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### Volume 36, Number 06 (June 1918)

James Francis Cooke

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# THE ETUDE

PRESSER'S MUSICAL MAGAZINE



BLUEBIRD NOTES



JUNE  
1918

# Putting a Chinese Wall Around Your Educational Opportunities

## Protest Against an Enormously Increased Tax on Your Magazines

**T**HE last Congress passed a law, which, if not repealed, may cut off your priceless educational opportunities which you have received through your magazines

This law provides for a Postal "zone system" so that in many districts of the country the cost of magazine postage will be raised from 50 to 900%.

The publishers already taxed to the limit to meet war conditions can not stand this abnormal tax and the burden will fall upon the readers of America—unless you, Mr. Reader, exercise your right as an American citizen to protest to your Congressman and your Senator and demand the repeal of this unjust law.

At this time everyone wants to do everything necessary to assist the Government in its great work, but at the same time no one wants to annihilate one of the most potent factors in the up-building of America.

American magazines have had as great a part in the education of our citizens of all ages as have the schools and universities. They have fostered patriotism, developed art and fortified science, commerce, agriculture—always for the everlasting good of the U. S. A.

To put this enormous tax upon the magazine reading public and at the same time so complicate the system of distribution of magazines, that delays are inevitable in a time when deliveries are already badly congested, seems suicidal to thousands of people.

The Postmaster-General through his last report has made clear that this enormous tax upon the magazine reader is not a war tax. Publishers have already stood a huge tax on excess profits and large income taxes. It is a tax on you—a tax on your educational privileges.

Abraham Lincoln fought the Zone system and thought that America was freed from it for all time when he abolished it in 1863. It is far more objectionable now than it was then.

President Wilson has openly expressed his regret at this drastic legislation. Will you express yours.

## Is it Worth a Three-Cent Stamp to Save Many Dollars in the Future?

There is one way and one way only to correct laws that seem unjust to you.

You employ Representatives and Senators in Washington to make laws and to repeal them. They gladly heed the will of their constituents.

Don't imagine that because you are a woman or a minor your protest will not count. The representatives are representatives of all the people and want to know your pleasure.

Ask your postmaster or your postman who are the representatives for your district in Congress. Then write to your Representatives and to your U. S. Senator something like this.

"I am emphatically opposed to the Postal Zone System which would place prohibitive restrictions upon the educational and other advantages I receive through magazines. Will you, as representative for this district, use your best efforts to bring about the immediate repeal of this drastic and abnormal bill."

Send the note now. The law goes into effect July first.

To-morrow may be too late. Leaving it for "the other fellow to do" may mean that you will have to pay the 50% to 900% increased tax. Don't you think that you are paying enough for things already? Do you think that this huge tax should be saddled upon anything so important as your own education?

Act to-day! It is your right and duty.

JUNE 1918

# PREPARE NOW FOR NEXT SEASON

## Order Teaching Material Early

Abundant Reasons and Convincing Arguments can be Advanced in Favor of this

### Order Early Plan

But the Average Teacher has come to realize the wisdom of ordering next season's supplies well in advance, and therefore to most teachers nothing more than a reminder is necessary at this time.

### Ordering Early Imperative This Year

This season there are additional factors that make it more vital than ever to the teacher to make this step. In spite of the utmost promptness in filling orders, the usual rush of early fall shipments coupled with war time traffic conditions may more or less retard their final delivery.

## WRITE NOW AND—

Let us know the number of pupils expected next season.

State the grades and styles of music desired.

Give the date the material should reach you.

## RESULT—

We will send a selected supply of material on our On Sale terms, all not used being returnable at end of next teaching season when settlement is made.

Material will reach you at time desired.

A prompt start of the season's work to the profit and satisfaction of both teacher and pupil.

PUBLISHERS OF AND DEALERS IN SHEET MUSIC AND MUSIC BOOKS

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PHILADELPHIA, PA.

QUICKEST MAIL ORDER MUSIC SUPPLY HOUSE, TALKING MACHINES AND RECORDS

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## "More Corns than Ever But They Do Not Stay"

### The Story That Millions Tell

**T**HIS is not a way to prevent corns. That would mean no dainty slippers, no close-fitting shoes. And that would be worse than corns.

