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### Volume 36, Number 11 (November 1918)

James Francis Cooke

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# THE ETUDE

PRESSER'S MUSICAL MAGAZINE

NOVEMBER - 1918

WOMAN'S  
NUMBER

PRICE 20 CENTS  
\$1.50 A YEAR



# CHRISTMAS MUSIC

RICH IN  
THE MESSAGE OF GOOD CHEER

An advance list for choirmasters who know the importance of early selection

## ANTHEMS

For Mixed Voices Unless Otherwise Specified

- 10672 Arise, Shine, ..... J. E. Roberts .12  
10964 As With Gladness Men of Old (Women's Voice) ..... W. Berwald .12  
10975 Bethlehem ..... R. S. Morrison .12  
6012 Break Forth Into Joy, ..... A. Berlioz .16  
10581 Break Forth Into Joy, ..... Cuthbert Harris .12  
6278 Bright and Joyful is the Morn, T. D. Williams .15  
10512 Calm on the Listening Ear, ..... L. Bridge .12  
10141 Christ the Lord is Born To-day (Violin ad lib.) ..... Gottschalk-Dressler .15  
10746 Christians, Awake, Salute the Happy Morn, ..... R. M. Stults .15  
10974 Christians Awake ..... Wm. T. Meyer .15  
5981 Come and Worship (Sop. or Ten. Solo, Violin Ob.) ..... W. Dressler .18  
10871 Come Hither, Ye Faithful, ..... R. M. Stults .12  
10462 Coming of the King, The, ..... R. M. Stults .15  
5985 First Christmas Morn, The, ..... E. Newton .12  
5980 For Unto You is Born This Day, ..... Troubridge .15  
6079 Glory to God, ..... A. Ronoli .20  
10305 Glory to God in the Highest, W. H. Eastham .05  
15570 Glory to God in the Highest, R. M. Stults .12  
10453 Hail to the Lord's Anointed, ..... R. M. Stults .15  
10627 Hark! What Mean Those Holy Voices ..... W. H. Neidinger .15  
10196 He Shall Be Great, ..... A. W. Lansing .15  
10470 Holy Night, The, ..... E. A. Mueller .10  
15564 In Bethlehem a King is Born, W. H. Berwald .12  
10600 Jesus Christ To-day is Born, Eduardo Marzo .15  
10909 Joy to the World, ..... R. M. Stults .12  
10238 Joy to the World! The Lord is Come ..... W. Berwald .15

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## SONGS

- The asterisk (\*) indicates that the song is published also for other voices. In ordering please specify the voice you wish.  
10932 Angel's Message, The (Violin Obligato), F. A. Clark .50  
8050\* Angel's Refrain, The (Violin Obligato), F. A. Clark .50  
6989 Angel's Song, ..... A. F. Loud, med. .50  
5249 Away in a Manger, Op. 7, No. 2 ..... E. N. Anderson, med. .30  
12529\* Beckoning Star, The ..... Neidinger high .60  
4148 Before the Shepherds (Violin & Cello) ..... Sudds high .50  
4488\* Bells of Bethlehem ..... Tracy high .60  
4488a\* Bells of Bethlehem (Violin Obligato) ..... Tracy high .60  
12810\* Calm on the Listening Ear of Night ..... Sydney Thompson high .60  
2623 Christ is Born, ..... Louis med. .35  
14963 Christmas Dawn, ..... E. R. Kroeger low .40  
3705\* Christmas Morn, ..... Wooler high .50  
8760 Christmas Night, ..... C. Minetti high .50  
7035 Christmas Pastoral, ..... Dressler med. .50  
4986 Come and Worship, ..... Neidinger high .60  
12543\* Glorious Morn, ..... Sudds high .50  
12711\* Hail of Hope, ..... A. Gebel med. .50  
8066\* Gloria in Excelsis, ..... A. Gebel med. .50  
12543\* Glorious Morn, ..... Neidinger high .60  
5330\* Glory to God (Organ Obligato), A. Ronoli high .75  
9230 Glory to God, ..... Stults high .60  
12401\* Glory to God, ..... Julian Edwards high .60  
9706 Glory to God, ..... Neidinger low .50  
8046\* Hail Glorious Morn (Violin Obligato) ..... A. Gebel high .60  
12234\* Hail to the King, ..... H. T. Burleigh high .60  
3702\* Herald of Heaven (Violin Obligato) ..... Schaeffer high .60  
8048\* In Old Judea (Violin Obligato) ..... A. Gebel high .60

## SONGS (Continued)

- 5246 It Came Upon the Midnight Clear ..... Lansing high .50  
4150 Little Christmas Song, A (Duet for Sop. and Bar.), ..... W. Berger .15  
5348 Lord of Ages, The, ..... E. Holt high .50  
6994 My Guiding Star, ..... H. J. Wrightson med. .40  
14112 Nations, Adore!, ..... H. R. Shelly .50  
15987 O Holy Child of Bethlehem, ..... R. M. Stults .50  
6370 (O) Night Divine, ..... Jordan high .50  
7437 Our Saviour and King, ..... F. H. Brackett high .50  
14797 Ring, Ye Merry Chimes, ..... Olga Dellafield med. .25  
12383\* Prince of Humanity, ..... Neidinger .60  
9729 Saviour Christ, The, ..... P. Douglas Bird .60  
14067 Shepherds in the Fields Abiding, ..... E. S. Barnes high and low .60  
14067\* Shepherds in the Fields Abiding, ..... Barnes .60  
8068 Sleep Sweetly, Babe of Bethlehem (Violin Obligato), ..... A. Gebel low .50  
9232\* Song of Bethlehem, ..... Minetti high .60  
15900 Song That Will Live Forever, ..... Petrie .60  
7526 Song the Angels Sang, The, ..... Stults med. .50  
5739 Star of Bethlehem, ..... Lerman .60  
5432 Star of Peace, ..... Parker high .60  
13331 Star of Bethlehem, The, ..... L. Plogsted med. .50  
14226 The Wondrous Story, ..... R. M. Stults med. .60  
8037 Three Visions, The, ..... Gebel .60  
5838 Wake and Sing, ..... Salter high .50  
5454\* When Heaven Sang to Earth, H. Parker high .75  
5708 While Shepherds Watched, ..... Gletcher high .60  
5245 Wondrous Story, ..... Lemmel med. .60

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

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DAVIS, M. A. E. Arbutus Magnolia	ORTH, L. E. Wee Story Whistling Boy Little Church Waltz Ever So Glad
DUTTON, THEODORA Roving Song	RISHER, A. P. Song of the Robin Dramatic Picture Tarantella in A Minor
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# THE ETUDE

NOVEMBER, 1918

VOL. XXXVI, No. 11

### Woman's Hour of Glory in the Music World

How many of us ever stop to think that it has come within our span of years to live through the most thrilling moments of all the centuries?

WHEN the world sleeps, as sleep it did during all the long years of the dark ages that followed the debauch of Rome, life was, for the most part, a bitter struggle for mere existence. Personal advancement was next to impossible, and excepting the patient monks in the monasteries, the stream of learning was wholly stagnant. War after war was waged, not for humanity and ideals but for superstition and greed. Save for the Crusades, which turned the attention of man now and then to Bethlehem, the world was spiritually dead.

The position of woman was that of a domestic necessity, a pampered pet, or the tool in a life of cunning, trickery and ignominy. The compassion, the sympathy, the keen feminine intelligence, coupled with woman's sixth sense of intuition, the mother heart, the belief in the best, which are natural attributes of the sex and which have made women so important in the course of life, were, for the most part, repressed as a matter of course.

Music was then the toy of a few women in high positions. When "good queen Bess" played at the Virginals the courtiers listened and applauded, as they would at her course comments and oaths. Was she not the queen? And if the queen would play or would swear who would fail to help her?

Centuries are minutes in the chronometer of the ages.

It seems a leap of only a few minutes to our own day, when women are playing an all-essential part in the music life of the world. In America, if we could, in imagination, remove what the women have done for the musical progress of our country, we would probably find ourselves some fifty years behind the times. America is musically great to-day, not because of the splendid efforts of a few earnest men of ability and fine training who have given their lives to the art, but rather because of the co-operation of a vast army of women who, through their high ideals and well-organized efforts, have brought music in far greater measure to every city, town and hamlet on the continent.

America is proud of its musical women, proud not only of those who promote music, through such wonderful organizations as the hundreds that are included in the *National Federation of Musical Clubs*, but to the fine body of women music teachers, the women performers, and to the greatly increasing number of women composers, many of whom have gifts of which any nation might be proud.

### Credit to Music

DR. WYDOW AND DR. FAIRFAX,—did you ever hear of them? They were among the first musicians whom Oxford University, England, chose to distinguish as Doctors of Music. The distinction proved a very slender shield against oblivion, and Dr. Wydow, who received his degree in 1499 (?) and Dr. Fairfax, who assumed his title in 1511, are now historical mummies in encyclopedias.

Since then, however, the collegiate aspect of music in Great Britain and America has held to the British plan with the same tenacity that Great Britain holds on to the pounds, shillings and pence currency, despite its cumbersome time-wastefulness.

In the larger English universities the musical degrees are

frequently different from all other degrees granted by the institution, in that they are non-resident (the student need not do all his work within the university walls), and "the university takes practically no cognizance of their holders, who are, indeed, members only in a very limited sense." Those holding musical degrees were felt by some quite beneath the reticent noses of the academic fathers of the university. This attitude is changing in recent years, and British universities are coming to have more and more respect for music and musical education.

America has modeled her musical collegiate matters largely after British models, as though we were incapable of doing any particular thinking of our own. Thus we find in many great universities that music is entirely a matter of theory. It is affected by the old-time college president's prejudice against anything that had to do with skill rather than learning. That chemistry, mathematics and literary composition required skill seems to be forgotten. Skill with the hands was taboo, and for that reason we find in our universities little attention paid to anything but musical composition, history, etc. Meanwhile the university builds huge hospitals, mechanical-engineering electrical-engineering and chemistry buildings, although the plan of having a first-class conservatory as a regular part of the institution seems to be something which only the most progressive and helpful universities possess. As a matter of fact, many smaller colleges, secondary schools and seminaries are doing far more to foster real musical development than many great universities.

### Our War Music Department

LET it be everlastingly to the credit of the present government of the United States that it had the prevision to realize the wonderful power of music in the present world crisis.

Nothing has been left undone to aid music, in and out of our military life. The manner in which the musical resources of the country have been mobilized is analogous to the mobilization along all other lines, nothing short of the phenomenal.

The one American weapon which our enemies had not counted on is speed, marvelous speed. It has been necessary for us to readjust our whole scheme of living in many ways.

Our Army was, only a few years ago, less than 50,000 men. Now in one encampment (Camp Lewis, Washington) there are 76,000 men. To provide the all-essential musical inspiration needed by such immense groups in all parts of the United States has been such a huge task at a time when the whole world has been working at double speed that the achievements of the Commission on Training Camp Activities, the Y. M. C. A., the Knights of Columbus, the Young Men's Hebrew Association, the Drama League of America and the Liberty Sing workers, to say nothing of the immensely increased Army and Navy bands, are truly amazing.

America is going to Victory, strengthened by the moral consciousness of right, the spirit of fairness and justice, the power of clean, manly living, the unrelenting will, not to conquer but to see that our lofty American ideals of Liberty shall not be lost to the world, all fortified and uplifted by the inspiration that comes through music.

THE ETUDE is, therefore, proud to inaugurate its Department of War Music—which will continue during the war—proud to have this means of helping in a very important and significant work in the world's greatest moment.





The Muses

## Programs of Works by Women Composers from Contemporary American Publishers

In order to make the Woman's Issue of THE ETUDE as comprehensive as possible, we have invited a number of leading American publishers to submit programs of the works of their best-known women composers. Owing to war-time delays this list is not as complete as we had hoped to make it, but we feel that these are of interest and importance to many enthusiastic club leaders who want material for Woman's Club Programs.

