

Gardner-Webb University

Digital Commons @ Gardner-Webb University

The Etude Magazine: 1883-1957

John R. Dover Memorial Library

11-1-1921

Volume 39, Number 11 (November 1921)

James Francis Cooke

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



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

Recommended Citation

Cooke, James Francis (ed.). The Etude. Vol. 39, No. 11. Philadelphia: Theodore Presser Company, November 1921. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/685>

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

THE ETUDE

Presser's Musical Magazine



NOVEMBER
1921

PRICE 25 CENTS
\$2.00 A YEAR

COLLECTIONS OF MUSIC

Master Ploosa: from Great Comptons. 35

Master Pianos: from <i>Grand Compagnies</i>	21
Standard Concert Etudes, G. Ballo	22
Standard Concert Etudes, G. Ballo	23
Favorite Dances Album	24
Favorite Dances Album	25
Favorite Dances Album	26
Favorite Dances Album	27
Favorite Dances Album	28
Favorite Dances Album	29
Favorite Dances Album	30
Favorite Dances Album	31
Favorite Dances Album	32
Favorite Dances Album	33
Favorite Dances Album	34
Favorite Dances Album	35
Favorite Dances Album	36
Favorite Dances Album	37
Favorite Dances Album	38
Favorite Dances Album	39
Favorite Dances Album	40
Favorite Dances Album	41
Favorite Dances Album	42
Favorite Dances Album	43
Favorite Dances Album	44
Favorite Dances Album	45
Favorite Dances Album	46
Favorite Dances Album	47
Favorite Dances Album	48
Favorite Dances Album	49
Favorite Dances Album	50
Favorite Dances Album	51
Favorite Dances Album	52
Favorite Dances Album	53
Favorite Dances Album	54
Favorite Dances Album	55
Favorite Dances Album	56
Favorite Dances Album	57
Favorite Dances Album	58
Favorite Dances Album	59
Favorite Dances Album	60
Favorite Dances Album	61
Favorite Dances Album	62
Favorite Dances Album	63
Favorite Dances Album	64
Favorite Dances Album	65
Favorite Dances Album	66
Favorite Dances Album	67
Favorite Dances Album	68
Favorite Dances Album	69
Favorite Dances Album	70
Favorite Dances Album	71
Favorite Dances Album	72
Favorite Dances Album	73
Favorite Dances Album	74
Favorite Dances Album	75
Favorite Dances Album	76
Favorite Dances Album	77
Favorite Dances Album	78
Favorite Dances Album	79
Favorite Dances Album	80
Favorite Dances Album	81
Favorite Dances Album	82
Favorite Dances Album	83
Favorite Dances Album	84
Favorite Dances Album	85
Favorite Dances Album	86
Favorite Dances Album	87
Favorite Dances Album	88
Favorite Dances Album	89
Favorite Dances Album	90
Favorite Dances Album	91
Favorite Dances Album	92
Favorite Dances Album	93
Favorite Dances Album	94
Favorite Dances Album	95
Favorite Dances Album	96
Favorite Dances Album	97
Favorite Dances Album	98
Favorite Dances Album	99
Favorite Dances Album	100

[illegible]

What They Do in Wenderiowa—

[illegible]

Music Rolls and Satchels, Musical Calendars, Musical Pictures, Plaques, Musical Games and other Gift Suggestions for Music Lovers; also Descriptions of a Few of the Most Popular of the Above Works may be found on other pages.

Offer of Gifts for Music Lovers

OFFER POSITIVELY EXPIRES JAN. 1, 1922

of Music. Shop Early by Mail—Save Time and Money

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

Child's Own Book of Great Musicians

By THOMAS TAPPER

Regular Price 20 cents each

Holiday Cash Price, 12 cents each, postpaid

A Unique Series of Biographies for Children

HANDL MENDELSSOHN SCHUMANN
BACH BEETHOVEN HAYDN MOZART SCHUBERT
CHOPIN CRISTY SCHUBERT WAGNER

These clever biographies are designed to instruct and at the same time amuse the children through a combination of play and study. After reading the stories the child will not only get pictures and names in the spaces delineated; then, on the blank pages provided on the back of the book, parents can write a short composition based on the knowledge acquired. An article outside every, a title card and a note are supplied with each booklet in this series. Simple but excellent directions for teaching are given and when completed the child can point with pride to a book most truly his own. The Child's Own Book of Great Musicians.



CARUSO

SCHUMANN-HEINK

CALLA-CELLI

FAIRLIE

BACHMAN

Great Singers on the Art of Singing

By JAMES FRANCIS COOKE

Holiday Cash Price \$1.50 Postpaid

Regular Price \$2.25

A reliable work in which the advice of most of the great singers of the last twenty-five years is given in a practical manner. The book is syndicated, illustrated with full size portraits of the great singers who have made this work possible. We can think of no better gift for anyone interested in vocal art.

Choir and Chorus Conducting—Latest Edition!

By F. W. WOELL

Holiday Cash Price, \$1.35 postpaid

Regular Price, \$2.40

A complete manual of information on the organization, management, training and conducting of choirs and choruses, together with the organization of bands, communities and societies to singers on concert, entertainment, interpretation, interpretation, interpretation, etc.

Great Pianists on the Art of Piano Playing

By JAMES FRANCIS COOKE

Holiday Cash Price, \$1.50 postpaid

Regular Price, \$2.25

Study Conferences with Foremost Virtuosos
A most admirable aid for the young lover, the student or the teacher interested in the piano. Fulderson, Sanborn, Hutchinson, Jones, Grainger, Latta, Hanning and other virtuosos have supplied confidences that make this work the most complete compendium of authoritative advice on the subject. Handsomely bound and illustrated.

Stories of Standard Teaching Pieces

By EDW. BAXTER PERRY

Holiday Cash Price, \$1.35 postpaid

Regular Price, \$2.00

Given the Remembrance, Anecdote and Educational information that adds zest to the pupil's lesson. The series may be written the interest of the student is to offer in his possession a copy of this book that describes the "story" behind the piece, the place, the person, the story.

Descriptive Analyses of Piano Works

By EDW. BAXTER PERRY

Holiday Cash Price, \$1.35 postpaid

Regular Price, \$2.40

A work that is as poetic, dramatic and personal analysis or description of some of the greatest and best known piano compositions. These descriptions add much to the pleasure obtained by the concert-goer and musician in hearing and rendering such works.

Mistakes and Disputed Points in Music

By L. C. Eason

Regular Price \$1.50

Holiday Cash Price \$1.00, postpaid

Many questions are decided by the most eminent authorities on the subject, and are carefully explained.

Gallery of Musical Celebrities

Regular Price, Paper Bound, 75 cents

Holiday Cash Price 50 cents, postpaid

An artistic collection of portraits of seventy-two musicians, with short biographies.

Gallery of Eminent Musicians

Regular Price, Paper Bound, 75 cents

Holiday Cash Price 50 cents, postpaid

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

Gallery of Distinguished Musicians

Regular Price, Paper Bound, 75 cents

Holiday Cash Price 50 cents, postpaid

This work is another volume similar to the two described above. These three works make a complete series of reference and offer more than five hundred illustrations and as many illustrations.

Celebrated Pianists, Past and Present

By A. Ehrlich

Regular Price \$1.50, postpaid

One of the most reliable works on musical biography. Illustrated with full size portraits of European and American pianists.

Musical Masters Old and New

By James Francis Cooke

Regular Price \$1.35

Holiday Cash Price 75 cents, postpaid

An excellent biographical work. Contains information about many modern masters who are being elsewhere in England.

Albums for the Singer

CELEBRATED REPERTORY SONGS

Compiled by David Stephens

Regular Price \$2.50

Holiday Cash Price \$1.60

This is a valuable collection of songs, including both old and modern, made in recent years. Forty-four songs postpaid by David Stephens.

SINGERS' REPERTOIRE

Regular Price \$2.50

Holiday Cash Price \$1.60

An album worthy of being in the library of any singer, sung in modern style.

SONGS OF THE NORTH AMERICAN INDIAN

By Thelma Lawrence

Regular Price \$1.50

Holiday Cash Price \$1.00

This album contains songs, which have been harvested from original Indian sources. The individuality and beauty of these songs make this an ideal gift.

Albums for the Violin

ALBUM OF FAVORITE FIRST POSITION PIECES FOR VIOLIN

Regular Price \$1.00

Holiday Cash Price 50 cents

One of the best albums ever made for violinists in the first position.

OPERATIC SELECTIONS

For Violin and Piano

Regular Price 50 cents

Holiday Cash Price 45 cents

The best melodies from the standard operas.

THE STANDARD VIOLINIST

Regular Price 75 cents

Holiday Cash Price 60 cents

This volume selection of all possible exercises met by the average player.

Albums for the Organist

THE AMERICAN ORGANIST

Regular Price \$2.00

Holiday Cash Price \$1.25

A cloth-bound collection, of musical worth.

THE ORGAN PLAYER

Regular Price \$1.50

Holiday Cash Price \$1.20

One of the best organ albums ever published, at a reasonable, cheap bound.

ORGAN REPERTOIRE

Regular Price \$2.00

Holiday Cash Price \$1.25

A complete piano organ volume in Organ Player Cloth bound.

Four-Hand Piano Albums

OPERATIC FOUR-HAND ALBUM

Regular Price 50 cents

Holiday Cash Price 45 cents

Melodies from operas for piano duet.

STANDARD DUET PLAYERS' ALBUM

Regular Price 75 cents

Holiday Cash Price 60 cents

Melodies from four-hand pieces.

CONCERT DUETS

Regular Price \$1.25

Holiday Cash Price 80 cents

Thirty-three duets of a good choice.

MUSICAL ROLLS AND SATCHELS, MUSICAL CALENDARS, MUSICAL PICTURES, MUSICAL GAMES AND Other Gift Suggestions for Music Lovers will be Found on Next Page

STANDARD SONG TREASURY

Regular Price 25 cents

Holiday Cash Price 45 cents

Thirty-eight selected songs, for medium voice, fully right church, home and concert.

ARTISTIC VOCAL ALBUM

Regular Price \$1.25

Holiday Cash Price 85 cents

A high and low volume of this gift may be had. It is sure to receive which is desired and will please. The numbers are of a type and excellence that will please.

THE STANDARD VOCALIST

Regular Price 75 cents

Holiday Cash Price 60 cents

Fifty-seven and another series of average prices for every possible purpose.

SELECTED CLASSICS

For Violin and Piano

Regular Price 50 cents

Holiday Cash Price 45 cents

Practical and effective arrangements from the works of the great masters.

FAVORITE OLD TIME TUNES

Regular Price 1.00

Holiday Cash Price 50 cents

A volume that contains an ideal gift for the violinist. Contains those numbers that evoke memories, as well as old songs and melodies that are popular on vacation and family recreation in the play.

ORGANISTS' OFFERING

Regular Price \$1.50

Holiday Cash Price 90 cents

Fresh, new material for use in church, not an organ music playing. This is a very recent volume.

THE STANDARD ORGANIST

Regular Price 75 cents

Holiday Cash Price 60 cents

In this album there are forty-four magnificent length compositions suitable for all purposes.

MUSIC LOVERS' DUET BOOK

Regular Price 75 cents

Holiday Cash Price 60 cents

Medium range duets, excellent for diversion.

TWO PIANISTS

Regular Price \$1.50

Holiday Cash Price 90 cents

Refined and popular duets for the piano.

THE ETUDE

NOVEMBER, 1921

Single Copies 25 Cents

VOL. XXXIX, No. 11

A Musical Thanksgiving

There has never been a time during the last ten years when American musicians have not had reason for gratitude for their blessings. A few have had afflictions and there has been some business depression, but never before has there been so much to be thankful for. Things are still very black for many of our brothers and sisters in Europe. Terrible droughts have roasted the crops in the fields. Famine, roaring like a terrible blast furnace over Russia makes maniacs of millions of frenzied people. Here in America we have an abundance which we may well share with others. Have you done anything to help some afflicted musician abroad? There is still time and need. What better way could you devise to celebrate your own spirit of thankfulness for your blessings? Your happiest Thanksgiving will be the one in which you have given others much to be thankful for.

"Though I have all faith, so that I could remove mountains, and have not charity, I am nothing."

1 Corinthians, xiii, 3

The Route to Beauty Land

Even the most fortunate of us get but a glimpse of the greatness, the vastness of the world, the beauty, the learning, the wonders of existence. It is like the glimpse one gets from the window of a fast moving train. On our rapid journey through life from where to where (??? ????), we have so very little time to see, hear, feel and think that anyone who has a mind above the most mundane things must stop now and then to give very serious thought to the best way in which to make the journey.

In music many elect to journey through a land of ugly slums, unpleasant paths, littered with all kinds of rubbish and peopled with forlorn faces of despair. They have never been fortunate enough to have anyone point out to them the real beauty of great music. Others determine to have only the best and buy a ticket over the route of musical art. Since at best we have only a glimpse, why waste that with musical trash? The best is often cheaper in everything but effort. To do things well takes effort; and ideals plus effort are the tickets for the route to Beauty Land.

Dollars, Dynamite and Dominants

Add another member to our musical administration in Washington. Charles B. Dawes, Chairman of the Board of the Central Trust Company of Chicago, Brigadier General in the U. S. Army (A. E. F.), now organizing the Budget system in Washington for the government, makes music his great hobby. Fritz Kreisler is playing his *Melody in F*, having selected the composition with no knowledge of the position or accomplishments of the composer. General Dawes, who is engaged in the noble work of knocking down some of the causes for our staggering taxes, wanted music for his men when his troops were going over seas. The report he received was that no band would sail with his men. "Send the band at my expense," was the wire that went to Washington, and the band sailed. More and more our big men of business are realizing that music is one of the things which put inspiration, energy, ambition and "pep" into the worker, whether he be the soldier or the office boy.

Souvenir De Moszkowski

LAST month we explained how many American musicians were grasping the opportunity to present a little tribute of esteem to Moritz Moszkowski, now hopelessly ill in Paris and virtually penniless by reason of the fortunes of war.

We then had the idea that many, many of our friends would be proud to possess, and possibly frame, a veritable autograph of the great composer, pianist and teacher. Therefore we wrote to his friend Isidor Philipp, of the Paris Conservatoire, and received the following reply:

(Translation.)

Editor of THE ETUDE:

Your idea is excellent. As soon as I shall have received the cards and Moszkowski is capable of making an effort, I will send you the signatures.

Moszkowski is always ill; he will never be better, but there are certain days that he is not so depressed. At the same time he may live a long time and then what will happen if he has no means? It is only in America that he can obtain help. I have always found Americans ready to act, without egotism. During the dreadful war I was able to judge of their altruism. As President of the Association of Former Pupils of the Conservatoire, I have seen so much misery relieved by the bounty of Americans. We will never be able to thank them sufficiently.

I. Philipp.

We then immediately had printed here a number of cards bearing the portrait of Moszkowski, leaving a place for his autograph and sent them at once to Mons. I. Philipp.

We will be glad to send one of these signed cards to any ETUDE friend who has already sent, or will hereafter send, care of THE ETUDE, a tribute of not less than \$1.00. Every cent of the fund goes direct to Mons. Philipp and his friends, to be devoted exclusively to the care of the great musician.

In sending contributions to this fund please remember that owing to Mr. Moszkowski's health we cannot absolutely guarantee that he will be able to sign cards for all. M. Philipp will use his best influence to get as many cards signed as possible without interfering with the master's physical well being.

The cards will be returned in the order of the receipt of the contributions. Those coming first will receive first consideration. However, in the event of the ultimate inability of Moszkowski to sign all the cards, the Editor of THE ETUDE agrees to personally secure the signature on your card of some pianist or singer of distinction, so that you will have a memorable souvenir of your benevolence. We could not of course agree to secure the signature of any special artist. The selection must remain with us. In all probability Moszkowski will be able to sign most of the cards so that you may have a real Moszkowski signature.

Make checks and money orders out to THE ETUDE and write distinctly in your letter that they are for the Moszkowski Tribute.

Mr. Rudolf Ganz, the eminent Swiss Pianist and conductor of the St. Louis Symphony Orchestra, is keeping an accurate account of all funds sent from America for this fine purpose. A full statement of the total collected from all sources will be printed later.

Very few will miss one dollar and the consciousness of having compensated a great artist who has suffered by the hand of fate is worth more than mere money.

The Pianist's Palette

Learning to Employ the Tone Colors of the Instrument with Artistic Appropriateness

An Interview Secured Expressly for THE ETUDE with the Eminent Virtuoso

HAROLD BAUER

A Meeting with Thomas Edison

"RECENTLY it was my privilege to spend several hours in the company of the great inventor, Thomas A. Edison, at his laboratory in Orange, New Jersey. I was anxious to gain his opinion in connection with some theories and experiments which had interested me for a long time. In the course of a most interesting conversation it was brought to my mind that most people seem to look upon tone in relation to pianoforte playing as something which should invariably be as perfect as possible from the standpoint of clearness, sweetness, and charm.

"The artist of to-day, however, realizes that in good pianoforte playing quite a different attitude must be preserved. It is not a matter of making one beautiful tone after another but rather that of employing the most convincing means of saying to the audience what the composer had to say when he created music. In order to do this the pianist's palette must contain not only all manner of musical colors, from the deepest purple to the lightest red, but also harsh tones and colorless tones in addition. It is the ability to make and employ contrasts, which distinguishes the great from the mediocre artist, no matter what his medium be, paint and canvas, stone, bricks and plaster, or a beautiful garden in which he induces nature to pour forth her colors so that the effect will be a thing of loveliness.

"If the pianist were to follow some of the popular conceptions of interpretation, his efforts would be as monotonous as the music of the old-fashioned music box. Do you remember the instrument with the revolving barrel and its projecting pins each sounding one of the prongs of a long steel comb? In the music-box each tone was acoustically as perfect as it could be upon such an instrument. There was no variation except that of pitch. Its pleasing tinkle could be endured for a little while; but the human ear soon got tired of it just as the eye would of a garden in which all the flowers were of the same size and color. Therefore, it is just as important for the student to learn to cultivate a "bad" tone artistically as a good one. That is, contrast demands that the so-called "bad" tones must be employed when the mood of the composition calls for it. Music in the artistic sense is not made up of a chain of sounds to flatter the ear but of a designed alteration of sweet and harsh sounds, just as the rhythm of the music requires that there shall be notes of different length and different accents. This is the basic principle of all art—contrast—contrasted with dissimilation. Without it there is no art. It is this which makes the pianist's art such a fascinating one. It is this which makes Paderewski's interpretation differ from that of Hofmann or any other pianist. Without it interest in piano playing would not survive the night.

"Mr. Edison has made his usual number of interesting investigations which he applies to the study of any subject to which he turns his wonderful mind. He has succeeded in recording the maximum number of overtones or harmonics required with each instrument or voice, to produce what he feels is the most beautiful tone. According to his conception of music, the most agreeable tone is that containing the largest number of overtones. He evidently has a remarkable ear for determining this sort of thing. Beyond a certain number of overtones, however, it is found that they interfere in such a manner that the volume or the quality of the tone, or both, are diminished according to his standard. That is, they neutralize each other.

"It has been the effort of all leading piano makers for years to adjust the strings, sounding board, the position of the pianoforte hammer, etc., so that the average tone produced by the instrument will, when struck in the ordinary manner, produce on the ear the flattering effect I have mentioned. However, it does not require many explanations to convince the ordinary musician that with the most perfect instrument, more than this dulcet tone is required to bring out a musical masterpiece. If you would understand just what I mean, take any poem and read it in a strict monotone of vocal quality. Piano playing requires in addition to the sound produced by the

(EDITOR'S NOTE: The romantic story of Harold Bauer's early training as a virtuoso, how through a chain of circumstances he became a great pianist rather than violinist as he had been told in the Etude. His episodic visit of artistic affairs which has led him to the compilation of such movements as the "Fugue" and "Chaconne" from the recitals of several artist-concerts has made possible the publication in English of the great Alexander W. Taylor's "Life of Ludwig van Beethoven"—long a classic in German, although written by a New Englander—are his long and varied musical experiences. Mr. Bauer's expressions upon the subjects relating to his instrument are always clear, always instructive, always interesting.)

vibrating string the introduction and use of all the different percussive elements. It is these elements which contribute variety to touch and tone.

Percussion and Piano Playing

The percussive effects are three, namely:

A. The impact of the finger on the key. If you would understand what this is, strike a few chords on a table with the same force with which you would strike the piano keyboard.

B. The impact of the key levers as they strike down against the key bed.

C. The impact of the hammer against the wire string. It is a great mistake to imagine that these percussive sounds disappear when the pianist is playing. They are not heard as separate sounds because they combine with the vibrations of the wires, but it is the use and modulation of these percussive elements, that give definition and distinction to the playing of one pianist, whether it be a ten year old child or a world renowned artist, as contrasted with any other pianist.

"The dulcet sound, the ear flattening sound, is perhaps nearest approached by letting the finger rest upon the surface of the key and then applying the pressure through the finger itself, through hand or arm weight. This is dulcet largely because the first impact—that of key—disappears. This effect must of course be employed largely in modern pianoforte playing, and, I believe, is the aim of the so-called weight or pressure touch employed by many teachers; but, as I am not a teacher of "technic," my training having been quite different from that of other pianists, I do not attempt to employ the nonarchitecture of the method. It is very good for the student to learn how to produce this dulcet tone, whether softly or sonorously, because it is used so much; but if he imagines he can make his piano playing interesting by such a tone alone he is making a serious artistic blunder.

der. How, for instance, could this passage from the third movement of the Beethoven Sonata Appassionata be played without the use of extremely percussive effects?



Is Banging Ever Permissible?

"Certainly banging is permissible in the right place. Indeed, the right kind of banging, in dramatic, strenuous passages is most important; and all great artists bang when it is proper to bang. Much otherwise good piano playing is spoiled by seeking after monotonous sweetness. A Pachelbel and Jody show, done with the proper dramatic feeling, is far better than Hamlet rendered by a drowsing actor. Indeed insensitive emphasis of the good amateur is often far more musical than the over-polished playing of many pianists seeking to make every tone exquisitely beautiful.

"In the make up of what we might call good piano playing there are so many factors that analysis in a conference like this is well-nigh impossible. Mr. Edison has been quick to sense the vibrato which comes with the mingling of the overtones of one note with those of another. This is evidently very delightful to him. It is experienced in what is generally called legato playing. Legato means "bound," that is, one tone bound to the next and it is effected on the piano in quite a different way from that in which it is usually accomplished on the violin or on other instruments—notably the wind instruments. The flute, for instance, cannot sound two notes at the same time. It is either A or B; but never A and B together.

