my life slipped into the old groove with Mussorgsky in Panslye-mornovskaya Street."

The Touch that Thrills

By Carol Sheritan

When the great singer, Cateletti, heard Chopin play at the age of ten, she was so thrilled that she gave him a writer's note and more stress upon tone than had any of his predecessors. This was probably due to the great improvement in the piano and the influence of those people who heard him say that Chopin made his fingers feel. It is not such a difficult matter to think "touch." The difficulty is that the average pupil merely thinks of striking the piano key, not how it should be struck. "I can't play Chopin," say students who have been told to play an arpeggio and an uncertain shape of the keyboard. If the top note is not F, for instance, P, let the student try the same note on the other side of the keyboard. Again, I have found the student touch as a kind of guide. I like to feel the keys. When I play, my fingers touch friends. The touch seems like something alive and organic. Perhaps the same ideas may mean "a lot" to the reader.

Brahms on Composing Songs

By G. R. Betj

Some good advice on song-writing is included in a little incident given in Heinrich's Recollections of Brahms.

"After the usual coffee at a coffee-house on the beach, we went for a walk in the Musaeum Park near Crampas, the nearest village. We walked, among other things, of Carl Lowe. Brahms thinks highly of his ballads and Servan songs. However, with us in Vienna," he said, 'Lowel it is to my regret, much overrated. One places him in his songs, side by side with, in his ballads, above, Schubert, and overlooks the fact that with what the other is merely is the addition of talent. In 'writing songs,' he exclaimed, one endeavors to invent, simultaneously with the melody, a healthy, powerful bass. You stick too much to the middle of the stage. In that song I sang, for instance, he again referred to 'Where Angels Linger,' you have put upon a very charming middle part, and the melody, too, is very level. But that's not all. It's and then. And your next, friend, let me continue. The musician's one on the unaccompanied parts of the measure, please. Let me depart. That is weak. I am very fond of dissonances, you'll agree, but let them be resolved easily and boldly."

Dictionary Dick

By Edward Windsor

Richard got the name of Dictionary Dick at the Prep school and it clung to him all through college, despite the fact that he placed for the football eleven and was the most popular fellow in the Ole Club. Dictionary Dick didn't take his information secondhand from any dictionary. He never wrote a word of phonetics or definitions. He never bothered himself with the疑难 of the pronunciation of words. He knew them all from his own study and Dictionary Dick knew what he was talking about.

It is amazing how few music students try to get along without recourse to a musical dictionary. They think that for granted all sorts of things and instead of getting the facts they use the book now and then, they fill their minds with misconceptions and false notions.

Of course if you haven't a dictionary you are like the motorist in the countryside without a road map. You are likely to go miles out of your way.

Keyboard Guides

By John Thomas Ernest

A trick pianist in vandeville once gave me, in a rough way, one of the best teaching ideas I have ever received. Don't take hold of the keys with one hand and play it; they only have a shape. The five black keys, like five fingers, give me that I may be able to note the heavy note, I remember the top and I have to strike it with my little finger, I can take hold on the or occasional bumper. I take hold of the keyboard. Again, I key just as my fingers do when I shake hands with a dead man's body. This means a lot to me."

They did to my pupils.

Note-Length Lubricants

By D. L. Ford

Pupils who are careless as to the observance of length of notes may be assisted by playing them to go through the notes played."

"After all, the concert artist's mechanical mastery of the instrument is taken for granted. Yet, from the student's standpoint it is the most pressing of all subjects; it can never be neglected, taken for granted, or considered, for one cannot go far in art without adequate means of expressing one's emotions."
Mr. Percy Grainger was born at Brighton, Melbourne, Australia, July 6th, 1882. His mother was an able pianist and gave him his first instruction. Thereafter he studied with Louis Palot and later in Europe with Konset and Busoni. Good fortune brought him in contact with Edward Grieg, who took a deep personal interest in the work of the young pianist and composer. His success as a pianist in Europe is described as phenomenal. His American debut occurred in 1915. During the war he enlisted in the United States forces and became an American citizen.

New Ideas on Study and Practice

An Interview Secured Expressly for The ETUDE With the Eminent Concert Pianist and Composer

PERCY GRAINGER

This Interview Was Secured by Leslie Fairchild

How should one practice to attain a real pianissimo?

"I WOULD suggest no special touch or action for pp as it can be played in almost any manner. In practicing pp do not be afraid of missing notes (of course not sounding). The way to acquire pp is to insist on the great softness in practicing, to take the risk of playing very, very softly. Most pianists do not ever try to play a real pp.

"It is good practice to play ordinary hymns (four parts) or Bach Chorales (from the Fugues) pp and ppp, also the following study, in both hands separately."

Ex. 1

How should one study heavy attacks in general?

"In order to bring out single notes powerfully (whether melody notes, or part of s scales, etc.) arpeggios, virtuoso break their fingers together with the following fingering: 1, 2, 3, on white keys; 1, 2, 3, 4 on black keys.

Example from Country Gardens:

Ex. 2

"(2) Playing with the 'fun' is done in order to save the tips of the fingers, which are apt to get hurt in heavy work, especially on black keys."

Example from Country Gardens:

Ex. 3

Also measure 64.

Do many students have trouble with ? What is the cure?

"Because they do not count the sub-divisions."

Ex. 5

To insure the proper shortness of the sixteenth note practice exaggeratedly, as follows:

Ex. 5

How should one invent technical exercises from the pieces they are studying?

"I do not advise this. Better practice passages from the piece itself, mostly very slowly and very loud."

On Interpretation and Phrasing

"Sigh Phrases are those in which a first stressed note is followed by a much softer one, bound to each other legato.

Ex. 4

Most students play the second note too loudly in such cases. In practice exaggerate the softness of the second note. In language, words such as 'hardly,' 'even,' 'mournful' are the equivalents of sigh phrases in music.

'Soft Climax.' Infrequently the best pianists (particularly Paderewski and de Pachmann) often play the climax note of a melodic phrase softer than the notes immediately before and after the climax note. This makes the melodic phrase more seamless, yielding and elastic and prevents the climax sounding hard and rough. You should try this method on most melodic climaxes in emotional music.

Example Colonial Song Measure 23

Ex. 5

Do you know of a simple Technical Exercise that will put the hands in playing condition?

Ex. 6

"Also open the pattern with and both hands together, contrary motion.

Staccato and legato.

Finger staccato, wrist staccato, legato.

"Repeat from the beginning. Slowly, loudly, those fingers not on the keys lifted just as high as possible. In practicing the above exercise I would advise:

Deadly slow tempo but lightning finger action! Firm nail joints (no breaking). Highest possible finger action! Please exaggerate everything!

Bring out the upper voice. ff ff

Low wrist!

Play each group with the following rhythms:

A vigorous touch. Finger action only.

How should one study to attain reliability of fingers in passage work?"

"By slow practice. All passage work, scales, arpeggios, and so on, as they occur in pieces, should be practiced at least twice as slowly as the tempo of the
Relaxed Piano Playing

By George Schum

The playing of a great many piano students suffers unnecessarily from nervous tension. This condition is purely the result of fear.

Fear of tension is the result of fear of being afraid that the wrong tone will be sounded, then the thing to do is not only to be untaught, which is pretty hard to do, but to eliminate the cause of fear. Playing wrong notes will tend toward the voluntary contraction of the muscles and a conscious striving toward playing correctly, yet without achieving either the desired accuracy, or an interesting interpretation.

The thing to do is to play (at first and whenever necessary) slowly; because:

The action of the fingers can be closely watched, and attention can be given to the touch required, as well as to dynamic expression.

Playing slowly permits of accuracy, and many accurate repetitions will insure a habit not only of accuracy, but of naturalness which arises from being certain. Such a feeling is diametrically opposed to a fear reaction.

Mistakes are made (more or less accuracy is concerned) by not knowing (1) which key is to be depressed, (2) where the key is, (3) lack of attention. In slow practice of any kind, more repetitions will not do, Attention to the matter in hand is more important.

The location of keys and key-sequences, fingering, and the general process of memory, are best assisted by using each hand separately.

This interesting interview will be concluded in a later issue.

Steps Upward

By Louis G. Helene

If you are nervous, hands or fingers tire, or you are not doing your best in the right way, let your teacher know at once. This should never happen if your instruction has been correct and you have followed it.

Very often a little attention is given to beauty of tone. Listen to your playing and try to develop this in the simplest pieces.

Your playing is your teacher's best advertisement; he or she should have it, so do your best as often as you can.

Being on time with a properly prepared lesson is the best way to put your work in a good humor, and consequently he is in the best frame of mind to give his best.

You should leave every lesson with something you did not know when you came in; and difficult smoothed out, or incentive for better work. Be sure to ask any questions.

Real success can best be achieved by Love and Confidence. Love your work with all the power that is in you. Show your love by obedience to every demand of your teacher, for he will not expect anything of you that is not right and good for you.

Landing on Skips

By Giulio di Conti

Lose the air of the rider "taking a hurdle," without swift and accurate calculation, which is the sure promoter of all future "landing on all fours" is to begin by taking the step in the form of octaves, playing the required note with the little finger but keeping an eye on the thumb, as a guide. If the thumb is octaves away from the immediate octave distant from the fifth finger, the latter must necessarily be in the proper place.

This may be practiced first with the octaves sounded; then the thumb may be allowed only to find its place over its note while the fifth finger sounds its tone.

Keep Sweet

By D. Little

The poor teacher does deserve some sympathy, but sometimes the pupil deserves as much (if not more). Sometimes the first morning pupil will ruin the lesson for both teacher and students the rest of the day. A teacher should learn to put the bad lesson out of his mind, so that his attention will be fully centered on the work of the moment. Do not let a "crossness" hang over from one lesson to the next.

Every teacher has probably had the experience of going into a store and asking for something, and the salesperson having waited on you with evident reluctance. It gives you a very uncomfortable feeling. How the pupil must feel with the teacher acting as though he was "very busy." The pupil was very anxious at the time that time. A cross teacher can cause a sensitive child to render a poor lesson lesson impossible, through nervousness, which the teacher acted nice with every pupil, those who had a poor lesson might be shamed and those who had a good lesson would feel encouraged, and something to happy that they would tell some playmate about their "nice teacher" and soon little chimps would come to talk lessons from the teacher who has learned to "keep sweet.

I would ask all Americans to have more faith in the fine arts. I would ask that this faith be shown by encouragement and support of the fine arts.

—Charles Hackett.

The Need for Merry Music

By Alton Charles McCoy

When Johannes Brahms wrote on the loss of the wife of Johann Strauss a few measures of the famous Strauss "Blue Danube" waltz and autographed it, "Unfortunately, says Johannes Brahms," he paid a debt in such Playing slowly permits of accuracy, and many accurate repetitions will ensure a habit not only of accuracy, but of naturalness which arises from being certain. Such a feeling is diametrically opposed to a fear reaction.

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—The ETUDE
Some Secrets of Tone in 'Cello Playing

By HANS KINDLER

Hans Kindler, the noted Dutch violoncello virtuoso, was born at Rotterdam. He took the first prize in both piano and 'cello when he was fifteen years old. His debut was made in Berlin, with the Philharmonic, at the age of seventeen. His success was sensational. In 1914 he came to America on a visit out, owing to the war, was unable to return to Europe. He secured the position of first cellist with the Philadelphia Orchestra and remained with that organization for seven years. He then devoted himself to the solo field, playing with great success here and abroad. Many modern composers, such as Orstein, Bloch, Bussol, Schonberg and others, have dedicated original works to him.

"It certainly is my favorite instrument; it has such depth of feeling. It comes nearest to the human voice." Those are the impressions which nine out of every ten listeners try to express when they hear the 'cello, the origin of the name of which is full of doubt. Some say that it derives from the word "cello" (which is diminutive of the word "violone"—large, baritone), the original or violone —the instrument to which it is most closely related. The violin, however, is more generally regarded as the instrument to which the 'cello is most closely related. And yet, because of the differences in size, shape, and construction, the two instruments are quite different. The 'cello, with its longer strings and larger body, produces a richer, more sonorous sound than the violin. The violin, with its shorter strings and smaller body, produces a more articulate, more fastidious sound. The two instruments are both extremely versatile, and both are capable of producing a wide range of emotions.

The 'cello is a difficult instrument to play, and requires a great deal of practice and dedication. The player must have a good sense of rhythm and a good sense of time. The player must also be able to control the bow, to control the bow's pressure on the string.