### PROGRAM MATERIAL SELECTED FROM THE CATALOG OF WHITE-SMITH COMPANY

#### PROGRAM 1

1. ORGAN SELECTION—Cantata... Kate Oakleton-Lippa
2. FOUR-PART SONG FOR WOMEN'S VOICES—Song of the Children... Lola Currier Warrall
3. SUPRANO SOLO—A Little Psalm... Meta Schumann
4. VIOLIN AND PIANO—Caprice d'Étude (Trilling of the Birds)... Marion Legend
5. FOUR-PART SONG FOR MEN'S VOICES—The Monks of St. Sebastian... Violet W. Daniels
6. MEZZO SOPRANO SOLO—Capriccio... Meta Schumann
7. ORGAN SELECTION—Brevise... Kate Oakleton-Lippa
8. CONTRALTO SOLO—At Close of Day... Gretchen
9. FOUR-PART SONG FOR MIXED VOICES—Good Bye, Sweet Day... Kate Yonah

#### PROGRAM 2

1. MEN'S CHOIR—O Captain! My Captain!... Jean Buchanan
2. VIOLIN AND PIANO—Tartarale... Meta Schumann
3. SUPRANO SOLO—Springtime of Love... Fay Foster
4. PIANO SOLO (a) Nocturne... Esther Greene
5. CONTRALTO SOLO—(b) Love-Lay, Initiated by the Mikado... Yama (A. H. H. 80)
6. WOMEN'S CHOIR—Song for a May Morning... Betty Hale
7. VIOLIN AND PIANO—Song of the Yellow Boat... Jay, by Harriette Cady
8. MEZZO SOPRANO SOLO—Thou Immortal Night... Meta Schumann
9. MIXED CHOIR—Sleep, Sleep, O Beloved, Thy Alexander... Jean Buchanan
10. ADAM'S, MR. CROSBY... (a) Love-Lay, Initiated by the Mikado... Yama (A. H. H. 80)
11. HEATH, MRS. H. H. A... (b) Love-Lay, Initiated by the Mikado... Yama (A. H. H. 80)

12. BARBON, FLORENCE NEWELL... (c) Love-Lay, Initiated by the Mikado... Yama (A. H. H. 80)
13. DANIELA, MABEL W... (d) Love-Lay, Initiated by the Mikado... Yama (A. H. H. 80)
14. ORTH, L. E... (e) Love-Lay, Initiated by the Mikado... Yama (A. H. H. 80)
15. FALDI, MARI... (f) Love-Lay, Initiated by the Mikado... Yama (A. H. H. 80)
16. PARK, EDNA R... (g) Love-Lay, Initiated by the Mikado... Yama (A. H. H. 80)
17. ROBERTS, MRS. C. K... (h) Love-Lay, Initiated by the Mikado... Yama (A. H. H. 80)
18. THOMAS, CLAYTON... (i) Love-Lay, Initiated by the Mikado... Yama (A. H. H. 80)
19. WATSON, MABEL MADISON... (j) Love-Lay, Initiated by the Mikado... Yama (A. H. H. 80)

### PROGRAM MATERIAL SELECTED FROM THE CATALOG OF CLAYTON F. SUMMY

#### PROGRAM OF PIANO PIECES

1. ELIZABETH, NETH... Wake Up, Little Daughters
2. SMITH, HANNAH... The Violet
3. ADAMS, MR. CROSBY... The Violet
4. WING, ALICE BENNETT... The Violet
5. PABLO, MARI... The Violet
6. SHELTER, JEANIE R... The Violet
7. HALL, EVELINE... The Violet
8. ADAMS, MRS. CROSBY... The Violet
9. GOSWELL, FLORENCE... The Violet
10. CHART, MARY PARKER... The Violet
11. FULTON, M... The Violet

#### PROGRAM OF PIANO PIECES

1. HERON, ADELIA... Canonetta
2. MARRIOTT, LORRAINE... Canonetta
3. SHELTER, NELLIE BANS... Canonetta
4. WHITE, N. L... Canonetta
5. BERNHARDT, DEBETHA... Canonetta
6. HALL, EVELINE... Canonetta
7. YOUNG, ELAINE M... Canonetta
8. LENO, SUE... Canonetta
9. SEARS, HELEN... Canonetta
10. THOMPSON, MRS. VAN DYK... Canonetta
11. METT-PHIL, MABEL HOWARD... Canonetta
12. CASPARY, LULA MARY... Canonetta

### PROGRAM MATERIAL SELECTED FROM THE CATALOG OF B. F. WOOD CO.

#### No. 1. EASY COMPOSITIONS.

1. MARGALIES ERB... Blue Eyes, Brown Eyes
2. H. L. CRAM... Blue Eyes, Brown Eyes
3. THORODD, DUTTON... Blue Eyes, Brown Eyes
4. C. W. KINGMAN... Blue Eyes, Brown Eyes
5. FRANCES E. TERRY... Blue Eyes, Brown Eyes
6. L. E. ORTH... Blue Eyes, Brown Eyes
7. CARLINE GARDNER... Blue Eyes, Brown Eyes
8. LARSEN, H. CAMPBELL... Blue Eyes, Brown Eyes

#### No. 2. MORE DIFFICULT COMPOSITIONS.

1. M. A. E. DAVIS... Arabesque
2. H. L. CRAM... Arabesque
3. C. W. KINGMAN... Arabesque
4. E. MACLEAN... Arabesque
5. LUTTA LUNNA... Arabesque
6. PAULINE H. STONY... Arabesque
7. RUTH VINCENT... Arabesque
8. GRACE WHITE... Arabesque

### PROGRAM MATERIAL SELECTED FROM THE CATALOG OF THE DOWNE MUSIC CO.

1. MAXA ZEC... The Dream of St. Cecilia
2. CARLIN SCHMITT... The Dream of St. Cecilia
3. CARLIN SCHMITT... The Dream of St. Cecilia
4. HELEN CHAM... The Dream of St. Cecilia

### PROGRAM MATERIAL SELECTED FROM THE CATALOG OF CARRIE JACOBS-BOND AND SON

1. A Perfect Day... The Dream of St. Cecilia
2. I Love You Truly... The Dream of St. Cecilia
3. Just a Whispers for You... The Dream of St. Cecilia
4. The Fifth Chapter of Isaiah... The Dream of St. Cecilia
5. The Fifth Chapter of Isaiah... The Dream of St. Cecilia
6. The Fifth Chapter of Isaiah... The Dream of St. Cecilia
7. The Fifth Chapter of Isaiah... The Dream of St. Cecilia
8. The Fifth Chapter of Isaiah... The Dream of St. Cecilia
9. The Fifth Chapter of Isaiah... The Dream of St. Cecilia
10. The Fifth Chapter of Isaiah... The Dream of St. Cecilia
11. The Fifth Chapter of Isaiah... The Dream of St. Cecilia
12. The Fifth Chapter of Isaiah... The Dream of St. Cecilia
13. The Fifth Chapter of Isaiah... The Dream of St. Cecilia
14. The Fifth Chapter of Isaiah... The Dream of St. Cecilia
15. The Fifth Chapter of Isaiah... The Dream of St. Cecilia
16. The Fifth Chapter of Isaiah... The Dream of St. Cecilia
17. The Fifth Chapter of Isaiah... The Dream of St. Cecilia
18. The Fifth Chapter of Isaiah... The Dream of St. Cecilia
19. The Fifth Chapter of Isaiah... The Dream of St. Cecilia
20. The Fifth Chapter of Isaiah... The Dream of St. Cecilia

### PROGRAM MATERIAL SELECTED FROM THE CATALOG OF J. FISHER AND BROTHER

1. THERODD, DUTTON... The Dream of St. Cecilia
2. FAY FOSTER... The Dream of St. Cecilia
3. FLORENCE TARA... The Dream of St. Cecilia
4. BRYNNE G. L... The Dream of St. Cecilia
5. BRYNNE G. L... The Dream of St. Cecilia
6. BRYNNE G. L... The Dream of St. Cecilia
7. BRYNNE G. L... The Dream of St. Cecilia
8. BRYNNE G. L... The Dream of St. Cecilia
9. BRYNNE G. L... The Dream of St. Cecilia
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12. BRYNNE G. L... The Dream of St. Cecilia
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14. BRYNNE G. L... The Dream of St. Cecilia
15. BRYNNE G. L... The Dream of St. Cecilia
16. BRYNNE G. L... The Dream of St. Cecilia
17. BRYNNE G. L... The Dream of St. Cecilia
18. BRYNNE G. L... The Dream of St. Cecilia
19. BRYNNE G. L... The Dream of St. Cecilia
20. BRYNNE G. L... The Dream of St. Cecilia

(Continued on Page 694)

## Famous Musical Women of the Past

By ARTHUR ELSON

THE casual reader imagines that women in ancient times were wholly wrapped up in household affairs—the "Kinder, Küche, und Kirche" for the same unprogressive Germans have prescribed for the fair sex in modern days. It is true, that the average wife of the Greek or Roman epoch was kept at home pretty regularly, but even in that early period there were some who stood for women's rights and an emancipated feminism. The profession of music offered them publicity, even then.

Perhaps the earliest women musicians were to be found in ancient Egypt. Among other picture relics of that historic country, there is a set of drawings (or is it chiselings?) showing the daily life of a musical conservatory that flourished in the reign of Amenhotep IV. Many rooms are depicted, with instruments and furniture. In one of them a teacher is portrayed as listening to the singing of a young girl, accompanied with a harp played by another girl. Another room shows class instruction. In still another, two girls are dancing to instrumental music. The institution contained also lunch rooms and hairdressing parlors, which gave it quite a modern effect. Most of the girl students became participants in the temple services of the time; but some of them entered the secular life, and appeared at court.

The old Hebrew music was undoubtedly a copy of Egyptian models at first; but it soon grew into something original. There were bridal songs, mourning songs, and mourning songs, the shrill voices of the women in the last named class being a prototype of the laments of the Irish Keeners, or mourning women. Still another sort of Jewish song was sung in celebration of victories. The Song of Moses and Miriam (Exodus XV) and the Song of Deborah and Barak (Judges V) are conspicuous examples. These songs formed part of public festivals of rejoicing. The leader would sing of the battle, not forgetting a due amount of sarcasm at the enemy's expense; the others would join in certain verses, making a choral effect; the dancing women would participate with umbrellas, or tambourines; while the onlookers would clap their hands, much as the negroes used to do in the old plantation camp meetings. The Song of Solomon is a set of bridal lyrics, while the book of Lamentations echoes the dirge style. The fifth chapter of Isaiah begins in the cheerful vintage style, but changes suddenly to a mourning song, making a most artistic contrast.

In ancient Greece, the term music included both poetry and accompaniment, what we termed an artistic unit. Even the narratives of Homer, composed before the year 1,000 B. C., were sung with a minstrel-accompaniment on the harp.

#### Sappho's Romantic Career

Most famous among the musical women of Greece was Sappho. Her career seems all the more wonderful because in her time (about 600 B. C.) the Grecian wives were kept closely at home. She conformed to strict convention by teaching her sons and instructing her daughters in domestic duties. Few of her poems remain to us, the best being a strong ode to Aphrodite. But their effect must have been remarkable in their day; for when heard of her own lyrics, he expressed the wish that he might not die before having time to learn such a beautiful song. A pioneer among poetesses, she departed still more from

domestic routine by starting a school for girls, at Mytilene, which was probably her birthplace. She was soon the leader of a large but select circle, whose members she instructed in poetry, music, and social graces. Her work among her fair followers was probably compared to that of Socrates among the gilded youth of Athens. Her real history is little known. She was forced to flee from Mytilene to Sicily, for some unknown reason; and it is claimed that she leaped from the Leucadian rock, in the island of Leucas, because of unrequited love for Phaon. The rock, a rugged promontory, was the scene of annual festivals to Apollo. At these, it was customary to cast a criminal off the cliff, with birds tied to him to break his fall. If he survived his involuntary dive into the sea, he was given his liberty. Some have claimed that the phrase, "Jumping from the Leucadian rock," was

unmusical that they did not know that notation could repeat itself for higher octaves; and they kept right along down the alphabet. As in Greece, female slaves did a large part of the performing, and probably much of the composing or improvising. The public music of Rome consisted of rather monotonous flute playing, or rather blatant work for the trumpets; but the private concerts were probably much better, and Apuleius speaks very highly of a combination of voices, flutes, and kitharas.