"In legato playing on the pianoforte, a fraction of a second elapses when A continues or laps over before being relinquished after B is struck. This produces a kind of "vibrato" which totally distracts ears like those of Mr. Edison, can I fear. Those with less sensitive ears are conscious of it without knowing what it is that makes legato playing so effective on the piano when it is well done. Legato playing is not everything, however, and I am forced to differ from Mr. Edison's viewpoint in that I feel that tones which are merely fluttering to the ear while of indispensable importance in all piano playing, are of artistic significance only when used in conjunction with and contrast to other color tones—the reds, the blues, the blacks, the greys, the greens, the yellows and purples of the pianist's palette—all of which are produced through the magic admixture of percussive effects.

How Can the Pianist Add Colors to His Palette?

"The pianist adds color to his palette very much in the same manner as the painter. A well trained mind, a fine imagination, and interminable experiments are all essential to obtain the best results. Imitation of course is valuable; and this can be learned through concerts, through the photograph and through the player-piano. To my mind the player-piano should be used in the music room or conservatory as the regular part of the piano student's training. In this I mean the instruments using rolls made by hand from the playing of the actual artist by the almost miraculously clever devices now employed for doing this. The opportunity for comparison of the playing of one pianist with that of another is most interesting and instructive.

"For this reason a ticket to a pianoforte recital is often as good as a lesson.

"Before I had any idea of becoming a pianist, and before I relinquished any ambitions to become

HAROLD BAUER,

a violinist I was fortunate enough to be asked to play second piano parts of different concertos for Paderewski in London. The great Polish virtuoso, for whom all pianists have such extreme regard, was then in the first flush of his early triumphs. No one can ever realize how hard Paderewski worked for his results. Sometimes one hears of the great heroism of the pianist who practices six or seven hours a day. Time and again I have known Paderewski to keep on working until three and four in the morning, often doing from fourteen to sixteen hours a day. Of course only a physical giant could have accomplished this—and indeed such was Paderewski. His endurance and strength were enormous. At that time he was especially strong—even powerful. When I was playing with him at Erard's, he insisted upon having a chair that was especially heavy. It had a weight under the seat and stood like a rock in front of the keyboard. It must have weighed at least eighty or ninety pounds. I know because my own traveling chair weighed forty-five pounds. Once I said to him, "Move one of these chairs," and he lifted it as though it were a slight bent wood chair. The incident amazed me so much that I have never forgotten it.

Paderewski's Enormous Endurance

"This very physical power gave Paderewski an enormous range of tone. His playing was so powerful. His palette was extremely broad and always remained so. It was possible for him to go from gossamer effects to veritable storms. This was attained as I have said by unlimited rest and unlimited industry which has always been a lesson to me. After his labors he would go to bed and sleep like a child. Indeed, if it had not been for his enormous endurance he could never have accomplished the work which gave him a seat at the Peace Conference as the foremost citizen of Poland—a proud position for a musician.

"Once in Paris he gave me an appointment to come to him at a certain hour, and when I arrived he was practicing a few measures from the Beethoven Sonata Op. 31, No. 3 in E flat. This contains the extremely difficult left hand part.

Ex. 2



This he continued to play for nearly an hour and a half. When he came out, I ventured to suggest that, to the ordinary auditor the passage was quite as effective played in the following manner

Ex. 3



and indeed was played thus by most all pianists I had heard. He became very much incensed and said, "No matter how anyone else plays it, I play it in this way for my own satisfaction."

After all, that was the way in which Beethoven wrote it.

"How soon should the student begin to add new pigments to his palette? The answer is, I think, from the start. Teachers in general seem to me entirely too arbitrary with their students, entirely too intent to secure uniformity of tone rather than individual expression. Individual expression—that's it. Who would teach a youngster to read in a monotone? Then they learn to play the piano in a dull and mechanical manner? The student must certainly be bored as no doubt are all that hear him.

"To summarize—the greatest artist is he who has the most color on his palette and who through years of discriminate study understands how to apply them most effectively. Remember, however, that the great artist does not deal merely with making colorful finger-painting canvases but in portraying great moments in life and nature with that distinctive artistic feeling for contrast which distinguishes the cybernetic from the immortal."

A Hardware Orchestra

The anvil chorus could now have a prototype in the various other articles of hardware used to make sound. Our venerable theatres have quite a few performers who grasp a new law between their knees, lip on it with a hammer, and by bending the blade of different angles are able to produce a very interesting musical tone quite unlike anything else. There is also a nail fiddle, made by driving nails of different heights and thickness in a small sound board, and playing upon them with a ratchet. This instrument was invented as long ago as 1740 by a German musician.

A New Etude Department of Recorded Music

A Practical Review Giving the Latest Ideas for those in Search of the Best New Records and Instruments

Conducted by HORACE JOHNSON

Has it ever occurred to you to plan a series of "Record Recitals" made up of selections from your library, that your friends and relatives may have the enjoyment of a well balanced program of music?

As is often the case, decision is made on the spur of the moment, and the talking machine, after starting the first record a different search is made for the next disc which you think may interest your audience. Chaos ensues; suggestions are offered by the guests, some one asks if you have "Everything" or "Murphy" sung by Al Jolson, and after a dreamlike ten minutes spent in getting knees in your freshly creased trousers and wringing your nice clean collar in a desperate attempt to find them, the wife suddenly remembers she found three very records which she offers to Gosh! Ann who was entertaining musical friends for dinner and wanted something which would please them. By this time everybody has lost all interest in the musical entertainment and even the domestic felicity of your family is visibly disturbed.

Let us suppose, therefore, that with the suggestion that the talking machine be played with maximum approval you select one of the groups of ten records which comprised your "Recital Programs." You know the guests are serious musicians, so to select a group which contains the arrangement of "Drink To Me Only With Thine Eyes" played by the Flonsey String Quartette; a John McCormack Record; "Comal Thru The Rose" sung by Yvonne Gall, some standard selection played by Paolo Casals, the cellist; a couple of orchestral productions; and three or four popular songs and dance records. Without effort on your part you have planned everybody, your collar is still fresh and clean, and, what is better,—you still love your wife. "The Recital" has been a success, because you have taken a few minutes at some previous time to carefully group the records of your library and "an enjoyable evening" has been the result.

It is possible for every owner of a talking-machine to display his library to best advantage in arranging programs in just this way, thereby giving the greatest enjoyment to himself and his friends. The mechanical reproduction of the art of all musical exponents has reached such a degree of perfection that practically all of the records manufactured are worthy additions to any library. Music of every variety is produced on the disc and it only requires taste and discrimination in the purchase of a collection to form a well-rounded library. It is but one step farther to use such a library to advantage.

There are many stories told about the accuracy with which the great artists' voices are produced by talking-machine records, but I know of no more delightful anecdote than this one which I relate just as it was told me.

Last winter there came to the Bancroft Hotel in Worcester, Massachusetts, a most charming and interesting lady with but one noticeable imperfection in her disposition, that of morbid curiosity. The employee of the hotel endeavored to satisfy her interest in everything and everybody, but found the task most difficult, so searching were her queries.

One day as this lady sat reading in her room, she heard a voice singing in a room across the hall. She ran to her door and opened it the better to hear, and there the music as a record of May Peterson which the Vocalion had published recently, and which the curious lady had added to her own library.

Delighted that there was some one so near to her—who appreciated the splendid reproduction. Miss

Peterson had made, the lady rushed to the telephone and asked connection with the room across the hall.

A woman answered the call. "Oh, my dear friend, thereupon spluttered in one breath, "Oh, I just heard your graphophone. I am across the hall from you. I was Mrs. Peterson's record wasn't it? I like it so much. I have it at home in my collection, and I wanted to thank you. I am so glad you like good music too. And I didn't know but what you'd come over and have tea with me."

The voice interrupted, "Thank you. I am glad you like the record. Only it wasn't a record you heard. I was practicing for my recital this evening here in Worcester. The voice then was put to rest."

The visitor, thus interrupted, gaped, attempted to apologize, and finally hung up the receiver.

Fine Christmas Records Coming

Every record company has published so many new records of Christmas music that it is more a matter of choice than of necessity to select those of reproduction which should be considered when selecting discs for gifts or additions to your own library.

The one Christmas record, which I believe every talking machine owner should have, is Ernestine Schwenke-Schwenke's record of *Silke Nacht* (Victor 88138). This is not only the finest reproduction of this great disc's voice, but absolutely superior in every respect, but also a classic of recorded music. For those of you who own re-creation Marie Rappold has made of *Silke Nacht* (83834) an equally fine record. It will be sure to give you much pleasure.

There is one other Christmas selection which is of primary importance. That is *Adelste Fiddler* (On Come and meet me here) by the old Latin hymn, one of the oldest and most beautiful hymns of the Christian Church. Among the records of this number by all companies are two for the Columbia, assisted by a male chorus, in which the voices are of the highest quality. The other record is a Vocalion production sung by Colin O'More and the Shannon Four. This is the best record I have and the has yet made. He sings with ringing vibrant tones, O'More perfect execution. Chimes also are an added feature of the recording.

Among other releases worthy of your attention are an Emerson record of *Ring Out Wild Bells*, (10276) sung by Royal Daddam; the Pathe production of *Noel* (52045), very well done by Percy Tienems; and the Brunswick publication of *The Kids' Patrol* (2056), which introduces Santa Claus and his reindeer on their record, a particularly appealing to children and is sure to be strenuously applauded by them.

New Records

The following recent publications of the record companies can be highly recommended:

Pathe—Joe Hoo, Fox Trot, Ernest Hussar's Hotel Claridge Orchestra (20038).

Vocalion—Morning, Noon and Night, Fox Trot, Yerkes S. S. Flutella Orchestra (14242).

Columbia—Say It With Music, Fox Trot, The Columbia Dance Orchestra of Duke E. A. Sattin (3472).

Emerson—Jill The Brook, Victor Solo, Marie Dawson-Morrill (10444).

Brunswick—Air de la Fleuve, from Carmen, sung by Mario Chamlee, (30618).

A Little Brighter Music, Please

By SHERO

Never mind if it is raining; it's sure to clear up. Dark days always pass. Cheer up!

Hard Luck? Forth. Remember the Cent. Getting blue is the best way to make bad worse.

If you want to be welcomed remember how you welcome children, wholesome, unsuited people.

Every new day is like a clean sheet of manuscript paper—a chance for a new symphony, if you have trained yourself to produce one.

Every master song was first sung in the soul of a real human being. Keep your soul singing. Some day the song may be immortal.

From a Master's Workshop

Little Lessons in Musicianship

By PROF. FREDERICK CORDER

Of the Royal Academy of Music, London

Part II

Berceuse

A Lullaby, or cradle-song; i. e. a piece of music designed to suggest some one being rocked to sleep, as an infant, it should therefore be of a tranquil, somewhat monotonous character and have either a Tonic Pedal Bass—which is most usual—or at least a regularly moving one with very detail made to suggest rest and calm, all harsh effects being of course avoided.

In spite of its florid passages, Chopin's well-known specimen contrives to fulfill the former of these requirements. There is an interesting example by Tchaikowsky, the weird harmony of which is not out of place. It is on a double pedal, thus:

Ex. 1

Andante mosso

Tchaikowsky

A typical one is that in Worms's charming pantomime, *L'Enfant Prodigue*. Dvorak has a very original one; while, if we quote the one by Moszkowski, it is only to point out the unreasonableness of writing such a thing in triple rhythm.

Ex. 2

Andantino con moto

Berceuse

Noszkowski

It might be noticed, in passing, that Wagner in his song, *Dora, Mein Enfant*, has committed this fault in an even more degree, for he has written it in nine-eighths rhythm with occasional extra beats; and the voice part is restless in every sense, being absolutely void of any place for the singer to take breath.

The early English term for Lullaby was "Bysing Song."

Bourree

A dance, first mentioned about 1580, and claimed by several different countries. It is really known only as a movement in the early instrumental *Suites*, in which it appears in quick common time with vigorous accentuation.

Such has a well known specimen in one of his *Partitas* for violin; but there are many others.

Ex. 3

Bourree

Bach

In one of Purcell's *Suites* for harpsichord there is a piece which he calls a "Borrey," and everyone accepts this as a mere fancy spelling of "Bourree," without heeding the fact that it is in a totally different rhythm.

The "thirst for knowledge" is the basis of all progress. This series of articles, which will continue for some months, answers in a most readable manner many of the hundreds of questions which have come to "The Studio" office day by day.

Professor Corder, who has been the teacher of by far the greatest number of British composers of note of the present day, started out to write an Encyclopedia of Music. However, he was for some time unable to produce anything so arid as an encyclopedia in the ordinary sense. He embodies the human aspect of Sir George Grove, combined with a mastery

Borrey

Ex. 4

Borrey

Purcell

Handel spells the name wrongly but he does get somewhere near the character of the music, though the example here given is more like a *Rigodon*.

Bourree

Ex. 5

Bourree

Concerts for Henry

Handel

Cantata

This term is applied to any piece for Chorus, with or without solos. It is a highly artificial and not always convincing form of composition, and appears in several varieties. Thus there are:

- (1) The Sacred Cantata.
- (2) The Choral Ballad.
- (3) The Dramatic Cantata.
- (4) The Descriptive or Reflective Piece.

The Sacred Cantata takes many forms, generally differing from the Oratorio only in name and always even in length. At one time the *libretto* was a mere string of biblical texts fitted together by the help of a Creden's "Concordance." This left the composer quite free; but on the other hand gave him no help whatever.

While the influence of Mendelssohn lasted, English composers produced some deplorable works of this kind. The noble form which Bach made so entirely his own seems never to have attracted the moderns, except one German composer, Wolfgram, whose *12 1/2 nachts-Mysterium* is on a very lofty plane. Of late years, failing a more legitimate field for their powers in opera, English writers have sought to treat particular biblical scenes or incidents from the dramatic or epic German composer, Wolfgram, whose *12 1/2 nachts-Mysterium* is on a very lofty plane. Of late years, failing a more legitimate field for their powers in opera, English writers have sought to treat particular biblical scenes or incidents from the dramatic or epic German composer, Wolfgram, whose *12 1/2 nachts-Mysterium* is on a very lofty plane. Of late years, failing a more legitimate field for their powers in opera, English writers have sought to treat particular biblical scenes or incidents from the dramatic or epic German composer, Wolfgram, whose *12 1/2 nachts-Mysterium* is on a very lofty plane.

One example of an ultra-dramatic Cantata has a splendid idea in it. This is Wagner's early work, "The Feast of Pentecost." Unfortunately the music is not a success. The long unaccompanied choruses for male voices are excessively difficult and not effective; while the climax, which should be thrilling, is rather common to say the least.

The Choral Ballad includes those numerous attempts to set music to a narrative poem. Dvorak's "Succeter's Bride" and Stanford's "Revenge" are brilliant examples; while Remberg's "Play of the Bell" and Schumann's "Paradise and Lay" are dull ones. The difficulty here is that the poet never thought of his lines being set to music, so that we get description and dialogue all mixed up together. The necessary words,

"Said she," "And he replied," which are so uncomfortable in the recitation of an Oratorio, are still worse in the middle of a chorus. Added to this, our poets set so that there really is little of value to reward the modern ear.

The obvious and only way out of this difficulty is to learn to write one's own libretto—here just as needed as in opera. There are plenty of stirring historical or legendary subjects for suggestions; and ballad verse is not a difficult accomplishment to acquire. Thus the composer will be able to lay out his text with due regard for musical effect.

The Dramatic Cantata. This humble substitute for opera is a very fascinating thing; for here alone can the composer look to make novel effects with his chorus and to get hold relief in his solo parts. In the present day, works of this sort are apt to depend too much upon the orchestral accompaniments, in which case they become useless to small provincial choirs. However, it is so much more artistic to have the solo parts properly characterized and distinct from the chorus.

The libretto of a Dramatic Cantata is usually written for a particular occasion; and the form of a Greek play is as good as any. Remember that, denied the valuable adjuncts of scenery and movement, length inevitably causes dullness. The "Classic Form" of the separate pieces is of vastly less moment than conciseness and clearness of utterance upon which modern taste insists.

Choral pieces not coming under one of the preceding heads, but which are wholly reflective or didactic, are more properly called *Motets*. Such is, for instance, Parry's "Blest Pair of Sirens," an eight-part setting of a Sonnet by Milton, and certainly a noble work.

Among stands that brilliant work by Joseph Bennett and A. C. Mackenzie, "The Dream of Jotham,"—a series of fine Character-pieces strung on the thread of an unaccompanied recitative. Here the author's name is placed before that of the composer; for the poem is certainly the chief part of the work. These two works are placed before young composers as beacon lights to guide them in the search for novelty.

Canzone

The word *Canzone* signifies "a big song," but has seldom been applied to a vocal piece with a fine, broad melody. A *Canzone* of the 17th century was usually a polyphonic piece (vocal or instrumental) of the nature of a madrigal. *Canzonetta* is the diminutive form of the word, but was employed only from a feeling of modesty and not because a *Canzonetta* was really any different from a *Canzone*. Gradually *Canzonetta* came to be applied to real songs with a melody to them. In the 18th century Haydn used the term for his well known *Canzons*. English composers followed his lead; but the term, *Canzone*, did not remain long in use.

Canzone, or Capriccio

A title which would seem to imply something of waywardness or oddity; but the pieces published under this name all have been as straightforward as possible. Most composers have used the word synonymous with *Fantasia*; that is, merely a florid piece with plenty of spirit and dash in it. In Mendelssohn's *Rinde Capriccioso* for piano has certainly some capricious moments in it; but the pieces he labels *Capriccio* are quite orderly and sober.

Musical technique. This is enlivened by a rare sense of humor and broadened by a life-time of rich experience as a teacher, composer, editor and writer.

There is always a demand for musical dictionaries. The "I want to know" spirit is particularly strong in America. The most professional musician can read these paragraphs by Professor Corder without acquiring a more comprehensive aspect of many of the most interesting things in the Art. This series began in October.—EDITOR'S NOTE

Many pieces which have been called *Scherzos* and which, though possessing plenty of fancy, have nothing approaching humor in them, would be far more appropriately named *Caprices*. Such is Op. 4 of Brahms. At one time (probably merely for sake of variety) the writers of drawing-room potpourris styled their effusions *Caprices*. Rodé's famous Violin studies also are called *Caprices*, perhaps because they pretend to no form but go as they please.

Cavatina

Generally this term is applied to a slow, broad vocal piece, either the middle movement of an old-fashioned operatic *Scena*, or a piece by itself. Agatha's air *Un air d'Idée* from Act III of "Der Freischütz," is a typical specimen of the latter. Ráp's well known *Cavatina* for the violin is so close an imitation of the conventional thing that words have actually been set to it and it has been sung (with modifications of course). A genuine specimen of the *Cavatina* in an unexpected place is in Beethoven's posthumous *String Quartet, Op. 130*.

Chorale

The German equivalent of our Hymn. In the Middle Ages, in both Germany and England, hymns were read out by the Clerk and sung by the congregation, one line at a time. But the graver-minded Germans used to sing a pause at the end of each line, and the organist to go on improvising for some time before they started the new line. This explains not only why each cadence is marked with a pause instead of a double bar but also why Bach employed Chorale tunes in such an artless, broken manner whenever he utilized them as the skeleton of any movement.

In inventing a Chorale time—as with a Hymn, or a Chant—the composer should endeavor to make no two consecutive cadences alike and to use a tonic full close for the last line only if possible. The reason for this is that when German Chorales were sung is the reason why Bach harmonized them so intricately. This would be scarcely wise in the present day.

A Practice Plan that Brings Results

By May Silver

One of the most foremost American composers recently stated: "Success is not due entirely to talent. To become a successful artist or teacher 10 per cent of talent and 90 per cent of good diligent, conscientious practice is necessary." I dare say that about one third of readers of this statement, really understand what is meant by "diligent practice."

Do parents and teachers really give students a fair chance? How often do we hear: "Well I know that Mary Jane would be a success if she only used only practice." How many Mary Jane's are there in the world who know how to practice? How many teachers have been heard to tell their pupils "to concentrate?" I do not deny the fact that concentration is an asset to practicing, but I do believe that the word is used too frequently by persons who do not know the meaning of how to concentrate. How can one concentrate not knowing how? I have often heard teachers tell their pupils that they did not progress because of their lack of concentration, and yet these same teachers did not know how to practice concentration! Very few teachers, I believe, really instruct their pupils how to practice, or how to concentrate.

The following plan I have tried and found beneficial, both in pupils progress and in arousing their interest in their work:

I. Divide piece or exercise into sections, so that one section can be used by the pupil, in one day.

II. Play right hand and notes very slowly till end of section, regardless of interpretation, time, etc.

III. Go over same part very slowly; this time specifying time signature in half, (i. e. 4 beats, in one measure, count 8 beats). Be sure to get good tones. Repeat several times.

IV. Repeat I, II, III, in left hand.

V. Play both hands together still with split time signature and very slowly.

VI. Play right hand slowly; regular time signature but no expression. Same with left hand.

VII. Play both hands together slowly, with regular time signature.

VIII. Gradually play faster until all sections are easily played, and up to original tempo.

IX. Give piece expression.

X. Close music and see how much you can memorize.

If these details are carried out exactly and with patient repetition, memorizing will follow without extra practice.

How Genius Discounts Handicaps

By Victor Blomsted

Those whose physical endowments are below the average, either congenitally or from sickness, are sometimes the most energetic and tireless in their chosen work and will achieve success where the more endowed mark time or fail. This characteristic is extremely marked in men of genius, and the great mind never seems more efficiently than when forced to lift itself above the pain and weariness of sickness, poverty, ingratitude and discouragement.

Conversely, genius does not always fully expand in an atmosphere of ease and happiness; for it is a list compensation of Nature, which always strives to level conditions, that happiness does not make for greatness any more than greatness makes for happiness.

One cannot imagine a greater misfortune befalling a composer than that of deafness. It would seem that the loss of the one sense which, above all others, is that of which a musician relies, would effectively cut short his career. But this has not been so in several well-known instances; and it can be shown that as the outward hearing darkened, so the subjective or inward hearing, entirely undisturbed and unimpaired by outside influences, deepened and heard strains of unearthly beauty and nobleness.

The first—and the greatest—who comes to mind is, of course, Beethoven, who was almost deaf for the last twenty years of his life, so deaf indeed, that Franz Liszt had to turn him round on the stage where he was conducting the Ninth Symphony at Vienna, so that he could see the applause which he could not hear. Furthermore, he suffered acutely from stomach and liver trouble which hardly ever left him free from physical pain and mental anxiety.

Yet, working under tremendous handicaps of ill-health, family and financial trouble, Beethoven wrote his works which have left such an impress on music that it is not an exaggeration to say that he was an epoch; that music ended where he began and began where he ended. The Sixth symphony, the Seventh, the Eighth and the immortal Ninth are children of his auditory darkness, also the Egmont Overture, the concertos for various instruments, numberless sonatas, quartets, songs, trios and duets, which came from his fertile mind during the last twenty odd years of his life.

