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James Francis Cooke

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February 1916

THE ETUDE

Presser's Musical Magazine

Subscription \$1.50 Per Year

Price 15 Cents



JOHN PHILIP SOUSA

CAMILLE SAINT-SAËNS



"HE SHO' THINKS HE'S HIDIN'"

Painted by Edward V. Brewer for Cream of Wheat Co.

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PRESSER'S MUSICAL MAGAZINE *The Etude*

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Coming Inviting Issues

A great part of the Editor's joy in the engrossing work of THE ETUDE is found in anticipation—looking forward to the interesting issues that are to come.

March, April, May, June, July will be fine ETUDE months. There is something individual already in hand for each issue which will make every number especially inviting.

Among many of these attractive features is an interview with the noted pianist

MR. HAROLD BAUER

Mr. Bauer gave THE ETUDE an interview some years ago that attracted widespread attention. His opinions are always fresh, original and finely expressed. Mr. Bauer's interview will be in the March issue. Among other notable articles of a similar type will be those from Ernest Hutcheson, Yolanda Mero, Joseph Stransky, Frances Alda, and the renowned operatic and concert contralto, Mme. Schumann-Heink. THE ETUDE has never been better than it will be during the coming six months.



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THE ETUDE

FEBRUARY, 1916

VOL. XXXIV, No. 2



Un-Hyphenated American Music



CERTAIN things are distinctively national. The novels of Charles Dickens and plum pudding are unmistakably English; the songs of Franz Schubert and pumpernickel are unquestionably German; the romances of Gorky and caviar are distinctively Russian; the poems of James Whitcomb Riley (or might we not as well say Walt Whitman) skyscrapers, women's clubs, huge industrial reform, the new optimism, the Sunday newspaper, James McNeil Whistler, baseball, the department store, the cow-puncher and the Liberty Bell; and last but by no means least such individual men as Benjamin Franklin, Abraham Lincoln, William Jennings Bryan and Theodore Roosevelt are all indisputably American.

Longfellow might have been an Englishman, Emerson a Scotchman, Thoreau a Frenchman and Poe an Italian, but Mark Twain came from Missouri, and who will show us that he could have come from any other spot than the heart of the United States of America. We are none the less proud of the great accomplishments of Longfellow, Emerson, Thoreau and Poe, but at the same time if we are looking for distinctive American high lights we must pick those things which could not have sprung from any other country. (Who, for instance, could imagine Henry Ford's million-dollar peace voyage coming from any other country than America?)

To be an American all one has to do is to understand America and live the American life. That applies to the man who has just taken out his naturalization papers as well as the one whose ancestral name first took roots in Plymouth or Jamestown three centuries ago. It is this understanding which will make our American music, our national music, if we are to have one. That music will not be the music of our savage aborigines, nor will it be the pathetic wails or the plantation jigs of black men stolen from their African homes. It will represent the spirit of all America. It will be big, responsive, dynamic, free. Who will catch this spirit and translate it into tone?

To our mind the most distinctively American music thus far is that of the Sousa March. Stephen Foster's lovely melodies, remarkable in their originality, bear a relationship to the best folk songs of Ireland, England and Scotland. Americans are proud to claim them, but are they, apart from their homely verses, distinctively American? Mr. Sousa has not essayed to write in the larger forms as have MacDowell, Mrs. Beach, Chadwick, Parker, Hadley, Gilchrist, Huss and others; he has not produced the delicate rose-petal music of that delightful tone poet, Ethelbert Nevin; he has not written such songs as have come from Rogers, Foote, Shelley, Cadman, Burleigh, Johns; he has not written the interesting piano music of Mason, Kroeger, Edgar Stillman Kelley. While he has successfully entered the field of comic opera with Herbert and de Koven, it is in the Sousa March that we find the most distinctive evidences of characteristic American music.

The world-wide adoption of these marches, their longevity in all countries where they have been introduced, their freshness after many years of popularity, their vim, their American dynamism put them in a class by themselves.