#### Saint Cecilia

It was a Roman lady, however, who became the patron saint of music. The story of Cecilia has come down to us with somewhat varying details; but it is certain that she was of high position. She was forced into an unwilling marriage with Valerian, a pagan. Having previously embraced Christianity herself, she succeeded almost at once in converting her husband and his brother. All of them were martyred because of their faith. One account places this occurrence under a prefect named Almachus, but no such name appears in history. The date of this event is placed by some at 180, and by others at 230 A. D. Her connection with music was shown only by the passing statement that she "lifted up her voice in praise of the Lord," but that seems to have been enough to make her the patroness of the tonal art. A well-known painting represents her as playing the organ.

Civilization suffered a setback with the fall of the western Roman empire, in 476 A. D. The Franks and Goths, though racially virile, were barbarians when compared with the effete Romans. The ensuing centuries are called the Dark Ages, and learning was kept alive chiefly in the monasteries. Musically, the one bright episode of this period came with the advent of Charlemagne. That monarch, who conquered and baptized most of the races of western Europe, was very fond of music. He not only kept the Gregorian compositions to a high standard, but collected folk-songs as well. He often had his courtiers sing, directing their chorus with a large staff, and sometimes treating the bagpards to unexpected blows with this precursor of the baton. The musical women of the time are represented by his accomplished daughters.

With the rise of the Troubadours, woman received all the exaggerated homage that knightly chivalry could give. This sometimes took rather fantastic forms, as when Pierre Vidal, in love with a lady named Louve, or she-wolf, called himself Loup, or he-wolf, and let himself be hunted by dogs after dressing in a wolf-skin. The excessive emotion of the time is shown also by the case of Geoffrey Rudel. He devoted himself to the renowned Countess of Tripoli, without having ever seen her. After celebrating her charms by many songs, he finally decided to visit her. But the excitement of landing on her shores at last threw him into a collapse; and when the Countess was brought into his presence, he actually died of the excitement.

#### Women Troubadours

Among the women troubadours, the most prominent were Eleanor of Aquitaine and the Countess of Champagne. These ladies, besides composing poems and music, would often preside over the so-called Court of Love, which decided points of amorous etiquette. Sometimes the verdicts were sensible, as when a lady who refused a knight's love was ordered to give back



THE DREAM OF ST. CECILIA.







else, namely, his own work. As the afternoon progresses he is more than likely to have a sitting for a portrait painter or a photographer, who take at least twenty-five poses. Then a newspaper interview or two, a series of appointments to hear people play and to see composers of new works, to talk to representatives of some reproducing instrument, or to people who want to write a biographical sketch for a magazine, or to interview some of the endless people who want help of various kinds, etc.

In between times the artist struggles with his engagement list, trying to extract the necessary and worthwhile things from the bewildering mass of demands made upon him for the future. The evening during the concert is sure to bring him either a concern of his own, some entertainment at which he appears in his professional capacity, or a night journey to another place.

If the reader is not too weary to follow our pianist-hero, one will find him arriving at his destination early in the morning after a night on the train, which is more exasperating to his overstrained nerves than it would be to a differently organized man. His desire to work and also to snatch some much-needed rest becomes more acute on the road than ever. He arranges with the hotel operator not to call him there at certain hours. He tries desperately to barricade himself against the world, but a new army of reporters, young artists, young composers, bonitons, managers, heads of charitable or educational institutions, etc., awaits him in each place, and, sooner or later, for one reason or another, a certain part, at least, of these demands has to be met.

In addition, there are the many small but vital problems of travel, which are inevitable in moving quickly from one place to another. Baggage gets lost, trains are late, pianos have a great way of arriving without their legs or going off to a wrong place altogether, and although the artist is not supposed to look after such things, he is the one to suffer. How often does the unskilful virtuoso arrive on stage five minutes after the concert is supposed to begin! He is cold,



MUSICAL CELEBRITIES SELL LIBERTY BONDS.

In this Woman's Issue it is most interesting to present the portraits of three noted musical women engaged in patriotic work with two distinguished husbands. Reading from right to left we have Leopold Stokowski, conductor of the Philadelphia Orchestra, Anna Clitche, Olga Samoylov (Mrs. Stokowski), Clara (Lewens) daughter of Mark Twain, Mrs. Gairtloviach, and Ossip (Gairtloviach, conductor of the Detroit Symphony Orchestra. The picture was taken at the foot of the Liberty Street standing on Broad Street, Philadelphia.

hungry, tired and out of sorts. He is hustled into other clothes (if his baggage has turned up properly) and onto the stage, where he is supposed to soar promptly to the heights of inspiration and take a thousand or more people with him! As likely as not, the artist at such a moment wishes he had never been born. Then the discouragements in the case of the young artist! He gets an exceptionally good engagement, let us say, with some important orchestra. He prepares feverishly for it. He dreams of a brilliant success and of all that will result from it. He even, if he is very young, enjoys in advance the envy and discomfort of his enemies. The evening comes. He

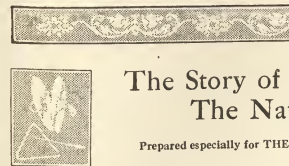
## THE ETUDE

has indigestion or a tired arm or over-practice or he is in a dull mood, or just plainly nervous. There are a thousand and one reasons why a sensitive being can be put out of sorts. He is not at his best and knows it. He is painfully and acutely conscious of his limitations in spite of all his efforts, a great opportunity. Perhaps laid or lukewarm notice in the papers the next morning adds to his sorrows. Such moments are not easy, and I doubt whether there is an artist before the public who has not experienced them, and at these times even those on the other side of the footlights who could go back to quiet, comfortable homes, free from all such mental and emotional turmoil.

It is not an exaggeration to say that the successful artist, during a strenuous concert season, has scarcely a moment to himself. Every hour of his time, every ounce of his energy and nervous force goes into his professional life. From this point of view alone, it is not a thing to be lightly undertaken. It is a life of much self-sacrifice, a life which not only the pleasure of freedom to follow one's inclinations, but much more vital things, such as the happiness of home life must be, temporarily at least, subordinated to the demands of a career. To the artist who possesses in a high degree all the qualifications necessary, including, would be a detriment, however minor he might and does resist against the objectionable sides of an artist's life. But the young student who stands questionably in the line of difficulties does not only try to realize the difficulties but

ways should not only try to realize the difficulties but also that he can satisfy, to a large extent at least, his love for music without throwing himself into the maelstrom of the international musical world where "many are called but few are chosen." A sincere musician who develops his own gifts as far as he can, finds satisfaction in that whether he is before the public or not. If he then reaches and passes on to the life to give—thus uplifting and elevating the standards of the community in which he lives, he can rejoice in both usefulness and the possibility of a tranquility and harmony in his private life which is very difficult of attainment for the man in the limelight.

## THE ETUDE



## The Story of America's Largest Musical Organization The National Federation of Musical Clubs

Prepared especially for THE ETUDE Woman's Issue by the President of the National Federation of Musical Clubs

MRS. A. J. OCHESNER

[Not all of the federated organizations connected with the N. F. M. C. are composed exclusively of women, but the organization of the work and the conduct of its important meetings, conventions, etc., have been such a wonderful testimonial to the great efficiency of American women in the musical field that we have made this review of this great enterprise the leading feature of our Woman's Issue.—The Editor of THE ETUDE.]

### Purely an Altruistic Work

The Music Club undoubtedly found its beginning in the enthusiasm of the individual student and teacher, who carried to the home the inspiration gathered from great leaders in the larger centers. To no one are we more indebted for this pioneer work than to Lowell Mason. After years devoted to the teaching and advancement of music, in 1840 he called a convention of music teachers to meet in Boston, and thus demonstrated the value of discussion and of united effort.

The next great step in the life of the music club was the result of one woman's broad vision and well directed energy. Mrs. Theodore Thomas, at work with her famous husband in preparing a Music Festival for the World's Columbian Exposition, realized that an opportune time had come for calling together the Amateur Musicians of America. The story of her devoted work in carrying out a self-imposed task, the success of her effort, and the subsequent organization of the National Federation of Musical Clubs has often been told; it is ever a delight to pay honor to Mrs. Theodore Thomas, our dearly loved Honorary President.

The programs for the Festival, arranged by Theodore Thomas, included an adult and a children's chorus trained by William L. Tomlins, and professional soloists of recognized standing. Mrs. Thomas was the President of the Amateur Musical Club, which at that time was the only musical club in Chicago composed exclusively of women. With the co-operation of this body of women, Mrs. Thomas, since then regarded as the "Mother of the Federation," made an opportunity for the amateur musicians, and took the first steps toward organizing their interests in the hope that from the beginning "might grow a permanent organization which should be the best friend of musical art in America."

Five years later—January 26, 1898—this permanent organization was effected, at a meeting called in Chicago. Again the Amateur Musical Club—Mrs. William S. Warren, President—served as hosts to the delegates coming from various parts of the country. Mrs. Edwin F. Uhl, of Michigan, was elected first President, and one month later—February 28, 1898—the organization was incorporated under the laws of Illinois, and was named the National Federation of Musical Clubs.

### "Pioneer Days"

The Charter members were women of influence in musical life, several of whom afterwards served as Presidents of the organization, two of whom are to-day members of the Board. The Charter defines the purpose of the Federation as follows: "To bring into communication with one another the various musical clubs of the country that they may compare methods of work and become mutually helpful." When we look back to those pioneer days of 1893—when we consider the women whose devotion so eloquently proved their faith in the value of the work—when we note the first Biennial Convention held in St. Louis in 1899 with a membership of 70 clubs from 11 States—when we compare this with the tenth Biennial Convention held in Birmingham with a membership of 475 clubs from 40 States, we are gratified that we have kept faith, and that a great work is well begun.

Thus for a quarter of a century the National Federation of Musical Clubs has signaled a widespread effort to unite musical interests in a common enthusiasm throughout the United States.

As compared with the General Federation of Women's Clubs, we are a specialized organization. We keep close to the text of our Charter and frankly admit that the sole object of our existence is to advance the cause of music in America. As compared with all other organized effort in behalf of the fine arts in this country, the National Federation of Musical Clubs is a purely altruistic organization. We have no paid officers, there is no opportunity for personal exploitation. I believe that it is not claiming too much for our board members to say that each one is actuated only by a genuine desire to promote the value of the

invariably services of unquestioned authority, and they give their music gratuitously to a most efficient and ungrateful task. The Department has aroused general interest and we believe it to be a stimulus to creative art in America. The prize winners include: Henry K. Hadley, Arthur Shepherd, George W. Chadwick, Henry Lang, Horatio W. Parker, Mabel Daniels, Deema Taylor, Bessie M. Whitney, Arne Oldberg, Helen Faith Rogers, Harvey B. Gaul, Frank S. Ward, Harold Webster, Edith Lobdell, Fay Foster and Ralph Lyford.

There may be a difference of opinion as to the value or the ethics of prize giving, but it even our composer found it in the encouragement which saved a life, or saved a soul—and there may have been such—the work is worth while, and commands respect. (Chairman, Mrs. John R. MacArthur, New York City.)

### Young Artist Contest

Another department which has met with much criticism, for the most part, though not altogether, helpful and constructive criticism, is that of the Young Artist Contest (Chairman, Mrs. F. Vager). The few rules which govern the contest demand that the contestant must be entirely American trained; must be between 21 and 30 years of age, and must be prepared to demonstrate a high degree of artistic attainment before unknown and unseen judges.

From the ambitious teacher who wished to exploit the talented child, we learned the necessity of the age limit. From teachers of large experience and well established authority, we have gathered the elements which make for a fair test, both in the choice of acceptable repertoire and in schedule of markings. At the Biennial Festival, the district winners are given an appearance, and in each of the departments—piano, violin, and voice—a prize of \$150 will be awarded the national winner. State and district contests are now being heard in preparation for the third national contest for the next biennial which meets in Peterborough, New Hampshire, June, 1919.

To the young artist is given the encouragement of success, which promises further effort; to the American people is given the encouragement that our sons and daughters need not go to foreign countries for musical training—as good as the best is to be had at home.

### Three Departments

The work of the Federation is divided into three departments—Education, Philanthropy, and Publicity, each Department Director presiding over four standing committees. The three Directors, the twelve chairmen of standing committees, together with the ten elected officers, constitute the Board of Managers. Retiring Presidents are given the title of Honorary President and make up an Advisory Board. The State Presidents form an Auxiliary Board and meet with the Board of Managers annually.