Almost as great, in a more restricted sphere, was Robert Schumann, the creator of nearly three hundred songs and scores of elaborate and beautiful works. As in Beethoven's case, deafness began to manifest itself early in his life, gradually increasing until he became almost deaf. In spite of this infirmity and also of partial paralysis, he wrote song after song and only gave up when it was humanly impossible to continue.

Frederick Schumann, the Bohemian composer, although totally deaf at the age of fifty, has left us the legacy of

a number of orchestral works of remarkable power which were written after the time when he could only hear inwardly what he wrote. Like Beethoven, he accepted his affliction nobly. "I am wholly determined to endure my sad fate, in a calm and mainly way as long as I have the strength to do so."

Spontini (1774-1851), a composer whose works created a great deal of noise figuratively and literally, for half a century or more, was also afflicted with partial deafness, but lived only three years after his hearing had totally disappeared and wrote no music during that time. There is an amusing story to the effect that a well-known physician advised a patient who had lost his sense of hearing to come with him and hear *La Fédra*, an opera of Spontini's which was considered in his day to be the extreme of noise and immoderation. After a particularly loud orchestral burst, the patient excitedly shouted to the doctor: "Doctor, doctor, I can hear, I can hear!" There was no response; for the very words which had given back to the patient his lost sense had totally deafened the doctor.

Blind people often possess a highly developed musical sense and a keen hearing. For many years the organist of the great Cathedral of Evreux in Normandy was a man who had been blind from birth and whose manipulation of the instrument was little short of extraordinary, especially when extemporizing. His memory was prodigious and he could instantly recall the liturgical music for any service in the year.

Alfred Hollins, the organist and composer, who toured this country about thirty years ago was also blind. Carl Maria von Weber, the musician laureate, of the age of romanticism, achieved greatness in the face of continual misfortunes of every kind. From the very first he was a sickly child and did not walk until nearly he was less than twelve; his mother died of tuberculosis, a disease which haunted him through life like a spectre. Gradually his health failed, and he became loaded down with debts and trouble. To the bitter end of his life was tragedy, as he died alone in England, denied even the last happiness and consolation of seeing his wife and children.

It may be that genius is an infinite capacity for taking pains and that it is given to but a few to fight successfully the battle of life under such tremendous handicaps; but these instances, as well as those of lesser men which could be mentioned, prove to us that the dogged perseverance and overwhelming odds will achieve success. In other words, we may not all be Beethovens, but what stands out clearly is the difference between some of us and the great will to use what we have.

Emphasizing Different Voices

By R. I. C.

position and the hand and forearm may "lean" to the right.

6. Let more weight from the arm come into the fingers, making a stronger tone with the fourth finger and a very strong tone with the first and second fingers.

Change the fingering thus: Right Hand—2-4-5; Left Hand—5-4-2 and repeat the above plan. Then use fingering thus: Right Hand—1-3-5; Left Hand—5-3-1.

Practice in several keys.

Now play a major chord in all positions up three octaves emphasizing the top note melody. This practice will fully prepare the student for the study of "My Sweet Rosebud" by Schubert-Liszt.

To bring out the middle note melody or the alto voice, proceed as before; except that the second finger should now be given more weight, subordinating the thumb and fourth fingers. In the case of a triad arm come into the thumb and observe the foregoing practice hints.

One hour of concentrated practice with the mind fresh and the body rested is better than four hours of dissipated practice with the mind stale and the body tired.—Emil Sauer.

Glimpses of Genius

An Interview with the noted Composer Pianist

PERCY GRAINGER

The First Section of the Interview Appeared in the October Issue of the Etude

The Genies of Delius

"UNQUESTIONABLY Frederick Delius is one of the greatest geniuses with whom I have come in contact. Notwithstanding the fact that he lived for some time in Florida and received the inspiration here which turned him toward music he is comparatively little known in America, possibly because his compositions are almost entirely for the operatic stage, the symphony orchestra or for large choruses. America learns to know composers whose works come to them quickly through the keyboard of the piano and in other soloistic forms. Not so with Delius.

"Delius was born of German parentage at Brindford, England, in 1863. When he was twenty he was sent to Florida to manage his father's orange plantation. There, in listening to the untutored singing of the Negro plantation hands, the divine message of music became manifest to his soul and he determined to become a musician; soon after returning to Europe and studying two years at Leipzig under Reinecke and Juchacz. While in Leipzig, Delius met Grieg and thus formed a link with Norway, which country he has since visited no less than 19 summers, taking long walking tours in the Norwegian Alps. For many years Delius and his wife, a painter and poetess, have lived mainly in France, not far from Paris.

"His works are becoming wonderfully popular in Europe. In Vienna recently four of his works were given in one fortnight. His art represents the depth and passion of the German temperament interpreted by the reflective and restrained medium of an English mentality. The result is a musical message and speech of singular intensity, of heart-breaking pathos. It is hard to classify his genius. His musical make-up might be said to be one-third Anglo-Saxon, (in which the American influences are strong) one-third Scandinavian and one-third German.

"Delius, in his artistic vision, views the world through eyes that look through the personal into the general, from the actual into the imaginary, through the present into the far past. He sees Europe, for instance, as a romantic young child looks with respectful awe and admiration upon a very aged grandparent. Louis XIV had much the same aspect of life. If he should see a tower it would fade in his imagination back into the mediaeval Rhine or farther still to the era of the Norse Sagas.

"Thus when Delius is artistically inspired by a river (as by the Mississippi in his *Symphonia*, as by the Maine in his *Summer Night on the River*), it is not merely a momentary mood, aroused by personal contact with that river that he records in his art-work, but a whole train of thoughts, emotions and imaginings connected with that river, embracing the remote past no less than the present. In other words he is no 'impressionist' but rather a reflective, *causative* emotionalist, summing up in great richness, in even his smallest works of art, numberless moods, memories, reactions, impressions, sensations. While Delius is a great admirer of Grieg and his style bears noteworthy resemblances to that of Grieg, in some respects (especially in its harmonic pregnancy and freshness), yet its emotional, no less than its ethnic, character is widely different. Where Grieg is poetic, Delius is wistful; where Grieg is heroic, Delius is tragic; where Grieg is concentrated and miniature, Delius is immense and wide-ranged, with much of the epic scope of Bach and Wagner and some of the poignancy of Richard Strauss.

Bosoni's Unique Accomplishments

"Bosoni, in many ways represents the greatest mentality among living painters. His personality, his music and his playing all show the cosmic clarity and precision of a mentality fed upon a Tenebric emotional background, upon a Tenebric appetite for complexities. His sonorities have the clearness of the old Italian painting rather than the gloom of the old Dutch masters. They are sharp and bright without being crude or harsh. Phantastically speaking, the range of his addictions to

keyboard technique, the uncanny infallibility of his musical precision, the scope of his inventivity and imagination as an arranger for the piano, outstrip anything I have witnessed by other great virtuosos. In these respects he is the last of our era, and in his adaptations of Bach he has even 'out-listed Liszt,' revealing and enlarging upon the half hidden beauties of the original with a fertile and original genius that lifts his transcriptions to the rank of positive re-creation.

The Muse of Cyril Scott

"The public at large, well though they know and love his popular piano pieces and songs, has, as yet, not the faintest idea of the full volume and scope of the work of Cyril Scott. He is one of the most prolific composers of our day, a staid worker who has essayed with almost unflinching success every phrase and form of modern musical expression. Like every true progressive



PERCY GRAINGER

genius, from Bach to Debussy, Cyril Scott has an amazing facility for 'taking hints' from the works of other composers. But these 'hints' appear in a 'Scottian' garb of the greatest originality and individuality and would be unrecognizable to any but the closest students of his output. This power of widening into a truly personal utterance the common speech called into American-large is the invariable hall-mark of true originality. This is the normal path of musical progress at all times and in all lands. The strength of Scott's originality may be gauged by the extent of his influence upon contemporary composers in many countries. Every composer that comes in contact with Scott or his music is influenced to a greater or less degree, whether he wants to be or not, whether he knows it or not. The influence of Scott, for instance, was strongly felt in America before he reached here. He is one of the most noble minded musicians I have ever met in any country. While no one who knows him has ever heard him talk against anybody, his love of truth, his frankness in criticism have made him many enemies, until, in the fulness of time, those he has criticized have learned the wisdom of his judgment. He has absolutely no jealousy and is gifted with the ability to isolate himself from all small things.

"Scott's method of work is remarkable. He writes so easily and so naturally that it seems to be quite without effort. For instance he will write a whole orchestral part in score, without sketching it out, moving the instrumental parts right ahead as though they were marching over the page. He seems to have the ability to stop abruptly anywhere and then pick up the threads the next time and proceed without difficulty. He has an amazing memory for sound, and qualities of timbre; and, even as a youth, before he had any practical acquaintance with the orchestral instruments and essayed to write them, he never used them beyond their most effective register nor in a mode incompatible with their timbre.

"But the 'greater Scott' is only just beginning to be heard and known by the public. The larger the form engaged the more does Scott reveal the greatness of his soul, the mastery of his craft; and it is only those who know his opera, and his larger works for orchestra, chorus and chamber music who can realize the full beauty, the full soulfulness and religiousness of the music of this most spiritual and inspired creative giant.

The Spirit of Richard Strauss

"It has seemed to me that Richard Strauss, well as he is known in America and other countries, is not quite fully appreciated or understood from the personal and emotional side. The one thing that impresses me above all others, in his case, is the greatness and fineness of the human being behind the artist. In whatever personal and artistic contact I have had with him (he has conducted some of my orchestral works in Germany) I have always discovered in his bearing and behavior that same charming Bavarian 'Gemüthlichkeit' that is so endearing a quality of his music. He has always impressed me as being of a truly spiritual type and I have never experienced or witnessed anything to incline me to believe the various stories we hear of his meanness and materialistic nature.

"In judging Strauss too much emphasis is generally laid upon his technical accomplishments, upon his descriptive powers (a side that he, himself, has never striven to bring into the foreground), upon his 'diabolical cleverness'—too little, it seems to me, is said of the purely total loveliness of so much of his music, of the sea-like perfection and lovable affectlessness of the personality manifested through the vehicle of his compositions. No doubt he has an almost childish weakness for tinsels and tricks, and is no eschewer of storms, tempests and the vagaries of passion. But it seems to me it is essentially as a portrayal of 'the calm that follows the storm,' as a prophet of eternal values, that Strauss reigns supreme among composers. He loves to render the human soul ensconced in the serenity of philosophic calm looking back over the struggles of life or across the strokes of fate, in a mood of benign forgiveness and fatherly understanding. To him he is one of the great human geniuses of the world whose works are certain to be immortal.

Prevailing Characteristics of Musical Geniuses

"However different the temperaments of the various composer geniuses I have known, whether they be mystics like Cyril Scott, nationalists like Grieg, reflective like Delius, or publicly active like Strauss, I find that they all have one trend in common. All have the capacity for an almost childlike wonder and worship towards life and the universe; all find in life and the universe more qualities to praise than to criticize; all possess a depth of feeling beyond that of ordinary men; all are humanistic natures, sensing, reveling, in the unity of all things. In other words, all are essentially religious types, in the deepest sense of the word. It has been said that 'God is love.' It could equally be said that 'genius is love.'

"Certainly I personally have never known an great creative genius—the wellbeing of whose art was not an unusually wide and intense range of love, pity, sympathy, disimulation and ecstasy. The bird in the tree vines out of a blind urge of enthusiasm, worship, ecstasy. In very similar mood the musical genius sings in his art, sings

of his joy in life, his worship of life, his awe of and wonder at life. And in the white heat of this rapture is forged the machinery of his compositional technique; here arises, the composer himself hardly knows how, the vehicle for the overcharged emotions within the genius himself. It is fascinating to study the technical methods of the various great composers. Yet these things are but the outer shell of music. The kernel is at one with religion, spiritual harmony and the love and pity of the human heart. And to know great composers intimately is to see, in daily life, the perennial proof of this beautiful fact."

Studio Stories That Hit the Spot

By Ernest J. Farmer

There is nothing like a good story to clear the air at a difficult moment. Several little tales I have found so useful I should hardly know how to teach without them; it would be as bad as being without a metronome. Occasionally even careful people develop a careless streak, and begin to commit all possible offenses. One naturally feels that a first class reprimand is in order. The result is apt to be a case of nervous over-tension, more than the former state, or else a fit of sulk. I tell such a pupil about Henry Ward Beecher. Mrs. Beecher often assisted him by copying letters, and declared that she had discovered three rules which greatly aided her in deciphering the originals. First, a letter with a dot was not an "F"; second, a letter with a cross was not a "T"; third, a capital did not begin a sentence. The resulting laugh is pretty sure to relieve the tension; and I am ready to say, "Now we shall try that again, with not so much in the Beecher handwriting style, if you please."

Once a pupil will say, "I can play that piece all right at home, but I can't do it here?" Then I tell of the little girl whose father was entertained by her reciting the alphabet. After he had said it backwards and forwards with great velocity, she ordered, "Now say it sideways." I added, "When you know a piece forwards, backwards and sideways you can play it anywhere. As Professor Hamblin used to say, 'If your mother pulls you out of bed at three in the morning and tells you to play it, you can do it.'"

When, after repeated warnings, a pupil persists in using an utterly unsuitable fingering, I exercise a father's right by repeating a saying of my dear little son. His mother was telling a caller of a valuable cut glass dish I had broken. "Daddy broke the dish?" queried the infant. "Yes, Daddy broke Mamma's beautiful cut glass dish." "Oh! Daddy fix it. Daddy fix it with a nail and a hammer."

"When you can't cut glass with a nail and a hammer," I add, "it will be time to think of trying to play with such fingering."

Sometimes a piece needs only more vigor and determination in the handling. I tell of the pupil that it is a hit like a Washington colored man's idea of the temperance beer had been sampled on a visit to a prohibition store. "They looks alike and dey foams alike, and dey tastes about de same," he reported. "But den her ain't got de authority."

Demand the Noblest Music Ideals

By Sir Hubert Parry

"The art is worthy of the dignity of human deities it is worth considering a little seriously without deprecating in the least the lighter pleasures to which it may minister. If it is to be a mere plaything and trifling, it would be better to have no more to do with it. But what the spirit of man has labored at for many centuries cannot only be a mere plaything. The marvellous concentration of faculties towards the achievement of such ends as actually excite most of itself is enough to give the product human interest. Moreover, though a man's life may not be prolonged, it may be widened and deepened by what he puts into it; and any possibility of getting into touch with those highest moments in art in which great ideals were realized, were noble as inspiration and noble sentiments have been successfully embodied, is a chance of enriching human experience in the noblest manner; and through such sympathies and interests the humanizing influences which mankind will hereafter have at its disposal may be infinitely enlarged."

From *The Evolution of the Art of Music*.

How One Mother Got Time for Music Stories

By Mrs. Helen Tyler Cope

An article in a recent *Etude* urges parents not to give up their music. It expressed in broad terms much in these words, "Any parent—the mother particularly—who has studied music, possesses an investment of value for at least two generations." It made me realize that I should be glad that through sixteen years of married life, I had kept up in a measure at least, my music, and also regret I had not done more.

To touch more deeply the woman's side of the problem of keeping up music under the adverse circumstances a busy mother meets, is my aim in this message to every one of them that still is interested enough to read the *Etude*. As a student, a teacher for a brief time, and as a housewife and musical mother, the writing of the "Etude" always has been a pleasure and help. I immediately want to run over the new music, invariably find something worth working up, besides the very instructive reading matter in its departments.

When the average woman marries and soon allows her other duties and interests to crowd out her music, the early years of study, their time and expense, seem almost wasted. In giving up music one really shows ingratitude to the parents who provided the education and is unjust to herself, her home and family. The house with music has a different and more musical atmosphere than that with either no music, or only the mechanical kind. I cannot bear to think of life without music.

Now, most mothers will say "I just can't find any time for my music, with all I have to do." As the mother of two boys, all the work and care of my children and apartment home, I well know what being busy means. Our income makes the most rigid economy necessary—these past few years especially; and even so hard worked as I am at the present time, I find time to get in a few minutes of my music. I have said, "The pen" to help out a little, as well as for the love of scribbling for the magazines I so enjoy.

If you determine to keep up your music you can, for the old adage "Where there's a will, there's a way," is true. You can persevere to the good night of Heaven's that "Time more we do, the more we can do; the more busy we are, the more leisure we have!" Of course it is a long way from mopping the kitchen floor to playing Liszt's "Love Dream," or from washing the dishes to trying to return to your bed, care-free, but it can be done and quickly! Indeed going from one to the other helps me through many a day's grind of distasteful work.

Few of us can keep up our technique, I admit; but I feel, although my sorrows, disappointments, sickness and life's cares have caused me to lose much time in real technique upkeep, they have given me the touch, the soul to interpret exquisite music which only such deep experience and quality of life can give. I have the real artist as the other. An old school girl friend recently gave her recital here in Acclaim Hall. Her technique is really wonderful, her touch delightful but she lacks that something of soul in her music. Knowing her to have been one of our best students, I can spare any deep sorrows or heart throbs I wanted to tell her, when time brought these into her life, then

with her marvelously dexterous fingers, she would be truly a real artist.

You mothers have many reasons why you should not become discouraged, lose interest in the musical world, or ever give up what talent you have. Age makes small difference now, since the modern woman keeps young by her active interests in everything. It is always an inspiration to me to attend any meetings or functions where the women of middle-age or hair of gray, it is thus supplying the music of the program. In our big cities we are apt to be crowded out in some places by younger performers; but there are always many occasions when we are needed and wanted. In the small town or suburban community the talented woman is ever necessary, appreciated and admired.

For the pleasure of your children, my effort is well repaid. I have heard the children proudly discuss their mother's playing or singing. Only this morning my oldest boy came to me with "Mother, we are going to have a concert tomorrow at school this week, will you just come and play one piece?" Often when I go to bed the boys call, "Play some, Mother," and though I may be nearly exhausted from a hard day's work and serving and clearing up, why I can't refuse them, and when I am again enjoying my recreation in my own music. Children naturally love and need music.

Striving Up Lugging Interest

A few suggestions I would make. Buy two new music, read powerfully to "Daddy" that music—that may appeal. The sight reading and exercising the fingers help you; besides many of the good music magazines are quite pretty. Take every opportunity to hear more good music magazines. As I said, their coming will invariably prompt you to playing new pieces, and for some I have sacrificed all other desire for fire furniture to old worn-out or a cheap instrument. And above all mothers think they have to be.

Take a little time every day for the things that are material routine. I do not consider a careless housekeeper. But if you realize it is more important to keep you are not going to spend the day with a broom and waste no time, rest enough, but when you rest even do that right; and you will find some time you rest even do waste. You can use much better. Now, get out your old music, rattle up your fingers! You will be "in your fingers."

In closing I want to quote another beautiful line from the *Etude* which is that "of all the blessings of life, the privilege of music, and the privilege of developing it even in a quiet corner of life, are among the greatest."

The Finale, To-day and Yesterday

WALTER RAYMOND SPALDING, Professor of Music at Harvard University, in his recently published and very enjoyable book *Music: An Art and a Language* makes the following excellent comment upon the Finale to the Sonata and to the Symphony.

"The Finale, in complete Sonata-Form, begins with a perfectly balanced period, those presented in two-part form, i. e., two sentences of equal measures, each repeated. From our present standpoint we feel that the tone of this movement is a bit light to follow the serious thoughts of the preceding movements, let us remember that it was composed when the Finale most surely to 'top off' a work; and that it radiated a general atmosphere of sunshine and satisfaction its purpose was fulfilled. For the Finale, which like the glorious splendor of an autumn day, is the crowning striving, we must wait for Beethoven and his successors. In fact, we can express the general trend of a Haydn i. e., the real genius of the composer is shown in the first three movements; whereas beginning with Beethoven we find an organic climactic effect from the first of intense feeling. This explains the crowning place, in Brahms' First and Tchaikovsky's Fifth and that by Cesar Franck. But to carry such criticisms too far is ungracious and unjust."

Music, an Ideal Christmas Present

Lt. Commander John Philip Sousa tells in the Christmas *Etude* through a most interesting conference by music and music lessons make unforgettable Christmas presents Sousa's originality of thought is by no means confined to music. His five novels have had excellent sales. Everything he has to say is absorbing and entertaining.

Better Elocution in Your Piano Playing

By CONSTANTIN VON STERNBERG

A Simple Device Which Will Make Your Playing Very Much More Interesting.

As a teacher I, not infrequently, have had to deal with pupils so absorbed in the mere reproducing of "notes" as to forget that the purpose for which they were at the piano was to "make music." I cannot imagine what else may have been on their mind, but whatever it may have been, they constructed every advice as serving this mysterious purpose. They may have heard their previous teacher speak of "evenness," for instance; but they had construed his advice, which applied to running passages, so as to play all the notes of a melody with the same touch, with the same volume, unless, indeed, a *crescendo* or *diminuendo* was especially annotated. In such cases there was a change, sometimes; but it was so sudden and so awkward as to amount either to a yell or a whisper.

On such occasions I used to go into lengthy and elaborate discussions of positive and negative beats, primary accents, pulsations, muscular impulses, dynamic levels and what not. The result was nearly always negative because the pupil's mind had probably been packed full with rules and regulations before, instead of having received living precepts from which the pupil, himself, could and would have deduced his rules. As a result, I was only piling still more upon his already bewilderingly large store of memorized, but not understood, "rules."

In my despair over the failure to convey to the pupil's mind what was so plain to my own, I experimented with elocution and, to my great joy, found the experiments strikingly successful. I asked the pupil to make a few words of text, the meter of which should comport with the rhythm of the melody at hand; then I let him recite these self-composed words as they occurred in a piece of poetry. When, after this, I asked the pupil to play the melody again, but with these words on his mind, he played it so well, so natural and sensible in expression as to be surprised at himself; and the smile of satisfaction upon his face often mingled with something like chagrin or vexation over his former stupidity. Invariably he expressed surprise at the simple naturalness of that which had seemed so difficult to understand. Repeating this experiment with many pupils I found that they soon learn to compose words which not only fitted with regard to meter, but which also took fair account of the character and feeling of the melody. They proved thereby that this method of bringing music and elocution into parallel, besides sharpening their sense of rhythm and dynamics, had also stimulated their imagination.

The explanation of this success lies in the close kinship between music and speech. Both are governed by rhythm; both depend for their intelligibility upon tempo variation and, for their pleasing effect, upon voice (or tone) inflection, emphasis, climax, anticlimax, clear articulation and good tone production. Hence we need not look very far to find that the pianist is

first cousin to the elocutionist and even to the actor. For all three are reproductive, interpreting artists, and to their work may be applied what Zola said of a fine landscape painter: "a mode of nature seen through a personality."