Sousa virtually gave away his early marches, as he wrote them solely because he wanted to write good, stirring American music. He had little thought of money gain. Despite his Portuguese father and his Bavarian mother, Sousa, like multitudes of other Americans of

recent foreign extraction, is more completely American in his spirit than thousands of our indifferent citizens, whose patriotism consists of brags about their Pilgrim ancestry. Wherever he and his band have gone (and they have gone around the world twice) he has brought honor to American music. There is something in his marches which seems to jump up, wave the stars and stripes, and say, "Here I am. I'm an American, and I'm proud of it."

This must not be taken to mean that the music of such eminent Americans as MacDowell, Mrs. Beach or Nevin is not original, but the observer will certainly see that it is more allied to the great universal music of the world than to a distinctively American type, for Nevin is akin to Chopin, Godard and Raff; Mrs. Beach to Brahms, and the immortal work of MacDowell to Beethoven, Mendelssohn, Liszt and Grieg. John Philip Sousa alone in his music has struck the distinctive American note of our great public, just as Johann Strauss, Jr., expressed the spirit of Vienna more distinctively than Haydn, Mozart, Beethoven, Schubert, Brahms or any of the lofty Viennese masters.



Music and the Mad Hour



If you doubt that this is the mad hour in our American musical life spend an evening in "the great white way" of any large American city. The luxuries of yesterday are the commonplaces of to-day. The conventions which pinched our grandfathers have long since been exploded. The spinster aunt who was horrified at the thought of the minstrels now thinks little of visiting a Broadway cabaret when she makes her trip to New York. There her ears will be banged and slammed by more savage noises than she could hear in the jungle. Next day she makes a tour of luxury shops and pays more perhaps for one flimsy gown than her mother paid for her entire trousseau. It is good to have good things and plenty of them, but it is wise to deliberately throw one's self into a riot of extravagance?

What is the to-morrow of this mad hour? To what might this orgy of waste be the overture? Marcus Aurelius by his wisdom and moderation kept the Roman Empire together. Commodus, who followed him (180-192), immediately forsook the States for the gladiator's sword. Rome was rotting with wealth, illness, waste. The decline set in and the glory of the State vanished. The story is simple and direct. It is the history of all nations that rise to towering greatness. America is dizzy with its war-gotten wealth. America may beware. Fortunately we have great leaders of thought and enough of our people are sufficiently wise to listen to them. Our need to prepare our children for war is not nearly so great as our need to prepare them for those penalties of over-richness which undermine the State.

Music is one of the many things which when studied properly will help our young people to preserve their intellectual and social equilibrium. We do not mean merely the opportunity of listening to good music occasionally, but regular study of music in the home. Let us cultivate our finer musical feelings by more intimate acquaintance with the great masterpieces. The home without its daily music, its daily reading of good books, its daily conference upon matters of national progress is not worthy to be called an ideal American home. The parent's educational obligation to his children is not discharged merely by paying tuition bills.

The girls laughed, but before the meeting was over they decided to forego the chit-chat at Miss Keith's musicales, and they also decided that it was equally rude to talk during hymns, sermon, Scripture and prayers.

THE ETUDE JOYOUS MESSAGE

JUL. HERM. MATTHEY, Op. 170

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

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THE ETUDE

"AH, SO PURE"

MARTHA

First Performed at Vienna, 1847

FRIEDRICH VON FLOTOW
(1812 - 1883)Arranged by
M. GREENWALDAndante M. M. $\text{♩} = 96$

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CHANSON TRISTE

L. LESLIE LOTH

Andante M.M. ♩ = 54

p dolce con espress.

mf

Animato quasi recitativo

Tempo I.

dim. e rit.

mp

accel.

rit. e dim.

p

a tempo

Last time to Coda

rit.