The committees of American Music and of the Young Artist Contest are conspicuous for the reason that in their work is found the point of direct contact with individual musicians, not members of the Federation. No less important, however, is the work which more especially belongs to the music club. The Educational Department (Mrs. W. D. Steele Director) publishes every month a "Course of Study," which the study section of all music clubs will find interesting, but which is especially intended as an aid to those clubs that in their work have public schools and frequent concerts. Public school music and sacred concert music as well as Library Extension are represented in this Department.

The Program Exchange explains itself literally;

## Programs of Works of Women Composers

(Continued from page 690.)

### PROGRAM MATERIAL SELECTED FROM THE CATALOG OF G. SCHIRMER

EASY GRADE	
When the Boat Tipt	Theodore Dutton
Smoking the Cigar	Piano
The Little Tin Soldier	Harriet P. Bauger
On the Tree Tops	Piano
The Candy Lion	Mrs. H. H. A. Beach
A Thanksgiving Song	Vocal
The Queen-hen's Part	Marie Crosby
The Jolly Blackbird	Piano
Cradle Song	Theodore Dutton
Pettit Vale	Violin
The Merry-go-round	Hannah Smith
Grandmother's Story	Piano
All Aboard the Slumber Boat	Emilie Frances Bauer
The Queen-hen's Part	Marie Crosby
Playtime for the Young Violinist	Elisabeth Fay
(A Series of Easy Pieces)	Piano
Jack in the Box	N. Louise Wright
Jaeger's Doll Woodpecker	Piano
Love's Lullaby	Augusta A. Stetson

### PROGRAM MATERIAL SELECTED FROM THE CATALOG OF THE THEODORE PRESSER CO.

EASY PIECES	
1. PIANO (6 hands)—The Trumpet Call	Lois Evans
2. PIANO SOLO—Dance of the Fairy Queen	L. A. Hughes
3. PIANO SOLO—Hop o' My Thumb	Illy Steinhilber
4. PIANO (4 hands)—Dance of the Keweenaw	Mrs. R. L. Ashford

5. PIANO SOLO—The Night Train	Mary Gail Clark
6. PIANO SOLO—Bugsy Sounds	Marie Crosby
7. PIANO SOLO—In a Garden	Mary Helen Brown
8. PIANO SOLO—Dram Song	Mrs. R. R. Forman
9. PIANO SOLO—Good Night, Little Girl	Helen L. Forman
10. PIANO (4 hands)—On to Triumph	Dalle Spooner

ADVANCED GENERAL	
1. PART SOLO (Women's Voices)—Pond Lilies	Mrs. R. R. Forman
2. PIANO SOLO—Impromptu	Liby Strickland
3. SOPRANO SOLO—Pierrot	Jessie Johnston
4. VIOLIN SOLO—Hungarian Camp Song	Helen Ware
5. Two Irish Songs	Agnes Clark Quinlan
Near the Wall	
One Little Bird of Heaven	

6. PIANO SOLO—Valse de Ballet	Mary Helen Brown
7. Recitation, with Piano Accompaniment—Mary, Call the Little Home	Cora S. Briggs
8. ALTO SOLO—Lullaby	Agnes Woodward
9. SOPRANO SOLO—My Balcony	Kate Vannah
10. PIANO SOLO—Etude de Concert	Fay Foster
11. PART SOLO (Men's Voices)—Marching Men	Mrs. F. L. Ashford

MODERATE DIFFICULTY	
Prelude and Fugue, Op. 81	Mrs. H. H. A. Beach
Crossing the Bar	Virginia Potter
Waltz, 6/8 Chorus	Mrs. Maude Pettit
Metody, Chorus	Viola
La Coquette	Maria Zaccaria
Polish Caprice	Piano
Eyes of Irish Blue	Margery A. Cook
Idyll	Theodore Dutton
Valley Joys	Violin

Negro Folk Songs	Natalie Curtis Berni
Autumn Frolics	Natalie Townsend
The Wise Forget	Alice Reber Fox
Prière	Mary Helen Brown
Violin	

### PROGRAM OF MATERIAL SELECTED FROM THE CATALOG OF OLIVER DITSON & CO.

GRAND, DEUX L.	
The Gondle, Op. 16, No. 1	Grade II
A Morning Song, Op. 12, No. 2	Grade II
Here Come the Kibiki Boys, Op. 23, No. 1	Grade II
FLEMING, ELA [La jeune deboutante, Grades III-IV]	
Petite valse de ballet, Op. 113	Grade III
POSTER, FAY, Sunset in a Japanese Garden, Grades III-IV	
HANMER, MARY VON, La Chasse au Papillon (In Pursuit of a Butterfly), Grades IV-V	
JONES, MARION, When Grandma Danced, Grade II	
KROEMER, C. W., Cowpee Polka, Op. 9, No. 1, Grade II	
Forest Brood, Op. 103, No. 2, Grade II	
Forest Lullaby, Op. 36, No. 5, Grade II	
Forest Lullaby, Op. 36, No. 5, Grade II	
Zephyr and the Violet, Op. 36, No. 2, Grade II	
La Zephyr, Op. 113, No. 1, Grade II	
In the Hammock, Op. 2, No. 1, Grade III	
Ortiz, L. E., Newborn's March, Grade III	
Forest Lullaby, Op. 36, No. 5, Grade III	
Wheel-whirl, Op. 2, No. 1, Grades III-IV	











# The Vital Question of Finger Technic

By HARRIETT BROWER

THE question of adequate finger technic is indeed a vital one to the pianist who is striving to master his instrument; to the conscientious teacher who wishes to train pupils in thorough methods of study and practice, even to the beginner who expects to make a correct start in his work.

The question is: Shall we employ well-developed, free-finger action, thereby gaining independence and precision, or shall we use little or no finger action as a result of keeping fingers close to the keys?

One would hardly think there could be two opinions on this question; it seems as though no thinking person could hesitate for an instant in declaring for well-articulated finger action. Yet there are many and varying opinions held on this vital point.

## Is Finger Technic Out of Date?

It is indeed an unfortunate fact that many teachers and writers advocate fingers held close to the keys. They claim that anything approaching a high stroke of the finger is quite out of date; that it should be obsolete, as it is not now used by artists and good players. Indeed they challenge any one to bring forward a good reason for using high finger action.

In answer to such a challenge let us say that if by the term "high finger stroke" is meant a greatly exaggerated movement of strained intensity, no one would wish to advocate it. But there is a wide difference between strained conditions and easy, free movements. If we are asked to substitute low finger movements, with fingers held close to the keys for well-developed, articulate finger action, I am sure all well-trained, thoughtful, up-to-date teachers will thoroughly repudiate such a principle. They will disagree because they know from experience that well-prepared fingers, accustomed to decided finger action—or finger stroke—will play clearly and effectively. They will also disagree because, in watching famous artists during performance, they have observed the frequent use of very free finger movements; there is not all playing with fingers close to the keys by any means. Think of Hofmann, Gabelowitch and hosts of others. Wide-awake teachers are quick to note these facts and profit by them in their teaching and playing. But what of others who fail to make distinction between high, strained finger stroke and finger action combined with relaxed weight? Can we not make them comprehend this distinction? Can we not make plain the necessity of inculcating correct principles? If precision of finger stroke is acquired at the outset, clearness of tone and distinctness of enunciation will be the valued possession of the player. If, on the other hand, fingers are held close to the keys at the beginning of study, there never will be clearness and distinctness till this vital fault is remedied, which will be found a very difficult matter when the wrong thing has gotten the upper hand.

## Advice on Observing Repeats

In classical sonatas, the first part of the first or principal movement leads to a "repeat" from the beginning; sometimes even the latter portion, containing the "working-out" and the "triste," was also repeated. At the present day, this first repeat is *sometimes* and the latter repeat *always* disregarded.

The repeats which occur in the shorter movements, such as minuet or scherzo, are still observed, as formerly, as they are often necessary to a true balance of musical form.

The regular and usual performance of a minuet or scherzo demands a repeat for each and every section of the "Minuet" or "Scherzo" and also of each and every section of the "Trio." Then follows a "D. C. Minuet" (or scherzo, as the case may be), and this time the repeats are *not* to be observed.

It is a modern custom to observe all repeats, be sure to use the "second ending," not the "first ending" to each strain, when both are provided. Occasional exceptions to this usage are found.

Mr. Richard Epstein, an authority on piano technic, remarked in a recent interview: "The lack of finger discipline in most students is surprising. To my mind the proper raising of the finger is almost more important than the stroke itself. Equally important is the strictly motionless position of the finger in its commanding technic on the piano based on two apparently contradictory methods—relaxed weight and finger technic. Only in proper combination of both can correct piano playing be achieved."

The weight of evidence for the principles above stated, *i. e.*, the necessity for finger action as well as for relaxed arm weight touch, is overwhelming. Quotations from great artists could be multiplied by hundreds. In this limited space, however, there is little chance to quote them. The reader is assured that from personal testimony, taken direct from the artists themselves, I have been able to secure a valuable consensus of opinion in favor of finger stroke, well-developed finger action, decided finger movements, high finger stroke, or by whatever specific term the advocates of low finger stroke call it opposite.

## Vital Errors

The advocates of low finger stroke, or fingers held close to keys, contend that a higher, more decided movement of finger will render the tone hard. This need not be the case by any means. A hard tone results from stiff wrists or arms. If these are pliable and yielding, the tone can be beautiful and mellow, even though the finger descends from a reasonable height—say an inch and a half descent.

Again, teachers who advocate fingers held close to keys insist there is no reason to teach finger action to their pupils, since artists do not use finger action. This is another grievous fallacy.

In the first place, scores of artists, many of them of the first rank, have assured me they were trained in the beginning to use clear decided finger action; also, that they continue to use finger stroke for all their technical study and for the slow careful practice of pieces. They do not throw away such a useful, vital principle as finger stroke, for they know full well that the beautiful clearness and limpidity in runs and passage work, which they must have, to play artistically, is only secured and kept up to concert pitch by means of just this distinct finger stroke. If those who, after hearing a great artist in recital, have come away believing he has no use for finger action, could just peep into his workroom the next morning, they would then see whether he is using finger action or not. They would see that, instead of holding fingers close to the keys, as he seemed to do in his recital, he is playing with well-raised fingers, indeed with high finger stroke. Would they then be convinced of the truth, or would they still cling to their "close-to-the-keys" theory?

Where they occur in Beethoven's works he is always careful to give explicit directions; thus in the *Allergretto* of the *Moonlight Sonata* the direction occurs, "*Le primo forte senza ripetizione*" (the first part without repetition). On the other hand, in the *Scherzos* of the Fourth and Seventh Symphonies, when he wishes more than the usual scheme of repetition, he writes it out in full, to avoid possible misunderstanding on the part of the players.

Why did the composers of earlier days make so much larger use of repeats? It is common to answer this question by alluding to the more leisurely mode of life of our forefathers, and their greater toleration for long-windedness. While there may be some slender substance of truth in this view, it fails to account for the fact that the most modern sonatas in performance without repeats are much longer than the longest ones of Haydn and Mozart performed with repeats. It is much more probable that the reason why repeats were

Godowsky, certainly a high authority on piano technic, was asked not long ago by the writer whether he found it necessary to use high fingered action. "Indeed I use it all the time," he replied, "whenever I wish clearness and accuracy, for technic or for a new composition, or for slow practice."

## The Truth About the Matter

What is the truth then? Just this: The artist at his work may use finger stroke as much as he pleases, but he will not use it to such an extent in public. Before an audience he hides all effort, even the least appearance of effort. In this one particular, at least, he never plays as he practices; they are two distinct processes. He offers the audience the finished product, with no semblance of the studio about it. To arrive at this perfect mastery, however, he must study with all possible precision and accuracy of movement. Passages must be executed with well-prepared fingers and with exact finger action; trills must be clear and well balanced and all finger movements under perfect control. Artists have admitted this fact over and over again. Why not believe them? Why not give over the fallacy of trying to teach the young student to play the piano with fingers close to the keys?