Even the painter is, in a certain sense, an interpreting artist, for he does not simply copy his chosen landscape as would the photographer, but he infuses it with the spirit of his personality and makes his picture expressive of that feeling which the scene has stirred in him. He paints not only what it is but what nature said to him. And applying this dictum to stage play, to recited poetry and music, it is this which the actor, elocutionist and pianist express and always should express.

The trouble with so many piano students, however, is that they do not get beyond the periclitous effort of translating "notes" into the "keys" of the keyboard, regardless of the æsthetic meaning of the notes; and, often not so much as suspecting that through proper grouping and tone inflections, these mere "notes" construct a musical "thought."

At this point it seems advisable to quote a few words of the late Richard Grant White in justification of the seeming grammarsness of the English language. Said he:

"In English, words are formed into sentences by the operation of an invisible power, which is like magnetism. Each word is charged with a meaning, which gives it a tendency toward some of those in the sentence, and particularly to one, and which repels it from the others; and he, who subtly divines and with a living, keen light and heat, which makes them leap to each other and cling together while they transmit his freely flowing thought, is a master of the English language; although he may be ignorant and un instructed in its use"—by which Mr. White meant, no doubt, to refer to the un instructedness in grammar.

Truly, had this sentence been intended for a pianist-text-book substituting "notes" for "words," it could not have been freighted with more meaning; neither could it have been more precisely applicable. For, that "invisible power which is like magnetism," and which the late White ascribes to words, is the very same which establishes æsthetic relations between notes; those relations which transform the notes from being mere sound signs into articulate and thought expressing music.

To do and the touch with this "invisible power" there is scarcely any simpler way than to study a given melody separately and, while doing so, sing or at least think of a suitable underlying text. This plan is fairly certain to lead to a recognition of the "curve" of a melody, and of the point of departure of its phrase, and as a result, both fair and gentle reader, much will that I

said "study" not "practice" the melody. There is altogether too little "studying" done in the practicing of pupils; which is perhaps the reason why most of them prefer to be regarded as "pupils" rather than as "students."

The foregoing thoughts have chiefly applied to the earlier stages of the pianist's music study. In the more advanced stages he will find many points of interest in pursuing a little further the parallel between the pianist and the actor. In historicists the skill of make-up, costume and gesture are external auxiliaries. The basis, however, the essential item of the actor's art, lies in the "reading" of his lines, his phrasing, his let us remember that, while speaking his lines, he must make his elocution compatible with the character he impersonates. Here lies his great difficulty, that of reconciling good enunciation and elocution with his role. To illustrate, let me ask the reader to imagine that Shylock said to Antonio, "I would be friends with you and have your love," and that he spoke these words as if he were Hamlet addressing Juliet. You smile? Of course you smile at the absurdity of it; absurdity, I say, because of the utter unfitness of the manner to the character. Yet, it is an absurdity committed by many third-rate actors who, having once acquired what they call the "Shakespearean grasp" use it always, whether they play *Othello*, *Hamlet*, *Richard* or *Shylock*. True, in a certain sense all these characters are heroic, but in the fine discerning of their type and traits lies the very difference between the artistic actor and the ranting dramatist.

If my reader should ask, "what has all this to do with the pianist?" I should like to return: "Have you never heard a *Concerto* or *Sonata* by Beethoven played as if it were written by Chopin or, heaven forbid, by Czerny?" And have you never heard the pianist as if a "set" Beethoven style, no matter which work by that master he may play? There is a pianist, best known by the rather studied eccentricity he simulates on the stage, who has such a "set" Chopin style, who thinks that Chopin must always be "whispered." Have you not heard him play a Chopin *Etude*, written expressly for polyrhythmic rendition, without any rhythm whatever? Ah, well! That is the "Shakespearean grasp" of that particular freak.

It is true, also, that even now there are some pianists whose entire equipment consists of nothing but technique as that word is commonly used, and who, nevertheless, acquire a certain reputation; but it is largely based upon the fact that the general public is not so familiar with the vocabulary of music as with that of the English language. If a were not for this, or if the public's familiarity were, at least, alike on both fields, some of these keyboard acrobats should be on the variety stage instead of disposing themselves, as they do, in symphony concerts.

Try Reciting These Pieces at the Keyboard.

Mr. von Sternberg has put significant words to some very well known pieces to help in bringing out their musical content. Try playing them as though you were reciting the words with proper historical emphasis and see if there is not an immediate improvement in your playing.

1. Mendelssohn, "Spring Song"

Open up your Spring! Refresh! Mild-moon, come!

Stand up with it In-till feet Where the

break and the or neck

3. Scherzanka, "Polish Dance"

Come, dear Countess, let us join this gay-lil dance!

4. Beethoven, "Sonata, Op. 26"

I hear a voice you cannot hear, which says I need not sin.

5. Schubert, "Trancredi"

Now dream thou back in to the past, to thy

childhood, to thy hap-py youth, but years and days

6. Rachmaninoff, "Prelude in C Sharp Minor"

Fear of God is not to fore their eyes

Here and There in the Field of Music

An Intimate Page of Fact, Humor and Comment with the Great Music Makers of To-day and Yesterday

By THE RECORDER

RUMORS come by unsual wireless that de Puchmann is to make still more European appearances this year. The pianist is now seventy-three years of age, and it is half a century since he made his first tour of Russia. Upon one occasion he told the Recorder that his mother was a Turkish woman, and that his father was a Russian Rabbi. Later the Recorder repeated this to the brilliant Fanny Bloemfeld-Zeiler, who raised her arms and ejaculated:

"Rabbi, I would believe it sooner if he said his father was a Rabbi!"

According to the doctored books of musical biography, his father was a professor at Vienna University, and a very good violinist.

There is always a certain amount of curiosity upon the part of the public as to how much of the pianist's platform antics are due to affectation. After having seen him privately upon many occasions the Recorder is convinced that de Puchmann upon the stage, and de Puchmann in private are very much the same person. Except when he is discussing his *hobby-precious* stones—once rarely hears him talk continuously upon one subject or in one language for any length of time. No writer in Dehmann as at the Blau in Gales could possibly be more blag. To converse with him for half an hour makes one feel like a jester in vaudeville tossing up different kinds of dictionaries and keeping them moving every second. No more voluble linguistic mind ever existed; nor does he care very much whether you follow him or not. He is as oblivious to surroundings in private life as he is upon the stage.

Once he began the Recorder a way of his own devising to serve watermelon. You cut the melon in half, cut out the red pulp in cubes, fill the bowl with Rhine wine, let it soak and then drink it with oscillating eyes. The recipe is an excellent one, save for the fact that a large part of the wine must evaporate pour down your manly bosom like a miniature Niagara. de Puchmann did not mind, however, nor did he care in the least whether anyone else noticed his predicament.

Possibly it is just that isolation from his surroundings that makes his velvet interpretations of Chopin so unforgettable. He has the soul of a poet, but it is housed in an edifice apart from that which the public knows. He is a psychological phenomenon unique in his age.

When on one occasion the Recorder and Mrs. Recorder were returning from a late party in New York with de Puchmann, they entered the subway and found seats in the usual jammed car. de Puchmann, five feet or so high, with a fur-collared overcoat, and a quaint top-hat perched upon his long hair reached his destination. In taking his leave he bowed himself out the entire length of the crowded car, stooping so low that his hat repeatedly touched the floor. If he had been getting from a Car he could not have been more obsequious. The passengers roared at the farce, and one whiskey-stopped Manhattanite wailed up loud enough to ejaculate, "Not!"

Was he? Perhaps the shoe is on the other foot, for no man ever enjoyed the passing panorama better than de Puchmann.

WHEN His Imperial Majesty Kaiser Wilhelm, Ex-Empire of Germany, produced Arthur Finley Nevins' *Pols* at the Royal Opera in Berlin under Dr. Karl Mack. (April 23rd, 1910), he could have little idea that from his favorite cabaret was lodging in an American prison camp as an undesirable alien. Nevins' name would be wearing the United States uniform in Italy and France, directing little chunks of steel toward his majesty's imperial troops. Or, that the ever lovable and buoyant Arthur himself would be teaching the boys, destined for overseas, how to whip it up in song. It was a big jump from Grand Opera in Berlin to K-K-K-Katy and Over There, but Mr. Nevins saw his duty and went to it in the whole-souled way in which he does everything.

This talented composer, who has just produced a very delightful series of dramatic musical scores for children entitled *Mother Goose Fantasy*, which has already been tried out in manuscript with great success, shows a decided resemblance to his famous brother Ethelbert. The Recorder remembers Ethelbert very well indeed. His dreamy, poetic sentimentality revealed at once the man of imagination and creative ability. Arthur is more practical, more energetic, more in touch with his fellowman. In the Recorder's home he has played many of his own compositions, reciting them with the typical composer's phrase, executable, but at the same time delightful, if you know what that means. Arthur tells of the manner in which inspiration came to his brother, often in the middle of the night, when he would rush to the piano to work out his ideas.

After the war Mr. Nevins decided that he would like to go into business. He tried it for a few months, but the call of the muse was too strong. After a lifetime devoted to art, the channels of trade had little fascination for him. He was fortunate in securing an appointment as Director of Music for the city of Memphis, Tenn. There, in a comparatively short time, he has succeeded in bringing together the orchestral and choral forces, so that now he has an excellent choral society, and an excellent symphony orchestra of more than forty professional and non-professional members. Last year five public concerts were given.

Incidentally, Mrs. Arthur Nevins is distinguished for her biological and bacteriological researches. She has done notable work in the isolation of certain bacteria infesting foodstuffs offered for public sale.



MR. AND MRS. HOMER SAMUEL
(From Galli-Curci)

HOW Mrs. Galli-Curci saved the day for a frantic Impresario in Madrid, who was anticipating ruin is a story that has rarely been told.

The famous singer, hailed as Patti's successor, delights in relating incidents connected with her early struggles for success. One of the most interesting was an experience in Madrid. Just at the beginning of a season in which she was the typhus fever and lay at death's door for days. The manager saw certain failure and large financial loss. In Madrid it is the custom for subscribers to subscribe for two series. The time for the second subscription of the series had Galli-Curci, no opera!

One week after her dismissal from the manager paid a visit. "Can't you possibly sing?" he implored.

"I can sing," replied the prima donna, "but I can't walk. My legs will not hold me."

"The Opera is ruined," moaned the manager, "and I am ruined. I shall lose everything!"

"Alas!" said the diva, "I would sing only too gladly, for I have large debts accumulating and more are coming."

Then she was seized with an idea—

"Let me go on the stage in a wheel chair and let some one wheel me through the opera." The manager acquiesced.

The Opera was "The Barber of Seville," and Galli-Curci's entrance was greeted with a storm of applause.

She came upon the stage in her chair carrying some flowers bound with the national colors of Spain, which had been presented to her by the Infanta. Her voice was superb, and her success was instantaneous. The theater was packed, and the singer became more popular than ever. Possibly opera was never given under stranger circumstances, unless it be the case of the performances of Lablache, the great Neapolitan bass, (1794-1858), who in his later years became so enormous that his waddling about the stage brought ridicule, and he therefore sang most of his roles seated in a chair.

The great diva, the foremost figure in operatic art of the time, died recently at the house of the Recorder together with her gifted husband. Many people seem to be under the impression that Homer Samuels, because of his name, has derived his great talents from Semitic sources. This, however, is not the case. He has no Hebrew blood, whatever. His family is American of Welsh origin, his name being one of the long series of Welsh names derived from Christian surnames, such as Lloyd George, Ben Williams, Clayton Jones, and John Thomas, the famous Welsh bard and harpist.

Homer Samuels was born at Eau Claire, Wisconsin, June 15th, 1889. His first musical instruction was received from his father who was organist of one of the leading Congregational Churches of Minneapolis. After his Public and High School training he went to Berlin, studying music there for three years, his best known teacher being Josef Lhevinne. He developed remarkable ability as an accompanist, and returned to America to tour with Carl Flesch and later with Arigo Serato and Emmy Destinn. In the season of 1916-1917 he became Mme. Galli-Curci's accompanist, and they were married in his father's Congregational Church in Minneapolis, January 15th, 1920. Mrs. Samuels thus becoming an American citizen.

Samuels' few published works exhibit a finish that ranks him with the finest musical talent this country has produced. His melodic thought and his expression are both lofty and original. Let us hope that he will devote more and more time to composition in the future.

Secrets of Style and Charm in Piano Playing

Emotional Problems for the Student

By SIDNEY SILBER



Recipe for Style and Charm

Style and charm are created through tonal and rhythmic variety. Nothing is quite so monotonous as sameness. It is safer, really, to exaggerate the indicated fluctuations of movements and tonal intensity than to maintain the same even level of playing. Our senses crave constant stimulation. They become numb and fail to respond when one and the same stimulus is constantly applied. Monotony is the arch-enemy of life and art, because it is the cause of boredom. The difference between life and death is the same as between art and mechanics; the former is dynamic, the latter static. Music, then, which lacks personality and individuality, lacks the "moving" qualities which make of it a living art for living beings.

Faithy Tempo

There is no absolute rate of movement for any piece of music. Nor is any composition supposed to be played from beginning to end in one and the same tempo. Sameness in movement and sameness in tonal intensity make playing uninteresting, mechanical and soulless. Remember that while modern editors may be carefully edited, revised and fingered, there is in the very nature of music, cannot be indicated on paper. Editors do strive to give the most important (usually the most obvious) fluctuations in movement and intensity, but they do not and cannot give all of the finer fluctuations and gradations of tempo and shading. No one has yet devised a definite system or method to indicate *tempo rubato*, which is simply a vivid expressive rhythmic flow of sound.

The metronome mark indicates the average rate of movement. An average may be derived in many ways. For instance, a limited train enters a station, leaves a railway station in about the same rate of speed and movement as the common local train; but it attains higher speed between stations. The tempo you choose, then, depends upon your emotional temperament and the only dependable rule to observe is: *do not drag nor hurry unnecessarily at any time*. Dragging and hurrying are, of course, relative. What "seems" dragging or hurrying in the case of one player, may not seem so in another who is practically taking the same rate of speed. Here we see what an important role dynamics play in tempo. Slow movements are not to be played dully, nor are fast movements to be played agitatedly. The illusion of tempo consists in creating rests in motion (fast movements) and motion in rests (slow movements). All music, to be vitally expressive, must be animated (whether the movement be slow or fast); but all music is not animated. Keep cool; but do not play coldly at any time!

Shortcomings of Touch

One of the most universal shortcomings of touch is in the matter of firmness of attack. Without firmness, there can be little or no control of tonal quality or color. Firmness of touch has the same relation to the carrying power of sound in music as clear enunciation has in the carrying power of verbal speech. No subtle speaker can be distinctly heard by all people in a well-constructed auditorium unless his tonal enunciation is sufficiently resonant and his enunciation clear and accurate. So, in music, we have a good deal of a defect in regard to the average piano student's touch is the "caving-in" of the finger tip. This joint must ever be under perfect control, though never rigid or stiff. In the holding of a pen or pencil, we have a good analogy. These should be held firmly but not stiffly. If the finger tip clutches the pen or pencil, the writer, if continuing over protracted periods, will soon be afflicted with "writer's cramps."

There is also a matter of correct ways of playing staccato, depending upon the kind used (finger, wrist, elbow, whole arm); and these produce varying degrees of looseness and softness as well as varying degrees of detachment. Large numbers of students play staccato in a way which is neither detached and wholly unscientific and unsatisfactory method of producing staccato. Don't wipe the keys

with fingers. If the keys are dusty or dirty, wipe them with a moist rag.

Pedaling: Pupils often confuse this touch with staccato. They notice only the dots, and therefore play the phrases staccato. Pedaling is a weight touch and is indicated by slurs and dots. If the phrase is enclosed with a slur it usually means that the notes are to be bound and blended. The dots indicate detachment. But when phrases have both slurs and dots it signifies a touch which some teachers call semi-staccato, semi-legato, precise touch and a number of other terms. Pedaling is usually played by the forearm though the wrist is also used at times.

Mistakes in Phrasing

It is entirely incorrect to assume that every phrase, as indicated through the agency of slurs, should be executed in one and the self-same manner of ascending the first note and playing the last one staccato. Such a procedure is most un-musical because anti-vocal. It is true that two-note phrases are most frequently to be executed in this manner; but even they, at times, show little detachment. For example, if the second note of a two-note phrase is longer than the first, and appears on a strong beat, there is very little detachment.

Slurs, originally, were used by violinists so that they were convenient aids in penetration (bowing). The effect was to give the first note an accent and to bind intervening notes. Much depends upon the rate of movement in which phrases are to be taken, the degree of detachment depending upon the nature of the phrase from the last notes of phrases, always results in listless unemphatic and listless playing. Listen, listen, listen!

Dynamics

Dynamics are relative, as indeed are most indications in music. If you do not hear the differences between pianissimo and fortissimo and intermediate shadings, no one else will, either. Here, then, is an urgent call for increased concentrated listening. The piano responds in proportion to your relative pressures. Well-edited compositions usually contain a goodly number of important, conventional indicated dynamics, which should be carefully followed. After having fully mastered these, fill in your shadings which are prompted by your own impulses. But do not assume that the indications of the editor are the only possible ones. Sometimes the opposite dynamics are just as good, and often they are even more effective. Experiment, seek, and you will find.

Pedaling

The pedals of the piano require as much attention as the fingers and the manual mechanism. Here, indeed, we have the most fertile field, the most urgent call for originality in piano playing. While it would be fooling to assume that all the fine points of pedaling may be taught or learned, there yet remain so many "common decrees" in pedal usage, that there is absolutely no excuse for the total ignorance which are traceable to unscientific and lax attitude with the pedals. Most of the "fine against the spirit of music" are traceable to poor, inadequate, incorrect pedaling.

Harmonic pedaling implies the change of the damper pedal (never call it the "loud" pedal) on every change of harmony. No pupil has left the intermediate stage of advancement until he has fully mastered harmonic pedaling. To use this pedal requires some knowledge of harmony. Then, the ear must be employed to ascertain whether the sounds are clear or blurred. One of the most common defects in music pedaling is too rapid release and subsequent re-attack of the pedal lever, resulting in a pumpe sound which is most unpleasant and disturbing. Do not run the pedal as if the piano were a sewing machine. Too rapid removal of the damper pedal invariably results in unpleasant blurring, which shows a radical change of harmony. Rapid change of pedal is necessary only when the half-pedal is desired. But, pedal changes must invariably be smooth.

Most of the student's shortcomings in pedaling may be laid at the door of teachers who seem "religiously" to avoid mentioning this attractive phase of piano playing or who begin to discuss it long after the necessity is apparent. As soon as a student is able to play a piece of moderate difficulty, fluently, he should be instructed in the fundamental uses of harmonic pedaling. Real tonal beauty can be traced more to clever and artistic use of the pedals than to any other single source.

Pupils should go in for independent research in this vital matter, by reading concerning the phenomena of overtones and sympathetic vibration. The introduction to the first book of *Pedal Studies* by Arthur Whiting contains a concise and clear statement of these tonal phenomena as applied to piano playing which is sufficient for an understanding of basic factors of piano sound production. Of pedal exercises there has been a dearth, until quite recently. The following works will furnish solid information concerning the "recre" uses of the pedals:

Laws of Pedaling	Tobias Matthay
Technical Methods of Piano Playing	Buschopfer
Fundamental Techniques	Dr. Adolph Kullak
Essentials of Piano Playing	Mason and Matthews
The Pedals (three parts)	Clayton Johns
The Pedals	Hugh A. Kello
Pedal Studies proper, illustrating fundamental uses,	Hans Schmidt
	Dr. R. Blose
	J. F. Cooke
	Jessie Gaynor
	Felix Smith
	A. K. Virgil
	Ludwig Schytte
	Dr. Hugo Riemann
	Lavignac
	Allison Goring
	Arthur Whiting

The last-named work, part two, is the most advanced of its kind, introducing the student into the realm of tone color and the part the pedals play in producing it in piano playing. It can be recommended most conscientiously and emphatically.

Up to this point we have considered the analytical side of piano study, practice and playing. It is obvious that unless one can take a structure apart, understanding the relation of the various parts to one another, there is little hope of putting them together intelligently. The child tries with a watch and succeeds in taking it apart; but it cannot put the parts together and make the watch run and keep time. Is this not what so often happens with most students? Music must show synthetic tendencies, else it does not "hang together." Piano playing is very analogous to the driving of many horses at the same time. One must be able to control one horse at first, succeeding in this, it is reasonable to assume that one can then handle another.

If two horses can be controlled, the number can be steadily increased.

Artistic Fine Points

It is not presumed that all the fine points of artistic interpretation can be grafted upon all students simply through scientifically sound teaching. The head alone does not make music. We employ all of our God-given faculties in the higher reaches of art. Piano playing may be very excellent in some respects and very deficient in others. On the other hand, it is quite illogical to assume that a student or even an artist can possibly think of all the necessary factors of his musical expression. But no one who wishes to produce music with essential art-value can overlook the neces-

Wake up, Miss America!

By HARRIETTE BROWER

This is the Hour of America's Greatest Musical Opportunity. Are you making the most of it?

A young girl whom I met recently at a friend's, took me aside at the first opportunity, in order to talk about music. She said she was "passionately fond of music," (no many young girls say that.) She thought she had something of a voice, and had been studying singing for three years with a certain professor, mentioning a name well known in several cities.

"But," she added, "I don't seem to get very far; my voice is small, and I can't seem to bring it out. The Professor says I must not expect it to be big yet, for I am so slight myself. I am twenty-four, and will have to make haste. No doubt he knows, for he has a large number of pupils, with a waiting list besides."

"I would like to make something of my music," she went on, "it would be so much more than being shut up in an office as I am now, with only evenings for practice. I wish I could go to New York, to a really great master, just to get his opinion of my prospects."

You see this girl dreamed she could turn her very slight knowledge of music to substantial account. Well, you will see how it turned out.

"I can take you to just such a master, a man who has the knowledge and also the courage to tell you the exact truth," I said.

She came, and I took her to the mistress, who was very kind but pitilessly honest. "You have a pretty natural voice," was her verdict, "But that is all. You have not learned how to use your voice. I do not ask who your teacher is, but he has taught you nothing. You have not even found your voice. For, up to now, you have been content to work along in a single groove, just trying to sing a few little songs, yet imagining you were really learning to sing."

It was quite true; the girl had "taken lessons" for three years, spending time and money, just to amuse herself in this fashion, when she might have spent both time and money to some purpose.

Privileged Amusement or Serious Study—Which?