Coda (last time only)

Piu mosso

Lento e allargando

dim. e rit.

sopra

p sempre

quasi pizz.

p tristemente

sostenuto pp

L'istesso Tempo

p sostenuto e dolcissimo

senza Ped.

a tempo

rit.

dim.

pp

rit.

pp

pp

D.C.

STARLIGHT
NOCTURNE

WILLIAM E. HAESCHE

Andantino M.M. ♩ = 54

dolce

Ped. simile

cresc.

f

p

mf

cresc.

p dolce e grazioso

cresc.

Ped. simile

mf

molto rit.

a tempo

mf

Ped. simile

TAMBOURINE DANCE

Wierdly, but with character and fire M.M. ♩ = 66-80

ARCHIE A. MUMMA

THE ETUDE

CAVALRY CHARGE

KAVALLERIE-ATTACKE
SECONDO

FRANZ I. LIFTL

Tempo di Marcia M.M. 126

ff

cresc.

decres.

Meno

rit.

p

f

D.C.

THE ETUDE

CAVALRY CHARGE

KAVALLERIE-ATTACKE
PRIMO

FRANZ I. LIFTL

Tempo di Marcia M.M. 126

ff

cresc.

decres.

Meno

p

mf

f

rit.

D.C.

THE ETUDE

GAVOTTE

from "IPHIGENIA IN AULIS"

SECONDO

CHR. von GLUCK

Grazioso M.M. $\text{♩} = 100$

p *leggero* *dolce* *Fine* *D.C.*

DON JUAN MENUET

SECONDO

W.A. MOZART

Moderato M.M. $\text{♩} = 72$

mf

THE ETUDE

GAVOTTE

from "IPHIGENIA IN AULIS"

PRIMO

CHR. von GLUCK

Grazioso M.M. $\text{♩} = 100$

p *leggero* *dolce* *Fine* *D.C.*

DON JUAN MENUET

PRIMO

W.A. MOZART

Moderato M.M. $\text{♩} = 72$

mf

VALSE IMPROMPTU

REINHARD W. GEBHARDT. Op. 64

With spirit M.M. ♩ = 72

mf *cresc. a poco*

rit. *mf* *cresc.* *riten.*

poco *mf* *cresc. poco a poco*

riten. *atempo* *rit.* *mf* *poco a poco cresc. e stringendo*

rit. *cresc.* *mf* *cantando e legg.*

cresc.

Last time to Coda opposite page. *atempo* *rit. a poco* *con risoluto* *atempo*

Meno mosso

p cantando e religioso *cresc. poco a poco* *mf*

ff

cresc. poco a poco *stringendo* *calmato* *rit.* *D.C.*

CODA

cresc. e string. *calmato* *mf* *cresc. poco a poco* *f e leggiero* *dim.*

See the article by Mr. Heinze on page 101

ROSE PETALS

ROMANCE

PAUL LAWSON

Andante moderato con espress. M.M. ♩ = 76

mf cantando

1st time only *For Fine only*

p

rit. *D.C.*

THE ETUDE

SYLVIA
VALSE

ALBERT LOCKE NORRIS, Op. 25

Tempo di Valse M. M. ♩ = 54

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DAWN
REVERIE

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DANIEL ROWE

Andante M. M. ♩ = 88

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THE ETUDE

CHIMES AT TWILIGHT
REVERIE

CHAS. LINDSAY

Andante M. M. ♩ = 72

TRIO
Andante religioso

Chimes

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

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PERPETUAL MOTION

PERPETUUM MOBILE

F.R. WEBB, Op. 105

Vivace M.M. ♩ = 120

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LAST HOPE

MELODY

MARIE BONEWITZ

Andante espressivo M.M. ♩ = 72

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THE VILLAGE FESTIVAL

J. P. LUDEBUEHL

Animato M.M. ♩ = 84

MARCHE NUPTIALE

RENE L. BECKER

Great Full coup 16
Registration Swell Full
Pedal full 16' coupled to Great

Tempo di Marcia M. M. ♩ = 108

MANUAL

Intro.