## Why We Need to Establish the Principle of Finger Action

Because we need clearness before anything else. If an actor tried to mumble his words through closed lips we would have none of him. Yet the beginner, taught to hold fingers close to the keys, is just about as great a mumbler.

Because we must establish correct movements of finger lifting and finger descent in order to secure good tone, control and velocity. And we must have finger action before we can secure total variety.

Because piano music is made up of passages, scales and arpeggios, as well as chords, octaves and arm work. If we study the latter, never so correctly, and neglect finger development, we are quite one-sided; we have only looked at one-half the question; the other half remains untouched.

## When Shall We Learn Finger Action?

The time to secure these conditions is at the outset of study. The time to learn correct finger action is at the beginning, at the first lesson. Then there are no false notions to combat, the thought is plastic and can be molded and guided by right ideas. When clear, distinct finger movements have been established and are an unforgettable possession, modifications may take place. Velocity requires less movement of fingers; but they have learned, through well raised movements, the necessary control which will enable them to play close to keys with the same clearness they use when the fingers were raised higher. But this control would never have been gained had they begun with fingers close to the keys.

more tolerable, or even enjoyable, lay in the chance for variety. The best harpichordos, though far inferior to the piano in power and in minute expressiveness, had a variety of tone possible which the piano does not possess, and it was considered good form to play the repeat with a different quality of tone, by use of a different stop or pedal. Then, too, it was quite the custom for the player to add various ornamentation. If this were already done the "first time through," it would be done still more elaborately the second time.

One should not be haphazard in the playing of repeats. Especially in the case of duets, trios and other concerted music, it is absolutely necessary to have an understanding between the players or a musical counterpoint will result. The same rule is to observe all repeats except (possibly) very long ones, these last to be subject to special agreement. In case nothing has been said about a repeat, observe it.

# GAY AND FESTIVE

MARCH

From a set of successful teaching pieces entitled *The House Party*, Grade II 1/2

SADYE SEWELL

Tempo di Marcia M. M.  $\text{♩} = 120$



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A characteristic number, of real educational value. Grade III $\frac{1}{2}$   
 Allegro ma non troppo M.M.  $\text{♩} = 108$

*ten.*  
*ff*  
*rit.*  
*atempo*  
*mf leggiero*  
*rit.*  
*ff*  
*atempo*  
*1st time only*  
*Last time only*  
*faccel.*  
*ff*  
*Presto*  
*p*  
*pp*  
*rit.*  
*D.C.*

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THEODORA DUTTON

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Appassionato M.M.  $\text{♩} = 108$ 

*un poco f*  
*cresc.*  
*sempre appassion.*  
*con Ped.*  
*cresc.*  
*f*  
*un poco rit.*  
*a tempo*

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*cresc.*  
*f*  
*mf*  
*un poco rit.*  
*un poco p*  
*un poco f*  
*molto appassionato*  
*un poco rit.*  
*atempo e leggiero*  
*p sempre appassionato*  
*allargandos*  
*Temp. 1*  
*piu voce*  
*cresc.*  
*un poco rit.*  
*con abandon*  
*un poco rit.*  
*espressivo*  
*piu*  
*appassion. e cresc.*  
*f*



ON PATROL  
MARCH

In the real military style, two beats to the measure.

SECONDO

MATILEE LOEB-EVANS

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ON PATROL  
MARCH

PRIMO

MATILEE LOEB-EVANS

Tempo di Marcia M.M. ♩ = 126

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# SCARF DANCE DER SCHÄRPENTANZ Scène de Ballet

One of the most famous piano pieces by a woman composer, effectively arranged in duet form.

THE ETUDE

C. CHAMINADE

## SECONDO

Allegro M.M. ♩ = 54

Handwritten musical score for the Second part of Scarf Dance. The score is written for piano and bass staves. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro M.M. ♩ = 54'. The score includes various dynamics such as *p* (piano), *f* (forte), *pp* (pianissimo), *sf* (sforzando), *cresc.* (crescendo), *dim.* (diminuendo), and *pp delicatamente*. There are also markings for *sec.* (second ending). The score is arranged in a duet form, with the piano part on the left and the bass part on the right.

THE ETUDE

# SCARF DANCE DER SCHÄRPENTANZ Scène de Ballet

C. CHAMINADE

## PRIMO

Allegro M.M. ♩ = 54

Handwritten musical score for the First part of Scarf Dance. The score is written for piano and bass staves. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro M.M. ♩ = 54'. The score includes various dynamics such as *p* (piano), *f* (forte), *pp* (pianissimo), *sf* (sforzando), *cresc.* (crescendo), *dim.* (diminuendo), and *pp delicatamente*. There are also markings for *sec.* (second ending). The score is arranged in a duet form, with the piano part on the left and the bass part on the right.



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ANNA PRISCILLA RISHER, Op. 11

A particularly good specimen of its type, lying well under the hands. Grade III.

Allegro vivace M.M. ♩ = 144

## THE BAND

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Allegro con spirito M.M. ♩ = 128

N. LOUISE WRIGHT, Op. 20, No. 1



## BOAT SONG

Mrs. E. L. ASHFORD

A charming inspiration, by a very popular writer, Grade III $\frac{1}{2}$ 

In smooth flowing style M.M. ♩ = 54

*p* *Ped. sempre* *cresc. poco a poco* *f* *dim.* *pp* *cresc.* *f* *rall.* *pp* *a tempo* *mf* *p* *f* *rit.* *a tempo* *poco rit.* *Risoluto* *f* *a tempo* *p* *rit.* *a tempo* *cresc.*

*p* *Ped. sempre* *cresc. poco a poco* *f* *dim.* *pp* *cresc.* *f* *rall.* *pp* *a tempo* *mf* *p* *f* *rit.* *a tempo* *poco rit.* *Risoluto* *f* *a tempo* *p* *rit.* *a tempo* *cresc.*

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A strong and impressive number which will require careful melody playing and decided dynamic contrasts, Grade IV.

Moderato e tranquillo M.M. ♩ = 72

PAULA SZALIT, Op. 3, No. 3

*p* *Ped. sempre* *cresc. poco a poco* *f* *dim.* *pp* *cresc.* *f* *rall.* *pp* *a tempo* *mf* *p* *f* *rit.* *a tempo* *poco rit.* *Risoluto* *f* *a tempo* *p* *rit.* *a tempo* *cresc.*



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Allegro moderato M.M.



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VOCAL OR INSTRUMENTAL

EFFIE LEVERING

Actively little teaching piece, which may be either played or sung, or both together. Grade II.

Allegretto M.M.  $\text{♩} = 126$

Allegretto M.M. ♩ = 126

*mp* Hi lee, Hi low, Swing to and fro; Mer-ri-ly, mer-ri-ly, Mer-ri-ly we go. *p* Hi

low, Hi lee, We'll shout with glee; All because, All because, Lit-tle birds we see. Mer-ri-ly we sing, And our voices ring;

*mf* In the glad-some sun-shine, Of the joy-ful Spring-time. *p* Hi lee, Hi low, Swing to and fro; Mer-ri-ly, Mer-ri-ly,

mer-ri-ly we go. Hi lee, Hi lee, We'll shout with glee; All because, All because, Lit-tle birds we see.

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HELEN WARE

A charming concert or recital piece, founded upon an old Hungarian melody.

VIOLIN

PIANO

con sordino  
ad lib.

*mf* *cresc.* *dim.* *p*

*Andante*

*rit.* *a tempo* *rit.* *mp* *a tempo* *rit.* *p*

*rit.* *a tempo* *rit.* *mp* *a tempo* *rit.* *p*

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[illegible]



## THE CASTLE GOBLIN

SCHERZO

MATHILDE BILBRO

In characteristic vein, a good finger study, Grade III.

Allegro M.M. ♩ = 120

S. Trance

The musical score for "The Castle Goblin" Scherzo by Mathilde Bilbro is written for piano. It begins with a piano introduction in G major, 6/8 time. The main section consists of 12 measures, featuring a variety of musical techniques including triplets, sixteenth notes, and dynamic markings such as *p*, *mf*, and *f*. The piece concludes with a coda marked "Last time to Coda".

The musical score for "Spring is a Lady" by Lily Strickland is written for piano. It begins with a piano introduction in G major, 4/4 time. The main section consists of 12 measures, featuring a variety of musical techniques including triplets, sixteenth notes, and dynamic markings such as *p*, *mf*, and *f*. The piece concludes with a coda marked "D.N.".

## SPRING IS A LADY

LILY STRICKLAND

Bold and vigorous, excellent for recital work.

Animato con spirito

The musical score for "Spring is a Lady" by Lily Strickland is written for piano. It begins with a piano introduction in G major, 4/4 time. The main section consists of 12 measures, featuring a variety of musical techniques including triplets, sixteenth notes, and dynamic markings such as *p*, *mf*, and *f*. The piece concludes with a coda marked "D.N.".



"Hey but my heart is jol - ly!" "Hey but my heart, my heart is - jol - ly!"

*Lento* When the frowns come on her face, Sigh - ing is but fol - - ly! Smiles will ban - ish

them a - pace Sigh - ing is but fol - ly! Ah! Ah!

*una corda* Sigh - ing is but fol - ly! Spring is a maid with

eyes of blue, "Hey but my heart is jol - ly!" She will steal the heart of you! "Hey but my heart is jol - ly!"

"Hey but my heart is jol - ly!" "Hey but my heart, my heart is jol - ly!"

*Presto*

# I WOULD SEND TO THEE A ROSE

A quaint but telling love song, with a flavor of the old English style. A real singer's song.  
Andantino semplice

FLORENCE TURNER-MALEY

If I but had a gar - den, I'd send to thee a rose, A

burst - ing bud and crim - son, The first my gar - den grows. If I but had a gar - den, I'd send thee all that blows.

I'd send to thee a mes - sage, White, yel - low, red, they blow; It

is my heart I'd send thee, It mat - ters not the glow; I'd send thee buds and blos - soms, The ve - ry first that grow. If

I but had a gar - den, I'd send to thee a rose, A burst - ing bud and crim - son, The first my gar - den

grows. If I but had a gar - den, I'd send thee all that blows.



## I WILL COME BACK AGAIN

KATE VANNAR

Caroline Giltinau

A fine recital song, elevated in style and sentiment.

Moderato

I won-der at the  
 af-ter-while, When God takes one a-way, Will not the lone-ly soul re-tur-n is  
 wind, or fog, or spray? Or in the swell-ing buds of Spring,  
 Or on the A-pril rain, I on-ly know to be with thee, I will come back  
 gain, I on-ly know to be with thee, I will come back gain!  
 Be-cause God gave the love we share. Po-

*largo*

## THE ETUDE

hap-sell let me be A ray of liv-ing sun-light To shine my Dear, on thee,  
 ray of liv-ing sun-light To shine my Dear, on thee.  
 The night has a thou-sand eyes, The

## WHEN LOVE IS DONE

ELEANORE MacLEAN

One of the most effective settings of the familiar verses. Especially good for low voice.

Moderato

day but one, Yet the light of the whole world dies When day is done,  
 The mind has a thou-sand eyes The  
 heart but one Yet the light of the whole life dies When love is done,  
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Andante grazioso M.M. ♩ = 132

MANUAL

PÉDAL

Sw.  
Ch. or Gt.

Sw. Reed off  
mp

Gt. or Ch. St. Diap. Melodia off

delicato  
mp Gt. or Ch.

legato

poco rall. delicato

mf rall. dim. rall. molto p.

last time to Coda

Choice mf

rall. molto

Piu lento

Fine

rall. Tremolo p

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## THE ETUDE

## Natural Memorizing

By Mrs. John Edwin Worrel

The writer once heard a band of natives in Alaska singing their songs to an accompaniment of drums. The songs had melody of a sort, rhythm and words, and everybody was singing, from the oldest squaws to the smallest papoose that was able to walk. They did not get the songs by visualizing a page of printed notes as they have no written language of any kind, but the melodies are handed down by ear, from one generation to another.

The ability to reproduce, from memory, musical sounds and motions, is a universal talent, varying only in degree.