The above illustration, taken from life, can be duplicated in any teacher's experience every day, its exact counterpart is found among piano pupils. As with the voice, so with the piano, Miss America spends her time amusing herself at the instrument. If living in a large city, she occasionally hears a great artist; the melody admires the music he produces and calls it "wonderful!" But does she ever think of what the music means, or of following out this theme or that, noticing how they are put together, how often they appear, what their tonality, or a hundred other marks of identification, so that when she hears the piece again, it will seem like meeting an old friend? No, she listens with deaf ears, if such a contradiction can be imagined. Her ears have never been opened, because her mind has been asleep during her so-called musical studies.

I have in mind several such piano pupils who have applied for instruction during the last few months. Young girls in their teens or early twenties, bright in school work, no doubt standing well in their classes; but when it came to applying their mental capacity to the study of music, their natural, natural powers seemed to be in a lethargic state in which they neither hear nor see. Minds which can absorb and digest questions pertaining to history, mathematics, physics, even cosmology when taking up the subject of music, even though their possessors profess to love good music.

Past Asleep in a Musical Paradise

One of these girls I refer to "loves music," but was not able to play the simplest tune correctly as she came, although she had had several terms of "lessons." She had graduated from a fashionable school where she took expensive instruction, but did not learn anything. It was during her first season "out" that the organ lessons began. The last professor taught her harmony and scales, but nothing else. This girl, with ample means at her disposal, and possessing a so-called love for music, was so dead asleep that she did not even know how to study, or how to take her music lessons. She

(Miss Harriette Brower, who has been a frequent contributor to THE ETUDE in the past, presents a stimulating address to music students of America. Miss Brower was born in Albany, New York, and educated at the Albany Girls' Academy. Later she studied in New York with William Sterndson and Dr. William Mason, and in Germany with Scherwenke, Kluender, von Bülow and A. K. Virgil. She has written many excellent books upon music including the "Art of the Pianist," "Piano Masters" and "Piano Mastery.")

was tone deaf; entirely ignorant of the world of music and its interpreters whose greatest names were unknown to her, although she breathed the same air and walked the same streets as they. She never scanned the daily papers to see what pianistic lights were scheduled to appear, and when. She never looked through musical journals, or studied books on music in order to become intelligently informed on musical subjects. She didn't do so because she was quite asleep on these subjects. Music merely meant to her a few little tinkling tunes, the mere tinkling the better. Should we not be anxious to arouse these young people, who occupy themselves with a little smattering of music, to open their eyes and ears, to see and hear the beauty which lies so near—in fact all about them? We feel like shouting with full voice: "Young America, Wake Up!"

We have usually felt that in most cases teachers are to blame for this state of things, and we have laid the fault at their door. But the teacher is not always to blame. He cannot do everything; he cannot always be eyes and ears to the pupil; he cannot always urge her to learn this or that great artist or provide her with tickets!

He cannot force her to subscribe to the musical journals, or see that she reads and studies the best books on music, or becomes educated in other branches of art.



MISS HARRIETTE BROWER

The pupil must feel the need of these things herself. No one can do as much for you, Miss America, as you can do for yourself.

So wake up!

Whatever you do, don't lie dormant. The world is full of music and of beauty. Awake and enjoy it. When you awake, others will follow suit. We want the whole world of youth to be awake and alive—to be touched by the finest of things.

Yes, Miss America, you rub your eyes and ask what you must do to arouse yourself to enter and enjoy the world of music. There are a few things, simple in themselves, that you can do, which will aid in dispelling the mist that lies over your mental faculties in regard to music.

Ask Questions

First: If you are taking piano lessons, you might ask questions of your teacher, about technique, about the pieces you are studying about interpretation, about the composer, how to analyze the piece, and so on. If he has not already taught you these things your questions will prove to him that you are a thinking being and not an automaton, into whose passive mind the teacher is expected to pour so much instruction. Do you not think your teacher would be glad to have you show some interest in your work—and his? Specially useful to be angered if the student act like a mummy before him. "How do I know which you understand me if you say nothing?" he would cry, in despair. And yet, as a rule, most pupils sit passive and unresponsive during lesson period, waiting to be "taught." Why not be awake, alert, and get out of your teacher whatever he can give? You come to him because he knows more than you do. Draw on his store of knowledge and experience.

Read Worth While Music Books

Second. Another way in which you can awaken is to read books about music. Many good ones are frequently appearing. Ask your teacher for a list of those he would advise you to read. Or, if he is too busy to give it, you can do something along this line yourself. Take the initiative in your own hands, Miss America, as proof you are beginning to wake up.

Musical stores generally keep the standard books on musical subjects. You perhaps have never thought of this before. Investigate it now. You can also find what you seek at the general library. From these two sources you can soon inform yourself. Books on music will open your eyes to many things, at the same time they will prove entertaining and delightful.

Third. There is the subject of concerts. If you were a student of drawing or painting, would you not go to the art gallery or museum, to see how great masters have worked, and what they have accomplished? Yet, though you pretend to study music, you are quite ignorant of the masterpieces of musical art. How much do you know about the great symphonies or sonatas, in regard to how such works are constructed, as to form and movements, and the time in which they were created? There is a wide field for you to explore. Even a cursory glance over it will be of the greatest benefit to you.

As for the piano recital, you ought to be deeply interested in that form of art, if you are studying the instrument. But, unless you have learned to hear—in your teacher should have seen that you did—you may not get much out of the recital. A piano reading of great works by a consummate master should be a source of exquisite delight, as well as the highest incentive to greater devotion to study.

Attend in Many Concerts as Possible

The noted pianist and composer, Ignaz Friedman, told me he considers that in training pupils the habit of attending fine concerts is even more important than the teacher, attending the best concerts is just as much a means of education in music as taking lessons of a

great teacher. As has already been said the student will not reap the benefit unless somewhat prepared to listen with understanding.

I can testify to the continual struggle it is to educate pupils to realize the necessity of hearing the best music. And it is Miss America who fails just here. For every born youth will crowd our concert halls—will stand if need be—night after night, to pack every available space in our opera houses, because they seem to have more of a realizing sense of the value of music as an educator; they want to hear music, even if they do without other things. Our American boys and girls do not seem so ready to use their pocket money on music.

And as for native teachers, they will tell you with a hand smile: "Oh, I never heard of it." So to convert, say, as though it were far greater value to keep at the lesson ring every moment of the day, than to be free enough to hear some of the great performances, and thus gain fresh blood and inspiration to give out to pupils. All this being the case, I repeat again, Miss America, it is you who have to wake up, or you will be left far behind.

Musical Pupils

It is a struggle too, to impress on pupils the privilege, indeed the necessity of keeping in touch with the world of music by means of musical papers and journals. Music students should know what is going on in this

fascinating world of tone—what artists are active and what they are doing. They should also study the various educational articles which are constantly appearing, the expression and experiences of many great lights in the profession. In order to keep this in touch with musical life the student needs two papers, a weekly to keep abreast of active affairs, and a monthly magazine to study more serious subjects. The small outlet should not be considered for a moment, when the educational value of this means of development is considered.

Piano Teachers Self-Centered

I am aware there are piano teachers so self-centered, they will patently call it, who will not agree with me. They will calmly declare they never read the musical journals. I have met many of these myself. I have also met the director of the great municipal school, who talks against all musical magazines, and calls them nonsense. And this can happen right here in this great metropolitan musical center.

In spite of these instances, however, we know the musical profession are doing a great work, particularly those that make a specialty of educational subjects.

And now, Miss America, I have pointed out a few of the more obvious ways in which you may awake to the value and beauty of music as an aid, and as a means of self-development. When you see the light on these, other and more subtle ways will open to you.

Begin Piano Studies as Early as Possible

By Martin V. Knight

WHILE there are many cases of musicians who have started to study music late in life and who have made unusual progress, there are very few cases of musicians who have become virtuosos who have not begun at a very early age. The case of Harold Bauer might be cited as an exception, but it must be remembered that Bauer had a thorough juvenile training as a violinist. The following article by Alexander Lambert which appeared in the *New York Globe and Commercial Advertiser* seems to me right to the point:

"A normal child should commence study at the age of nine; although younger than this is feasible with some whose health will not be undermined. Technique which is really lasting is acquired before the age of eighteen, after that our technique becomes surer and with surety and added understanding come interpretation and growth of emotional, intellectual values which enable the young pianist to continue to develop his talent with maturity. And I can assure you that no matter how much genius for expression and feeling there might be, without a solid technical foundation, a pianist career is impossible. As well try to build a house even with the prettiest decorations, unless there is a framework and a solid foundation.

There is another point. The muscles and nervous habits form in the child, and it is possible to make pianistic habits as much a part of the muscular and ner-

vous secondary automatic actions as walking and breathing. The muscles set in the body grow early. At eighteen it is practically too late for anybody to learn properly.

Start early with the children. When you think your little girl is musical get her a good teacher—the very best you can find, or even better than you can afford. Take the advice of a musician of standing. Don't run to anybody who puts out a shingle marked piano studio. Be sure; spend more time selecting the teacher than you do worrying afterward. Once you have selected the teacher leave it to him as to future development. The less you interfere the better for the child. It is not always the teacher's fault that the child is not improving. Very often it is the fault of the pupil, who has been too busy with school work and has had hardly enough time to practise one hour a day. Offensiveness is the fault of the parents, who are overindulgent and overly fussed with their children's supposed genius. . . . Wait until you proclaim the little girl a genius. Give her time. And even if you believe her to be one, don't for heaven's sake keep telling her. Once a child imagines she is better than others there is no holding her, and she neglects the hard work that must be done. My friend Paderewski has said, 'Genius is a gift for hard work.' That is it really."

First Aid for Stiff Wrists

By Alice M. Steele

We are all of us, nowadays, fully convinced of the necessity for relaxation in piano playing. We no longer ask what is meant by it, or why it should be considered an essential, the only question raised is: "How can I obtain it?" Or, "How shall I best pass it on to others?"

First of all, it must be remembered that nothing can be done until the player clearly realizes and feels the difference between a relaxed or balanced wrist and a stiffly held one. In many cases, not only the wrist, but the entire arm and shoulder are set, and these must first be loosened.

For this I recommend the following First Aid Treatment:—

Let the pupil lean well over to one side, so that the arm may hang loosely from the shoulder. Hanging thus, it should swing freely like a pendulum (let the child ease to get the feeling of dead weight). Then, the teacher first, and afterwards the pupil, should be able to lift the arm absolutely without tension, and let it drop on the knee.

When the feeling of looseness is well established the same treatment can be applied to the forearm and hand. The latter should be quite slack, then raised from the lap and allowed to fall on the key board. At

first this is done without any attempt at finger work, but gradually this hand is adjusted so that each finger in turn will sustain the weight of the falling hand, and finally this falling weight is directed to an individual key of the piano.

A few minutes drill at three or four successive lessons is, in some cases, enough to establish the feeling of looseness; after that an occasional reminder is enough to keep things right; but in more obstinate cases the treatment may have to be persevered in for months or years. In the meantime the pupils find this an interesting and pleasant part of the lesson, and are appreciative of the results.

There is one golden rule to be followed which for simplicity and efficiency almost equals *Paderewski's* famous advice to those about to marry—That is, at every opportunity of the fingers leaving the keyboard, whether it be for the observance of a key-board phrase—and these are innumerable—DON'T fall to lift your hand from the wrist.

In a relaxed hand, the fingers are invariably lower than the wrist. For although it is, alas! impossible to combine a stiff wrist and limber fingers, yet it is almost impossible to do so; and it is desirable to have a loose wrist and raised finger. Therefore I repeat: raise the wrist and let it raise the fingers.

"I Can't Find Time to Practise!"

By Max-Adrien Erb

It is unfortunate that many boys and girls, on entering high school, feel that the greater length of lessons and the newness of the studies make it necessary to discontinue their music. They do not know that many thousands of students have been able to pursue their musical work throughout the high school period. All that is needed is a little patience in adjusting themselves to new conditions, a system whereby the otherwise wasted time is well utilized, a desire and a love for music, and the determination to make a few sacrifices as a pleasure.

Parents and friends are largely responsible for the student's decision at this time. Do they side with him in his decision as to the number and length of studies in the school course? do they encourage him to appreciate the privilege of a free education?

Instead of undermining the health of the average pupil, study will build brain tissue as exercise increases laziness and less capable. Music should not be considered a destructive study but should rather be viewed as constructive. Better yet, it should be classed as a pleasure and a recreation. The period spent at music should be a time of quiet repose, in which stress nerves relax and worries and annoyances are forgotten. The creative power of music for nervous diseases has been demonstrated. It should be deemed an antidote to be employed during the years of high school study.

The amount of time spent in school averages about five and a half hours. Add to this a possible two-and-a-half hour study period at home, and we have a total of eight hours. Remembering that for study; eight hours for work (which, in this case, are deducted from with eight whole hours remaining for sleep, amusements, and recreation. It can be gathered out of this that more than enough time can be found for music. The hour of uplift and pleasure is a small price to pay for a wealth of achievement. A poor Scottish noble, years ago, Thomas Munro, before and after work, by treasuring the minutes, probably three quarters of the total men and women of the world have won their laurels by way of achievement attribute a large part of their success to the fact that they zealously imbued their time.

Students would do well to watch their time. In the preparation of the first signs of wanting to practise assignments should be reduced, the length of the it is to be hoped that the pupil has. Prior to this, each day through technical training. And three or four case, if necessary, studies and technical exercises could be curtailed without serious disadvantages and the attitude and to sight playing. Compositions containing some technical difficulties should be selected as those which demand thoughtful interpretation in order to bring out their beauty.

Long after Algebra and Latin text books are packed away and covered with dust, music will continue to be a source of cheer, comfort, and inspiration to a day to this study. It is far better to devote but thirty minutes a day to this study than for one to postpone it to some future time which, too frequently, never comes. This that wins when he may, shame when he wad."

How Beethoven Used His Bases

By Sir Hubert Parry

Or all the almost endless devices which Beethoven used to make his design intelligible, the most familiar is a steady course of the bass by tones or semitones up or down in accordance with the spirit which the moment requires. Where solemnity from the spirit which he wanted it was down; where extra animation (from a crisis) it was up, and always so as to draw the mind to the most remarkable instances is in the middle of the first movement of the Great Appassionata Sonata. (The Art of Music)

Mr. Parry's *Veris* has just written us that in the publisher's correction of the *Veris* issue, through to a quotation of "line of type" had been lost. Through a printing error, one of the books of Mr. Veris had been sent to the printer. The printer had not noticed the mistake and had sent the books to the printer. The printer had not noticed the mistake and had sent the books to the printer. The printer had not noticed the mistake and had sent the books to the printer.

AT DUSK

GEORGE F. HAMER

To be played in a listless manner; not like a dance, but delicately and in the style of a reverie. Grade 4.

Moderato M.M. ♩=112

The musical score for "At Dusk" is written for piano and violin. It consists of 12 staves, with the piano part on the left and the violin part on the right. The key signature is one flat (B-flat major or D minor). The tempo is marked "Moderato" with a metronome marking of ♩=112. The score includes various performance instructions such as "dim." (diminuendo), "rall." (rallentando), "a tempo", "poco rit." (poco rallentando), "poco rall.", "Animato", "rit." (ritardando), and "f marcato". The score is divided into sections by repeat signs and includes fingerings and bowings for both instruments.

LA RETTA

SERENADE ESPAGNOL

THOMAS BRUCE

In the Spanish-American style, popularized by the famous *La Poloma*. Play rather lazily and in flexible tempo. Grade 3 $\frac{1}{2}$

Moderato

The musical score for "La Retta" is presented in a single system with a treble and bass staff. The tempo is marked "Moderato". The piece begins with a forte (*f*) dynamic and a piano (*p*) dynamic. It features a variety of musical notations including accents, fingerings, and dynamic markings such as *cresc.* (crescendo), *decresc.* (decrescendo), and *fz* (forzando). The score is divided into sections, with a "TRIO" section starting at measure 12. The piece concludes with a "Fine" marking.

FLEUR-DE-LIS

VALSE

W. BERWALD

A useful study in tone production, with melodies in either hand, and contrasting major and minor tonality. Grade 2½.

Moderato M. M. ♩ = 54

Broadly melodious; to be played strictly *legato*, in an organlike manner. Grade 4.

Con moto M.M. $\text{♩} = 108$

marcato il melodia

MELODY OF PEACE

ROMANCE

WALLACE A. JOHNSON, Op. 52

[illegible]

MERRY BROOK

The melody, changing from hand to hand, must be brought out firmly and connectedly. Grade 3.

Allegretto M.M. $\text{♩} = 144$

ANNA PRISCILLA RISHER

The musical score for "Merry Brook" is written for piano in 3/4 time, marked Allegretto (M.M. 144). The melody alternates between the right and left hands. The score includes various musical notations such as dynamics (mp, cresc., dim., rit., a tempo), articulation (accents), and fingerings. The piece concludes with a final cadence in the right hand.

VIENNA WALTZ

VALE VIEUNNOISE

SECONDO

LUDWIG SCHYTTE, Op. 121, No. 1

A clever imitation of the Viennese waltz style, as popularized by Strauss, and earlier by Lanner, Labitzky and others.

Tempo di Valse M.M. $\text{♩} = 54$

The musical score is written for piano in B-flat major, 3/4 time. It consists of 12 measures. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings like 'f' (forte), 'p' (piano), and 'mf' (mezzo-forte). The piece concludes with a 'Fine' marking and a repeat sign.

VIENNA WALTZ

VALE VIEENNOISE

PRIMO

LUDWIG SCHYTTTE, Op.121, No.1

Tempo di Valse M.M. ♩ = 54

dolce

p

schersando

f

fine

cresc.

A handwritten musical score for a piano piece titled "The Rose Tree". The score is written on four staves, with the first two staves for the right hand and the last two for the left hand. The key signature is B-flat major (two flats) and the time signature is 2/4. The music features a variety of chords, including triads and dyads, and includes dynamic markings such as *rit.* (ritardando) and *f* (forte). The piece concludes with a double bar line and the initials "D.S." (Da Capo).

HOBGOBLINS

SECONDO

FREDERICK A. WILLIAMS, Op. 95, No. 4

A good Hallow E'en piece, characteristic and with a touch of humor

Rather slow and mysterious M.M. = 88

rather slow and mysterious

pp

pp

pp slower

p tempo

cresc.

p

cresc.

f

pp

f

pp

f

cresc.

dim.

p

pp slower

Fine

Copyright 1921 by Theo. Presser Co.

PRIMO

8

8

8

8

rit.

a tempo

D.S.

HOBGOBLINS

PRIMO

FREDERICK A. WILLIAMS, Op. 95, No. 4.

Rather slow and mysterious M.M. = 88

pp

mp

poco rit. a tempo

cresc.

p

cresc.

fine

pp

cresc.

f

dim.

p

poco rit.

D.C.

REVOLUTIONARY MARCH

'After enduring much oppression with great patience, the soul of man at length revolts with a zeal approaching religious frenzy'
To be played in a dignified and sonorous manner. Grade 5.

With lofty purpose M.M. ♩ = 112

ARCHIE A. MUMMA

very rhythmically

dim.

increase

Pol. sim.

ff

mf

mp well marked

rit.

with great power and fervor

retard

Pol. simile

Musical score for "The Etude" in time. The score is written for piano and grand staves. It features various musical notations including triplets, dynamics (f, mp), and articulation (accents, slurs). The piece is marked "in time" and "f".

FAIREST ONE

WALTER ROLFE

A graceful waltz movement in modern style exemplifying a popular syncopated rhythm. Play rather slowly. Grade 3½.

Lento con tenerezza M.M. $\text{♩} = 50$ Tempo di Valse Lente M.M. $\text{♩} = 55$

Musical score for "Fairest One" by Walter Rolfe. The score is written for piano and grand staves. It features various musical notations including dynamics (mp, mf, f), articulation (accents, slurs), and performance instructions (rall. e dim., cresc., Fine, D.C.). The piece is marked "Lento con tenerezza" and "Tempo di Valse Lente".

THE BROOK

AU RUISSEAU

GÉNARI KARGANOFF, Op. 25, No. 6

In delicate atmospheric style. To be played with automatic precision and with accurate pedalling. A very slight pressure upon the upper right hand tones will serve to bring out the melody.

Molto animato M.M. ♩ = 84

The musical score for "The Brook" (Au Ruisseau) by G. Karganoff, Op. 25, No. 6, is presented in 3/8 time. The tempo is marked "Molto animato" with a metronome indication of 84 beats per minute. The score is written for piano and right hand. The piece begins with a piano (p) dynamic. The melody is characterized by rapid, flowing eighth-note passages, often with grace notes. The left hand provides a steady, rhythmic accompaniment. The score includes various dynamic markings: p (piano), mf (mezzo-forte), and pp (pianissimo). Pedal markings include "Ped. simile" and "Ped.". The piece concludes with a final piano (pp) marking.

PUBLISHER'S ANNOUNCEMENT EXTRAORDINARY

A METHOD FOR THE PIANO FOR LITTLE CHILDREN

By
JESSIE L. GAYNOR

America's Greatest Authority and Master Children's Teacher

NOTE—Over 100,000 little pupils are using Gaynor's "Miniature Melodies," "First Pedal Studies," "Miniature Duets," "Melody Pictures," etc.

Legion are the teachers who for years have besieged Jessie L. Gaynor to permit them to have, either by special personal instruction, or in manuscript or in print, HER method by which she so easily and successfully taught LITTLE children how to play the piano—a method which made the study of the piano an actual PLEASURE to children.

Legion are the teachers who will thank a kind Providence for the fact that three months before the passing to a higher life of this gifted woman, she had placed in the hands of her publishers the complete manuscript of her method of teaching little children how to play the piano.

In A METHOD FOR THE PIANO FOR LITTLE CHILDREN by Jessie L. Gaynor, this master children's teacher has transcribed to the printed page all the charm of her method, by which little children quickly and comprehendingly learned the mysteries of the KEYBOARD and gained an intimate acquaintance with MUSIC.

SPECIAL OFFER: UNTIL DECEMBER FIRST ONLY we will furnish copies at the SPECIAL INTRODUCTORY PRICE OF 65 CENTS EACH, POSTPAID. Remittance with order. Regular price \$1.00.

THE JOHN CHURCH COMPANY

CINCINNATI, 109 West 4th Street

NEW YORK, 39 West 32nd Street

"THE HOUSE DEVOTED TO THE PROGRESS OF AMERICAN MUSIC"



Poem by
ELIZABETH
JACOBI

Music by
JAMES G.
MACDERMID



SACRAMENT

A Love Song



Copyright 1914 by James G. Macdermid. International Copyright Secured.
Copyright renewed March 22, 1918. Publisher: John Church Company.

It is not often a composer's privilege to write such a song as "Sacrament." The author of the lines, with greatest delicacy, has pointed to a Sacred rite as the aspiration of the human sentiment, if not the ultimate. Mr. Macdermid has discerned the finer meaning and has produced a song, which if he had written no other, would bring him enduring fame. Published in 4 keys.