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Elgar's First Music Lesson
By Percy A. Sholes

Elgar was born into a very musical family. His father was an organist and music-teacher in Worcester. If you go to that city you can still see the shop where Elgar's father lived and did his business and where Elgar himself was born. The name Elgar is still there over the shop window.

Living amongst music as he did, little Edward soon began to think he would like to be a music maker. He was only five years old and, of course, did not understand things very well, but he noticed that when people played or sang they had a piece of paper before them with lines ruled on it, and that marked the notes for the song. So he got a piece of paper and ruled some lines and began to compose a grand piece.

It was a bright warm spring day, so he went outside to do his work, and sat down at the side of the house. The house was his music room and he was working very fine indeed and sat there absorbed in his work, lost to everything going on around him.

Now whilst little Elgar, the musician, was composing his music, a house-painter was at work near him. The painter saw the little boy sitting there below, and wondered what he was doing so intently. By and by he came down the ladder and looked over the child's shoulder.

"Why?" he exclaimed, "your music has only got four lines to each page. Music always has five lines!"

That was the first music lesson Elgar had. —From "The Great Musicians"

Beethoven Briefs
At the first performance of the Eroica Symphony, considerably the longest symphony that had been written at that time, Cuvilliés related that someone in the gallery cried out, "I'll give another kreutzer if the thing will but stop." In contrast to this it is told that when an acquaintance ventured to remonstrate with the composer in regard to the length of this work, he replied to the effect that "if I write a symphony an hour long it will be short enough.

The Letter Light who trumpeted that "the composition which needs revision should go to the waste-basket instead," should visit Beethoven's sketchbooks, where he will find that the master-composer made no less than eighteen different beginnings for "Fidelio" in Die Lehren Bündnissprach, in "Fidelio," and ten sketches for the chorus, Wer ein holdes Weib, with several others that are either illegible or almost repetitions.

"Tis We Musicians Know"
By Alfredo Trincheri

What do we know? We know that by storing up in our minds a fine ambition to achieve the highest that is in us, we shall have a wonderful fund from which to draw pleasure in later years.

There is a wealth of artistic culture in the wonder- study. There are marvelous works of art in the many one of them without an expansion of the soul.

"The education of heroes shall be gymnastics for the body and music for the soul. Begin the education with music."

 Plato
Musical Fundamentals Which Every Student Should Know

By DR. J. ARKO MENDELSON

This uncertainty of judgment that has always existed in the science of musical art, and which now again is evident in regard to the productions of the futurists, since the last twenty years, has its reasons in the lack of knowledge of musical science, of a philosophy of music. Although much valuable material exists in this respect, it is mostly scattered through different works and has not yet become common property. There has been a constant misunderstanding of the musical material, due to lack of knowledge. This misunderstanding has been due in part to the unsuitable nature of the theoretical training in music. As a rule, the theoretical training of the music student is too theoretical, giving too much emphasis on the academic side, and not enough on the artistic side of the art. This is the reason why the student is unable to read music and to understand the expression of the composer. The student is taught the rules of harmony, the rules of counterpoint, the rules of form, and the rules of analysis. But these are only the rules of the game, and the student is not taught how to play the game. The student is taught how to read music, but he is not taught how to understand the expression of the composer. The student is taught how to play the game, but he is not taught how to win the game. The student is taught how to do, but he is not taught how to be. The student is taught how to be a musician, but he is not taught how to be an artist. The student is taught how to be a tool, but he is not taught how to be a man. The student is taught how to be a slave, but he is not taught how to be a king. The student is taught how to be a machine, but he is not taught how to be a human being. The student is taught how to be a robot, but he is not taught how to be a real person.

The problem of the dominant chord is solved. If it enters into the tonal harmony, it (according to the technical terms) resolves into it. Among theorists this is known as a progression. Consequently its fundamental tone is always the tonic. If the chord is not the tonic, but the whole second chord (G, c, E) refers back to the tonic. In the scale, the tonic is the chief tone from which the row of tones proceeds and into which it returns, to which the harmony is subordinate. But the tonic is in the tonal realm at the same time fundamental to the first harmony given by nature; it produces from itself, as acoustics show us, next to its octave the fifth, or dominant, then the fourth, then the third, and the minor triad or the harmonic harmony. Consequently the dominant is a product of the tonic, a part of the harmonic harmony; as, besides, a tone is found in the tonic, consequently in every respect referring to the tonic and showing in it the origin, that is, foundation and ultimate.

The minor triad is not only a product of the tonic, but also a product of the dominant chord. If the minor triad is found in the tonic, it is found in the dominant chord, and vice versa. The minor triad is found in the tonic, and the tonic is found in the dominant chord. The minor triad is found in the tonic, and the tonic is found in the dominant chord. The minor triad is found in the tonic, and the tonic is found in the dominant chord. The minor triad is found in the tonic, and the tonic is found in the dominant chord. The minor triad is found in the tonic, and the tonic is found in the dominant chord. The minor triad is found in the tonic, and the tonic is found in the dominant chord. The minor triad is found in the tonic, and the tonic is found in the dominant chord. The minor triad is found in the tonic, and the tonic is found in the dominant chord. The minor triad is found in the tonic, and the tonic is found in the dominant chord. 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Inventions

Fundamental chords rest on the tone which serves as foundation for the whole structure of the harmony, from which the harmony grew up as from a root. The inversions remove the harmony structure from this foundation.

Ex. 12

They place the chord so, as it does not stand originally, an according to its nature it could not originate; therefore they are not original, but derived formations, displacements of the first chord-formation, which has its root in the natural ground of all harmony.

By this it is easily understood—what already the sensation immediately intimates—that the inversions cannot have the firm and clear expression of the fundamental chords; for they lower their root and close position. Only with the tonic triad can a composition be satisfactorily concluded. If the firm and therefore quiet position is taken from them, this must have a more perceptible effect than if the same be applied to the dominant chord or the diminished triad, which in themselves already offer no satisfaction and repose, but require the dissolution into the repose of the tonal triad.

Thus the same can offer firmness, the inversions more movable harmonies.

"The human ear is largely emotional, and it is to such a portion of our superstructure that the 'cord of sweet sounds' directly appeals."—Dallas News.

Sparks from the Musical Anvil

Flashes from Active Musical Minds

"CHOIR was a musical aristocrat. In this sense he is different from most composers—with the exception of Mozart."—RAZOR'S EDGE.

"Tremendously complicated problems have been made of the most simple movements. Nature never intended piano playing to be difficult—and it isn't."—JACOB EISENBERG.

"Why shouldn't we have all twelve notes as a concord? says the innovator, as soon as art begins to ask: 'Why shouldn't we have its last way'"—SIR HENRY HADLOW.

"Why cannot modern music keep to some sort of form; why cannot it express beauty instead of ugliness? It should not make music less beautiful and vital because it follows laws of harmony and rhythm."—NICHOLAS MOURNER.

"How can the student expect to learn difficult pieces without a background of technical forms well digested and mastered? It is impossible. And if this technical drill and routine are necessary for the student, shall the concert player cast them aside as useless?"—RACHMANNINOFF.

"Students should avoid too early specialization. Some of them imagine that the only thing necessary to ensure success afterward is that it is a musical talent. They must get their culture based on as broad a basis as possible and remember it is their brains they are training."—J. B. McEVEN.

"Without a talent in the first place, it is just a waste of time to aspire after great things. No teacher in the world can make a Mussolini out of every student of political economy, or a musician with the electric grasp of a virtuoso out of anyone who elects to apply himself."—QUIZMAN NOTES.

Why are Some Scales Called Major and Some Minor?

By John Roos Frampton

Or course you know there are fourteen major scales, each named for its keynote, as G, F and so on. These are all built on the same plan or formula, called the major mode. That is, they all sound alike except that they are in different pitches. There are also fourteen minor scales, all sounding alike, but all sounding different from the major. Although there are twenty-eight diatonic scales, there are but two modes, called major and minor, being derived from the other. Rather must we know what each is and how it differs from the other. It is as though you saw two houses, one built of stone, the other of bricks. In describing them you would say they were both houses, but you would not attempt to derive a stone house from a brick one, nor vice versa. Similarly, the major and minor are both scales, but neither is derived from the other.

What then is the difference? To explain this we must first explain what a scale is. All students learn the scales as progressions: G to D, a whole step and a half-step, and so on to the octave. But this is not what scales really are. Scales are relationships of the various tones down to the keynote. Such relationships are so disseminated as to be of service in the teaching of scales, and so the method of whole and half steps seems to be the only feasible way. But this method, although sound in the teaching of the minor scales and entirely fails to explain the reasons for the names of the modes or to define the differences between them.

If we compare the major and minor scales of C above each other

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<tr>
<th>C</th>
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we find that both use the same keynote, C. Both have the same D, but the E's are different, that of the minor being a half-step lower than the major. Both have the same F and the same G, but they have different C's. Each has the same A. Then the scale numbers may be restored (by means of an accidental) to its correct pitch.

In our present notation the scale numbers falsifies the B of the minor scale and this note must always be restored (by means of an accidental) to its correct pitch, this is far cause in our present notation the scale numbers falsifies the B of the minor scale and this note must always be restored (by means of an accidental) to its correct pitch.

The Working Musical Library

By Edith Dickson

The majority of large public libraries have music departments in which are found works of standard composers. These volumes are drawn under the same regulations as other books, and no particular different system of classification for them.

The special musical library, intended to supply the needs of music students in their regular work, differs in several respects from the general library, and in some musical works. As an illustration the Library of about thirty thousand volumes of one of the large schools of music in this country will be taken. For a fee a student may borrow a musical library the music which they need. Right there comes in one point of difference between the musical and the college library of the same institution. If the musical library is to be of practical value to students, the student must be able to keep music withdrawn as long as his teacher wishes him to use it. Sometimes that will be a whole semester, or it may be a year. So there can be no due date at which music must be returned.

An examination of the music in public libraries and of that in the special musical library shows a noticeable difference in the general library. General libraries usually have all music in bound volumes. The musical library which attempts to supply the needs of students must have, in addition to volumes, compositions only really published in the form of sheet music. It not only must have what cannot be obtained in any other form, but also, so far as possible, separate numbers are preferred to volumes. If two or three limited students are working on Beethoven sonatas at the same time, it would require a large number of different books to supply them. Much more money and space would be needed, with the particular division in order to furnish books for each student, when possible, compositions in separate copies instead of in the pages of a bound volume. Each composition must be bound separately. This makes it very hard to at least a musical library.

It is to help the music student to have the music which he can to draw from the private libraries of his own library is to have music which he has. But it is not to have music which you have to hang on the librarian's walls. It is to have music that you have access to at any moment, when and as often as you need it. A Musical Library is a valuable library. It is a musical library. It is a musical library. It has its own music library.
**Naming the Symphony**

"THE MORNING after the concert I found my brother sitting at the breakfast-table with the score of the symphony before him. He had agreed to send the score to Jurgenson (his publisher) that very day, but could not decide upon a title. He did not care to designate it merely by a number, and he had abandoned his original intention of entitling it 'A Program Symphony.' Would 'Program Symphony' mean,' he said, 'if I will not give the program?' I suggested 'Pathetic Symphony' as an appropriate title, but that did not please him. I left the room while he was still undecided. Suddenly 'Pathetic' occurred to me, and I went back to the room and suggested it. I remember, as though it were yesterday, how he exclaimed: 'Bravo, Modli. Splendid! Pathetic! And then and there he added to the score, in my presence, the title that will always remain.'

Thus was christened the "Pathetic Symphony," one of the most strongly subjective, or personal, symphonies ever written. The program or program to which the symphony is in his letter to his nephew has never been made known. Nor is it necessary for the appreciation of the work, for, under any circumstances, the personal element is fundamental to the saddest, the sorrows of human life and its tragic ending in death. Not that Tchaikovsky experienced these in more copious measure than other men—and composers—but he suffered, perhaps, more acutely from the trials and disappointments of life than many others, on account of his peculiar temperament. He was highly sensitive, deeply emotional and of extraordinary nervousness. He suffered from its life often terrified him; unfavorable reception and criticism of his works discouraged him; when abroad he experienced tortures from home-sickness. And while a strong melancholy strain was one of his outstanding characteristics, Tchaikovsky was not a weak sentimentalist. He was of an amiable, kind disposition, sociable, entertaining, and, unhappy, and could even cry from the trials and disappointments of life.