Our plan is to end corns as soon as they appear. Do it in a gentle, scientific way. Do it easily, quickly, completely, by applying a Blue-Jay plaster.

Modern footwear creates more corns than ever. But have you noted how few people ever evidence a corn?

The chief reason lies in Blue-Jay. It is ending millions of corns each month. Instantly, for every user, it puts a quietus on corns.

The procedure is this: Attach a Blue-Jay at the first sign of a corn. It will never pain again. Let it remain two days, and the corn will disappear. Occasionally, an old, tough corn needs a second application. But that's an easy matter, and the corn is sure to go.

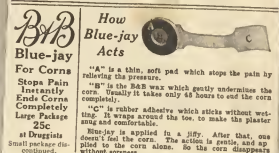
This is the modern method. Old, harsh, mussy methods are long out-of-date. Faring, of course, is dangerous.

Here a gently-acting wax is centered on the corn alone. The corn is protected in the meantime, and the wrapping fits like a glove.

It's the expert way of dealing with a corn, and everyone should employ it.

Try it tonight. Note the results on a single corn. In a few hours you will know that corns are needless. Never again will you pain or pad them, or treat them in old-time way. And never again will you let a corn spoil an hour of joy.

**BAUER & BLACK**  
Makers of Surgical Dressings, etc.  
Chicago and New York



## Give Your Pupils a Three-Months' Summer Subscription to THE ETUDE

It will keep their interest alive during the months when you are not otherwise in touch with them, by putting into their hands more than fifty pieces of music for Summer playing, besides many interesting articles.

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**THE ETUDE**

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**MRS. A. M. VIRGIL**

Director of Virgil Piano Conservatory, New York

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is, in my opinion, that though they are, as it were, rare gems perfectly cut, yet they lack settings to show them off; few have either preludes or postludes. The song under consideration has, however, just enough and no more to precede the entrance of the voice, and those eight measures are of great moment; they contain the pith and essence of the whole plant; the song growing inevitably from that well-grounded root.

#### Practical Hints for Performance

Now for the rendering. If you know how to sing—some people do not!—you must begin by taking a fine, deep breath and controlling it well, for, as the song proceeds, you will have need of all your invisible fuel, if you hope to reach the end of your artistic journey without mishap. Begin gently; it is not the place for expenditure of force. The song is a sigh from beginning to end, but the sigh of anguish, with a poignant outburst toward the close, and then comes the natural

relapse of a "ired nature," and after it, mayhap, the "sweet restorer, balmy sleep." A breath must, of course, be taken after the second bar before the second line, for the music allows it, and again a breath after the words, "Can feel my sadness," a breath, and then a good one, for two lines covering four measures must now be delivered before another inspiration may be taken. Here the cello-like passage in the accompaniment again hints at the poet's thought, and the artist must express the pining anguish of the lonely, yearning heart looking vainly for comfort in heaven or on earth, and again with more intense emotion and with more perfect breath control must be declaimed the line, "Ah! but as far from me, are those who love me." Then there is a return to the original musical theme and a repetition of the opening lines of the poem.

I wish to call particular attention to the underlying accompaniment which, for eighteen measures, right in the middle of the song, has an almost sub-conscious

rocking motion, as of a human being who quietly sways to and fro in the agony of suppressed grief. But then comes the inevitable outburst, "Alone and far apart from every gladness." This must not be shouted, but sung with the utmost self control and beauty of voice, slightly faster, and no breath should be taken until "from every gladness," which is to be sung slightly slower, (as though the D on the word "every" were a dotted quarter) and held just a little in addition. The pianist should make the most of his accompaniment, through all six of those measures, ending with a tremendous outburst of sound, after which, silence! Presently, as if awakening from a trance, the voice of the tortured one is heard very quietly and slowly to whisper, "my swooning brain on fire"—here a crescendo, born of experience both of life and song—and the episode ends with "none who know me desire can feel my sadness"; that artistic touch of nature that "makes the whole world kin."

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Poem by Goethe  
English version by  
David Bispham.