POSTAL
MUSIC PUBLISHED BY
THE JOHN CHURCH COMPANY



High Voice
Medium Voice
Low Voice





Ask

Note: New Brunswick Records are on advance sale to all Brunswick dealers on the 10th of each month in the East, and in Denver and the West on the 15th.

Notable Brunswick Records

(November Release)

Any phonograph can play Brunswick Records

OPERATIC

- 30008 { *Avant de quitter ces lieux* — *Dio possente*
1344 { (Even Bravest Heart) (from Faust) Act II
\$1.50 { (Good) Baritone (in French) Giuseppe-Damize

CONCERT

- 13095 { *Hear a Thrush at Eer* (Eberhart-Cadman)
1044 { Tenor Theo. Kurl
\$1.25 { *Come Where My Love Lies Dreaming* (Foster)
Tenor Theo. Kurl and Critchson Male Trio

INSTRUMENTAL

- 30017 { *Fantaisie Impromptu* (Chopin) Pianoforte Solo
1044 { Leopold Godowsky
\$1.00 { *Faust* — Duet from Garden Scene (Gounod)
25064 { Puccini's Italian Band
1344 { Bohemian Selection (Puccini)
\$1.34 { Puccini's Italian Band

- 2132 { *American Patrol* (March) (Machan)
3044 { Walter B. Rogers and His Band
1044 { General Mixup, U. S. A. March (Allen)
\$1.00 { Walter B. Rogers and His Band

- 2132 { *Serenade* (Tosti) Violin-Flute-Harp
1044 { Gondolier Trio
\$1.00 { *Serenade* (Tosti) French Horn-Flute-Harp
Beholder Trio

FOR DANCING

- 30003 { *Ma* (Conrad) Fox Trot Isham Jones' Orchestra
1044 { *Wabash Blues* Fox Trot Isham Jones' Orchestra
\$1.00 { *Why, Dear?* (Cohen) Fox Trot
1044 { *My Sunny Tennessee* (Kalmor-Ruby)
\$1.00 { Isham Jones' Orchestra
Isham Jones' Orchestra

POPULAR

- 2134 { *In My Tippy Gumbo* (Fisher) Contralto
1044 { and Tenor Emily Earle and Janus Clayton
\$1.00 { *Dream of Your Smile* (Conrad) Baritone
Ernest Hare
2132 { *I Ain't Nobody's Darling* (Hughes-Kinn)
1044 { Harmonization Male Quartet
\$1.00 { *It Must Be Someone Like You* (Frost-Straight)
Baritone Tenor Billy Jean
2132 { *I'm Looking For a Blue Bird* (Merill-Rich)
1044 { Tenor Al Bernard and Carl J. Cantor's Orchestra
\$1.00 { *Oh! Brother, What a Frolic!* (Cook) Baritone
Ernest Hare



Prices of Brunswick Phonographs range from \$65 to \$775. Four-size models in various finishes, including authentic Period designs.

B R U N

PHONOGRAPHS

DANCE OF THE GNOMES

A characteristic little processional march movement. To be played steadily and in a jaunty manner. Grade 2½

PAUL AMBROSE

Allegretto M.M. ♩ = 108

The musical score for "Dance of the Gnomes" is presented in eight systems. Each system contains a treble staff and a bass staff. The key signature is one sharp (F#), indicating G major. The time signature is 2/4. The tempo is marked "Allegretto" with a metronome indication of 108 beats per minute. The piece starts with a piano (pp) dynamic. The notation includes various rhythmic patterns such as eighth and sixteenth notes, as well as rests. Fingerings are indicated by numbers 1-5. The score ends with a final cadence in the bass staff.

IN DREAM LAND

A graceful drawing-room piece, exemplifying the device of a melody and accompanying parts in the same hand, and also a melody accompanied by a trill. Grade 4.

Andante grazioso

F. J. Mc DONOUGH

This image shows a page of handwritten musical notation, likely a score for a piano piece. The page is filled with multiple systems of staves, each consisting of a treble clef staff and a bass clef staff. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a treble clef staff and a bass clef staff. The second system includes a treble clef staff and a bass clef staff. The third system includes a treble clef staff and a bass clef staff. The fourth system includes a treble clef staff and a bass clef staff. The fifth system includes a treble clef staff and a bass clef staff. The sixth system includes a treble clef staff and a bass clef staff. The seventh system includes a treble clef staff and a bass clef staff. The eighth system includes a treble clef staff and a bass clef staff. The ninth system includes a treble clef staff and a bass clef staff. The tenth system includes a treble clef staff and a bass clef staff. The page is numbered '8' in the top right corner. The handwriting is in ink on aged paper. The notation is complex, with many notes and rests. The dynamic marking 'p' is visible in the third system. The tempo marking 'Tempo I' is visible in the fifth system. The page is a single page of a larger manuscript.

FRAGMENT FROM THE "EMPEROR" CONCERTO

L. van BEETHOVEN

Transcribed by M. MOSZKOWSKI

The splendid 5th Concerto of Beethoven is too difficult for any but finished artists, but this exquisite fragment from the slow movement as transcribed by Moszkowski makes a charming solo number. Grade 6.

Adagio un poco moto M.M. = 63

quasi pizz.

cresc.

dim.

pp

ppressivo

cresc.

dim.

pp

ppressivo

poco cresc.

div. assai

dolce cantando

First system of the musical score. It consists of two staves. The upper staff has a treble clef and a key signature of two sharps (F# and C#). The lower staff has a bass clef and the same key signature. The music is in 2/4 time. The first staff includes the markings *cresc.* and *dimin.*. The second staff includes the marking *poco ritard.*

Showy and brilliant, but lying
well under the hands. Grade 4.

Allegretto M. M. ♩ = 108

GAY AND GRACEFUL POLKA BRILLANTE

RICHARD FERBER

Tempo di Polka

Second system of the musical score. It consists of two staves. The upper staff has a treble clef and a key signature of two sharps. The lower staff has a bass clef and the same key signature. The music is in 2/4 time. The first staff includes the markings *f*, *grazioso*, and *mf*. The second staff includes the marking *poco rit.*. The third staff includes the marking *p* and *cresc.*. The fourth staff includes the marking *p* and *cresc.*. The fifth staff includes the marking *mf* and *leggero*. The sixth staff includes the marking *mf* and *sempre cresc.*. The seventh staff includes the marking *f* and *D.S.*. The eighth staff includes the marking *f* and *D.S.*.

VALE INTERMEZZO

All in the singing style, with broad phrases, and bowing well-sustained.

Andante cantabile M.M. $\text{♩} = 72$

WALTER LEWIS

Violin

Piano

Tempo di Valse M.M. $\text{♩} = 76$

The musical score is written for piano and consists of ten systems of music. The key signature is D major (two sharps). The time signature is 3/4. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings.

Key markings and annotations include:

- Sul G and D.** (Sul G and D.)
- Sul A.** (Sul A.)
- f** (forte)
- ff** (fortissimo)
- D.C. Talse al.** (D.C. Talse al.)

Registration: { Gt: Full, Sw. coupled
Sw: 8 & 4ft, with Oboe
Ch: 8 & 4ft, Sw. coupled
Pd: Full, coupled to Gt. & Sw.

HERO'S MARCH

from Op.22

Arranged by H. J. STEWART

A new and masterly transcription of the march movement from the well-known *Copriccio Brillante*.

F. MENDELSSOHN

Marziale M.M. $\text{♩} = 108$

Manual

Pedal

100

Gt. ff

Requies Gt.

Gt. to Ped. off

Sw.

Gt. to Ped.

Gt. sf

Full ff

Gt. sf

Sw.

Gt. to Ped. off

Copyright 1921 by Theo. Presser Co.

Gl.
cresc.
Gt. to Ped.
Fine

Sw.
Ch. Clar.
p
din. Gt. to Ped. off
Sw.
p

cresc.
Gt. & fl.
Gt. to Ped.

Ch.
Sw.

Gt.
Gt. to Ped.
D.C.

IN SOME SUBLIMER STAR

Music by
LIZA LEHMANNA Triolet by
CYRIL EMRA

One of the last songs of a most gifted woman composer.

Slowly

dolce

If I were what I would be, and you were what you are,
Then life were all it should be, If I were what I would be, O love, how sweet life could be, In
some sub-li-mer star, If I were what I would be, and you were what you are,
If I were what I would be, and you were what you are.

Copyright 1921 by Theo. Presser Co.

NUTHIN' BUT YOU

International Copyright secured

ROY K. MOULTON

This characteristic number may be used also as a "musical recitation." If desired, the music of the first twelve measures may be used for the second verse.

JESSIE L. PEASE

Mournfully

"Can't read nuth-in', Can't write nuth-in', Can't sing nuth-in', That's true!
Can't hear nuth-in', Can't see nuth-in',
Can't think nuth-in' but you! Don't drink nuth-in', Don't eat nuth-in',
Don't find nuth-in' to do,

Copyright 1921 by Theo. Presser Co.

THERE IS A ROAD THAT LOVERS KNOW

FREDERICK H. MARTENS

R. S. STOUGHTON

A very pretty sentiment with a sympathetic musical setting in modern declamatory style.

Moderato

mf There is a road that
There is a road that

lov - ers know, And on - ly they; A road where ros - es lev - er grow
lov - ers know, And on - ly they; Where blossoms sweet and leav - ing tree

A - long the way, Where sun-beams play and breez - es blow, And springtime sets the
Ev'r nod and sway, And songs of birds in ec - sta-sy

heart a-glow, There is a road that lov - ers know, And on - ly they. *rall.*

Tell of the joys of Ar - eady. *colla voce* *atempo* There is a road that

lov - ers know, And on - ly they! *rall.*

Department for Voice and Vocal Teachers

Edited by the Well-Known Voice Teacher

KARLETON HACKETT

"Thank You for Your Most Sweet Voices"—SHAKESPEARE

The Voice a Wind Instrument

By Karleton Hackett

THE voice is a wind instrument. While there is mending disfigure to precisely what kind of a wind instrument, there is, and always has been, practical unanimity as to the essential fact. But a discouragingly large proportion of young students do not succeed in getting a good working comprehension of what this means. Unless the student understands the action of the breath in singing he will never gain skill. It will always be a matter of luck. At times things may go pretty well, at others they will not go at all yet he will never know what the matter is.

Singing a Natural Process

It is necessary at all times to hold firmly to the main fact, that singing is a natural process, the use of a part of our physical make-up to do a thing for which nature constructed it. Everybody agrees to this; everybody talks it and writes it; and yet pretty nearly every young student, and a vast number of old ones, have to be reminded of it every day or they forget. The easiest thing in the world is to have good principles; and the hardest thing in the world is to live up to them.

As singing is a natural act, to gain skill at it we must learn to understand the laws of nature that apply to singing. The fundamental fact of the breath is produced by the outflowing of the breath. This is the physical fact about which there is no possible question; and it must be kept in mind at all times as the basis of all vocal study.

All young students tend to fall into one or two errors. Most of them have a fear that the breath will come out too rapidly, so they grip the muscles which control the action of the breathing apparatus and hold back the breath. This brings rigidity to the entire vocal mechanism, prevents the natural flow of the breath, makes the singing labored; and under such conditions a free tone is out of the question. The other common error is the question that the breath will not come out of itself, but must be pushed with the breathing muscles. This brings rigidity into the muscles. This pushes the throat by sending the mechanism, forces the throat by sending the breath into it too hard, congests every breath into it a free tone an impossibility.

Free Tone

When the breath is held back too much the tone is weak, instead of with quality; when the breath is sent out with quality, too much force and the throat quickly develops a tremble and the throat quickly develops a tremble. The point on which free tone grows is that it brings rigidity into the throat is relieved, the throat is open, the breath flows freely and passing into the chords in vibration from it is intensified resonance chambers where it is intensified into what the ear recognizes as the singing tone.

It is easy to understand how the young student might fear that his breath would,

come out too rapidly unless he takes care to hold it back and govern its flow. The difficulty here is that he gains the impression that the free outflow of the breath is not something for which nature has provided, but a thing that must be artificially learned and controlled by conscious effort of the muscles. It all comes back to a failure, on the part of the student, to grasp the first principle, that singing is a natural act, a thing for which nature has constructed the vocal apparatus, and that like all of nature's laws it is simple and inevitable once the principle is understood.

While the speaking voice is not exactly like the singing voice the mechanism is the same and the main action is identical. When we speak we set the vocal apparatus in vibration by the use of the breath, which is precisely what we do when we sing. How much conscious effort do you have to make with the breathing muscles when you speak in order to prevent the breath from rushing in one blast on the first word and leaving you speechless? The answer is that you have never made any such effort because you found there was not the slightest need for it. Yet when the young student wishes to sing, a tone, the first thing he does is to make a conscious effort to grip with all his might on the breathing muscles to "control" the breath; as he calls it, for fear that it will all run out at the first tone and leave him stranded. Then his tone is necessarily produced with great physical effort, because of this intense strain on the muscles, and of what the breath would do if he should ease up and let it flow naturally he has no idea, because he will not ease up only a little. Under such conditions he gets no use of his breath, but merely a heavy grip on the breathing muscles which prevents all free action.

Such a one has no conception of the action of the breath and consequently no notion of breath control. For the action of the breath in singing is a free outflowing from the lungs, through the throat and into the resonance chambers where the tone is concentrated. Breath control is learning to govern this outflow; but it is impossible to govern the outflow which is not there. The whole thing has been congestion at the very source and nothing understandable can be accomplished until this tension has been eased up and a free flow established.

It is more difficult to understand the error into which others fall, that the breath will not come out naturally, but must have some force applied from the breathing muscles to send it forth. If there is one thing we know it is that every breath we take into us must come out again, and in a very short time. It is a fact of nature, or rather, it shall be doubly fit. After you have filled your lungs there is just one thing that his breath is bound to do, that is to come out again. To save your voice you could keep the breath in your lungs but a comparatively few seconds. All of us know that. Yet with this primary fact of human life in our inmost consciousness we find many young students exhaling the breath

by heavy muscular pressure, fearing that otherwise it will not come out. It seems curious that any should fall into so self-inflicted an error; but thousands do so, and screaming on the breathing muscles and forcing the tone to compel the breath to do something most awkwardly that nature would do for them if only they would give her a chance.

The Grip on the Breathing Muscles

However, those unfortunate who force the breath out are the minority and most of the studio troubles come from those who do not ease up on the grip on the breathing muscles for fear the breath will come out too fast. This is the main difficulty the teacher has to contend with, the unwillingness of students to use the breath freely enough. They cannot seem to understand that the voice is a wind instrument and breathe. They realize that by making the breath will be made by breathing out and breathe. They realize that if one wishes to play the flute, or any of the wind instruments, he must learn how to blow into it, to get the breath going properly and keep it going. But they cannot comprehend that the human voice is made by the breath, that they must learn how to breathe it out and keep it going if they wish to make good tone.

Our disgraced voice teacher used to say: "The matter with the breath is that it costs nothing, consequently they think it is too easy to use. If I were to advertise 'special' they would be crazy for it; but plain American breath, furnished free, they will not pay any attention to."

There is a lot of truth in this plaint.

A Hopeless Tension

Other teachers there are who have noticed the almost hopeless condition of their efforts to "control" the breath by muscular energy, before they have any conception of the natural laws of breath control. They have seen so many of the color energy that they leap to the most extreme and pay no attention to the breath, without any thought on the part of the singer. This is somewhat like the ostrich, his head in the sand when he sees an enemy catches merely by burying his head in the sand and not looking at them. Somehow and learn their secrets or give over to them the glory of ever winning the mastery over them.

The theory of singing is very simple action the diaphragm is drawn down by natural low held respiration and this forms the natural, automatic support for the throat, in response to the act of your will whereby you wish to sing a tone, this en-

gized column of air sets the vocal cords in vibration and in a steady stream flows through the throat and up into the resonance chambers of the head. Establishing the coordination of all the parts of the vocal mechanism whereby a pure, free tone is produced, is called "voice placing."

But while the theory of singing is simple, the actual practice is complicated by every conceivable human error as to the goal to be attained and the means for accomplishing the desired result. The main cause is, as in every other human endeavor, the muscles which govern the action of the diaphragm are very highly organized in their nervous system. It is to this that they owe the exactness and vigor of their response to the impulse of the will. It is also because of this that they become so stiff and inflexible the instant there is any mental confusion. The intimacy of the relation between the mind and the breathing apparatus is one of the fundamental facts which must be understood by those who wish to sing.

Free tone depends on a free emission of the flute. But this is an impossibility when the throat doubts or fears in the mind. This state of fear automatically stiffens the muscles which govern the breathing apparatus so that they cannot act normally. The young student fears to let the tone flow out freely lest it should come out too fast and he loses control of it. Consequently he begins to sing in a state of tension which renders a pure tone out of the question.

Here we should be in a hopeless impasse were it not for the persistence with which nature tries to do the normal thing, even under most unfavorable conditions, and we can learn what we are to do and how to do it. If a student discovers that he is holding back his breath by too great a tension on the breathing muscles, he can, by an act of will, ease up on this tension, muscles, and let them return to their natural flow out in response to natural law, and he feels more comfortable. The rigidity of the muscles under the breathing muscles is absolutely under the student's control if he have the courage to try. The breath it back, this is a fact in nature. As has been said before, the breath must come out, and as it flows out it is turned into tone. Perhaps at first it may come out too rapidly, when they start to move too quickly, and get to extremes; but at least the flows out, and it is going. Once the breath flows out freely, a beginning has been made and there is a chance that the student will catch the idea, but he will start the next one with more confidence.

All breath control, which means the regulation of the outflow of the breath, depends on establishing this outflow. Until the student has grasped this principle he has

Department for Organists

Edited by Well-Known Specialists

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

Why One Choral Conductor Succeeds While Another Fails

By Clifford Huggin

ALTHOUGH a conductor may be skilled and accomplished in the technic of choral conducting, he will never be really successful unless he possesses in a marked degree the gifts of interpretation and temperament. I label them gifts because they are the products of genius. The man of genius creates; the ordinary man imitates. At one of the English festivals, Schubert's *Serenade*, for alto solo and female chorus, was the test.

Several choirs had already sung and yet no great impression had been made. Presently a choir stepped on the stage followed by a portly looking conductor, and immediately the adjoining bars commenced there was a direct change in the whole atmosphere of the place. The audience were spellbound, the judges leaned over their desks, holding their hands to their ears as if to catch the strains of the chorus chanting in the distance. The voices came nearer and nearer with fairy-like tread until they reached the eagle, then grew fainter and fainter as they departed, until it seemed as if they were miles away in a clouded vale.

Murmurs of astonishment went through the building. One conductor who was seated near his choir said: "That's the idea, we've never sung it like that. Remember, when you go on that's the way to sing it." It is needless to say that the imitation was not successful. The man of genius conceives and creates; the ordinary man follows and imitates.

Originality and Temperament

In first-class competition work the music is almost invariably new or little known and the conductor has no pattern to follow, but must rely entirely upon his own conception and musical temperament. In some cases pieces are chosen with no printed marks of expression or guide to tempo, and special marks are given to the conductor for his skill of interpretation.

A really successful conductor is musically well balanced; that is, he realizes the right atmosphere in every piece. He knows when volume adds to the true painting of his picture; and he is equally alert to the fine and delicate pianissimo tints and shadings. He can bring life and vitality out of apparent dry bones, and call order out of chaos. The great gift of an interpretative temperament is an invaluable possession.

Emotion

Music is said to be the language of the emotions. To get at the root of emotion is a somewhat complicated and difficult task; yet, speaking physically, when a person experiences emotion there is a quickening or slackening of the blood as

it rushes through the heart and a corresponding disturbance of the nerve currents of the brain. We are experiencing emotions all the day long; yet a great majority of people are never really alive to them unless they are presented in intense forms. As long as we are conscious, we are in some emotional grade or other. A vast majority of these successions of emotion are so unimportant and so common that we do not regard them so acutely as in the case of touching a block of ice or burning our finger with the flame of a lighted match.

I mention this because it will perhaps assist us in understanding and making clear many pages of written music which

seem an enigma. On reviewing a score we sometimes find themes that are uninteresting and label them commonplace and realized that a composer is human and that his neutral state of mind is expressed in his work, and calls for musical expression equally with his higher and more the works of the best masters there are to realize that they are still true to life, representing the composer's reasons of called more dull monotonous, often require a greater skill of perception than the more excited and brilliant ones.

The Patient Voice in the Village Church

By Percival G. Entwistle

A MUSICIAN visited these shores some years ago and was out in the country one Sunday when he chanced to hear some singing from the village church. He had an acute sense of hearing. However, he resolved to go inside. The music being sung proved to be in unusually small, irritating tones. The first impulse was to leave the church; but, on second thought, he decided to stay and hear it through. He was well repaid; for, as he listened more to that choir he disapproved a voice of a woman singing in perfect tune. She made no effort to drown the voices of her companions, neither was she disturbed by the discord, but patiently and sweetly she sang in full, rich tone, until one after another yielded to the beautiful influence of the perfect voice. Before the service was finished the choir was singing in perfect accord.

Now for the moral of this story. The spirit that this sings patiently and sweetly in a world of discord must, indeed, be of the strongest and of the gen-

tlest kind. One scarcely can hear his own soft voice amid the prying of the multitude, and ever and anon comes the temptation to sing louder than the others, to drown the voices that cannot be forced into the more perfect tune.

This would be a pitiful experiment. The melodious tones, cracked into shrillness, would only increase the tumult. Stronger and more frequently comes the temptation to stop singing and let the discord do its worst to the end, singing patiently till all the choir have learned to do the same, which a true soul has the bravest task of mastering of time. But it has serenity, is at last heard above all the din of a tumultuous world. One after another through the infinite discords, the listening soul can perceive that the Great Truth is slowly melting into harmony.

The Conductor's Obligation and Privilege

Conductors who fail to read aright the less interesting trains of emotion often exaggerate the more illumined ones, but a caricature of the original. The composer puts his visions and concepts into musical language, and the conductor takes upon himself the charge of communicating them to the world. It is therefore essential that the performer should understand the handiwork of the inspiration of genius and prove himself a genius in the portrayal of the inspired message.

In the interpretation of all music the conductor must respect the general outline of the work, being alert in discovering the various grades of emotion. He will give many inflections of his own, and enrich the performance with subtle and original delicacies to make the idea even more intelligent to the audience. Even more so, conductors may treat the same piece in a somewhat different style; yet that does not prove that any one of them may be wrong. All music that is worth repetition and study is complete in its general outline, and the progression of its emotions, yet it possesses such a quality of elasticity and each distinct conductor realizes in his affinity not only the composer, but an affinity of soul and personal bond of sympathy which never allows the true idea to be obscured although it may be adorned in various colors. In order to interpret to be mastered and emotionally assimilated. Afterwards the individuality of the performer seeks its own artistic medium of expression, in pouring out the musical language to others.