The basic pathos of this symphony is not its exclusive characteristic. There are also highly moments in it, for the symphony is too vast a form to be limited to the expression of a single mood. Nor must we forget the happiness and joy in the work of composing of which he speaks. In the first, and again, in the last, section of his letter to his nephew; if ever a composer poured his whole soul into a composition, Tchaikovsky did it in this work. He considered it the best work he had ever produced.

**TheScheme and Movements**

THE FUNDAMENTAL mood of the work has determined the scheme of movements in no small degree. The most striking feature is the recurrence of the slow movement for the Finale, in which the last word is habitually given to the expression of that elevation of spirit which man looks to as the crowning state of his existence. The retention of the minor mode for this movement was to place the seal of the pessimism that actuates its expiring issue.
melodic strain that loses itself in a vanishing pianissimo and adagio.

This pause, which, instead of the usual bridging passage, leads to the Second Theme, introduce it more effectively on account of its strong contrast with the First Theme. The great reduction of tempo (to andante is a radical departure from classical tradition and is dictated by the tender character of the new theme. This beautiful theme, its melody sung by muted violins, double basses, and horns, harmonized by horns, bassoons, and clarinets, brightened by a clarinet solo (D), affords opportunity to the prevailing solemnity and may suggest a happy memory, without, however, dispelling the prevailing undertone of sadness. Moments of gripping emotional intensity are reached with the quarter-note D in the first full measure and the soul cry on the B measures later.

The Second Theme is repeated with fuller and more active accompaniment. Its final phrases are among the most tender of the entire symphony, notably this affecting passage:

The vanishing ending of this theme, dying away in a ritardando molto and a merely breathed pianissimo indicated by violins carried by the bassoon, is one of the most beautiful and impressive passages in the entire symphony.

The Symphony a Sonata

With suddenly released vehemence the section, known in the sonata as the Development—for it should always be borne in mind that the symphony is not a sonata for orchestra—it is launched. Here the discussion of thematic subject matter takes place. In stern academic tone the initial motif of the First Theme is pronounced by violins and repeated by bass strings. This section is followed by a phrase from the Russian requiem, in which one can trace a reference to the death of the composer's mother, which occurred when he was fourteen years of age—a sorrow from which he never fully recovered.

After this the motive of the Second Theme finds itself deeper and more profound, the shades of death, moving steadily down the key of B minor to the final silence of eternity. The work comes to an impressive end in the subdued silence of the bass register, the last breath being exhorted by the double-bass.

Self-Test Questions on Mr. Braille's Article

(1) How long did Tchaikovsky live after the first public performance of the "Pathetic Symphony"?
(2) What name did the composer first give to this Symphony; and how did it get the name by which it is now known?
(3) Of what is the "glowing emotionality" of the symphony typical?
(4) What are the unique features of the second movement?
(5) How does the ending in this great work differ from the usual?

Plastic Playing

By I. G. Ferras

One of the decided differences between the playing of the average student and that of the professional performer is that the student's playing is usually "flat." By flat is meant that it resembles the crude drawing which seems to be entirely devoid of that depth, form, and perspective which one finds in the work of the real artist.

How is this defect to be overcome? How is the student to raise his playing from one level plane so that it will take on depth and color?

First he must feel that the composition he is studying is "plastic" very much as clay is plastic, that it can be molded. He must feel that the movement that is playing in which the phrases are ignored and the passages are delivered without any attention to depth and color. The mistake he makes is to play occasionally faster or slower, softer or louder, without realizing that this, if done at all, must be regulated by the inner thought of the composition. He must feel the reason for each change and do it intelligently.
The Teachers’ Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

This department is designed to help the teacher upon questions pertaining to “How to Teach,” “What to Teach,” etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

Difficulties in Sight-Reading

A pupil who is in her twenties began piano study at a year old. She has practiced three hours a day, plays all of the scales, major and minor, and can sight-read and sight-write them with ease. She has memorized every piece of music in the book and, in fact, all her songs. She has been playing in the school orchestra, in the band, in the glee club, and in the choir. She has never missed a day of practice since she was a baby. She is not only a great reader, but she is also an accomplished pianist. She can sight-read music, not only sight-reading, but even afterrows. She is one of the most versatile pianists I have ever met. She is a natural musician, and she is always improving her sight-reading at home, so that she is constantly improving as she is constantly practicing.

R. E. B.

From your description, I should say that the young lady had accomplished wonders in the short time she has been studying. To learn up to a difficult music, however, requires not only a master and a difficult language; understanding repetition and continual experience are necessary factors. So your pupil has no cause for discouragement, and should merely persevere with her studies as long as she can. She will, of course, make further progress with her sight-reading work, especially with her studies as long as she can. She will, of course, make further progress with her studies as long as she can. She will, of course, make further progress with her studies as long as she can. She will, of course, make further progress with her studies as long as she can.

Other helps are to play duets regularly with her teacher or student friends. Also, playing accompanied for a teacher, a violinist, or a horn, will help her to maintain her position in the band. Perhaps she will try to take up the clarinet next year. She might also join the glee club, which is very popular.

Advanced Piano Study

I have three students who have finished Matthew’s ten books, and would like to say that the student work on the subject is much better than the book work, as with as much interest the better success is obtained.

(1) The first thing to do is to understand what can be done with your book, and what is the best way to begin.

(2) When you have finished the book, you should become acquainted with the various positions of the hands.

(3) It is necessary to become familiar with the ten books completely before beginning a new one.

(4) What would I give for a ten book study?

(5) What should I give for a ten book study?

(6) What should I give for a ten book study?

(7) What should I give for a ten book study?

Since your questions are mostly concerned with advanced work, I will attempt to answer them.

After completing the ten books of the Matthew’s course, a pupil should be prepared for work on an advanced grade and a longer piece of work. This may then be based on such books as the following: Complete School of Technique, and T. F. Cook’s Mastering the Scales and Arpeggios. For studies, you may select the two books of Moersch’s Op. 70, the studies of Chopin, the Transcendental Etudes by Liszt, and others for similar purposes.

All the e’s may be reinforced by selections from Bach’s Well-Tempered Clavichord.

For large works, I suggest Mozart’s Fantasia in C minor, Beethoven’s Sonata No. 53, and Mendelssohn’s Fantasia, Op. 36, and his Concerto in G minor; Schumann’s Concerto, Op. 10; Grieg’s Concerto in A minor; and Liszt’s Concerto in E flat. These may be supplemented by shorter pieces, such as Chopin’s Nocturnes and Polonaises and Chopin’s Barcarolle.

Several books, as well as an unlimited amount of music are now published for the benefit of “movie” pianists. I advise you to examine these materials, in preparing your pupil for such a position.

To teach normal work in piano teaching, you should first of all make a thorough study of books on the subject, making use of the suggestions in them. Then, from these notes, you can make up your own course, and divide it into sections, each sufficient for a single lesson. Such lessons are most advantageously given in a series of classes. Books on the subject, I suggest the following:

Matthay: Musical Interpretation.


Pearce, C. W.: The Art of the Piano Teacher.

Strayer and Norton’s: How to Teach.

Kindergarten work is presented in the Musical Kindergarten Method, by Daniel Batelle and C. W. Landon.

And, of course, I should hold the standard high. Why not restrict the diploma proper to the completion of the third grade of studies, and give preliminary certificates for earlier grades, containing the simple statement that the pupil has satisfactorily finished each of such grades of work.

High Wrists

My pupil holds her wrists very high, and as a result her arms are stiff, making her playing forced. She insists that she cannot play unless her wrists are high, and that she cannot play without them.

After I proved to her that she could relax when playing with a correct position, she was completely convinced, and could then relax her wrists. She is, of course, a beginner, but has been told to raise her wrists.

Perhaps your pupil sits on too high a stool when she is practicing. If you are careful in positioning just the right height for the stool, the first condition for a correct hand-position has been assured.

Another pupil, who holds her arm out, and holds her wrists very high, who has a very difficult time. She must be told to lower her wrists, which are too high, as well as to lower her stool.

V. L. F.

By the way, to my mind it is much preferable to use an adjustable chair or stool rather than a fixed bench, as the latter is almost always too high, and also since the ideal height for the piano stool varies considerably with individuals. Pupils sometimes receive grave disadvantages by sitting unevenly; their practical periods, either too high or too low, just because the bench or chair provided them is fixed at a certain height. It therefore behooves every piano teacher to investigate the kind of piano stool or chair which each pupil habitually employs.

“Chording” Again

Apropos of the word “chording,” I have recently received another letter which throws so many side-lights on the subject that I thought I should give it in full. Incidentally the word is synonymous with another, namely, secondary.

The writer, Mrs. George E. Mattingly, of Benton, Missouri, writes as follows:

“I read with some surprise in the July issue of the Piano Teacher, the column headed ‘Chording.’ If the term ‘chording’ is new to you, dear sir, don’t be surprised if you have never heard of it before, for it doesn’t exist.

There are many instances of individuals who have a natural gift for playing in the high keys, but have never paid any attention to it. Yet, with the aid of a good teacher, they can become proficient in any position at any time.

I am quite certain that this letter will be read by those who play entirely by ear—considering the excellence of the solo piano players, the number of them is much greater than is generally realized by the trained musician, to whom the mere ability to play the piano is more or less secondary. Once learned, it might be difficult to give up, and I believe that the writer has done a great service to the cause of music.

The best of the country fiddlers, in the rural districts, are capable of playing in any key at any time, and never give up their ability. Their requirements, however, are very different, and to accompany them in a mixed chorus to meet their approval is a very good test of musicianship.

There are quite a number of them who have for a long time been handier than any of the others. Some of these have been brought into the country districts, and have become proficient in various forms of music, in which they play with great success. Some of the musicians have learned to use their fingers in the violin, and have taken up the guitar, and have played to good advantage. In short, they have made such a success of the music that they have been able to maintain themselves in a very advantageous manner. The requirements of such a music are most exacting, and it is not easy to meet the approval of such musicians.

“Music is the sweetest thing in life, for no man lives who cannot make for himself some sweet thing.”

J. R. B.
The Musical Scrap Book
Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

WHEN MARK TWAIN SING SPIRITUALS

KATE LEARY's recollections of Mark Twain, recently transcribed by Mary Lawton and printed in The Pictorial Review, together with Mr. Clemens, to give him his real game, was not unprovocative to music. The following event occurred while he was at Hartford:

"One beginner, Mr. Clemens went to Mr. Twichell's church and there was some negro singer there—they were called the Hampton Singers—and they sang all their negro spirituals, and Mr. Clemens, he loved it, and began to sing with 'em. He had a lovely voice and was very drama and, in his acting, and his kind of sung with them Hampton Singers, under his breath.

"I heard about one night there was a Davenport over at the Warren and Mr. Clemens, he was there, and it was a perfectly lovely night, and there was a full moon outside, and no lights in the house. They was just sitting there in the music-room, looking out at the moonlight. And I heard how Mr. Clemens just got right up without any warning at all, and began to sing one of them negro spirituals.

"A lady that was there told me that he just stood up with both his eyes shut and began to sing soft-like—but a faint sound—just as if there was a wind in the trees, she said, and he kept right on singing kind of low and sweet, and it was beautiful and made your heart ache somehow. And he kept on singing and singing and became kind of lost in it, and he was all lit up—his face was! Twas like something from another world, and she said, even when he got through he just put his two hands up to his head, as the sorrow of them negros was upon him, and began to sing in a kind of whisper.

"Nobody Knows the Troubles I've Seen," she says. That was one of them negro spiritual songs, and when he came to the end, to the 'Glory Harlequin,' he seemed to be like the negroes do—do—he shouted out the 'Glory Harlequin.' They said it was wonderful, and that none of them would forget it as long as they lived."

LESSONS ON THE HARPSCORD

A CHARMING old-world flavor hangs about the works of Louis Couperin, still popular with our pianists despite the couple of centuries that have elapsed since they were written. We get an interesting glimpse of the old clavecin-player in Mary Hargrave's 'The Earlier French Musicians,' in which she says:

"He considered women's hands far better adapted to the clavecin than men's, and taught the ladies of his own family to play. His cousin Louise was well known among his contemporaries. Marguerite Antoinette was appointed player at court and musical instructress to the 'Princesse. She was, by the way, a very pretty face to occupy a position in France'

The January issue of THE ETUDE will contain important articles upon Mr. Theodore Presser and the great institutions for which he has provided.