## ONLY A YEARNING HEART

NUR, WER DIE SEHNSUCHT KENNT

ORIGINAL KEY D FLAT

PETER ILYITCH TCHAIKOWSKY

Op. 6, No. 6

*Andante not too slow*

*p espressivo*

*p espressivo*

On - ly a yearn - ing heart Can feel my

sad - ness; A - lone and far a - part From ev - 'ry glad - ness.

*piu f*

*slightly*

The stars of heav'n I see

*p* *slightly faster*

So far a - bove me, Ah, but as far from me Are they who

*in* *rhythm* *all* *through*

## Fingerings That Insure Better Results With Less Practice

By ROBERT W. WILKES

The fingering which is found in most printed music is commonly not supplied by the composers themselves, but by the editors, or by some person specially skilled in the art. Although in most cases it may be regarded as reliable and safe to follow implicitly, yet cases occur, where one's own ingenuity, coupled with the realization of some peculiar difficulty, will suggest a new and more advantageous fingering. Where this occurs, it is folly to be too conservative. Why not take advantage of your own ideas?

We enumerate a few cases of the kind:

#### Changing Fingers on Same Key

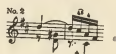
While it is often desirable to change fingers on the same key in order to obtain a perfect *legato*, such a proceeding seems to me to be useless when the damper pedal is being held down.

For instance, in the first measure of the popular *Flower Song*, by Lange, as printed by a prominent publisher, we find:



Now, as the pedal will sustain the B's until and even after the A is played, such change of fingers as herein indicated seems to me only a waste of energy.

Probably the worst example of this unnecessary changing is found in Mozakowski's *Serenata*. On the first page of one edition we find:



It is practically impossible to play the passage at the proper speed and change the fingers as indicated. It is also useless as the damper pedal is held down at the same time.

#### Fifth Finger Not Suitable for Strong Accents

Any other finger than the little finger should be used for a strong accent whenever possible as it seems difficult to play very loud with it.

In *Heinrich*, by Jungmann, we see:



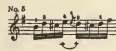
It is difficult to make the C loud enough with the fingering used. I would suggest the following as an improvement:



#### Fingers to be Changed on Repeated Notes

All good pianists know that when a key is quickly repeated it should generally be played each time with

a different finger. But there is one case, in the *Fountain*, by Bohm, in which this rule is not observed in any edition that I have seen. I refer to the following passage which often appears:



When I was learning to play the piano I used to play this piece and I remember that I would very often miss one of the E's, the reason, of course, being that I played it each time with the fourth finger. I have taught the following fingering to my pupils and it seems to make the passage easier for them:



#### Thumb Under on Accented Notes

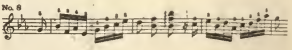
All good teachers have noticed the tendency of pupils in scale work to accent the notes played by the passed-under thumb. In extended arpeggios a still greater tendency to accent this thumb note is noticeable. Therefore it is advisable, whenever possible, to finger so that, when the thumb is passed under, it falls on an accented note.

The popular *Pizzicati* of Delibes is thus fingered in one edition:



The fingering at A, could, I think, be slightly improved and the one at B is susceptible of still greater improvement. At B, the passage of the thumb from the previous Ab to the D is rather awkward at a rapid tempo and, more important still, there is a great tendency to accent the D. Of course, the accents—if any are given—should fall at A and B, on the second beats.

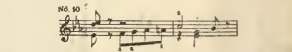
The following fingering would, I think, be an improvement, as the thumb in this fingering passes under on an accented note:



The second theme of the *Scarfo Dance*, by Chaminade, presents a somewhat similar case. As fingered in one edition, we see:



The G under the cross should receive no accent since it comes on a half beat. If any accent is given it should fall on F and Ab. The following fingering would, I think, be more likely to preserve the natural accentuation:



In Chopin's *Valze* in E minor, the following passage, which is thus fingered, often occurs:



The following passage, taken from the end of Mozakowski's *Serenata*, is rather difficult to play nicely with the fingering given:



The following fingering is, I think, better:



love me! On - ly a yearn - ing heart Can feel my

*this* *cresc.* *passage* *p*

sad - ness; A - lone and far a - part From ev - 'ry glad - ness.