The conductor is a valuable asset to music. The composer's volumes of music, the self dusty and neglected if the conductor did not study them in the world. Every successful conductor is possessed of a highly developed and well-balanced musical organism. If such were the case he would only be partially successful. A real conductor is called upon faithfully to interpret the temperamental spirit into his choir. To emotional temperament, a sensitive consciousness of all the levels and attitudes of unpower of transmitting the pictures of his vivid imagination to others.

Your Brightest Ideas on Organ Study

The Etude has one journalistic policy and only one. That is, to bring as much practical help to as many readers as possible. We have been honored with the distinguished assistance and cooperation of many of the foremost living organists in editing departments from month to month. However, many of our brightest ideas have come from those holding less distinguished positions. The Etude is always in the market for bright original ideas on organ study, piano study. The best thoughts are those which can be told with the fewest words.

EASY To Play To Pay

BUCHSCHER

One guitar with this trademark

Saxophone

A Bureaucratic Saxophone

It is the only saxophone that can be played by anyone, regardless of age, sex, or physical condition. It is the only saxophone that can be played by anyone, regardless of age, sex, or physical condition. It is the only saxophone that can be played by anyone, regardless of age, sex, or physical condition.

A Bureaucratic Saxophone

It is the only saxophone that can be played by anyone, regardless of age, sex, or physical condition. It is the only saxophone that can be played by anyone, regardless of age, sex, or physical condition. It is the only saxophone that can be played by anyone, regardless of age, sex, or physical condition.

Saxophone Book Free to anyone who writes for the Editor of THE ETUDE, 3220 Broadway, New York, N.Y., a letter stating that he or she would like to receive the book. The book is a complete guide to the saxophone, and is a valuable reference for all saxophone players.

Free Trial You can order any Bureaucratic Saxophone for a free trial. If you are not satisfied, you can return it for a full refund. This is a unique opportunity to try a Bureaucratic Saxophone without any risk.

BUCHSCHER BROS. AND INSTRUMENT CO.

3220 Broadway, New York, N.Y.

Branches in Chicago, St. Louis, and other cities.

Notice, to All Kind of Violinists

We have a selected assortment of

Violinists, from \$10.00 to \$100.00.

Violinists, from \$10.00 to \$100.00.

Violinists, from \$10.00 to \$100.00.

Violinists, from \$10.00 to \$100.00.

Violinists, from \$10.00 to \$100.00.

Violinists, from \$10.00 to \$100.00.

Violinists, from \$10.00 to \$100.00.

Violinists, from \$10.00 to \$100.00.

Violinists, from \$10.00 to \$100.00.

Violinists, from \$10.00 to \$100.00.

Violinists, from \$10.00 to \$100.00.

Violinists, from \$10.00 to \$100.00.

Violinists, from \$10.00 to \$100.00.

Violinists, from \$10.00 to \$100.00.

Violinists, from \$10.00 to \$100.00.

Violinists, from \$10.00 to \$100.00.

Violinists, from \$10.00 to \$100.00.

Violinists, from \$10.00 to \$100.00.

Violinists, from \$10.00 to \$100.00.

Violinists, from \$10.00 to \$100.00.

Violinists, from \$10.00 to \$100.00.

Violinists, from \$10.00 to \$100.00.

Violinists, from \$10.00 to \$100.00.

Violinists, from \$10.00 to \$100.00.

Violinists, from \$10.00 to \$100.00.

Violinists, from \$10.00 to \$100.00.

Violinists, from \$10.00 to \$100.00.

Violinists, from \$10.00 to \$100.00.

Violinists, from \$10.00 to \$100.00.

Violinists, from \$10.00 to \$100.00.

Violinists, from \$10.00 to \$100.00.

Violinists, from \$10.00 to \$100.00.

Violinists, from \$10.00 to \$100.00.

Violinists, from \$10.00 to \$100.00.

Violinists, from \$10.00 to \$100.00.

Violinists, from \$10.00 to \$100.00.

Violinists, from \$10.00 to \$100.00.

Violinists, from \$10.00 to \$100.00.

Violinists, from \$10.00 to \$100.00.

Violinists, from \$10.00 to \$100.00.

Violinists, from \$10.00 to \$100.00.

Violinists, from \$10.00 to \$100.00.

Violinists, from \$10.00 to \$100.00.

Violinists, from \$10.00 to \$100.00.

Violinists, from \$10.00 to \$100.00.

Violinists, from \$10.00 to \$100.00.

Violinists, from \$10.00 to \$100.00.

Violinists, from \$10.00 to \$100.00.

Violinists, from \$10.00 to \$100.00.

Violinists, from \$10.00 to \$100.00.

ture of over \$60,000, besides a collection of 300 violins, which was bought by Villeneuve, a noted French maker.

One little incident is recorded of Tarriso, which shows how thoroughly his heart was in his work. During his trip to Spain he had gained possession of a remarkably fine violin, which he treasured as a great treasure. On his return

the ship was caught in a frightful storm, and was in great danger of being wrecked. Tarriso stood on deck holding the violin close in his arms, planning to save that, whatever happened. Providence favored the traveler, however, and the ship arrived safely in port. Recounting his narrow escape, he said with great emotion, "The best bass in Spain was all but lost!"

Answers to Violin Correspondents

I. R. S.—As you do not state whether you wish to include wind and other orchestral instruments, in addition to the seven violins, I will assume you wish to include them. To effect a combination of only violin and wind instruments, you must arrange for two, three, or four violins and a piano. The most perfect combination, in your case, would be the harmony. As you have stated, in your letter, that you are a beginner, it would call for good judgment on your part in purchasing the instruments that the most capable would be not on the instrument, but on the player. As you are a beginner, you could not have an equal number on each part. This difficulty could be successfully overcome by distributing your instruments among the different parts. As you are a beginner, you could not have an equal number on each part. This difficulty could be successfully overcome by distributing your instruments among the different parts.

C. W. D.—In this music, a finger mark in ink should be used to indicate that the finger is to be used. This is a very simple and effective method of indicating the finger to be used. It is a very simple and effective method of indicating the finger to be used. It is a very simple and effective method of indicating the finger to be used.

F. Z. D.—Antonio Espartero was one of the greatest violinists of the 19th century. He was a great violinist, and he was a great violinist. He was a great violinist, and he was a great violinist. He was a great violinist, and he was a great violinist.

M. I. R.—It would be difficult for me to give you any advice on your question. I am a beginner, and I am a beginner. I am a beginner, and I am a beginner. I am a beginner, and I am a beginner. I am a beginner, and I am a beginner.

I. F.—The tones you hear in addition to the G string when you play it, are overtones. They are overtones, and they are overtones. They are overtones, and they are overtones. They are overtones, and they are overtones.

I. R. L.—The hearing and other technique of the violinist, is a very important part of the violinist's technique. It is a very important part of the violinist's technique. It is a very important part of the violinist's technique. It is a very important part of the violinist's technique.

I. R. D.—The vibrato is made with the left hand, and not with the right. It is made with the left hand, and not with the right. It is made with the left hand, and not with the right. It is made with the left hand, and not with the right.

I. R. K.—You might get some advice from the violinists who are in the violinists' union. They are in the violinists' union, and they are in the violinists' union. They are in the violinists' union, and they are in the violinists' union. They are in the violinists' union, and they are in the violinists' union.

I. R. L.—The hearing and other technique of the violinist, is a very important part of the violinist's technique. It is a very important part of the violinist's technique. It is a very important part of the violinist's technique. It is a very important part of the violinist's technique.

I. R. D.—The vibrato is made with the left hand, and not with the right. It is made with the left hand, and not with the right. It is made with the left hand, and not with the right. It is made with the left hand, and not with the right.

I. R. K.—You might get some advice from the violinists who are in the violinists' union. They are in the violinists' union, and they are in the violinists' union. They are in the violinists' union, and they are in the violinists' union. They are in the violinists' union, and they are in the violinists' union.

I. R. L.—The hearing and other technique of the violinist, is a very important part of the violinist's technique. It is a very important part of the violinist's technique. It is a very important part of the violinist's technique. It is a very important part of the violinist's technique.

I. R. D.—The vibrato is made with the left hand, and not with the right. It is made with the left hand, and not with the right. It is made with the left hand, and not with the right. It is made with the left hand, and not with the right.

I. R. K.—You might get some advice from the violinists who are in the violinists' union. They are in the violinists' union, and they are in the violinists' union. They are in the violinists' union, and they are in the violinists' union. They are in the violinists' union, and they are in the violinists' union.

I. R. L.—The hearing and other technique of the violinist, is a very important part of the violinist's technique. It is a very important part of the violinist's technique. It is a very important part of the violinist's technique. It is a very important part of the violinist's technique.

I. R. D.—The vibrato is made with the left hand, and not with the right. It is made with the left hand, and not with the right. It is made with the left hand, and not with the right. It is made with the left hand, and not with the right.

I. R. K.—You might get some advice from the violinists who are in the violinists' union. They are in the violinists' union, and they are in the violinists' union. They are in the violinists' union, and they are in the violinists' union. They are in the violinists' union, and they are in the violinists' union.

I. R. L.—The hearing and other technique of the violinist, is a very important part of the violinist's technique. It is a very important part of the violinist's technique. It is a very important part of the violinist's technique. It is a very important part of the violinist's technique.

I. R. D.—The vibrato is made with the left hand, and not with the right. It is made with the left hand, and not with the right. It is made with the left hand, and not with the right. It is made with the left hand, and not with the right.

I. R. K.—You might get some advice from the violinists who are in the violinists' union. They are in the violinists' union, and they are in the violinists' union. They are in the violinists' union, and they are in the violinists' union. They are in the violinists' union, and they are in the violinists' union.

I. R. L.—The hearing and other technique of the violinist, is a very important part of the violinist's technique. It is a very important part of the violinist's technique. It is a very important part of the violinist's technique. It is a very important part of the violinist's technique.

I. R. D.—The vibrato is made with the left hand, and not with the right. It is made with the left hand, and not with the right. It is made with the left hand, and not with the right. It is made with the left hand, and not with the right.

I. R. K.—You might get some advice from the violinists who are in the violinists' union. They are in the violinists' union, and they are in the violinists' union. They are in the violinists' union, and they are in the violinists' union. They are in the violinists' union, and they are in the violinists' union.

I. R. L.—The hearing and other technique of the violinist, is a very important part of the violinist's technique. It is a very important part of the violinist's technique. It is a very important part of the violinist's technique. It is a very important part of the violinist's technique.

I. R. D.—The vibrato is made with the left hand, and not with the right. It is made with the left hand, and not with the right. It is made with the left hand, and not with the right. It is made with the left hand, and not with the right.

I. R. K.—You might get some advice from the violinists who are in the violinists' union. They are in the violinists' union, and they are in the violinists' union. They are in the violinists' union, and they are in the violinists' union. They are in the violinists' union, and they are in the violinists' union.

I. R. L.—The hearing and other technique of the violinist, is a very important part of the violinist's technique. It is a very important part of the violinist's technique. It is a very important part of the violinist's technique. It is a very important part of the violinist's technique.

I. R. D.—The vibrato is made with the left hand, and not with the right. It is made with the left hand, and not with the right. It is made with the left hand, and not with the right. It is made with the left hand, and not with the right.

IF YOU ENTERTAIN—or just want to get things to eat—you will find excellent suggestions in every copy of

American Cookery

A Thousand Recipes Made to tell you how to make and cook

"Fruit Supreme"
"Planked Steak"
"Yonderbit Salad"

"Chicken à la King"
How to select and cook your favorite dish, how to serve and what to eat with it; forty or fifty choice and timely recipes at each number, many of them illustrated.

"Fruit Supreme"
"Planked Steak"
"Yonderbit Salad"

"Chicken à la King"
How to select and cook your favorite dish, how to serve and what to eat with it; forty or fifty choice and timely recipes at each number, many of them illustrated.

"Fruit Supreme"
"Planked Steak"
"Yonderbit Salad"

"Chicken à la King"
How to select and cook your favorite dish, how to serve and what to eat with it; forty or fifty choice and timely recipes at each number, many of them illustrated.

"Fruit Supreme"
"Planked Steak"
"Yonderbit Salad"

"Chicken à la King"
How to select and cook your favorite dish, how to serve and what to eat with it; forty or fifty choice and timely recipes at each number, many of them illustrated.

"Fruit Supreme"
"Planked Steak"
"Yonderbit Salad"

"Chicken à la King"
How to select and cook your favorite dish, how to serve and what to eat with it; forty or fifty choice and timely recipes at each number, many of them illustrated.

"Fruit Supreme"
"Planked Steak"
"Yonderbit Salad"

"Chicken à la King"
How to select and cook your favorite dish, how to serve and what to eat with it; forty or fifty choice and timely recipes at each number, many of them illustrated.

"Fruit Supreme"
"Planked Steak"
"Yonderbit Salad"

"Chicken à la King"
How to select and cook your favorite dish, how to serve and what to eat with it; forty or fifty choice and timely recipes at each number, many of them illustrated.

"Fruit Supreme"
"Planked Steak"
"Yonderbit Salad"

"Chicken à la King"
How to select and cook your favorite dish, how to serve and what to eat with it; forty or fifty choice and timely recipes at each number, many of them illustrated.

"Fruit Supreme"
"Planked Steak"
"Yonderbit Salad"

"Chicken à la King"
How to select and cook your favorite dish, how to serve and what to eat with it; forty or fifty choice and timely recipes at each number, many of them illustrated.

"Fruit Supreme"
"Planked Steak"
"Yonderbit Salad"

"Chicken à la King"
How to select and cook your favorite dish, how to serve and what to eat with it; forty or fifty choice and timely recipes at each number, many of them illustrated.

"Fruit Supreme"
"Planked Steak"
"Yonderbit Salad"

"Chicken à la King"
How to select and cook your favorite dish, how to serve and what to eat with it; forty or fifty choice and timely recipes at each number, many of them illustrated.

"Fruit Supreme"
"Planked Steak"
"Yonderbit Salad"

"Chicken à la King"
How to select and cook your favorite dish, how to serve and what to eat with it; forty or fifty choice and timely recipes at each number, many of them illustrated.

"Fruit Supreme"
"Planked Steak"
"Yonderbit Salad"

"Chicken à la King"
How to select and cook your favorite dish, how to serve and what to eat with it; forty or fifty choice and timely recipes at each number, many of them illustrated.

"Fruit Supreme"
"Planked Steak"
"Yonderbit Salad"

"Chicken à la King"
How to select and cook your favorite dish, how to serve and what to eat with it; forty or fifty choice and timely recipes at each number, many of them illustrated.

"Fruit Supreme"
"Planked Steak"
"Yonderbit Salad"

"Chicken à la King"
How to select and cook your favorite dish, how to serve and what to eat with it; forty or fifty choice and timely recipes at each number, many of them illustrated.

"Fruit Supreme"
"Planked Steak"
"Yonderbit Salad"

"Chicken à la King"
How to select and cook your favorite dish, how to serve and what to eat with it; forty or fifty choice and timely recipes at each number, many of them illustrated.

"Fruit Supreme"
"Planked Steak"
"Yonderbit Salad"

"Chicken à la King"
How to select and cook your favorite dish, how to serve and what to eat with it; forty or fifty choice and timely recipes at each number, many of them illustrated.

Please mention THE ETUDE when addressing your advertisers.

Please mention THE ETUDE when addressing your advertisers.

A GREAT DEAR LITTLE YOU BALLAD

A very fine testament, beautifully expressed in song by a genius as lyrics and a composer with exceptional gifts for producing songs that attract "dear" to eye because of real musical merit combined with melodies that popularly "take."

No. 10190

Also published for Love Vio.

DEAR LITTLE YOU

High Voice.

Piano, 400 CHORDS

Theodore Presser Co. 1710-12-14 Chestnut St. Philadelphia, Pa.

A Virginian Romance

Musical Comedy in Two Acts

Lyrics by
EDITH S. TILLOTSON

Book and Music by
H. LOREN CLEMENTS

An Excellent Musical Comedy that can be Produced at almost any time by any School, College or Amateur Group.

BOARD OF EDUCATION, OKLAHMA, CAL.

ALICE E. WOOD, L. S. & O., Director of Music

My dear Mr. Clements:
Pardon my delay in telling you of the success of your first musical comedy "A Virginian Romance," which Miss Langen use of our teachers gave early in the Spring. She gave it first for her own school and then by special request presented it to two other schools.

Musical dialogue and the plot are well conceived, well put together and possible of performance. We were all thoroughly delighted with the finished product and compliment you for thinking out a type of musical comedy that has proven so useful for school purposes.

Very truly yours,

Glean M. Woods.

Mr. Woods is the author of "School Techniques and Songs."

Published by

THEODORE PRESSER CO.

1710-1712-1714
CHESTNUT ST.
PHILADELPHIA
PA.

Price = \$1.00

A Few Excellent First Grade Teaching Pieces

VERY EASY

Cat. No.	Title	Price
1028	Breathing of the Fairy Queen	Hygiene .50
1029	Drumming Puppets	Scouting .50
7965	Tarlin Doves	Engelmann .50
10415	Recessing in Play	Scouting .50
10589	Any Variants	Scouting .50
7971	I Begon	Willy .50

THEODORE PRESSER CO.

EASY

Cat. No.	Title	Price
10484	Life and Death Brigade	Scouting .50
10579	Grading Cross	Scouting .50
10602	Four Leaf Clover	Engelmann .50
11380	Lead and Play	Scouting .50
10682	Thymian	Scouting .50
10393	The Big Sing	Willy .50

PHILADELPHIA, PA.

Harmony Book for Beginners

By Preston Ware Orem

Price, \$1.25

Teachers
Achieve
Speedy
Results
With This
Harmony
Book

An Ideal Harmony Class Book

An unspiced "succession." The main elements of harmony are made understandable in a clear, concise manner and everything is presented simply, yet in an engaging and interesting manner. Teachers will find this work lays a strong foundation for future musicianship and music lovers not conversant with the subject will be greatly enlightened through the self-study that can be done with this book.

The Best
and Most
Practical
Work for
Self-Study
in
Harmony

How to "Arrange" for Small Orchestra

By Edwin H. Pierce

Part V

Editor's Note.—Thousands of musicians and music lovers want to know more about the orchestra, particularly the small orchestra. The vast attention being given to orchestras in public schools and high schools has prompted us to publish the following article, the first of a series, which will run for several months. Mr. Pierce, former Assistant Editor of "The Etude," has had long practical experience in this subject and has conducted many small orchestras. He speaks very intelligently in such a simple manner that anyone with application should be able to understand his suggestions without difficulty. "The Etude" does not attempt to conduct a correspondence in any study, but short inquiries of readers interested in this series will be answered when possible.

The Viola

Most of the remarks made concerning the second violin apply also to the viola, but here we must pause to master a new difficulty. The viola is written in a different clef. Middle C is on the middle line. If in doubt, count upward or downward from that. With a little resolution and patience it will soon become familiar to you. We give below a list of its open strings, its compass and a few of the easier chords.

The viola is also well suited to melodies, especially those of a somewhat deep and somber cast. Sometimes it is made to double the cello, in unison, thus giving a very rich tone. (Bethoven does this several times in the slow movement of the Fifth Symphony.)

In arranging the viola part, it naturally falls below the second violin, much resembling it in rhythm, but where they both have chords, a sort of interlocking position is often used, partly for convenience in securing very chords instead of difficult. For example, the chord

may be arranged either

part first you will need to refer to it constantly in writing the viola part, in order to be sure that each chord is properly full when the two are played together.

The Violoncello

Some arrangers, especially in earlier days, treated this as a bass instrument, making it double the double-bass. While this sounds perfectly well, and gives a very effective bass part to the music, it is now considered rather a wasteful procedure, as the cello is so much more beautiful in a tenor melody in the upper part of its compass. If the student will examine a number of cello parts in good modern pieces, for instance, in Victor Herbert's *Fortune Teller* (the "selection"), he will get a better idea than it is possible to convey in words alone. Sometimes the cello has a counter-melody; sometimes it doubles the first violin at the octave below (in this case often somewhat simplified); sometimes it doubles the bass. More rarely, it forms one voice of a five-part harmony with the other stringed instruments. Often, in arranging from a piano copy it becomes necessary to invent a new and original counter-melody for it. To do this adequately rules can be given, though a study companion figure and chords are occasionally used on the cello, but some knowledge of the technique of the instrument on the part of the arranger.

The compass of the instrument is as follows:—

Experienced professional players go much higher than this, using the tenor clef and sometimes the treble clef for the very high notes, but for amateur orchestras the arranger will do well to confine himself to the compass here stated. (The tenor clef, by the way, has middle C on the fourth line.)

Now try arranging a violoncello part for the *Serenata*.

The Double Bass

The compass of the Double Bass is not absolutely standardized as the tuning of the following tuning is practically universal in America and also in Germany.

The tone of the instrument is really an octave below the notes written. The bass part should be as simple as possible, giving used. In very light accompaniments the *placato* of the bass is very effective as is that of the cello, by the way. Where it doubt what part of its compass to use.



Happy, healthful winter days

CHALFONTE-HADDON HALL

ATLANTIC CITY, N. J.

These two most favored of Atlantic City's famous hotels have continued. Since, home-like comfort and hospitality—with added facilities and greater charm. Beautiful pavilions and sun porches, deck-porch overlooking the sea. Pleasure rooms. Excellent cooking. Golf club privileges.

On the Beach and the Bayshore, for American Plan only. Write for illustrated folder and rates. LEEDS and LIPPINCOTT COMPANY



VIOLIN STRINGS

ETUDE BRAND
Used by the Leading Artists of the Philadelphia Orchestra
Etude "E" String, 3 lengths...\$0.20 net
Etude "K" String, 2 lengths...\$0.20 net
Etude "G" String, 1 length...\$0.20 net
Etude "C" String, 1 length...\$0.20 net
Benda Lute (30 assorted Strings)
Benda Guit. (30 Oct-30 Duoset)
THEO. PRESSER CO. Philadelphia, Pa.

Guide to New Teachers

Teaching the Piano

Send a Postal for Your Copy

A very helpful booklet, 200 pages, How to Begin Teaching, How to Prepare Pupils, What to Do at the Piano, etc., etc., etc. Each booklet free upon request.

THEODORE PRESSER CO., PHILA., PA.

Every Lover of Music

SHOULD CHOOSE THEIR HOME WITH ONE OF THESE BEAUTIFUL PINK WHITE BUST OF MOZART



WEIGHT 4 LBS., HEIGHT 1 FT.
PRICE, \$2.00
MILNER CUTLER CO., 316 W. Madison Street, CHICAGO

remember that its medium notes are more effective than its very lowest ones, generally speaking.