JOACHIM'S READY AID

In a fascinating volume My Long Life in Concert Xaver, the great violin teacher, tells a charming anecdote of help given by Joachim to a brother violinist when nearly weary. Writing his reminiscences of Heinrich Wieniawski, Xaver says: "I happen to know, from authentic sources, that during this last concert period of Wieniawski he was at times obliged to struggle through the second half of his concert owing to a sudden seizure of heart trouble which, for the time being, absolutely prevented his breath. After a few moments of rest he would renew his concert, but much enchefelled by the attack he had suffered.

"One of these concerts was in Brussels. Joachim, who happened to be in the hall, saved the situation. Wieniawski, who was playing the Deth 'Clamecute,' found himself afflicted by one of his attacks and unable to continue. He was led into the artist's room, and every attempt was made to allay his pain. Joachim was among the friends who came who wanted to know after the attack, and it is said that Wieniawski, feeling too weak to continue playing, asked Joachim 'To play the Clamecute' in his stead, and gave him his own violin for the purpose. Joachim, in order to oblige a friend and fellow artist, played not only the 'Clamecute,' but other numbers as well, in order to bring the performance to a satisfactory conclusion. It is one of those unique little incidents in the history of music which do honor to both artists who participated in it.

"To technique I do not mean merely digital skill which permits the playing of a number of notes in a given time... This is a purely mechanical definition of the word... But music itself is a broader meaning—a melody, a color, a free rendition of the phrase, a good musical breathing..."

—JOSEF ABLINGER

HOW TANNHAUSER CAME TO PARIS

The title of an Emperor in deference to a woman whom he brought Wagner's "Tannhauser" to... and to one made invaluable by the paramount, the most renowned of the French an Autumn performance in Paris, the great masterpiece in the history of music, it was a triumph for the Emperor, Metternich was introduced in an opera, called "Tannhauser." It is a very interesting performance, and his Majesty, Richard Wagner," said tache in his habitual manner, "I have never think you it is really good." I said, the Emperor turned to his Lord Chamberlain, Bacciochi, who had charge of the off-hand artists, and said to him 'I am happy, Bacciochi, Princess Metternich is interested in the opera, called to see it performed here. He is a genius. Bacciochi bowed in the affirmative, 'As your Majesty wishes.' And that is how Tannhauser found its way to Paris. It is said that the Emperor's intention was to flatter the Princesse, and make that common public and the Prussians would trouble him, and his opera can be a light relief."

If the Princesse Metternich were alive today, she would be very likely to avoid his music. He was and the Third Empire has, the only one of the impragnable Empires, but the apparently ailing of Germany itself.

"What will a child learn better than a song?"

—Pope.
IN THE STARLIGHT

CLARENCE KOHLMANN

Molto Andante con espressione M.M. = 72

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Tempo di Marcia M.M. \( \text{\textbf{\textit{M.M.}} = 126} \)

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Grazioso e giocoso

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VALSE CAPRICE

HOMER TOURJEE

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**SUNSET**

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CHARLES HUERTER

Allegro M.M. = 132

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Allegretto con molto moto M.M. $d=72$

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HENRY TOLHURST

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CHRISTMAS OFFERTORY

MIDNIGHT ON THE JUDEAN PLAINS

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The Pipes of Fairyland

Edward Lockton

Allergo M.M.  \( j = 144 \)

1. I hear the noise of fairy pipes a-
2. I loved to hear those fairy pipes when

down the moon-lit vale.
Where midnight dews lie silver white,
And now they play again to me, their music sweet and wild.

Now rabbits from their burrows dart,
So, children, tumble from your beds and let us haste away,
They dance and gambol one and all and greet the merry sound.

Play, play, merrily, cheerily,
Play the whole night.

for our hearts with dreams till dawn of day.

long,
Goblins, tiny elves and pixies, let me hear your song!

Dance, dance,

merri-ly, cheer- i- ly, just a happy band,
Oh, hark and hear, ring far and near the pipes of fairy-land!
O LORD, MOST MIGHTY

SACRED SONG

Moderato M.M. \( \text{\textit{d}} \times 54 \)

Lord, most holy,
O Lord, most mighty.

Hear when we call, when we call unto Thee;
Hear when we call, when we call unto Thee.

Andante, con espress.

Soothe the weary, laden with sorrow,
Hear the petition of those in distress.

Shew Thy compassion, Grant us Thy mercy;
Comfort the sad with Thy gentle care.
Cleansing Thou our hearts of all evil with

Strength-en our wills against temptation and sin; Guard Thou our lives from transgression and

shame, make us more worthy Thy Name to reclaim.

O Lord, most holy, O Lord, most mighty, Guard and protect us.

Grant us Thy peace, Saviour, whom we adore, Thy grace we now implore; Teach us to

trust Thee more, our faith in-crease, O Lord, our faith in-crease, O Lord, our faith in-crease.
INTO THE DUSK

IRMA CARPENTER

Moderato

1. Life is a day, then it's past,
   Swiftly it slides away.

2. Soft as the breath of a sigh,
   Quickly the evening view.

Dreams that are dear, Find us drawing near,
Light turns gray as fades the day, And twi-light is last,
And the evening of life comes stealing on, When ev'ry joy and sor-
row In the things of to-day Go fading away, And there is no more to-mor-
dreams that we dream together now Have all been long forgotten, Let but one dream come true For that long evening through, That it find the alone with you.

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Little Practice Helps
By Edith Josepohne Besson

The following suggestions are for children who practice without supervision and for mothers, with little or no musical education, who are trying to help the children.

To remind the child of finger-and-thumb crossings, write an x between figures that mark the fingers. Figures ought to be enough, but they may not.

Meanings of words and signs may be written between staves, if the print is large, or written on margins. A notebook is unsatisfactory; it may not always be within reach.

If the mother does not read music, she can read a carefully-written practice slip and tell the child what he did right, or what he did wrong if each thing has been done. The little pupil cannot say then that she forgot.

After the teacher has demonstrated that the new piece is written in small parts, she should mark them with Roman numerals or letters. The child may never have seen numerals, but will remember their significance anyway. When the phrases are ready to be joined, mark the first measure of one and the first of the second phrase with letters. Analyze numerically, explaining on the practice slip that every major practice separate from the other measures. Vertical lines may be used, but this must be so many other marks that one should consider neatness. On the practice slip write the scale in letters. Explain that the upper fingering is always for the right hand and the lower for the left, and place the x where it belongs.

The practice slip should tell how to practice everything, and even why; sometimes, the order of practice, if important, and, frequently, how often to repeat, as, ten times twice daily. The definite practice slip is the means of constantly observing the work and of knowing details of instruction. But some things cannot be told on the slip. The teacher should understand that practice periods must be short. Some people expect a child to practice an hour at one sitting, although they themselves never do anything for an hour without stopping. Small children do not like to practice alone. It may be inconvenient for the mother to be near; but small double assists accomplish much in interest. She may pretend to listen while sewing or doing housework.

No pupil is perfectly careful, nor will she remember everything told by the teacher. Such details as those mentioned give her the full value of the lesson.

Composing Without a Piano

Most composers use a piano to help them write their music, though many have not done so. Richard Wagner never was a good pianist and wrote much of his music without one. Beethoven began composing with a piano, but later preferred to do without. Berlioz, perhaps the greatest of all masters of instrumentation, was not a practicing pianist. Bach ended off a standard work on that subject, could play no instrument himself except the guitar. Mozart and Mendelssohn could both compose with a piano, setting their music direct for full orchestra. Mendelssohn occasionally performed the astonishing feat of scoring for full orchestra and preceding one far ahead at a time.

Kinsky-Krakovsky's in his Memoirs, has this to say on the subject: "I had no piano either at Peterstal or at Vitezov, where we made long stays. Nevertheless, the work of composing 'Scarlatti' got along without the aid of a grand piano.

Acts III and IV were jotted down in their entirety, and Acts I and V in part. The only opportunity I had to play these on him was at Lausanne, where there was an excellent concert-grand at the Catholic Society's Hotel. True, music written without the aid of a piano is distinctly more difficult to hear, and to the composer, nevertheless, when chance offers one an opportunity to play on the piano for the first time a considerable quantity of music composed without a trial, there is a peculiar inspiration, unexpected in its way, and one to which the composer has to grow accustomed. The cause of this lies probably in being weaned from the sound of the piano. During the process of composing an opera, the composer imagined mentally all solo voices and the orchestra, and when performed for the first time on the piano they sound somewhat strangely.

What Gluck Was Like
By C. R. Betti

"Gluck's appearance is known to us through the fine portraits of the period," says Romain Rolland in Some Musicians of Former Days, "through Hummel's bust, Duplessis' painting, and several written descriptions.

"He was tall, broad-shouldered, very strong, moderately stout, and of erect and muscular frame: His head was round; and he had a large red face strongly pitted with the marks of small-pox. His hair was brown and powdered. His eyes were gray, black, and very expressive. His expression was intelligent, but hard. He had raised eyebrows, a large nose, full cheeks and chin, and a third neck. Some of his features rather recall those of Beethoven and Hummel. He had very little singing voice, and what there was sounded harsh, though very expressive. He played the harpsichord in a rough and histrionic way, turning it, but getting orchestral effects out of it.

"In society he often wore a stiff and solemn air; but he was very quickly touched to anger. His voice was plain-spoken to the verge of coarseness and, according to

Christian von Mannlich, on the occasion of his first visit to Paris he scandalized twenty times a day those who spoke to him. He was insensible to flattery, but was enthusiastic about his own works. That did not prevent him, however, from judging them fairly. He liked few people—his wife alone excepted; and some friends; but he was undeniably sophisticated and without any of the sentimentality of the period; he held all exaggeration to horror, and never made much of his own people.

"He was a jolly fellow nevertheless, especially after drinking—for he ate and drank heartily after very light meals and killed himself with satire. There was no idealism about him, and he had no illusions either about men or things. He loved money, and did not conceal the fact.

"You ask about breathing. I really have no system other than to breathe naturally."

—Titarra Ruffo.

Schumann first used the modern valve horn in a symphony, after Haydn had introduced it in the score of his "Le Juive."
The Singer's Etude

It is the Ambition of THE ETUDE to make this Voice Department

"A Vocalist's Magazine Complete in Itself"

Edited for December by RICHARD DE YOUNG
Well-Known Voice Teacher of Chicago

Ideas, the Source of Tone

Word is idea. No one ever thinks of a word as a mouth-shaping process. It is a thought model. How many of you have listened to the declination of a splendid actor, or a shopper, or an exemplar singing artist without gaining a new appreciation for beauty in words? Such beauty of effect cannot be explained in terms of sensation; it must be heard to be known. But how many are there who "have ears but hear not," when they hear the beauty of free pronunciation? One who hears merely the fine pronunciation is not far from a great improvement. Anyone who cannot distinguish, elegance, effectiveness, instead of the commonplace.

Mood Effect

Then mood is the idea. Vocal expression apart from the thing expressed should be inconceivable, but it is not. So many there are who are still relying on the mere pronunciation, and not on the mood of tone. The cultivation of that philosophical life of the soul is joyous, open, filled with faith, hope and good feeling, is connected to good pronunciation. The cultivation of musical beauty stimulated by our orchestras, our great voices, Handel's violinist, or Beethoven's piano, is a feeder to good pronunciation. The cultivation of the voice, the cultivation of the fine, the sweet and generous spirit, kindness, love of humanity, is a stimulus to tone idea.

The art of human being—what pleases him, makes him happy, comfortable, admiring or enthusiastic—i.e., a guide to good tone concept. A cultivation of our musicality, our music, our musicians, the sharpening of our mental faculties, our souls, so to speak, so that we are not oblivious to the most subtle and delicate shades of quality, intuition, love of beauty, the influence of such mental faculties as listening, attention, perception and conception. In short, this asserts that one's mind with reference to tone is so alert, so sensitive, that no element of it escapes his awareness.

Musicality may be the object of study, and we may analyze it into its elements, such as timbre, freedom, form, color, clarity, and clarity. We may study the tone qualities of a dozen reputable artists of a certain voice classification and obtain from them many interesting points of comparison. We may study the general sense of key (singing by ear) is not pitch thinking. Pitch thinking is an inner aspect of each, and the theory of the bearing faculty in anticipating pitch rather than in recognizing and following it. A counterpart is found in the phrase, "he知道s the capacity to visualize which is not seen. Pitch is concept, just as tone is concept, and should be heard mentally before it is vocalized.

Creative Imagination

This artistic singer presents his idea, communicates his imagination and demonstrates his equipment through the disciplined and developed use of certain of his mental faculties. Indeed, the whole expressive act is mental, the soul being chosen which is most effective in that particular mood.