PEDAL

Swell

Great

Fine

Swell Oboe

Great Dulc. & Melodia

calando

Great

THE ETUDE

DREAM LAND
A CRADLE SONG

H.T. BURLEIGH

LOUISE ALSTON BURLEIGH

With rocking swing

1. There's a land where babies go Far a-bove the sea;
2. Moon-beams shade his hap-py face, Kiss his locks of gold:

Just a bow'r of fair-ies, dear, Made for you and me;
Lit-tle stars are peep-ing in To guide the way of old: Dream, Ba-by Dream! On your won-der way: But when all the stars are gone, Do come back to stay

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by THEODOSIA GARRISON
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JOHN O' DREAMS

JOHN PRINDLE SCOTT

What a world that was you planned us, Made of
sum-mer and the sea, Where the ve-ry winds that fanned us, Drift-ed down from Ar-ca-dy, There where

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THE ETUDE

nev-er Fate might sun-der, Rose your cast-le's shin-ing beams, Are you there to day, I won-der, John o' Dreams? That was but a trick life played you, When this plan-et knew your birth, When she trapped your soul and made you One of us on drea-ry earth. Since for you, what fan-cies crossed it, Lures of a-lien stars and streams, Have you found the path, or lost it, John o' Dreams? Just a lit-tle day in May time, Once I took the road with you, Just a boy and girl in play-time, With a vi-sion to pur-sue, I but glimpsed the glo-ry 'round it, Ere I turned, and yet, it seems, Some-times, that you must have found it, John o' Dreams, John o' Dreams.

THE MERRY ZINGARELLAS

Duet for Soprano and Alto*

To render this duet most effectively, Gypsy costumes should be worn, and Tambourine and Castanets used, or better still, string instruments, like Guitar and Mandolin, added to accompaniment.

companionment while duet should be memorized and presented with appropriate dramatic action.

GEO. NOYES ROCKWELL

Allegro con moto

sempre staccato
mp
con brio
mp
rall.
al tempo
cresc.
meno mosso
mf
express.

We are mer-ry, mer-ry Zin-ga-rell-as, Hap-py as the day is long; Stroll-ing o-ver
hill and ver-dant meadows, While our voi-ces blend in song. We are hap-py, hap-py as can be.
From all care and trou-ble, we are free, Mer-ry Zin-ga-rell-as, We are mer-ry Zin-ga-rell-as.
Come and have your fort-une-stru-ly told, Bash-ful maid or woo-ing lov-er bold. Cross our hands with sil-ver or with gold.

Last time to Coda

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rall.
Piu mosso
And we'll read each line.— Your lot may be a life of peace and joy With rich-es too, and love without al-loy. Or
rall.
Piu mosso
slowly
al tempo
con brio
should we find a warn-ing is your due, We'll not with-hold the truth from you. Then why, O why de-lay, Come test our skill to
slowly
al tempo
con brio
cresc.
D.S.
day.— And if by chance you find, It is not un-to your mind, Why wher-es the difference, pray?
cresc.
D.S.
rell-as. Then why, O why de-lay? Come try your luck to day, For we are wand'ring Zin-ga-ras And
CODA
Vivace
Vivace
must be on our way, we can-not lon-g-er stay, We must be on our way, our way, we must a-way, a-way, a-way.
cresc.
ff
tremolo
ff

THE ETUDE NOVELETTE

CARL MOTER

Allegro con spirito M.M. ♩ = 92

marcato
p
mf
f
ff
impetuoso
Last time to Coda
p dolce

THE ETUDE

mf
f
cresc.
p
D.C.

BEAUTIFUL CATILINA

BARCAROLLE

THURLOW LIEURANCE

Fingered by GALE BROWN

Andante con moto
Con amore
pp
rall. e dim.
Fine

* If desired, the melody may be played in single notes.
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