*cresc.* *pressing on* *faster ff*

A - lone and far a - part. From ev - 'ry glad - ness.

*cresc.* *pressing on* *with the voice* *In time* *fff*

*pp much slower* *In time*

My swoon - ing brain on fire is nigh to mad - ness.

*espressivoly*

*p slower*

None who knows not de - sire Can feel my sad - ness!

*slower to the end* *pp*

## HAWAIIAN SUNSET

A clever characteristic piece with an effective imitation of the popular "steel guitar," Grade III.

Valse lento M.M.  $\text{♩} = 108$ 

RAYMOND HOWE

*mf* *rit.* *a tempo*

*Poco piu mosso* *Fine* *f*

*Tempo I.* *rit.* *a tempo*

*TRIO*

*D.C.*



## ALL FOR FREEDOM

MARCH  
SECONDO

R.M. STULTS

A rousing military march, full of patriotic fervor, with incidental quotations from Yankee Doodle, La Marseillaise and America.  
Marziale M.M.  $\text{♩} = 126$ 

Musical score for "All for Freedom" (March, Secondo) by R.M. Stults. The score is written for piano and includes a Trio section. It features various musical notations such as dynamics (*f*, *ff*, *dim.*), articulation (accents), and repeat signs with first and second endings. The key signature has one sharp (F#) and the time signature is 2/4.

## ALL FOR FREEDOM

MARCH  
PRIMO

R.M. STULTS

Marziale M.M.  $\text{♩} = 126$ 

Musical score for "All for Freedom" (March, Primo) by R.M. Stults. The score is written for piano and includes a Trio section. It features various musical notations such as dynamics (*sf*, *f*, *ff*), articulation (accents), and repeat signs with first and second endings. The key signature has one sharp (F#) and the time signature is 2/4.

## SECONDO

## NOCTURNE

in F  
SECONDO

R. SCHUMANN, Op. 23, No. 4

ad libitum  
Semplice M.M. ♩=84

## PRIMO

## NOCTURNE

in F  
PRIMO

R. SCHUMANN, Op. 23, No. 4

ad libitum  
Semplice M.M. ♩=84

## AMID THE WHISPERING PINES

A melodious drawing-room piece, introducing various embellishments, having three well-contrasted themes. Good for study or recital. Grade III  $\frac{1}{2}$   
*Andante sostenuto* M.M. ♩ = 54 H.D. HEWITT

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## UNDER THE BALCONY

Introducing the famous *Serenata* by Moszkowski. Grade III.

SERENATA

WALTER ROLF

*Andante grazioso* M.M. ♩ = 72

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## PRELUDE

Paraphrased by  
ALBERT FRANZAn effective and playable paraphrase of the celebrated *Prelude in C# minor*, transposed to D minor and rendered suitable for smaller hands. Grade III½

S.V. RACHMANINOFF, Op. 3, No. 2

Lento M.M. ♩ = 63 Andante M.M. ♩ = 72

ff pp mf cresc. pp cresc. pp mf cresc. mf dim. mf cresc. ff cresc. dim. mf cresc.

ff con bravura sempre cresc. ff pesante fff Tempo I. 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

## FOND MEMORIES

SONG WITHOUT WORDS

MILTON D. BLAKE

A graceful left hand melody, with a contrasting second theme in the relative minor. A good teaching piece. Grade II½

Rather slow M.M. ♩ = 64

Softly sweetly and well sustained

p poco ritard a tempo poco cresc. dim. Fine 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

# VERONA VALSE BRILLANTE

EMILE FOSS CHRISTIANI

A brilliant and sonorous concert waltz by a well-known and successful American writer. Grade V.

Vivace

*mf*

Tempo di Valse M.M.♩=72

*p legato**Ped. simile**Fine*

Poco più animato

*p**rit.**molto rit.*

Meno mosso

TRIO

*mf**marcato*

When here go back to ♯ and play to Fine, then play Trio.  
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# LITTLE PRELUDE, IN D

J. S. BACH

See an article by Mr. H. T. Finck, on another page of this issue.