In your pursuit of the elements and qualities of self-mastery and effective performance, you must necessarily turn your attention to the special faculties which are developing your results, and by stimulation, exercise and practice, build up their power and effectiveness.

Among the most prominent and important of these faculties to the singer are the memory, the will, and the imagination. Of these, the most fascinating is, of course, the creative faculty: the imagination.

Imagination is that power of mind by which we form pictures of things not present—the ability to present an image, as a reality. Says Bartok: "The will, the majestic force which impels all action and upon which every muscle acts, in turn invokes upon imagination for the model it is to follow..." for the incentive which will urge it to action. You have this imagination which has not been stimulated by your own conscious thought, it is fed and cultivated toward a vigorous and useful growth.

The psychological fact is that imagination depends upon memory for its materials. Memory recalls past experiences and associations, which imagination arranges them in new combinations and new forms. The imagination is productive; the memory is an associationist. Imagination draws creative materials for the materials; desire gives the model, and imagination paints the picture. Thus, while different, memory and imagination have no distinct line of demarcation between them.

So, it is contended that while the imaginative faculty is creative with regard to effects, it cannot create materials but is dependent upon experience for these, although it does disassociate and disseminate the past experiences and re-arrange them or rebuild them to suit fancy or design.

Attending Recitals

Is not this a powerful argument for the singer to gain exposure upon which his imagination can properly feed? Can one times voice students complain of a lack of imagination, as an excuse for their failure? Is it not? Thus, while growing, the student of dramatic art in the Public Library. If he has been taught the association of the imagination is to work, and it has had new experiences with his art? Or does he want—and yet the creative faculty feeds upon just such experiences and associations.

Desire to the imagination is possible; but not always. Desire is often a powerful stimulant to the memory; but it is the contemplation of the experiences of others.

There are two phases or conditions of fantasy, the one being phantasy or creative imagination which is the imagination of a person who is sometimes called involuntary spontaneity, actuated by desire, and without intellectual choice. Usually then it is the power of the faculties are inert. Reverses phantasy.

The voluntary imagination, or imaginative person, is directed effort. This is a great artist does not do that you may never desire to do or cannot do. There is no certain condition for it.

Therefore, we may conclude how to understand fully the difference between fantasy or phantasy. Phantasy is an involuntary, spontaneous, actuated by desire, without intellectual choice. Imagination is, in fact, a person's desire to conduct the processor who ventures out into myriad fields of human experience and points the way.

Know Yourself

In your daily singing is it not often impressed upon you that it is necessary for you to be yourself better? The pulse of course of command and the influence of life asserts itself; and of power: the listener, the producer, the prospector who ventures out into myriad fields of human experience and points the way.

Nervous and Imagination

Imagination is intimately connected with the muscles, and the imaginative thought can cause the body to tremble or to be in a state of rest. It can be used as a tool, and, therefore, to cause it to function or to be in a state of rest. The visualization of the effect is that which harmonizes with the various parts.

It is indeed, only the quality of mind that can act, in which ideals can become real.
Imaginary creation is but the reflex of our personal experience. If we live on a low mental level our imagination will be of a character to correspond. This principle has important application to the voice student. What will be the character of your musical ideals? That will depend greatly upon your musical experience, the musical atmosphere in which you live, the companions with whom you daily associate. The stream does not rise higher than its source. Therefore, associate only with the best. Try, strive, study music, as in dress, is in bad taste.

The cultivation of the imagination is possible by the application of educational laws. First, all things grow by cultivation and perish by misuse or neglect. Nature renders fruitless the unused gift but multiplies the used and nurtured one. Second, all things grow by the careful and patient manner in which they are fed. Set your own mind to work upon that statement! Third, consciously "imitate" all you do before you attempt it.

The imagination, its power, has an abundance of materials out of which to shape its creations. Therefore, extend your field of knowledge, multiply your points of contact with the great world of thought and achievement, read the best poetry, history and science, cultivate a familiarity with the lofty and inspiring in letters, art, drama and music. Study descriptive music, the songs of Schumann and Schubert. No one can be familiar with Shakespeare or Milton, Mozart and Beethoven, Raphael and Michael Angelo, without catching something of their inspiration.

It is therefore plain that the first necessary requisite to a fine creative imagination is a sufficient supply of exceptional and conceptional materials. If you possess only a few accurate ideas, you need not wonder that you lack imaginative power. Imagination builds upon the suggestions of experience, and one need not look far for materials. They are found in the life of every boy, in the crowded coloring of the autumn leaves, in the lights and shadows of forest and field, in the mystic moonlight, the dancing waves, or in the deep recesses of the starry heavens. They are found in the singing birds, the summer sky, the babbling brooks, the glowing splendor of the sunset, the fantastic clouds, the sighing breeze, the roar of the tempest, the human face, divine, the whole vault of human experience, busy life in all of its phases; all these are strung along your pathway affording rich materials for the beautiful creations of an active imagination.

Memory

A vast faculty of mind, constantly in use in our free as well as in our special work, is memory. Memory, in the broader conception of the term, is much more than the power to recall past events, facts or experiences. It has been said that an individual is to-day no more than the accumulation of his past experiences. Therefore, memory is the vital structure of the self, the mental consciousness, the conscious ego, in its present state.

These are days when one who has vision, who has the intelligence to see his task in its entirety, soon surpasses him whose idea of his work is merely to follow a given routine.

An Accumulation of Experience

Since we are to-day the accumulation of our experiences, and our experiences are largely a matter of choice, and the memory is the unfailing recorder of these experiences, the connection between experience and memory is readily seen.

What things mean to us as singers? They mean everything.

The first impression made upon an audience is a personal impression, the self, demonstrated through attitude, mood, posture, carriage, manner, dress, voice quality, diction, and so on, attracts the attention before other means. This may help to explain why there are these rich in the possession of the means of expression yet who lack the power to impress simply because, with the means at hand, there is great store of experience from which to mold a vital message. The individual growth has not yet reached the stage of knowledge and appreciation which makes it the source of compelling interest. This may also explain why some singers always have many eager listeners in spite of the fact that they possess but a meager technical equipment.

Need of Background

The existence of the need of a creative background to our art is not inadmissible. It is the great need of the day. This background, a fascinating subject of study in itself, is the accumulation of knowledge, experience, opinion and impression, which the memory has welded into a usable whole. Memory, therefore, is infinitely more than the capacity to remember the words and music of your vocal technique.

Let us look then into the mysteries of this all-important mental faculty and see if we can learn to know it better and perhaps devise means of cultivating it to our advantage.

Bartholomew says that memory is that faculty of mind by which we retain the knowledge of previous thoughts, impressions or events, and by which such knowledge is recalled after it has once been dropped from consciousness. There are, then, two principal elements of memory, retention and recall.

No fact that has ever come to mind, no concept that has ever originated in the mind, in short, no mental experience can ever be accumulated more than the mind itself can be annihilated, even though the experience itself may never return to consciousness. Retention alone, however, is not memory; there must also be recall or reproduction.

"Retention" might be called the passive side, and "recall" the active side of memory.

What is personal recognition; the image is always of our past experiences and not of another person; which raises the importance of the self-concept, the conscious ego, the soul of man, of which the mind with all of its mysterious faculties is but the instrument.

Physical Memory

It is argued that memory has a physiological basis, explained in terms of plasticity, whereby the mind of the child is more active than that of the youth, that of the youth more than that of middle age, and that of middle age more than that of old age. The psychologists speak of the growth of pathways of discharge, neural grooves, brain paths, and so forth. The more numerous these are, the better will be the memory. But we are chiefly interested in the proper development of the memory as a mental faculty, rather than on the basis of physiology.

Let us here consider a number of suggestions from one of our most eminent authorities, for the practical development of a useful memory. They are presented first in the order agreed upon by the most eminent of the psychologists and scientists.

First—Physical condition. Whatever affects the general health affects the memory. Indigestion, headaches, fatigue, under-nourishment, in fact all physical conditions affect the brain, and, in relative degree, the memory.

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THE ETUDE

It is, therefore, the imperative duty of every public artist to keep himself in the best of condition. Hygiene, exercise, diet, rest; all these must have their proper attention if we would realize any degree of efficiency. Nothing will vitiate the capacity of an artist as quickly as dissipation, carelessness, or dependence upon stimulants. Any one of these, if neglected, will detract from the permanent qualities of our constitution, or later exact its toll in diminished capacities.

Ease of Recreation

Second—Clear Association. The ease with which we recall a past impression depends largely upon the manner in which the fact is first learned. If the impression is indistinct, it will be difficult for it to be securely formed in the brain. The distinctness of mental image, haziness of perception, lies at the root of memory. Therefore we must attend carefully to the formation of the original impression. When the impression formed on the mind is distinct and vivid, it will be readily reproduced with much of its original character and force.

Therefore, it is necessary that we cultivate the visualizing habit, that we make every thought clear and vivid, and thus habituate our mind to think pictorially. In memorizing music, we must make the eye image, as well as the auditory or sound image, stand out distinctly and clearly. Solid, clear, and picture-like mental images are a great aid to memory. First impressions, especially if they be genuine interests, are generally the most easily retained; therefore, let us make the first impression clear and distinct.

Memory by Association

Third—Rational association. Facts thrown into the mind in isolation or confusion are difficult to recall. Association is perhaps the most outstanding aid to memory. To cultivate memory it is necessary that we bring every possible faculty to bear upon the subject. For example: If we show an apple to a person who has never seen one, he will receive an impression through sight which will he never forget. If he is permitted to feel it, to smell it, to taste it, he will remember the apple far more completely and vividly. Hence the need of a concept system—of grouping that which we wish to remember, classify it, analyze it into its elements and parts, then emphasize associations which will greatly aid the memory.

In committing opposite words to memory, we are actually committing the words and the notes is wasted effort. Study the meaning of the words. Know what they mean. Gain ideas about the subjects. Then the whole matter will be easily retained as well as the words. Study—really study—the masters and observe with what sweep of thought they range over the field of their subject. Good memory is good knowing.

A Larger Class

By Anna Clark

Within ten minutes’ walk of my studio are four large schools, including a high school. The pupils are allowed to leave school during study periods to take music lessons, and by using the forty-five minutes’ study period just before or after recess with the five minutes’ recess, we have 55 minutes. This gives plenty of time for the walk back and forth and a half hour music lesson.

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Fourth—Close attention. Attention is necessary for the cultivation of memory. Perhaps more defects of memory are due to want of attention than to any other cause. What is it to us to remember; what we do not attend to we forget.

Attention means (front attendance) to stretch out to; therefore it involves the active exercise of energy, a concentration of thought and application of will. It is here that the mental strength of the individual is made apparent. The power of attention distinguishes almost all great minds.

The degree of attention given to a subject determines the permanence of the impression, says Dr. Stewart.

Memory by Repetition

Fifth—Constant repetition. Here is an element in memory development worthy of a complete treatise in itself, since its principles are those of habit formation. It is a simple fact that an act often repeated is easier to recall than one not so repeated. This has a physiological as well as a psychological basis. By frequent repetition habits are worn deeper, pathways of discharge made wider, and structural changes are brought about in the substance of the brain. After much repetition the nervous system prepares means—perhaps action, and freedom of performance is the result. Thus, what was first accomplished with difficulty becomes second nature so that the effort is required. It should be emphasized here that this does not mean blind repetition, but repetition intelligently directed. To merely repeated habits must also be considered as the background of motor ability—insignificant action, reflex will, ideals, and a complicated mind.

The principle of Interest. If interest is brought to the aid of memory, the battle is half won. Indeed, some psycho-analysts say that this is the crux of the whole matter. Interest that may not always obtain with reference to the subject in hand may often be found by viewing the standpoint of results.

It is now accepted standard that all music, to be well performed, must be memorized, and the musician who does not do so confesses to his unpreparedness. In no other way are the freedoms of performance and the full realization of one’s powers possible.

However, it is the larger aspect of memory which is of greatest value. The mental activities and all aspects of the memory are all marks of the great mind. The future, too, will see in those of us who practice a mental individual. These faculties are of constant use for use. The mind in its many forms is the willing instrument of the soul of man, and if he is actively striving upward toward ideals, he will find means at command to meet his every need.

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THE return of the Christmas tide from year to year associates with peculiar emphasis the great hold which Handel’s “Messiah” maintains upon the musical affections of the people in all English-speaking countries the world over. In churches without number and of no denominations, the musical programs throughout the month contain one of several numbers from the great masterpiece.

Most of these selections include indispensable elements of the proper rendering of which depends largely upon the correct interpretation of the appoggiaturas which occur in them.