## Impressions Must Be Definite and in Proper Sequence

The brain can retain a melody or sequence of sounds, or a succession of complicated harmonies, but it is necessary to give it a clear-cut impression of a complete thought, and not dote out the music in dribs (as some advocate), by learning one measure at a time. For example, should we try to commit the following:—*was, was, jumped, eyes, there, and, bramble, his, town, he, he, out, our, wise, into, scratched, man, wondrous, a, and, bash, both, a, in,* word for word, it would be a tremendous task, but if arranged in proper sequence—

"There was a man in our town  
And he was wondrous wise;  
He jumped into a bramble-bush  
And scratched out both his eyes."

—it almost carries itself, because its rhythm, rhyme and definite thought suggest themselves into the mind with scarcely an effort.

In addition to retaining the sequence of tones, the mind must hold also the fingering and shapes the hand assumes in playing. Any musician who has thoroughly memorized a piece, can, by thinking of it or hearing another play it, feel in his hands the impulses to make these fingerings and hand formations. Indeed, the unconscious memory of the fingers may even aid the brain. These three impressions, note-succession, fingering and hand-formations are all received at the same time by the brain, registered and welded together.

## Actual Practice

1. Select a piece and play it over several times all the way through to get a good general idea of the whole, but make no attempt to memorize, as yet.

## Teaching a Child of Five Years Her Notes

By Mrs. W. H. Simmons

Cotta the method now used in many schools, of teaching a child to read before she learns her letters, he applied to reading music?

The writer tried it with her five-year-old daughter and found it a success. At the first lesson it was explained that the staff was like a ladder, whereby one either climbs step by step, or leaps over steps.

For the first few lessons, I had to tell her what the first note was. This note she used as a "starter" and the other notes were taken by step or by leap from this note, the next note following, the preceding note, etc. She simply measures from one note to the next.

If auxiliary notes lie next to the "starter," her fingers unconsciously follow her

2. Look it over with the reasoning part of the mind; you find, for instance, that it has a first section with a definite and satisfying ending and note that, at the ending, the parts move parallel to each other up the keyboard. Then comes the second section which does not end of itself but resolves into a repetition of the first section. The third section is the same as the second, resolving into the first, but note that at the final ending, the parts separate at the last measure and move in opposite directions. Any one of the sections should, in memorizing, be practiced to a definite close. (The piece here used as an example was Chamade's *Scarf Dance*; each piece should be analyzed according to its own peculiar structure.)

3. Play correctly, being careful to observe all expression marks, and above all, listen to what you are playing.

After practicing a short time in this way, if you find yourself doing a sort of involuntary mental singing, you may feel assured that memorizing has already begun, and that from this stage on, the piece will almost play itself.

Make no attempt as yet to play it from memory, but play for pleasure and listen for pleasure. The same day, without thinking it out beforehand, sit down and see how much you can play without notes. If it all comes, put your whole attention on the keyboard and you will find that watching the process of playing helps to fix the mechanical movements.

4. If you get all of a section except a measure or so, play it over again without notes, and usually the momentum or swing will take you through the missing measure. Then look at the notes to be sure it was correct. But if there are large blocks of hazy and indistinct impressions, abandon memorizing, and go back entirely to notes and play over and over again until you feel justified in making another attempt. At this second attempt the whole thing usually comes clear and distinct and nothing remains to be except the polishing off, which is the most pleasant part of practice.

Notes are only a series of complete and minute directions, through which the thought in the composer's brain is transferred to ours. The composer thought in sounds before he thought of notes and note-values for expressing his sounds.

So, let us learn by sounds received through the ear, the natural channel.

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# Department for Voice and Vocal Teachers

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## Care in Teaching a Vocal Teacher

By Nelson A. Chestnut

It is not the intention of the writer of this article to assail or to try to upset the various methods of vocal instruction of the present day. The chief difficulty at the outset would be the undeniable fact that there are many successful singers who have been taught by teachers with widely divergent methods. Yet, it is also an undeniable fact, and a lamentable one, that there are too few successful singers in comparison with the countless numbers of earnest, intelligent, capable students engaged in the study of voice culture. It is quite possible that those who succeed do so because of natural gifts and in spite of questionable methods. Gifted with native ability and aided by skillful coaching, which often is confused with instruction in voice production, they achieve a certain degree of success and for a while are considered successful singers. Unfortunately, their success is short-lived. This is not entirely due to the feeble public.

Fame often is evanescent but after all it is not a matter of "the survival of the fittest?" The public cannot be blamed if it shows an unwillingness to continue to be pleased with a singer whose voice deteriorates. For a time sentiment may play a part in keeping the singer before the public, but sooner or later the inexorable law "the survival of the fittest" will prevail.

It is right here that the greatest problem in the matter presents itself. If the prospective student has the time and inclination to do some "shopping" by having his voice tried by a number of vocal teachers he will probably learn at the end of the day that there are as many ideas and methods of voice production as there are teachers and studios. If he be broad minded he will conclude that they all have the same goal in mind, but that they travel by different roads or methods. He may also believe, and rightly so, that not one of them would misdirect him, but, unfortunately, if the person misdirects, the result is the same whether he be misdirected intentionally or not.

In the absence of any standardization of the teaching of voice production, the prospective student has no real guide in determining which teacher to select. The only proper solution under the circumstances is to engage a teacher who has studied the art of teaching, for no matter how otherwise gifted a teacher may be the best teachers are those who have been taught how to teach. Certainly there are teachers who have achieved a certain degree of success without this preparation but they only prove the necessity of it for others. But, after all, they are in the minority, just as certain men in the state of limited education, attain to prominent stations in life.

The trained teacher will know best how to present the underlying principles involved in the production of a true tone. He will not confuse or hamper the pupil with unnecessary technical exercises and minute explanations of movements of the

throat and other parts involved in the production of a tone. He knows that what he more he explains to the pupil as to what takes place in the proper production of a tone the more will the pupil be able to follow the tone is produced rather than in the producing of it.

## Singing a Natural Function

Fundamentally, singing is one of the most natural things in the world. A well-known singer has truly said of the voice and its use, "It's simplicity is its difficulty." I am not now referring to artistic singing in the highest sense of the term, but rather to correct tone production and tone placing, the foundation of the art of singing.

Accompanists and coaches with little or no real knowledge of the correct principles of the fundamentals of correct tone who lack musicianship and interpretative power themselves. To one who has been grounded in the art of singing, but lacks the musicianship just referred to, the services of a coach should be of great aid. But to the beginner the only proper course to pursue is to seek a teacher who is a trained teacher and is able to do successfully what which he seeks to instruct.

A beginner should beware of the teacher, who, in the prime of life, he attempts to teach. There surely must be something wrong with the teacher who, in the prime of life, or even before that, has either lost his voice or plainly shows that he no longer sings well. "Don't do as I do but as I tell you" is an unsatisfactory answer. It is unreasonable to suppose that such a teacher can be a successful one in the true sense of the term. If his own failure to do so is due to faulty methods, the same methods would produce the same results in others. If, on the other hand, he presents a method which he claims to have evolved as the result of mistakes in the instruction which he received, it is only fair to expect him to show some satisfactory evidence of the success of the method.

The only safe course, therefore, for the prospective student is to select an intelligent teacher who understands the voice and who has been trained to teach singing.

## Right Concentration

If the singer will concentrate his whole attention on the musical intervals of his song as they follow one another, which, of course, should include the vowel belonging to each note, he will obtain instantaneously the precise degree of tension in the vocal cords required for each tonal pitch, and at the same moment also the adjustments of parts above the larynx required for the perfect resonance of both pitch and vowel. In other words, the resonator will adapt itself automatically to the completed tone, and the result will be a tone which is both rich and vowel in unity.—CLARA K. ROEGER.

The ear is to the singer what the eye is to the painter. It first informs the mind what to desire, and then it prompts the will in action to obtain it.—C. K. R.

## A Neglected Organ

Out of hundreds of students, whose fitness to become singers I have been called on to test, I have found not more than ten per cent. whose ears were sensitive to the different musical intervals. For the most part they were unable to repeat any three or four given intervals which were played or sung to them consecutively. From this I naturally concluded that if they had no perception of definite musical sequences it could hardly be expected that they would be able to detect the subtle variations in tone quality which either make or mar the voice. My advice to these, when asked, was, to take up military, run a steam laundry, or devote themselves to any congenial occupations not depending on the sense of hearing.

## Why is the Ear Overlooked?

Yet, among these there were doubtless many who, had they from the beginning received proper musical training, could have become good singers. Excellent vocal organs and fair intelligence were not lacking, the only thing they failed to possess was the power to distinguish between one kind of sound and another. A painfully noteworthy fact was that most of these young people had received their musical instruction from some teacher or other in some part of the world or other, and that none of them seemed to have any idea that a musical ear had anything to do with the production of a good voice. From the training of the most essential faculty of a singer should be so grossly neglected there is something more which invites our grave speculation. How does it come about that the keen auditory sense so natural to children should deteriorate in such an alarming degree with the development of other faculties? The conclusion I have come to, is that the methods of voice training so widely used are purely mechanical and that no appeal is made to the musical sense. Yes, surely, systems that are mechanical, masquerading as scientific are answerable for the mischief! We have all of us been taught that the disuse of any part of a living organism results in atrophy of that part. From which it is easy to deduce that the auditory nerve, if not duly called upon to play its part in stimulating, prompting, and guiding the voice, must gradually fade, first, the habit, and later the faculty to perform its allotted function. The instruction so widely given both in our schools of elocution and in singing regarding the different vowel positions in the mouth, as set forth by Alexander Melville Bell in his treatise on *Vocal Speech*, is, in my opinion, responsible for the dull ears which we are deploring, because it draws the attention of the pupil to the tongue instead of the tone, thus permitting the auditory nerve, which conveys sound to the brain to take a rest. The rest habit soon becomes permanent so that soon the ear is no longer concerned in the sound of the voice. This, briefly stated, will account for the startling disclosure of unfitness for artistic singing which it has been my lot to make. While we must feel unceasingly grateful to Dr. Bell for all he has done for the voice and others afflicted with deafness, by his

wonderful system of visible speech through consonant and vowel placings, we cannot uphold it as a system to be adopted by normal beings. We can only view it in the light of a crutch to a cripple. Regarded as such, it is indeed an aid to the hearing, enlarging the possibilities of happiness and development to the cripple; but when applied to normal beings it ceases to be beneficial for it limits and restricts the natural functions of the ear, and inhibits thereby the use of some of the finer and higher a deaf mute speak can have failed to notice the harsh, unmusical tones of the voice and the exaggerated way of enunciating words. Even the most intelligent of these has never acquired the faculty of producing sound which is even passably musical. Is this not proof positive that the vocal production often, unaided by the ear, are not to be relied on?

I doubt very much that Dr. Bell ever expected his system of visible speech to be adopted in schools, alike for those who do not hear and those who do! The inevitable result of the misapplication of a good thing is forcibly manifested in the voices of the average singers and speakers of to-day, yet there are actually those who declare that "the best sound by a sound alone is not to know it." According to Dora Dury Jones in her *Technique of Speech*, it is necessary to see the spoken word. It would be equally reasonable to claim that you should hear a picture! Per contra, hear what Charles Lunn says in his *Philosophy of Voice*. "There is a common superstition that a man 'cannot hear his own voice.' In point of fact, it is the exact opposite, for a man trained to perceive hears his own voice better than any one else, for he hears it both subjectively and objectively."

A student should be his severest critic, and in exact proportion as he does hear himself, so he has the capacity to beautify his tone, and in no other way can he beautify it. Never can the singer expect to reach that spontaneity of expression which is inseparable from beautiful and artistic singing until the ear can be relied on as sole stimulus and director. All and every part employed in their manifold different adjustments of the resonator, so subtle, and almost imperceptible in their nature. It follows, then, that when the ear is defective from incurable causes, singing should not be attempted, because such tone production as can be accomplished through the conventional placement of the parts employed can neither give any pleasure to the listener, nor afford the singer the joy of self expression.

## Study Your Pupil's Auditory Sensitiveness

It therefore behooves every teacher in every singing school, list, to ascertain the degree of the general working of the ear behind the scenes, so to speak, familiarize the young aspirant with many of the necessary adjustments to the artist routine; to find the quality of tone and another will never disclose.