Andante con moto M.M.♩=69

*p legatissimo**cresc.**dim.**cresc.**p**mf**dim.**cresc.**mf**p**cresc.**dim.**mf**poco rit.*

## YELLOW BUTTERFLIES

In these days women composers are coming to the fore. Mrs. Loeb-Evans has been very successful with her numerous teaching pieces. *Yellow Butterflies* is the most recent. Grade III.  
Tempo di Valse M.M. ♩ = 144

MATILEE LOEB-EVANS

*p cresc.*  
*mf*  
*mf cresc.*  
*a tempo*  
*brillante*  
*p lightly*  
*D.C. TRIO cantabile*  
*rit.*  
*mf con grazia*

*sf D.C.*

## ALAS! BIRDIE'S GONE!

Alexander Kopylow (born Petrograd 1854) is one of the representative modern Russians. Like the great Tchaikowsky he has been very happy in some artistic numbers for less advanced players. Our present quotation is a fine example. Grade III.

A. KOPYLOW, Op. 52, No. 6

Moderato M.M. ♩ = 63

*p*  
*p*  
*Poco più mosso*  
*p*  
*rit.*  
*a tempo*  
*p*  
*rit.*  
*a tempo*  
*ritard.*  
*p*  
*D.S.*

## ALBUM LEAF

IN C

A fine example of free modern part writing as applied to the pianoforte. Grade V.  
Allegretto ma non troppo M.M. = 84

ALEXANDER KOPYLOFF

## DREAM OF THE SHEPHERDESS

A fine teaching or recital piece of medium difficulty. A study in style, bowing and expression.

AUG. LABITZKY, Op. 45

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## DANSE HUMORISTIQUE

A useful and interesting characteristic teaching piece by a well known American writer. Grade II.

W. BERWALD

**Vivace** M.M. ♩ = 120

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JUNE 1918

JUNE 1918

ROMANCE  
THEME

F. CLIFTON HAYES

Arr. for Organ by Wm. Noelsch

This Theme from Mr. Hayes' *Romance in D* will make an excellent opening voluntary or offertory.

**INTRO.** *Moderato maestoso*

Ch Flute 4'

**MANUAL.** *Op. D. Melodia and 8th Flute stops*

**PEDAL.** *Ped. Bourdon 16'*

*Lento con molto espressione*

*rit. dim. Sw. soft 8ft stops*

*Sw. solo stop*

*Sw. as before*

*rit. a tempo*

*Piu animato* *Swell closed, add soft 4ft.*

*Sw. open increase*

*molto cresc. ff rit.*

*Full Sw. closed* *Gt. and Sw. coup.* *molto rit.*

*Sw. a tempo* *Full Sw.*

*D.C.*

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## LOVE LEADS THE WAY

An attractive encore song, with an alluring waltz refrain. Also published as a part-song for women's voices.

MARY M. HOWARD

**Allegretto**

*r.h.* *mf*

1. Love is a will-o'-the  
2. Love is a pl - lot

wisp, kind  
O'er pas - sion rest - less  
Love is a guid - ing star,  
Love is a wiz - ard old,  
By those

light, true lov - ers swear;  
spell, a mys - ter - y  
Love is a fire - fly bright,  
Love is an elf - in boy,  
All a - gleam, All a -  
Who lurs us with his

glow;  
call;  
But what - ev - er form Love takes,  
But what - ev - er form Love takes,  
All fol low where he doth go;  
All fol - low his foot-steps' fall,

**Tempo di Valse**

Love leads the way, Love leads the way,

Where he leads we fol - low, Lead where he may.

Love leads the way, Where he doth lead we would fol - low.

Where he doth lead we would fol - low, Love leads the way, the way.

*ten.* *D.C.*

## O JESUS, THOU ART STANDING

William W. How

SACRED DUET\*

WALTER HOWE JONES

**Slowly**

*p*

**SOPRANO**  
**ALTO**

Je - sus, Thou art

stand - ing Out - side the fast-closed door, In low - ly pa - tience wait - ing To

*cresc.*

pass the thresh - old o'er, Shame on us, Chris - tian breth - ren, His name and sign who

*cresc.*

*ritard.*

bear. O shame, thrice shame up - on us, To keep Him stand - ing there!

*colla voce*