It has been frequently observed in the performances of the oratorio, by societies whose musical direction should be considered authoritative, that the soloists are unfamiliar with the principles governing the treatment of these most important elements of recitative, and that the director has not the knowledge or sufficient experience to pass the proper interpretation.

In view of the present indifference to established principles and matters of tradition in general, perhaps this fact is not surprising; but certainly, in the interest of purity of style in the art of singing, it is greatly to be deplored.

**Source of Difficulties**

The difficulty arises from too lax attention on the part of unaccustomed soloists and the directors of those bands of people; the old Italian composers and those who followed their methods in the time of Handel were illustrous examples, especially with regard to the use of appoggiaturas and other ornaments both in writing and interpretation.

It is not our purpose to discuss the principles underlying these rules; but their application to the selections from the "Messiah" appropriate to the Christmas season should be thoroughly understood by all who use them at this time.


The two magnificent bass airs, "But who may abide," and "The people that walked in darkness," with the wonderfully impressive recitatives preceding each, are of such extraordinary scope and forcing amplitude as to preclude their being undertaken by any but the most experienced of the concert repertoire; consequently, they are devoid of appoggiaturas. The same thing may be said also of the soprano air, "Rejoice greatly." As the features in writing and consideration at this time, this is not the place to appear in these airs, however, further reference will be made to them.

**A Rare Treasure**

The tenor group, properly belonging only to the Advent season, gives us in "Comfort ye" a rare treasure in the form of a combination of recitative and air, directed entirely to the pure tenor voice, and especially helpful in the development of a broad and sustained style, which every church choir requires, the one in question.

It has no special difficulties for the easily poised voice, beyond the general demand of intelligence, musicality, the need of a refined and sympathetic feeling, and the demand that it be in tune. Examples are, however, a number of examples of appoggiaturas which require over-watered, cut, and the occasional use of a firm authoritative delivery. The fearful treatment of them constitutes a serious blami in what might otherwise be a satisfactory performance.

The phrase "in measure 20" is indicated by a cross (X) as follows:

(a) in measure 20,

(b) in measure 25,

(c) in measure 32,

(d) in measure 35,

The D natural is demanded in order to conform to the tonality of A in which the recitative ends.

The air "Every valley," quite in contrast to "Comfort ye," requires much flexibility of voice and extraordinary breath capacity and control. For this reason it is seldom sung outside of a more or less complete performance of the oratorio, when it is supposed to be in competent hands. The first two long runs on the word "heaven" are not, however, beyond the powers of the average good singer who has developed flexibility, and will take the pains to get the notes in his voice. The third run on the other hand, in the key of A, is one of the most difficult, both in rhythm and interval. Fortunately, however, it is possible to omit this more difficult one by a cut which, not only does violence to Handel's text, but may be greatly diminished by reducing the length of the air, so that it does not become a tax to the listener as well as to the singer.

This cut is possible at the 44th measure, extending through the 51st, so that the voice recites on the phrase "Every valley" on low E, as at the beginning. With this elimination of the special difficulty in this number and the reduction in its length to 41 measures, the second run may be deleted until after the voice has finished the phrase, so that the execution of the passage would be:

The final accompanying chords in this last measure should, by pre-arranged understanding with the conductor or organism, be deleted until after the voice has finished the phrase, so that the execution of the passage would be:

Upon the authoritative and skilful treatment of this climactic point in the narrative, upon the part of the conductor or accompantist...

---

**THE ETUDE**

as well as of the singer, and realizes the realization of the magnificence effect attainable on the occasion. The chorus begins with the following choral outburst in "Glory to God!"

A single sopranino in the recitative—"Behold a virgin shall conceive," and two in "Then shall the eyes of the blind," are of much importance and are as follows:

No. 8, measure 5.

Ex. 15

No. 19, measures 2 and 4.

Ex. 16

A similar change in the sopranino, by which the word "come" receives the accent instead of the previous "unto," gives:

Ex. 17

No. 16, and the last measure:

Ex. 18

The final accompanying chords in this last measure should, by pre-arranged understanding with the conductor or organism, be deleted until after the voice has finished the phrase, so that the execution of the passage would be:

The following chords in this last measure should, by pre-arranged understanding with the conductor or organism, be deleted until after the voice has finished the phrase, so that the execution of the passage would be:

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December 1935

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Press'll, 1214 Chestnut Street, Philadelphia, Pa.

Studying Chant and Hymn-Playing

By Dr. Annie Patterson

The church organist, keen on the purely executive side of his art, is apt to neglect that portion of his duty which is really the groundwork of it—the playing of chants and hymns. The skill of the accompanist is herein required; and this holds good no matter what be the attainment of the singer or the nature of the music. The key to the music is wholly liturgical, and specified settings of canons and other portions of a ritual are used, the ordinary single or double canon and the hymn of vantage points face the organist as his prime activity. Let us consider, briefly, what, in the performance of these, it is best both to cultivate and to avoid.

Churches have, as a rule, their "habits" in the announcement of the chant as well as the hymn. In some cases a short foreword is given to the piece, or to the mode, as an introduction. This is followed, usually, by the sound of the keyone on the pedals, and then the chant is expected by the organist on the keyboard, preferably on a soft combination on choir or swell manual.

When the longer method is followed—when we venture to think, choir and congregation prefer b—the organist should endeavor to give a clear, well-phrased phrase, never too long, on a soft combination. A slightly hurried playing or a muddled harmony spoils the artistic effect of the whole. This should be done quickly, deliberately, and in the mood of the piece, so as not to say, to get the singers on their feet.

In the case of hymn-tunes, every care should be taken to move at the right pace. A good organist may, however, give the effect of a slight crescendo leading to a diminuendo, with some semblance of a gentle curve-like phrase. This is often the case in church music, with nearly to the pedal, and the pedal note as a preliminary to the commencement of the singing. Students should not think this "start" a trifle beneath their consideration. It often means a clean, good attack, or the reverse, on the part of the choir.

During the singing of a chant or hymn, the question of registration, or stop-changes, is of the utmost importance. A careful player will take the Psalms and lead to much abuse, the "boss roaring," the lightening and the thumping, are better left alone. But there are (shall we say?) reverential ways and means of implying devotional feeling, which are worth the student's cultivation. The Psalms themselves, being of an anaphalitic nature, suggest some contrast, or, at all events, balance between interior verses.

The organist should also be on the lookout for climaxes, as also for sudden changes which require tones of forte or piano character. Building up on the ground-tones of the psalm is always the safest way to procure a genuine crescendo. The organist should have a good four-stop scale to obtain brilliance, but do not overload them; and this remark applies still more particularly to the two-foot manuals of tone. These are best in their specific color, and they should be relieved by other combinations from time to time, as their organist sounds new. Rehearsals at the Psalms should be rigidly observed, too much jerking being avoided by raising just one hand from the keyboard, if possible. Similarly, the organist should be sure that the legato of his organ is properly maintained. He should also look in one's mouse eyes, can "ring" the fearful changes without overloading them. The organist must be able to use his organ in the limited. Even steady uniform tone throughout is preferable to perpetual "color" change.
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PERRY FULLWINDER

VIOLENTIST

A MASTER TEACHER

Lawrence Conservatory of Music

TRUETTE JUNIOR"
Q. How can a conductor "color the tone" of his Chorus?  
—Mrs. C. E. M.

A. Try to get the Chorus to feel the mood of the passage and sing it with a color that portrays that mood. If the passage be of a bright, happy character, have them "sing" the tone—that is, sing it in a smiling mood. The Conductor can assist by portraying the mood on his face. If the passage be of a somber, sorrowful character, have the Chorus try to darken the tone, not by singing it so openly. In Walter Henry Hall's book, "The Essentials of Choir Boy Training," Chapter XIV, will be found helpful suggestions as to color, which will apply to mixed Choruses as well as Boy Choruses. The illustrations will give some idea of the way to acquire tone color (taken from the book already mentioned). Have your Chorus sing to the following passage:

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"The sun is bright" followed by the words "The night is dark" and have them try to color the tone to suit the widely different moods of the two sentences. Another effective way of emphasis is to have the Chorus sing a word or passage with a "bratty" tone—i.e., a tone that is not as pure as usual because of the injection of a breathy quality, which produces an effect of mystery. Good words to practice for this effect are those of such characters as "death" and "die" which should be sung with marked attack on the opening consonants, followed by a breathy hollow—low tone that suggests mystery. A fine vocal soloist who understands the art of tone color would be a great aid to a Chorus by which it is somewhat difficult to describe in print.

Clarinet—Vox Humana (Echo) 8' and Spitz Flute 12th (Unit)
Saxophone-Chorinet 8'—Open Flute 8' and Kinura 8'
English Horn—Violoncello (String Org.) and Tuba Minor 12th (Unit)
Cor Anglais (5) Violin Solo (Echo, 8' and Spitz Flute 12th)
Quintadena—Any Flute and its own 12th Orchestral Oboe—Violin (String Org.) 8' and Viol 12th and Viol 17th.

In the production of these synthetic tones the unisons (8') must be perfectly harmonic development, while the open unisons (12th-17th, etc.) must be free from (harmonics). The scales of the component ranks influence the effects, which are best obtained when the unisons and open unisons are in separate swell boxes, but placed close together.

Q. What steps can be substituted for the following steps?—Concert Harp—Aeolian—Violin Diapason—and 4 Flute in the Grand, and have many times a 4 ft. Flute be required in the registration for the Great, and I have no such stop in the organ that I use.

A. It is difficult without experiment on the particular organ in question, to advise you definitely as to what combination to use for harp effect. Since you have neither a Bourdon 8 ft. nor a Grosa Flute 8 ft. in the Great, (either of which is effective for a harp combination) you might experiment with some combinations on your Swell Organ—such as Bourdon 16 ft. Stopped Diapason 8ft. and Violin 4 ft. which is given as producing a very beautiful harp effect on the organ. In The Church of the Advent, Boston. To this combination you might add the Piccolo 2 ft. or substitute it for Violin. The registration depends somewhat on the passage. In the "Magic Harp" by Mrs. Stopped Diapason is suggested for the harp effect—and in the "March and Arrest of the Egyptians" by Mason the following is suggested—Bourdon 16 ft. Stopped Diapason 8ft. Flute 4 ft. 12th and 15th. This combination may be used on your organ by the substitution of Quinte 2-3-4 fl. in place of the 12th and Piccolo in place of the 15th. Experiment with this and other combinations until you secure a satisfactory effect.

Probably the only stop you can substitute for an Aeolian is the Salicional—unless of course the tone is very soft, and is enclosed in a Swell box.

Use Open Diapason (Swell) as a substitute for Violin Diapason, and if you wish to give it a little more strength use the Salicional—or if used as a solo stop, the Vox Celeste.

There is no way in which you can get the effect of a 4 ft. Flute in combination with other stops on your Great Organ. While it is true that you can get it by using a 4 ft. coupler on the Great Doppel Violin or Melodia any other Great stop drawn will also be affected by the 4 ft. coupler. You can get the effect of a 4 ft. Flute stop alone by playing an octave higher on an 8 ft. Flute. If your organ included a "Great Union Off," you could secure the effect of a 4 ft. Flute alone by drawing Melodia 8 ft. and Great to 4 ft. coupler, and taking the Great Union Off. The Great 4 ft. Flute is an unfortunate omission from your instrument.

Q. What is the meaning of Sw. 8 ft. and 4 ft. with Oboe? Does that mean only flute stops or String and Flute stops?

A. 8ft. and 4 ft. with Oboe is somewhat indicative of the composition, and it might be well to try different effects to find which is best suited for the passage. Some passages might sound well if the Open Diapason (Swell) is included—other passages might have a better effect if it is not used. We should say that modern string tones would not be ordinarily included in this registration.

QUESTION. In playing the pedals, should the knees be kept near each other or allowed to follow the feet?

ANSWER. The French School of organ-playing advocates holding the knees together, but the writer does not feel that this must necessarily be carried out if it interferes with freedom of motion. With the operation of swell pedals and mechanical invariances for the feet, as well as the necessity for occasionally making key-boards on the pedal board, it is practically impossible to keep the knees together at all times. There is, however, no objection to holding the knees together when it is practical to do so, and when it does not interfere with motion.

QUESTION. Where does George Auldrey live?