The same is true of amateur theatricals, and the greatest benefit can be secured from such participation, even if the standard is not always up to the mark desired by director and participants.

difference between one interval and another, and one kind of sound and another, there is at least some foundation for the ear and the auditory nerve can, by proper training, be stimulated to act efficiently. It may, perhaps, also be discovered that some slight physical disturbance at the entrance of the eustachian tube is preventing the perfect connection of the auditory nerve with the brain, which disturbance may be set right by a throat specialist. Here again, would be a case not to be given up in despair. The remedy should be sought and the improved physical condition followed up closely with a thorough course of ear-training.

Let me repeat, then, that the ear is the one and only efficient means of obtaining from our vocal apparatus musical tones that are beautiful just as the eye of the painter is the one medium through which he must work. As the eye of the painter, in studying his subjects, becomes more keenly and intelligently observant day by day, so does the ear of the singer, by constantly listening to musical intervals and tone-colors, gain an acuteness and power of analysis. The more the teacher calls the singer's attention to the different subtleties in tone modulation and color, in a purely aesthetic sense, by pointing out the peculiar value of these different tones—both in lyrical and dramatic expression, the further on the road to developing a full-fledged artist he will be.

## An Intelligent Pupil's Question

Once, a pupil, having the rare habit of doing some thinking on her own account, said to me: "I can understand that the ear receives sound—and even that it can discriminate between a good sound and a bad one just in the same way that in our mouths we taste something not only as bitter or sweet, but having some specific flavor, but I do not see how the ear can influence the tone of the voice if it is produced. The ear cannot conceive sound, can it?" I answered, no, it cannot conceive sound of itself, because it is only a dead communicating with the

brain. It is the brain that both perceives and conceives the sound of the voice transmitted to it by the auditory nerve. Both brain and ear, however, are mutually dependent on each other. The brain cannot prompt you to sing without the cooperation of the ear, nor can the ear prompt you without the cooperation of the brain.

Pupil. "Do you mean me to understand, then, that when I hear a particular sound that I wish to reproduce with my voice my inner ear conveys to my brain the exact sound I want to hear?"

Yes—the sound will be conveyed just as you hear it—if you hear it imperfectly your brain can only conceive the sound imperfectly, and your vocal organs will reproduce it only imperfectly. You see, then, that it is really the brain that sings—that plays on your vocal instrument as with mental fingers—compelling thereby all the different parts of your vocal and speech organs to act together harmoniously as do the hammers, dampers and connecting joints of a pianoforte when you strike its ivory keys.

## Put no Trust in Mechanical Maxims

I hope that I have now given my readers a sufficient reason to be convinced that such directions for the placements of the tongue in forming the different vowels as—High Front, Mid, Front, Low Front, High Middle, Mid, Front, Low Middle, High Back, Mid, Back, Low Back—are not only useless but harmful to the singer who is thereby forced into direct consciousness of the tongue to the detriment of the voice; that anyone who is dependent on such instructions for correct voice production has not the necessary qualifications to be a singer and should therefore be dissuaded from wasting life, energy, time and money on the vain attempt to achieve the impossible; that the ear is the musical conscience of the singer; that like the conscience the ear can be entered dull, or put to sleep altogether by refusing either to attend to it or to listen to its appeal.—CLARA KATHLEEN ROGERS.

## "Our Daughter Is Not a Chorus Singer"

By Ralph M. Brown

The attitude of young soloists, and sometimes their parents, toward singing in a chorus choir or the festival choir of their local city, is often a mistake. There is a great deal to learn from chorus or choir singing.

To become familiar with the choral classics such as the *Messiah*, *Elijah*, etc., there is no way equal to actually participating under the direction of a capable leader. When later in her experience a young singer is called upon to sing the solos of such works, there is no coaching which can be done in a private studio which can compare in respect to the routine drill of the chorus rehearsal.

The opportunity, too, of hearing famous soloists at rehearsal, the means employed by directors to secure satisfactory results, and the general working of the voice behind the scenes, so to speak, familiarize the young aspirant with many of the necessary adjustments to the artist routine; to find the quality of tone and another will never disclose.

The same is true of amateur theatricals, and the greatest benefit can be secured from such participation, even if the standard is not always up to the mark desired by director and participants.

Taking part in any public production in any capacity is enlightening, and helps make the well rounded and experienced singer in later years.

The one danger is in over-participation and the natural temptation to over-use the voice before it is properly placed. These points should be kept well in mind, and where there is the least sign of fatigue all the director's coaxing and urging should not get any more attention than it deserves. For if he knows his business he understands he is asking too much.

The above is a suggestion to those young singers who are not appreciating its benefits, rather look down on the chorus singer, and plan to step fresh from the studio into professional solo singing.

In this connection, too, it might be said that even if your voice be a high soprano it is very beneficial to sing a second voice in a ladies' quartet; you will find it a great help in reading. In like manner the high tenor and basso will find it helpful to sing on the second tenor and baritone voices. This, though, is nothing new. Mendelssohn long ago encouraged his young friends to do so.

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hand using clarinet, oboe, or viol d'orchestre; now change about and note how the reed stop cuts through the flute tone, but when the flute tone is underneath the reed or pungent string, the flute may be much louder, the flute may be than the reed or string, the flute will not "quaver" the combination. (c) Accompany a flute solo by a neutral-toned instrument like a dulciana or a soft stop. (f) In making a crescendo add stops in the order of their softness, beginning with the softest. (h) In making a diminishing push in the loudest stop first. (h) If the pedals are used they should be coupled to the accompaniment—if coupled all—and not to the solo combination. Changes in registration ought to be made during the rests, or at the beginning or end of phrases. (f) The rhythm must never be lost the merest fraction through shifting stops; if the desired change cannot be made, dispense with any change of registration at the point. (b) The crescendo pedal is not designed for use in small effects; if you must use it, do so only for the biggest climatic effects or when you need a sudden burst of fortissimo.

The fundamental principle underlying all registration is this: Do not take the congregation into your confidence! When you make a pause in your playing, the congregation knows that you are waiting around for a stop; you are taking the congregation into your confidence. When you change stops in the middle of a phrase instead of at the beginning, the congregation is very well aware of the change; you take the congregation into your confidence.

Registration is a matter of personality or temperament; therefore do not hesitate to experiment with the stops of your organ, in private. It may be a small organ, but you can be assured that there is more in it than you have yet discovered. Your friend from across the way will hear a while on your organ and you will hear sounds of it of which you

never dreamed it capable. (1) Try every stop in the organ singly, in the top, middle and bottom of its range. (2) Try the four-foot stop on an octave lower than the normal pitch. (3) Try these again, adding a soft dulciana. (4) Try the sixteen-foot stops alone an octave higher than the normal pitch. (5) Try these again adding a soft 8' stop. (6) Try every stop singly as a solo stop, not only at the normal pitch, but at the octave higher and the octave lower. (7) Be higher and then in trying every possible combination that you do not fail to try those combinations that you are morally (though not aurally) sure will not be worth the trouble. By "try" or "trying" I mean playing for a few measures both in chords and as a solo. You will discover many unusual and good combinations. (8) Be sure you know the effective ones and remember in what sort of passage they sounded well. Nothing is learned in registration without experience.

Fight against "rubber stamp" registrations; if you must use it, do so only for the biggest climatic effects or when you need a sudden burst of fortissimo.

In Conclusion  
To become a good church organist is no small achievement, for it is sometimes a long time before the church organist begins where the recitalist leaves off. The former needs all the execution of the latter, but the latter has never been considered as a recitalist to consider "beginnings" or "endings" or "smoothness." Reactions are outside his sphere of activity except as they arise in music. He is not to be in the program or as they may be a factor in the general impression made by his personality on his audience. Many times the concert player is more in it than you have yet discovered. Your friend from across the way will hear a while on your organ and you will hear sounds of it of which you

### Transposition of Hymn-Tunes

(Play exactly as written.)

In the ordinary congregation there are so few people who can sing higher than E flat, or at the most, F, that the organist ought to consider this fact when he plays the hymn-tune. I always play *Jaculum the Golden* (Ewing) a semi-tone lower than written; even then it is high. *Le Jeune's* lively tune to the same words is quite as effective in congregational use if in G instead of A flat. Henry Hiles' fine tune, St. Leonard, is entirely too high in G; in F it goes well. *Diademata*, Elvys' tune, *Crown Him* (Hills), *Wine* (Crown), *Trifle* (Ewing) is a semitone lower, since the general range is high, though the top note is only E. *Nicea* (*Holy, Holy, Lord God Almighty*) by Dukes, *Laudes Domini* (*When Morning Glades*) by Hopkins, and *Evening (Abide With Me)* by Monk, are excellent examples of successful hymn-tunes of moderate compass.

Sometimes, though not often, tunes need to be raised in pitch. I always play *Melita* (*Eternal Father, Strong to Save*) by Dukes, a semi-tone higher, for the last four measures seem to need something of the kind. *Crucifixion* (*When I Die*) by Cressy, by Barnby, has an exceedingly low soprano, which disports itself exactly in the weakest part of a woman's voice; this was manifestly done for the sake of the tenor part, which is a high light in it, and impossible to transfer the tune upward even a semi-tone.—(H. C. M.)

The way will not be very difficult to find if looked for with the determination to practice; then only can we expect people to listen to and enjoy our preludes and psalms. In this way we get credit for ourselves and for the church with which we are connected.—(F. R. C. O.)

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## Violin Questions Answered

S. T.—There are hundreds of thousands of "strands" in the world, so it is very unlikely that yours is genuine. Still it is possible, as a genuine one, to be very old, turns up at rare intervals. You may have to submit your violin to an expert.

K. L. D.—The Revue will soon publish an article on "bassoon" or "saxophone" violin. It is a new and better person playing the violin, being the low in the left hand. When this is the case the instrument is adapted to the changed conditions, including the position of the body and base bar, and changing the position of the strings. If the study of the violin is taken up during childhood, it is a left-handed child, it is in many cases possible to learn in the ordinary manner, and the new with the right hand.

S. T.—You are the one you send, it is not very clear who the maker of your violin was. There was a Nicholas who lived at Geneva in 1700. Possibly you mean David Nolas, the well-known American (French) maker, 1717-1823. He made many good violins of the Stradivari model. There is a very large number of imitations of his violins on the market, and yours may be one of these, it may, however, be genuine. I could not pass on its value without seeing it.

J. L.—It is practically useless to commence the study of the violin unless you can devote at least one hour a day to it. If you can devote two hours to it, for a while, it will be accomplished in two hours' earnest, concentrated practice. Violin studies practicing for the profession put in from three to five hours a day on their work.

C. W. S. J. I. Mc and H. J. C.—Impossible to judge whether a violin is "good" without examining it. Either the violin or the bow, or both, might be imitations of the genuine.

G. R.—For cleaning your violin you can use the following simple method: 1. parts: oil of turpentine, 2. parts: water, 3. parts: alcohol. Shake the mixture thoroughly, pour a little on a cloth, and rub the violin with it, rubbing with a smooth clean dry cloth. Some time where the rosin has been applied, to accumulate for a long time, the rosin will be found impossible to remove. 2. The larger of your bow, if dry, can be cleaned with soap and water. A little brush is handy for doing the work, and will save you a lot of trouble. After the hair is thoroughly dry, it should be treated with powdered rosin, and then resined thoroughly on the cake of rosin.

W. S.—Impossible to form any opinion of your violin without seeing it. 2. If you are left-handed, you will have to exchange the respective positions of the bow bar and bow point, and change the strings. 3. The bridge of the E string is at the left and the G string at the right. The length of the neck would take you to get sufficient technique on the clavier, so the professor, the one that depends on your talent, and the amount of practice you devoted to it. If you have some knowledge of music, you might be able to do the major kinds of professional work with two years' hard practice. To do symphony and standard orchestral work, you might take six or eight years, or even more. You can get details from \$200 to \$1000. You will need a set of two, an A and a B flat, for orchestra work. Bands have parts for the A and B flat, as well. There are two systems of clarinets, "regular" and "bass," of which the "regular" is preferred by the best professionals. A set of two clarinets, with a good reed, will cost you from \$75 to \$100 (regardless of the quality of the reeds). If you have these are retail prices, and you might get a discount from list prices. A single clarinet for the full orchestra would cost you from \$100 to \$150. You could get the other as soon as you were getting your clarinet playing. The B flat one, you might get a discount from list prices. You had better get good (international) pitch, and so now almost universally used by the best bands and orchestras.