ANSWER. Dr. George Auldrey is well-known, architect and author of works on organ matters, died during the present year, at an advanced age. "It is not the object of worship to please people, and why should the art of music be the art merely to tickle people's fancy?"—Dr. George Auldrey.
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"I have completed three courses with you and I am glad to get credit for four years' work. I certainly gained a great deal of knowledge through these courses and I never regret taking them."

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Question and Answer Department
Conducted by Arthur de Guichard

A. Equal Temperament.

Q. In the true natural scale of twenty-\(\frac{1}{2}\) notes the 2nd, 3rd, or 4th, which of the

notes are E, F, G, or C, respectively?

A. E, F, C, respectively.

B. The flat; for example, D is a flat, E is a flat,

F sharp is a flat.

C. This is the same as D flat, but in the

specific function of the interval, and the

D: sharp is lower than the equivalent C.

E. The note is a third, the third of the note.

F. C, D, E, are the third, fourth, and fifth,

consecutive notes.

G. It is the same as D flat, but in the

specific function of the interval, and the

D: sharp is lower than the equivalent C.

H. This is the same as D flat, but in the

specific function of the interval, and the

D: sharp is lower than the equivalent C.

I. This is the same as D flat, but in the

specific function of the interval, and the

D: sharp is lower than the equivalent C.

J. This is the same as D flat, but in the

specific function of the interval, and the

D: sharp is lower than the equivalent C.

K. This is the same as D flat, but in the

specific function of the interval, and the

D: sharp is lower than the equivalent C.

L. This is the same as D flat, but in the

specific function of the interval, and the

D: sharp is lower than the equivalent C.

M. This is the same as D flat, but in the

specific function of the interval, and the

D: sharp is lower than the equivalent C.

N. This is the same as D flat, but in the

specific function of the interval, and the

D: sharp is lower than the equivalent C.

O. This is the same as D flat, but in the

specific function of the interval, and the

D: sharp is lower than the equivalent C.

P. This is the same as D flat, but in the

specific function of the interval, and the

D: sharp is lower than the equivalent C.

Q. This is the same as D flat, but in the

specific function of the interval, and the

D: sharp is lower than the equivalent C.

R. This is the same as D flat, but in the

specific function of the interval, and the

D: sharp is lower than the equivalent C.

S. This is the same as D flat, but in the

specific function of the interval, and the

D: sharp is lower than the equivalent C.

T. This is the same as D flat, but in the

specific function of the interval, and the

D: sharp is lower than the equivalent C.

U. This is the same as D flat, but in the

specific function of the interval, and the

D: sharp is lower than the equivalent C.

V. This is the same as D flat, but in the

specific function of the interval, and the

D: sharp is lower than the equivalent C.

W. This is the same as D flat, but in the

specific function of the interval, and the

D: sharp is lower than the equivalent C.

X. This is the same as D flat, but in the

specific function of the interval, and the

D: sharp is lower than the equivalent C.

Y. This is the same as D flat, but in the

specific function of the interval, and the

D: sharp is lower than the equivalent C.

Z. This is the same as D flat, but in the

specific function of the interval, and the

D: sharp is lower than the equivalent C.

Scale Practitioner.

Q. When I studied the scale with my

first teacher, I was never told to place

the fingers on the keys, but on the

notes. Is this correct?

A. No, it is incorrect.

B. The notes in the scale are not

correctly placed on the keys.

C. The notes in the scale are correctly

placed on the keys.

D. The notes in the scale are

incorrectly placed on the keys.

E. The notes in the scale are

correctly placed on the keys.

F. The notes in the scale are

incorrectly placed on the keys.

G. The notes in the scale are

correctly placed on the keys.

H. The notes in the scale are

incorrectly placed on the keys.

I. The notes in the scale are

correctly placed on the keys.

J. The notes in the scale are

incorrectly placed on the keys.

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incorrectly placed on the keys.

U. The notes in the scale are

correctly placed on the keys.

V. The notes in the scale are

incorrectly placed on the keys.

W. The notes in the scale are

correctly placed on the keys.

X. The notes in the scale are

incorrectly placed on the keys.

Y. The notes in the scale are

correctly placed on the keys.

Z. The notes in the scale are

incorrectly placed on the keys.
The Violinist's ETUDE

Edited by ROBERT BRANE

It is the Ambition of THE ETUDE to make this Department
"A Violinist's Magazine Complete in Itself"

Playing in Tune

It is a good idea to have the pupil call off the tones and half-tones audibly while playing the scale very slowly thin, "whole-tone, whole-tone, half-tone, whole-tone, half-tone, half-tone." The pupil must be made to think whether the next step he is to play has a whole-tone or a half-tone relationship.

An enormous step in advance will have been gained as soon as the student learns to make his half-tones even roughly half as large as his whole-steps. This will be the first victory in ear training, if the pupil is capable of improvement at all.

The Minor Scales

As soon as the student has learned to play the major scales and intervallically, he should practice a part in the minor scale. For practice he may use the minor scales in the melodic and harmonic modes such as can be taken up. There are many more difficult. The pupil should practice as much as possible on the second mode, the melodic minor; this will enable him to improve his bowing to the other modes without difficulty.

A wonderful ear trainer. John Philip Sousa, the famous band director, advised a young student of the thing that it could do to improve his intonation would be to start it rehearsals by playing the minor scales in unison.

It is of course understood that the violin teacher should not content a part in teaching the pupil to tune his violin. He cannot make good progress on a violin badly out of tune. In the major and minor scales the pupil must be taught to observe that the half-tones are different degrees of the scale when ascending and descending as in the following. In ascending, the half-tones lies between B and C, and G sharp and A, and in descending between F and E, and C and B.

The harmonic mode of the minor scale, which is the same ascending and descending, and has one interval of a tone-and-a-half, must be studied also, the pupil marking where the half-tones lie and where the whole-tones lie. This scale practice he will call out chapters and half-tones as he plays, which will make him think what he is to play next.

While he is doing this scale practice he can also be doing arpeggio practice. This should be commenced in the common chord of each key, major and minor that is the first, third, fifth and sixth (octave), tones of each scale as in the following in the key of D major:

The range of a guitar player is determined by the capacity of the strung instrument, by the way in which he plays, and by the size of his fingers. The first step is to distinguish the firm step of a man from the light step of a woman. But he recognizes his friend's walk with a refined eye and knows the age and disposition of strangers by the tone of voice.

I have met such marvelous cases of improvement in ability to play in tune on the violin that I now hesitate to condemn even the most backwater student. We all know the story of the famous immunologist who owns the watch springs which can be made from a pound of common iron, when it is made into steel, and fashioned into springs. The same thing is true as regards human musical hearing. Almost everyone seems to have a bit of talent, which can be developed to a wonderful degree, if the pupil will but do his part and work faithfully along the lines as given above.

"Art of Art, surpassing art."—SHELLEY.

"These chaps who steal all the old-time melodies from the Indians and turn them into symphonies because they earn a little more than their return, are nothing but better thieves."

---HUGO STINTS.

The Formation and Management of the Amateur Orchestra

By Dr. Perry Dickie

We are frequently the recipients of letters of inquiry from out-of-town parties relative to the various phases of the amateur orchestra.

In this article we will endeavor to supply the needed information for those who may contemplate the formation of an amateur orchestra. The amount of musical ability may be estimated as competent to being maintained by the more capable members from their playing habits, being obliged to do so. The success of the orchestra depends as much on the players as much as on the orchestra itself. The orchestra should be made up of equally trained players, as well as being able to play with the same spirit, and without any effort to mimic the conductor.

The aim of Organization

Many of these organizations are not similar in the art of conducting or of a higher level. However, just about able to get them anywhere, it is but easy enough with the help of their own director and the pleasure of taking part in such an institution as well as the satisfaction of their friends with what is so attentional and so carefully conducted as a classic music. Organizations of such public repute that they are happy in their work and their talents.

However, in all amateur orchestras, in which the members have some experience, or have been able to get through with their studies, they have the advantage of having been taught the principles of music. This is the very purpose of the orchestra. It is not necessarily true that they are perfectly satisfied in their work and their talents.
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To win the enthusiastic interest of the boy or girl at the very outset has always been one of the biggest problems in music teaching. Leading educators agree, today, that this can be best accomplished by enabling the youngsters to make music in their own way with the use of that universal musical instrument—the Harmonica. After they have become proficient on this instrument they will take naturally to the study of the piano, violin and other musical instruments.

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Nfelde C. Hild, Principal, Missouri School, Columbia
Harry Reels, Principal, Lindholm High School, Seattle, Wash.
Edward Randall, Principal, Principal High School, N. Y. C.
W. H. Woolger, Principal, Alton Community High School, Alton, Illinois.

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Any of the works named may be had for examination. Our retail prices are always reasonable and the discounts the best obtainable.

SUNDAY MORNING, February 7th
ORGAN
Meditation .......................... Berwald
ANTHEM
(a) O God For As Much As Without Thee .......................... Marks
(b) Pleasin' Art Thy Courts Above .......................... Storer
OVERTURE
Rejoice and Be Glad (Duet T. and B.) .......................... Works
ORGAN
Festival March in C .......................... Cramer
SUNDAY EVENING, February 7th
ORGAN
Moon Dawn .......................... Friml
ANTHEM
(a) Come, O Thou Traveler Unknown .......................... Noble
(b) Break Forth Into Joy .......................... Balins
OVERTURE
They That Trust in the Lord (Solo A.) .......................... Dvorak
ORGAN
Finale (a la Menuetto) .......................... Harris
SUNDAY MORNING, February 14th
ORGAN
Chinese Pastoral .......................... Harris
ANTHEM
(a) Eternal Light .......................... Buzzell-Pecica
(b) Jesus Calls Us .......................... Conwells
OVERTURE
Lord Ever Merciful (Duet S. and A.) .......................... Kozzats
ORGAN
Marche Napolitaine .......................... Faithfull
SUNDAY EVENING, February 14th
ORGAN
Mediation .......................... Homer
ANTHEM
(a) Hark, Hark, My Soul-..Harkich
(b) Love Divine .......................... Storer
OVERTURE
Is It For Me (Solo S.) .......................... Stills
ORGAN
Processional March .......................... Stetson-Clark
SUNDAY MORNING, February 21st
ORGAN
Exultation .......................... Hemsch
ANTHEM
(a) Thou Wilt Keep Him in Perfect Peace .......................... Mathews
(b) Blessed Art Thou .......................... Pierce
OVERTURE
If Any Little Word of Mine (Solo A.) .......................... Ambrose
ORGAN
Anniversary March .......................... Peace
SUNDAY EVENING, February 21st
ORGAN
Twilight Devotion .......................... Preusse
ANTHEM
(a) O Lord of Heaven and Earth .......................... Marks
(b) Ty Thee, O Precious Savour .......................... Roberts
OVERTURE
Cling to the Cross (Solo T.), Proutier
ORGAN
Sortie .......................... Calbraith
SUNDAY MORNING, February 28th
ORGAN
At Sunrise .......................... Diggle
ANTHEM
(a) It is a Good Thing to Give Thanks .......................... Kinder
(b) A Hymn of Trust .......................... Hunsom
OVERTURE
Spirit Divine (Duet S. and T.), Beach
ORGAN
Postlude in A .......................... Galbraith
SUNDAY EVENING, February 28th
ORGAN
At Every Time .......................... Gobel
ANTHEM
(a) Be Thou Our All In All .......................... Meissner-Collauert
(b) Teach Us to Pray .......................... Colver
OVERTURE
Then They That Feared the Lord (Solo B.) .......................... Homer
ORGAN
Short Postlude in G .......................... Homer

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HINTS ON ORGANIZING A MUSICAL CLUB

By Harold S. Macomer

In organizing not only a musical club, but any club, the thing of paramount importance is that it shall have a definite and judicious purpose or object. In fact, all clubs of particular note, and especially those which endure long, have always had some precise and lofty object. In connection with this object, a club should have a practical code of laws, or rules and regulations, to which all candidates for membership shall conform, or, failing to conform, be subject to removal from the organization.

All this presupposes that each one of those who are planning on organizing the club shall be genuinely interested in the proposition and its ideal. A musical club can have a variety of lofty purposes. For example, it may seek to make "classical" music popular (that is, liked and understood by the majority); it may plan to present regular recitals by the greatest artists, at prices suitable for all; it may seek to develop the creative genius in individual artists, or to develop interpretative talents in individuals, to an artistic degree; it may seek to make the home the cause of the best music in the home. Surely, the ideals for a music club are practically unlimited, and any group of interested people seeking to organize should find it easy to formulate a lofty ideal or objective. Without such an objective, the club will have been formed in vain.

The music club must have a definite plan of organization. Officers should be elected once or twice yearly, or just as often as the club members desire after a fair vote. There should be regular business meetings for the whole membership (not just for the officers), during which all business should be conducted on a parliamentary basis. The matter of dues and fees should be advantageously taken care of during business meetings. It is good to say on this point that economy is highly desirable, but never to the point of "tight-wadishness." There is a "happy medium," a narrow channel through which the successful club must swim and avoid striking the rocks close by on either side. Anywise, if the club is good and proves its merits to the public, that public will always be glad to assist it through difficulties, financial or otherwise.

Business meetings, however, should be separate from the club's regular meetings. During regular meetings a study plan, or something of a musical educational nature, should be undertaken, such being predetermined by the club. To keep up general interest and enthusiasm, concerts should be given regularly by such prominent artists as are accessible for the occasions. It might be strongly suggested here, however, that when world-famous artists are not obtainable, the concerts be given publicly by a member (or members) of the club (each member should at all times be ready and willing to donate his or her talent to the good purposes of the club). The fact is that in any musical club theory should not overshadow practice; nor should practice overshadow theory; creative artistic attention should not eclipse interpretative artistic attention; nor should interpretative artistic attention eclipse creative artistic attention. No; it is— and forever shall be—safe to preserve a perfect balance in the organization and maintenance of the music club, as in all things.
A New Christmas Gift Card

This is a last-minute reminder upon music for special Christmas Services in the Church and Sunday School. Special attention will be given orders for soli,
derms or any other Christmas music orders now and the patrons of the Theo. Presser Co. may rest assured that there will be no delay in the shipping of any Christmas music orders that are received in December. Of course, the one who delays until the very last minute in ordering will experience delays, due to congestion and paper shipments that always exist prior to the holidays. Our Christmas supplies are of such a quality that are required for sacred services, but also such music as is intended for those who wish to present Christmas Cantatas.

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Judging from the many orders received during the short time this work has been offered at the special advance of publication price, it is going to fill a big need. “Rhythmic A B C’s” is a work unique in violin instruction. It is so simple that difficulty is welcome above all things. This is the primary idea of rhythm so lucidly portrayed. Books of this kind are familiar to students and are frequently used, but violin literature has been singularly lacking in such publications. To all violins this book is taken as a part of the special price, 35 cents a copy, at which this book may now be ordered, we heartily recommend this valuable and instructive work.

From the Dailes to Minneonica—Four Impressions For The Pianoforte By Thurlow Lieransace

A number of the Indian songs of Mr. MacKinnon are familiar to us because they are in demand as piano transcriptions. These are up-to-date pieces based upon some of the most attractive and characteristic of the native literature. The setting of these songs for piano, of course, a new concert arrangement of By The Waters of Minneonica. The introductory price in advance of publication is 35 cents per copy, postpaid.

Ideals That Live

The spirit of Theodore Presser is imperishable. The passing of our great founder on October twenty-eighth reveals more than can ever be told of his ideals and the remnant strength of the organization that he built. The great success of the Theo. Presser Co. is in a large measure due to the genius of its founder in selecting and training men and women in the practical pursuit of educational ideals. The three hundred and sixty employees form a staff of workers now actively representing the accumulation of two thousand and two hundred aggregate years of experience. The average length of service for the experienced heads of departments is over nineteen years, that is, these employees have been in daily association with the founder, confirming that he has always been in the thick of service, promptness, fairness, accuracy, understanding, courtesy and character.

This involves a sense of stability of importance to all patrons of the firm. Many of the departments have been functioning so perfectly for years that Mr. Presser merely reviewed the work as necessary. For instance, that any part of the firm, the compiled whole was placed under his work. The future of the Theo. Presser Co. is in the hands of strong, vigorous men and women, who have dedicated their lives to the expansion and perpetuation of the practical common-sense policies and the great ideals of the Founder.
Let's Have a Real Old-Fashioned Christmas

Bright shop windows, street corners piled with fragrant flowers, and on their best behavior, happy busy people rushing everywhere with interesting bundles, little girls painting lanscapes, everybody longing for Christmas—these are the things that make up the season of the holiday, the hills—the wonderful bells—jingle—we love them—Christmas!

Christmas is the busiest time of the year for us because so many people want to know that musical gifts and keeps the home and the heart musical for months and years.

LET US WISH EVERY ETUDE READER AND EVERY ONE OF THE EVER GROWING CIRCLE OF FRIENDS THAT COME TO US EACH YEAR

Merry Christmas and Happy New Year

Theo. Presser Co.
Advance of Publication Offers Withdrawn

This month the three works named in paragraph below had placed on the market and the Advance of Publication Offers are withdrawn. We feel quite sure that those who have taken advantage of the Advance of Publication Offers on these works will feel that they made a wise investment.

Senior Orchestra Book for School and Amateur Use. (Offered in advance of publication at the New Amsterdam Orchestra Collection.) This book being a part of the Senior Orchestra Book, not because it is out of the reach of the average amateur orchestra, but because the works are of such good character as to merit their use by High School and even College Orchestras. This is an outstanding orchestra collection. All of the parts included in school orchestras of today are to be had, the Pianos accompanying 65 cents.

Middle C and the Notes Above and the Notes Below, by Little Avrit Shimmon. This is one of those helpful beginner's books that helps to make the treble clef easier to the young beginner. It teaches notation almost automatically, the theory involved being thoroughly gradually and then the knowledge of those notes being more firmly rooted by the writing of them in the space provided, and the playing of the little study with each lesson. The whole thing is presented as attractive as possible and such exercise is accompanied by a pictorial illustration. The price is 75 cents.

Scale Studies for the Violin, by J. Hummel. Many violin teachers have come to look for the new additions of standard violin works being added from time to time to the Presser Collection since in all instances these new editions have been found to be most carefully cataloged and in some instances wisely revised. We are happy to announce that the Hummel Scale Studies are now issued under the Presser Collection. The price is $1.00.

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THE WORLD OF MUSIC

(Continued from page 823)

Jean Setlissis, the eminent Danish composer, has been appointed to the post of Commander of the Royal Danish Academy of Music at Copenhagen to fill a new post recently created.

Frederick K. Hahn, of Philadelphia, has recently assumed the directorship of the Pottsville Symphony Orchestra.

The W. W. Kimball Prize of One Hundred Dollars, offered by the Chicago Musical Club for the best setting of "Oh, the Merry Month of May," has been awarded to Mr. Samuel Richmond, of Boston.

Fifty Years of His Service as Choir Master at St. Mark's Episcopal Church, Philadelphia, was commemorated on the even day at the Church on which Albert B. Niles was presented with a party of more than a thousand people. The occasion was more than seventeen minutes of the Church. The members were present from all parts of the country, including from members of the congregation, of all ages.

Bulletin of the Presser Home for Retired Music Teachers

On Tuesday, October 14, the Presser Home School for Retired Music Teachers, which has been in existence since 1911, celebrated its fiftieth anniversary with a memorial service, with a service of remembrance for the many distinguished teachers who have passed away since the establishment of the School, and with special addresses by many who have been associated with the School. The meeting was held in the School's auditorium, and was attended by a large number of teachers and friends. The service was conducted by Mr. James F. Bean, the principal of the School, and was followed by a luncheon at which the teachers and guests were entertained.

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BACK NUMBERS OF ETUDE—Years in complete sets—including 1881 to A. M. Seymour, 431 Linden St., Joliet, Ill.

ANNOUNCEMENTS

CORRESPONDENCE TO COMPOSERS—Many composers written to by correspondence of composers, for which compositions, manuscripts, or scores are available.

MOVING PICTURE PLAYING—The Art of Pure Organ Playing to Motion Pictures, a complete article by J. B. McKee. M. M. Mills, 5010 S. Phelps, Chicago, Ill.


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Junior Clubs

Dear Junior Editor:

This summer the girls in our neighborhood thought it would be nice to organize a Junior Club, and I am writing to tell you about it. We formed our club with the idea of meeting in each other’s homes. Our motto is “Onward and Upward in the study of Music.”

We also have six articles or rules which are as follows:
1. The name of this club shall be the “String Quintette Music Club.”
2. The object of this club shall be “Onward and Upward in the study of Music.”
3. The officers shall be a President, Vice-President, Secretary and Assistant Secretary.
4. Active members shall perform the duties assigned to them, take part in the programs when asked, and shall vote and hold office.
5. The qualifications of members shall be that they must be able to play on some instrument.
6. Meetings shall be held every two weeks, at the homes of members in alphabetical order.

From your friend,
Marcella Vincent (Age 12)
Secretary
Indianapolis

N. B. This seems like a very earnest group of girls who have organized themselves into a club and sent the rules to the Junior Editor. The rules are very good, too, and could be taken as a model for other clubs, changing just certain things to suit each case.

What other club will send such an account, or tell about its meetings?

You know, the Junior Editor is always glad to hear about Junior Clubs; and, of course, it is not necessary at all to be a subscriber to belong to or to organize such clubs.

Go ahead and start one. (And, if your club is interested in joining the National Federation of Music Clubs, Junior Division, send us a stamped envelope for particulars.)

If some of the club secretaries would send in news and accounts of their meetings, we could have a regular “Club Corner” which would be just as interesting as the “Letter Box.”

Rests

By Mrs. Ray Huston

“Half and whole Rests bother me,
They’re always getting mixed, you see,”
So spoke a little Miss one day—
And I explained it just this way—the
Half Rest ‘thinks he’s big, you know,
Sits ‘on’ the fence quite proudly—so;
And Whole Rest, in his modest way,
Sits ‘underneath’ the fence alone.”

Celeste’s Christmas Presents

It was the night before Christmas and Celeste had been sound asleep for several hours. She thought that she heard a noise and the next moment there stood Jolly St. Nicholas himself. He lifted the heavy sack from his back and very carefully set it down. Celeste’s Christmas stocking hung near by.

Santa Claus took a huge bunch from his pocket, looked at the index and began to turn the leaves rapidly. Suddenly be stopped and checked, “I remember now. Such a lot of lovely gifts and such good wishes, that I am going to give to Celeste.” He began reading the mini-tinted note.

Here in Paris I found these exquisite costumes which I thought would be just the things for celeste. What will you play at the Spring Recital?

With lots of love,
Aunt Josephine.

Santa Claus said, “The residents of Musielove gave me strict orders to bring these presents to Celeste. This box contains a pair of music earrings, which are warranted to give to the possessor an absolute sense of hearing, enabling her to detect the slightest mistake in the rendition of music. Also, this pair of earrings will grant to the owner the ability to tell what the music sounds like by just looking at the printed page. This is only presented to the talented ones who have worked faithfully for years in the ear-training classes.”

“Ovate Work sent this battle of hin-
ment, which will cure certain arm and

King Harmony has endowed Celeste with the power to grasp and hold in mind all chord successions. Should she fail to use this power it will be taken away from her. Queen Melody and King Harmony and Master Composition unite their forces and deliver the subject matter in the form of an inspiration. An immortal Masterpiece of music. I wouldn’t mind getting all that myself,” Santa declared.

Santa gave a deep shake as he ex-aminined the next gift. “I wonder what Celeste will think of this pair of stylist spectacles which Sigh Reading was so particular about. Of all the crusty customers she was the worst. But, thank goodness, she finally got a pair that pleased her. She even made the firm guarantee to change the music each time a phrase at a time and interpret the meaning at one

family; and because you are cultivating the talent you inherited, we feel that it would be very appropriate to give you a piano for your very own.

With great love,
Father and Mother.

When Celeste heard Santa Claus read this, she almost jumped out of bed and

shouted. “Oh, it can’t be true. I’m dreaming. But what a perfectly wonderful dream,” she whispered to herself.

“Well, I must be going. Merry Christmas to you and yours,” shouted Santa Claus as he vanished.

Celeste opened her eyes. “It’s true and it’s Christmas morning,” she cried as she bounded over the rug.

Answer to September Puzzle


Prize Winners for September Puzzle

Robert Rogers (Age 12), Wisconsin
Belden Showker (Age 11), California
John A. Montgomery (Age 14), Massachusetts

MERRY CHRISTMAS!
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Concise Index of THE ETUDE for 1925

(Only a few Leading Articles are given. The Musical Index is complete.)

In order to save space the titles of many of the leading articles have been somewhat condensed.—Editor's Note

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A MONTH PAGE

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PSYCHE ARTICLES

A MONTH PAGE


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A MONTH PAGE


VOLCANO ARTICLES

A MONTH PAGE


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