G. R.—In having a new neck put on your violin you must be careful that the original neck and core are preserved and guarded as the new neck. A first-class violin maker will do this so cleverly that the joints will hardly show and a careful observer would hardly know that a new neck had been put on. So not have such work to a carpenter or cabinet maker, no matter what the price. Proper

## Violin Questions Answered

repairing of the violin can only be done after years of experience, and a thorough knowledge of the violin.

T. D.—Take your old violin case to a harness maker, to be re-dressed. An old case which is badly scuffed can be made to look almost new when treated with a coat of harness dressing. This preparation will not rub off.

S. H. K.—The *Lepante* by Weinmann is one of the most beautiful and effective aids to the study of the literature of the violin. The word means a legend or romantic story. This composition can be mastered by a violin student who has a good working knowledge of the violin.

J. Y.—It is probable that the cracks in the top of your violin would have to be repaired by taking the top of the violin and setting in little coils or discs across the cracks on the inside. No one but an experienced violin repairer can do this work without injuring the tone of the violin.

W. D.—Revenue so much depends on a pupil's talent and the amount of time he devotes to practice, it is impossible to answer your question as to how far advanced a pupil should be after three years. A talented pupil who practices several hours a day will be able to play one year as a dull pupil who does little practice in four years. 2. The best dolls have been made of Pernambuco wood, which comes from South America. 3. A knowledge of the violin states a musician should because of the similarity of left and right hands of both hands.

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# JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST



## Thanksgiving

THANKSGIVING is, of course, a time to give thanks for what we have, but this year let us do more than that. Let us do something for which someone else will be thankful.

Do you not think it would be nice if every Junior Etude reader would give a "Benefit" for some branch of war-relief work in Thanksgiving week?

Do it in your clubs and classes, and do it all by yourselves, that is, do not ask help from older people—and do not ask anyone but your teacher what it is to be. It would be so encouraging to feel that while you are doing your bit in this way every other Junior reader is doing the same thing at the same time.

Some of you might try the tissue-paper recital described in this issue, and charge a small admission. If any one of you can draw you could make window cards to advertise your entertainment. After the recital have the entire audience join in singing choruses.

Others may like to dance. Have several of your friends learn a few pieces of dance music to play, and take turns playing for the dancing. Then have a tin bank, and every one that dances must put a penny in the bank every time they dance. Have this party end in chorus singing, too.

And here is another idea for some of you who live where there is lots of snow at Thanksgiving time.

Have a coasting party, and each person put a penny in the bank for each coast! Of course, this must end in singing, too, for singing sounds so very wonderful out of doors in the snow.

Or some of you might—well, we will not make any more suggestions. Put on your thinking caps to-night and think up some original way of making a little money for your favorite branch of war-relief, and write and tell us what you did, how much you made, and for whose benefit.

Be sure to close your entertainment, no matter what it may be, with chorus singing, to follow out the "Community Sing" idea that is going to make the United States a singing nation.

## Answer to September Puzzle

- |               |               |
|---------------|---------------|
| 1. Faust.     | 6. Mignon.    |
| 2. Carmen.    | 7. Rigoletto. |
| 3. Huguenots. | 8. Herodiade. |
| 4. Martha.    | 9. Traviata.  |
| 5. Norma.     | 10. Lucia.    |

## Prize Winners

Katherine Byrd, Calhoun, Ga.  
Louise Verdel, Normal, Tenn.  
Elma Armstrong, Calistoga, Cal.

## A Flower Program

Abbie L. Snoddy

A flower program makes a pretty recital, and would be very attractive if given in costume. A dainty crepe paper dress representing a flower may easily be made for each performer.

The following selections are tuneful and suitable for first, second and third-grade pupils:  
March of the Flowers (4 hands), Harker

- |                            |            |
|----------------------------|------------|
| Trumpet Flowers.....       | Mrs. Adams |
| The First Violet.....      | Behr       |
| The Pink.....              | Lichter    |
| A Lonely Flower.....       | Christiani |
| Dandelions.....            | Alchin     |
| The Forget-me-not.....     | Ralston    |
| Rose Petals.....           | Lawson     |
| Fansy.....                 | Klein      |
| Morning Glory.....         | Lichter    |
| Hedge Roses (4 hands)..... | Spindler   |

## Military Drill

There is nothing in our thoughts these days as much as our men in service and all things military, so we are keeping quite in the spirit of the times when we think of our scales and exercises as military drills for our fingers. And, really, they are a sort of military drill after all, are they not?

Military drill is going through certain exercises—dry, uninteresting ones, sometimes for the sake of putting the muscles of the body in good condition, making the brain work quickly, and putting the will under strict discipline. It is making men, a lot of them one, think quickly and act in unison at the command of a superior.

We may think of our ten fingers as the men, our exercises the drill, and our brain the officer who gives the orders. The orders must be obeyed quickly and well.

If the thumb hangs down and out at inspection give it a demerit for being out of formation.

If the second finger breaks at the joint give it a demerit for not standing up.

When you play your scales or exercises ascending call "Squads right," and if any finger plays a wrong note or does anything out of order give it a demerit.

When descending call "Squads left," and make your fingers obey.

If any finger is particularly disobedient give it a punishment of "Guard Duty" and make it practice all alone for a few minutes.

You will find that your brain will make a very good officer, and your ten fingers will be much improved by their military training.

## My Ambition

(Prize Winner)

One day when I was six years old Mother was sewing and my two older brothers were playing with their toys and I with my dolls. Mother stopped suddenly and asked us what did we want to be when we were grown up. My brothers answered and when it came around to me I said "nothing" and went on to dressing my dolls. The boys laughed at me until I cried and one day the next week I went to Mother and told her that I wanted to be a very good musician and beat my oldest brother playing, who is now sixteen years old. I wanted to get back at him. Two years ago when he went to high school I took his position as pianist of the church, especially the Junior services, and I am trying hard to beat my brother playing yet.

THELMA B. BROWN (Age 10),  
Palmetto, Fla.  
(Continued on page 743)

## MY AMBITION

(Prize Winner)

Every person, no matter in what branch of industry he is occupied, marks for himself some pinnacle, some point, which he longs and tries for.

My ambition lies in the direction of music. When I grow to be a woman, the thing I would like most to do would be to supervise the music department in the public schools of this city. I would try to make my lessons so interesting that the pupils would look forward to my visits.

I hope that through me the children will learn to love and understand music. Perhaps, if I ever attain that position I will build myself another castle in the air. But first I must work to make my first ambition a reality.

VIRGINIA LEVY, (Age 12),  
Scranton, Pa.

## MY AMBITION

(Prize Winner)

What would the world be without music?

When one is sad, nothing but happy and gay music can cheer one.

When one is sick, does not some soft, sweet music bring cheer to the heart?

When our boys in khaki or blue march away "perhaps forever" does not the brilliant patriotic music they play help to cheer us up a bit?

Yes, the world must have music.

So can you not guess what my ambition is? Why 'tis to become a great musician, that I may help to cheer and soothe and inspire the people of this wonderful country.

DOOROTHY KOLA (Age 14),  
Bronx, N. Y.

## HONORABLE MENTION

- |                     |                     |
|---------------------|---------------------|
| Lola Bacher.        | Lila Poole.         |
| Lucile Battaglia.   | Charlotte Tegarden. |
| Grace Brown.        | Dorothy Trotter.    |
| Bernadine Gauthier. | Crystal Waters.     |
| Margaret Mitchell.  | Vivian Waters.      |

## Junior Etude Competition for November

How I Can Do My Bit with Music  
THE JUNIOR ETUDE will award three pretty prizes each month for the best original stories or essays, answers to puzzles, and sketch pictures on musical subjects.

## "LEARNING TO PLAY"

Composers must be funny men  
At least that's what I say.  
Because they write down notes and notes  
For us poor things to play.

Now don't you think it would be nice  
If they would never try  
To write their music in a book?  
You know sometimes it's dry!

To play it just exactly right  
Is very hard for me—  
If I could only play it wrong  
How easy it would be!

But still I'll try to do my best  
And learn each tiny note  
And never make a single slip  
But play just what they wrote;

For they're the men that made the tunes  
And so they ought to know  
The way the music's meant to sound  
And how it ought to go.

Subject for story or essay this month, "Something I shall never forget," and must contain not more than 150 words. Write on one side of the paper only. Any boy or girl under 15 years of age may compete.

All contributions must bear name, age and address of sender, and must be sent to "Junior Etude Competition," 1712 Chestnut Street, Philadelphia, before the 15th of November.

The names of the winners and their contributions will be published in the December issue.

## Do Not Abuse Your Hearing

By W. F. G.

MANY of the technical exercises which are merely for muscular development of the fingers profitably may be practiced away from the piano, on a dumb keyboard or even a table. When you practice on the piano, every tone that is played should be listened to critically for its musical effect. One cannot do that if he is making a mere striking-bag of his piano, hour after hour.

## Puzzle

1. Take the first letter from the name of an American composer, pianist, and leave a pronoun.
2. Take the first and last letters from the name of an American opera and leave something invisibly small.
3. Take the last three letters from the name of an American soprano and leave an adverb.
4. Take the first four letters from the name of an American composer and leave part of a lamp.
5. Take the first letter and the last two letters from the name of an American violinist and leave to be in debt.
6. Take the last three letters from the name of an American composer and leave the past tense of a verb.
7. Take the last letter from the name of an American contralto and leave where you live.
8. Take the first two and the last three letters from the name of a pianist and leave to disfigure.
9. Take the first letter from the name of an American composer and leave the present tense of a verb.

YOU owe it to yourself  
and to your pupils  
to examine the



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Q The science of teaching has made rapid strides within recent years and many methods which at one time were considered excellent are now obsolete and inadequate.

Q Perhaps you are using a method, like Köhler's, for instance, just because you have always used it or perhaps because your teacher used it with you.

That may be a reason, but is it a sound one?

Q If you have selected your method from among the number of existing books as the best and most practical, then let us send you the

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Q The Norris Fundamental Piano Method embodies the practical application of the latest principles of teaching in a simple, concise, and thoroughly comprehensible manner. Results are obtained in an easy, thorough way, that will surprise you.

Q The Norris Fundamental Piano Method has been published about three years and the ever-growing number of progressive teachers using it with success attests to the truth of what we claim for the method.

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# Pompeian NIGHT Cream



## Brings Beauty While You Sleep

Just leave pure, snow-white Pompeian NIGHT Cream with its delicate perfume on your face as you fall asleep. Then in the morning see how soft and smooth is your skin! But you must be faithful—every night—for time and weather are daily stealing beauty and youth from your face. Jars, 40c and 80c at the stores.

In addition to Pompeian MASSAGE Cream (for oily skins) and Pompeian HAIR Massage (for dandruff) we have three new preparations which are proving very popular.

**Pompeian DAY Cream**—Vanishing. Keeps the skin smooth and velvety. Removes face shine. Good face-powder foundation. Has an exquisite, dainty perfume. Sold by all druggists, 50c.

**Pompeian BEAUTY Powder**—Its fragrance captivates the senses. It adds a pearly clearness to the skin and stays on unusually long. Pure and harmless. Shades: White, brunette and flesh. Sold by all druggists, 50c.

**Pompeian BLOOM**—A rouge that adds the final touch of youthful bloom. Imperceptible when properly applied. Do you know that a touch of color in the cheeks beautifies the eyes, making them darker and more lustrous? With vanity mirror and French puff. In three shades: Light, dark and medium (the popular shade) 50c.

THE POMPEIAN MANUFACTURING CO., 2169 Superior Ave., Cleveland, Ohio



### Special Half-Box Offer

(Positively only one to a family)  
To one person only in a family we will send a box of Pompeian BEAUTY Powder (containing exactly one-half regular 50-cent package) and 1919 Liberty Girl Art Panel and samples of NIGHT Cream, DAY Cream and BLOOM for only two dimes.

剪下此券，寄回，并附回信，  
POMPEIAN COMPANY,  
2169 Superior Ave., Cleveland, O.

Gentlemen: Enclosed find two dimes for which send me your special powder offer and 1919 Art Panel. No member of my family has accepted this offer. N. C.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_