The bass part is commonly one of the easiest to arrange. The only puzzling problem that meets the arranger is in cases where the music runs high and appears for the time being to have no bass. In such a case one has to decide whether to give the instrument a rest, to double the lowest voice in the octave below, or to contrive a new bass part which sounds properly though not existent in the piano copy. This is a matter to be decided by good taste and musicalship only.

It is obvious that (generally speaking) the notes given to the bass should be of the same length as those which they represent in the piano copy, but there is one

important exception. Where a short bass note is prolonged by use of the pedal, in piano playing, it should be represented by a properly prolonged note on the doublers. For instance, of a passage like

Ex. 10 Piano



the part for the Double Bass would be

Ex. 11



(To be continued)

Some Hints on Practicing

By Harold Mynning

DOCTOR WILLIAM MASON, probably the most eminent American piano teacher of the past, said that he played in public ten years before he found out how to practice. He advocated playing one measure at a time, one hand at a time, then both hands together, and so on. It is a good plan to practice the first and second measures this way. Then the second and third, the third and fourth, and so on. By going back a measure each time in this way, one prevents breaks from occurring when playing the piece as a whole.

In practicing a passage Leschetizky advised pupils to think ten times and play pupils. But this does not mean that a passage should not be repeated. A certain

number of repetitions is needed to work the passage into the hands, so to speak. Another thing that pupils should remember to do is to strike each key exactly in the middle and not on the side.

Finally, practice slowly. Remember that Goethe said: "Genius is the infinite capacity for taking pains." Maybe he was wrong, but it is a good idea to keep in mind when practicing. It has been said that Paderewski has played a passage two hundred times in succession when practicing. Edwin Booth, the great actor, is known to have practiced hundreds of times a certain part that occurred in one of his greatest stage successes. People marveled at his spontaneousness. This was the reason.

Book Review

Handbook of Orchestration. By Florence G. Curtis. Bound in 144 pages. Published by F. P. Norton & Co., at \$2.00. The author has produced a little work of great value to the young group of pianists, the student of small orchestral, who find themselves at a loss for "arranging" suitable parts for the instruments. Charles Seeger, who has been a member of the piano staff, which is the usual material from which the student composer or conductor has to work, the student is left through arranging the parts for the various instruments, to where he can write at once for the orchestra itself. The book is an excellent introduction to the larger and more technical works on the subject.

Handbook of Orchestration. By Florence G. Curtis. Bound in 144 pages. Published by F. P. Norton & Co., at \$2.00.

The author has produced a little work of great value to the young group of pianists, the student of small orchestral, who find themselves at a loss for "arranging" suitable parts for the instruments. Charles Seeger, who has been a member of the piano staff, which is the usual material from which the student composer or conductor has to work, the student is left through arranging the parts for the various instruments, to where he can write at once for the orchestra itself. The book is an excellent introduction to the larger and more technical works on the subject.

Handbook of Orchestration. By Florence G. Curtis. Bound in 144 pages. Published by F. P. Norton & Co., at \$2.00.

The author has produced a little work of great value to the young group of pianists, the student of small orchestral, who find themselves at a loss for "arranging" suitable parts for the instruments. Charles Seeger, who has been a member of the piano staff, which is the usual material from which the student composer or conductor has to work, the student is left through arranging the parts for the various instruments, to where he can write at once for the orchestra itself. The book is an excellent introduction to the larger and more technical works on the subject.

Handbook of Orchestration. By Florence G. Curtis. Bound in 144 pages. Published by F. P. Norton & Co., at \$2.00.

The author has produced a little work of great value to the young group of pianists, the student of small orchestral, who find themselves at a loss for "arranging" suitable parts for the instruments. Charles Seeger, who has been a member of the piano staff, which is the usual material from which the student composer or conductor has to work, the student is left through arranging the parts for the various instruments, to where he can write at once for the orchestra itself. The book is an excellent introduction to the larger and more technical works on the subject.

Handbook of Orchestration. By Florence G. Curtis. Bound in 144 pages. Published by F. P. Norton & Co., at \$2.00.

The author has produced a little work of great value to the young group of pianists, the student of small orchestral, who find themselves at a loss for "arranging" suitable parts for the instruments. Charles Seeger, who has been a member of the piano staff, which is the usual material from which the student composer or conductor has to work, the student is left through arranging the parts for the various instruments, to where he can write at once for the orchestra itself. The book is an excellent introduction to the larger and more technical works on the subject.

Handbook of Orchestration. By Florence G. Curtis. Bound in 144 pages. Published by F. P. Norton & Co., at \$2.00.

Gentle on Hosiery

With the All-Rubber shrewdly fashioned Oblong Buttons the

Hose Grip

HOSE SUPPORTER

holds the stocking in place securely—but without injury to the most delicate silk fabric. Sold Everywhere

GEORGE FROST COMPANY, BOSTON
Makers of the famous Boston Garter for Men

Bring Out the Hidden Beauty

Beauty that radiates, color, depth and grace, you can leave fair to look upon.

Mercerized Wax

produces the most brilliant, shimmering, translucent surface finish, preventing the hair from becoming dry and brittle. It is the secret of the hair's natural beauty. It is the secret of the hair's natural beauty. It is the secret of the hair's natural beauty.

ALL FINEST AND TOILET CREAMS

Douglas Smith Co., 58, La Salle St., Chicago.

LEARN PIANO TUNING

MAKING TRIALS OF TRUE TONE

PHONE

WE furnish our experts teaching device with books, various notes, lessons and analysis for personal advertisement which makes you a pianist in a few days. The device is the only one of its kind. YEARS EXPERIENCE in teaching the most recent methods. SHIPPLED AND BOTTLED FREE. NO RETURN. Write today for FREE illustrated booklet and descriptive literature. NILES BRYANT SCHOOL OF PIANO TUNING AND REPAIR WORKING. AUSTIN, MINNESOTA

Our Scientific Method will stamp the STAMMER

Study at Home 3 days each. Send for free 200-page booklet. We are the only ones who have the scientific method of stamping the stammer. We are the only ones who have the scientific method of stamping the stammer. We are the only ones who have the scientific method of stamping the stammer.

1114 LEWIS BLDG., 71-77 AUSTIN ST., AUSTIN, TEXAS

ZABEL BROTHERS CO.

MUSIC PRINTERS
ENGRAVERS AND ILLUSTRATORS

ITEMIZED PRICE LIST AND SAMPLES
THE MUSIC SUPPLEMENT TO THE HAZARDING BY US
WITH 25 TO 50 ARTISTS BY THE MUSIC

PHILADELPHIA, PA.

Please mention THE ETUDE when addressing our advertisers



Schools and Colleges

NEW ENGLAND, NEW YORK, OHIO and PENNSYLVANIA

COMBS CONSERVATORY OF MUSIC PHILADELPHIA

THIRTY-SEVENTH YEAR

Because of its distinguished faculty, original and scientific methods, individual instruction, high ideals, breadth of culture and moderate cost, combined with efficient management, the COMBS CONSERVATORY affords opportunities not obtainable elsewhere for a complete musical education.

All Branches. Normal Training Course for Teachers. Public Performance. (Four Pupils' Recitals a week.) Orchestra and Band Departments. Two Complete Pupils' Symphony Orchestras. Conductor's Course.

Reciprocal relations with University of Pennsylvania.

SCHOOL OF INDIVIDUAL INSTRUCTION
(Theoretical and Applied Branches Taught Privately and in Classes)

Faculty: Gilbert Raymond Combs, Piano; Hugh A. Clarke, Mrs. Doe, Theres Nelson A. Chennett, Voice; Russell Kim Miller, Organ; William Geiger, Mrs. Box, Viola, and 16 assistant teachers.

SUMMER SCHOOL 1922

Teaching in all branches will be continued during the Summer under the personal supervision and supervision of Department Directors. Work takes during the Summer will be credited on regular courses.

DORMITORIES FOR WOMEN

In addition to delightful, beautiful surroundings in a central and convenient atmosphere, the dormitory pupils have all conveniences not offered in any other school of Music. Daily Supervision, French Daily Classes in Textile, Manual Science, History, Conversation and Memory Training, Vocal and Instrumental Ensemble.

SIX SPACIOUS BUILDINGS

The only Conservatory in the State with Dormitories for Women

A School of Inspiration, Enthusiasm, Loyalty and Success.

Established Year 1885

GILBERT RAYMONDS COMBS, Director
Administrative in Building, 1434 So. Broad Street

Offices, Studios and Dormitories
Broad and Reed Streets



For catalogue and information, address
Miss LINDA BAUER, Cincinnati, Ohio.

DANA'S MUSICAL INSTITUTE WARREN, OHIO THE SCHOOL OF DAILY INSTRUCTION IN ALL BRANCHES OF MUSIC

Address LYNN B. DANA, President

P.M.I.
Now in new building
Over 1300 students last year
Special training for
music teachers.
Pittsburgh Musical Institute, Inc.

Zeckwer-Hahn Philadelphia
Musical Academy
This musical college is a true college in its
highest sense, offering a complete musical
education and social training. Pupils, men and women,
prepare for careers in music, and for the
highest positions in the field of music.
Baltimore, Md. 19101

INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY
MRS. BARCOCK
Offers Teaching Positions, Colleges, Conservatories, Schools, and Church and Concert Engagements
CARNegie HALL, NEW YORK

CINCINNATI CONSERVATORY OF MUSIC - ESTABLISHED 1887

(Incorporated)
55th YEAR Founded by CLARA BAUR
Conducted according to methods of most
progressive European conservatories

Dramatic Art—MUSIC—Languages
Faculty of International Reputation
Exceptional advantages for post-graduates in
reputable work. Department of Opera. Ideal location
and residence department with superior equipment.

Desk E. WARREN, OHIO

New York School of Music and Arts

150 Riverside Drive, New York City

Beautiful location overlooking Hudson River. Day and Boarding Pupils.
Ideal home life for refined, cultured girls.

Europe and America's Most Eminent Teachers

Voice, piano, organ, violin, lute and all instruments. Dramatic art, dancing, languages.
Outdoor life and all recreational and social advantages

SKIDMORE SCHOOL OF ARTS

A woman's college with unique programs in Creative
expression. Also the highest Art School in the
country. Includes the study of art, and advanced instruction
in all branches of art and music. For catalogue address
Charles Henry Kays, Ph.D., President, Box
3, Saratoga Springs, N. Y.

Interested in Piano Playing?

Then you should know of

The Virgil Method, Vols. I and II
How When and Where to Pedal
175 Piano Pieces and Studies (Grades I to VI)
All by Mrs. A. M. Virgil
(Graded catalog on request)

You should know also

The splendid instruments for Piano Practice called
The Virgil Tekniklavier (Keyboards full Piano size)
The Bergman Clavier
Four and Two Octave Keyboards in Suitcases
(To use in traveling or in small apartments)
The Child's Pedal (A pedal and footrest for the child)

Also the well known

VIRGIL PIANO CONSERVATORY

120 West 72d St. Catalogue and full information
on request NEW YORK CITY

GRANBERRY PIANO SCHOOL Carnegie Hall, New York

COURSES FOR
PIANISTS
ACCOMPANISTS

The SIGHT, TOUCH and HEARING System of Teaching. Write for booklet

Ithaca Conservatory of Music

Special advantages in concert work. All instruments,
piano, vocal, dramatic art, languages. Graduates
filling highest places. Master courses with world
famous artists in all departments. Concert hall
and orchestra. Resident and day students.
For catalog and particular address
The Registrar, 1 DeWitt Park, Ithaca, N. Y.

The Copyright System of Musical Kindergarten
Offers most practical courses. Write for
particulars of curriculum, course, size of
tuition, class to be held in North Carolina.
B. Millard Wright, Park, 118 E. 10th Ave., Bldg. 200, Cam.

Piano, Pedagogy, Public School Music

Kate S. Chittenden
William F. Sherman
Francis Moore
M. P. Burt

Organ, Composition



Violin, Violoncello

Theresa Spiering

Martha Zeller

George K. Rosenbach

Conrad G. Harberg

36th Season—
October 4th, 1921

Send for Circulars
and Catalogue

KATE S. CHITTENDEN, Dean
MAY DITTO MURRAY, Sec. Secretary

212 West Fifty-ninth Street
New York City

Institute of Musical Art OF THE CITY OF NEW YORK

Frank Damrosch, Director

An endowed school of music conducted
wholly in the interest of higher musical
education and providing complete and
comprehensive courses.

SPECIAL PREPARATORY CENTRES in different
branches of art and music year-round
For catalogue address

Secretary, 120 CLAREMONT AVE.,
NEW YORK CITY

Please mention THE ETUDE when addressing our advertisements.



Rainy Days

How do you feel on rainy days? Like sitting in the house and being very lazy and of no use to anybody? Or do you feel unusually energetic and active? You should say to yourself, on such days, "This is a good rainy day, and a fine time to do some extra work." After all there is nothing like a rainy day for making one feel the accomplishing things. You cannot always do just the things you had planned for the day, on account of the weather, but you can do lots and lots of extras instead. For one thing, it is a fine chance to do some extra practicing. Do some sight reading, or duet playing with one of your family or friends, or try to get that piece memorized before it steps running. Read about a little in your musical history, or review what you have already read and forgotten (?). And then, "fix up" your music! Music books and pieces have a way of getting out of place and out of order very often and frequently need "fixing up" and there is no better time than on rainy days to do this. Some things may turn up that you thought were lost.



But above all, do not ever miss your lesson just because it is a rainy day. A shower does not hurt you if you dress for it and are well protected; and in fact it is often more fun to go in a shower—even a heavy one—than any in the house. If you do not have a music-roll, wrap your music up in a piece of paper so that it will not get wet.

DEAR LITTLE FRIEND:

One day as I was sitting at the piano playing bunches of tunes, I happened to see some notes which appealed to me. I repeated them over and over, adding a few more notes and chords each time. I discovered I had composed a piece of my own. I called it *In the Twilight*. Some time after that when my piece came, I gave a recital at which I played my piece. I am in the third grade in my class.

From your friend,
F. WISNOVA EDEL, Age 14½

JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

A Musical Puppet Show

By Laura Rountree Smith

Take any pasteboard box, remove the cover, set it up on the longer side for the theatre. Cut a slit in the side through which to introduce the characters pasted on strips of pasteboard. Or introduce them through the top of the box, suspended on wires, the head being hidden by a curtain.

Place in the box a picture of a piano, ball clock and music cabinet.

The boy and girl are cut from any catalogue and pasted on stiff-fabric. Father Time should be a more fantastic character, and the notes and sharps are easily made.

The boy and girl come in together.

The Puppet Show begins.

Boy and Girl.

"Dear me, there stands the old piano waiting for us. How many hours we have had to practice!"

Boy: "I hate notes, and sharps bother me."

Girl: "I hate to keep time most of all."

Boy: "Let us shut Father Time up in this old ball clock where he belongs, then he cannot bother us."

Girl: "The very thing! I will shut up the notes and sharps in this old Music Cabinet."

Exits boy and girl, enter Rest.

Rest: "Ho, Ho! Here I am standing all alone by this great piano. I must have come early to the musicale. What do I hear?"

Father Time (sings):

"Please come, let me out to-day,
I'm Father Time, I help you play!"

Notes and Sharps:—

"We're notes and sharps, locked up you see."

Without us, who will find the key?"

Rest:—

"I'm only a rest, I think it best
Not to listen to your diatribe."

Father Time:—

"In the musicale to-day,
No boy or girl can ever play!"

Notes and Sharps:—

"Without notes and sharps on hand
No piece sounds right you understand."

Boy and Girl:—

"Here come the children to play, we are glad we came first on the program with a diatribe, Old Father Time and the notes and sharps cannot bother us at any rate."

(Go to the piano to begin)

Boy:—"You are not keeping time. I cannot play with you."

Girl:—"You are not minding the notes and sharps, you play out of tune."

Boy:—"I believe I will let Father Time out, he may be of use to us after all!" (does so).

Girl:—"I forgot the notes, and sharps do have a place in music, I will let them out!" (does so).

Both:—

"We find we do need Father Time, In diatribe now, if you please,
And notes and sharps all have a place,
On the smooth piano keys!"

(A pretty diatribe is now heard, well-played, behind a screen. The children can make their own Puppet Show and reproduce the play at home, introducing any musical characters and dialogue they like.)

Both:—

"We find we do need Father Time, In diatribe now, if you please,
And notes and sharps all have a place,
On the smooth piano keys!"

(A pretty diatribe is now heard, well-played, behind a screen. The children can make their own Puppet Show and reproduce the play at home, introducing any musical characters and dialogue they like.)

Both:—

"We find we do need Father Time, In diatribe now, if you please,
And notes and sharps all have a place,
On the smooth piano keys!"

(A pretty diatribe is now heard, well-played, behind a screen. The children can make their own Puppet Show and reproduce the play at home, introducing any musical characters and dialogue they like.)

Both:—

"We find we do need Father Time, In diatribe now, if you please,
And notes and sharps all have a place,
On the smooth piano keys!"

(A pretty diatribe is now heard, well-played, behind a screen. The children can make their own Puppet Show and reproduce the play at home, introducing any musical characters and dialogue they like.)

Both:—

"We find we do need Father Time, In diatribe now, if you please,
And notes and sharps all have a place,
On the smooth piano keys!"

(A pretty diatribe is now heard, well-played, behind a screen. The children can make their own Puppet Show and reproduce the play at home, introducing any musical characters and dialogue they like.)

Both:—

"We find we do need Father Time, In diatribe now, if you please,
And notes and sharps all have a place,
On the smooth piano keys!"

(A pretty diatribe is now heard, well-played, behind a screen. The children can make their own Puppet Show and reproduce the play at home, introducing any musical characters and dialogue they like.)

Both:—

"We find we do need Father Time, In diatribe now, if you please,
And notes and sharps all have a place,
On the smooth piano keys!"

(A pretty diatribe is now heard, well-played, behind a screen. The children can make their own Puppet Show and reproduce the play at home, introducing any musical characters and dialogue they like.)

Both:—

"We find we do need Father Time, In diatribe now, if you please,
And notes and sharps all have a place,
On the smooth piano keys!"

(A pretty diatribe is now heard, well-played, behind a screen. The children can make their own Puppet Show and reproduce the play at home, introducing any musical characters and dialogue they like.)

Both:—

"We find we do need Father Time, In diatribe now, if you please,
And notes and sharps all have a place,
On the smooth piano keys!"

(A pretty diatribe is now heard, well-played, behind a screen. The children can make their own Puppet Show and reproduce the play at home, introducing any musical characters and dialogue they like.)

Both:—

"We find we do need Father Time, In diatribe now, if you please,
And notes and sharps all have a place,
On the smooth piano keys!"

(A pretty diatribe is now heard, well-played, behind a screen. The children can make their own Puppet Show and reproduce the play at home, introducing any musical characters and dialogue they like.)

Both:—

"We find we do need Father Time, In diatribe now, if you please,
And notes and sharps all have a place,
On the smooth piano keys!"

(A pretty diatribe is now heard, well-played, behind a screen. The children can make their own Puppet Show and reproduce the play at home, introducing any musical characters and dialogue they like.)



The Alphabet of Music

By John J. McKenna

A stands for *Art*, ever noble and fine
B for the *Beauty* of music, sublime;
C for the *C* scale and Chords that delight,

D for *D* major on keys black and white,
E for *E* expression, when music we play,
F for the *Future* musician some day,

G for the *G* clef and Grace notes so fair,
H for the *Half*-notes, four-eighths will compare,
I for the *Interest* in music we take,
J for the *Joyful* sweet sounds we create,

K for the *Key*-note in all music strains
L for the *Lessons* we study with pains,
M for the *Melody*, charming and bright

N for the *Names* of composers we like,
O for *Observe* all the signs and the rests,
P to *Play* all the music that's best,
Q for *Observe* all the signs and the beat,

R for *good* *Reading*, also to Repeat,
S for *Soft*, *Strong*, go back to the sign,
T to keep *Time*, that's your business and mine,
U for the *Union* of chords high and low,

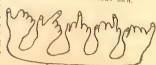
V for the *Various* scales we must know,
W for *Wisdom* to guide us each day,
X for "*Xcell*" to improve when we play,
Y for the *Youthful* ambitions to work,

Z for the *Zeal* and never to shirk,

At the Piano

By Myrtle Jamison Trachsel

Up the stairs and down again,
My fingers march like soldier men;
One, two, steady and slow;
Straight and true they onward go;
They must not push, they must not crowd;
They must not mind their notes loud;
I love to play my scales, for then—
My fingers march like soldier men.



Marking Your Music

Sheet music and music books at best are hard things to keep neat and orderly; are they not? But if you try to take care of your music and do not leave it in untidy piles on top of your piano, it will last a long time before getting worn out. Don't you dislike to see those piles on the piano? They look so careless and indifferent. Keep your music in the music cabinet or keep each place and put it away neatly. You need not think that your artistic temperament is any excuse for being careless in this respect!

It is always well to write your name on each piece of music at you get it, for you never know some one might take it for mistake.

or it might accidentally be left at your teacher's or your friend's house.

For marking music you can get pretty little gummed "stickers" to paste on the music, and write your name on them. They generally have "This music belongs to—" and a place to write your name. They make the music look neat and attractive and help you to take better care of it. But, if you cannot get a package of these, just write your name clearly on the upper right-hand corner, not too near the edge, and it is wise to add your address in case the music falls into other hands.

Special \$2 Group

**Prices
Right Now
are
Down—
to Rock
Bottom**

THE ETUDE and
McCall's } **\$2.25**
Save 75c

THE ETUDE and
Every Child's } **\$2.50**
Save \$1.20

THE ETUDE and
Woman's World } **\$2.15**
Save 35c

THE ETUDE and
People's Home Journal } **\$2.75**
Save 90c

THE ETUDE and
Today's Housewife .. } **\$2.25**
Save 75c

THE ETUDE and
Boy's Life } **\$2.50**
Save \$1.20

THE ETUDE and
Farm and Fireside .. } **\$2.10**
Save 60c

THE ETUDE and
Pathfinder (the big weekly) } **\$2.50**
Save 90c

Special \$4 Group

THE ETUDE and
Review of Reviews .. } **\$4.25**
Save \$1.75

THE ETUDE and
Youth's Companion .. } **\$4.00**
Save 20c

THE ETUDE and
Garden } **\$4.25**
Save 75c

THE ETUDE and
Popular Science } **\$4.25**
Save 75c

THE ETUDE and
Collier's (weekly) ... } **\$4.25**
Save 75c

THE ETUDE and
Delineator } **\$4.25**
Save 25c

THE ETUDE and
Everybody's } **\$4.25**
Save 25c

Special \$3 Group

**Here
are
Real
Bargain
Offers!**

THE ETUDE and
Pictorial Review } **\$3.65**
Save \$1.35

THE ETUDE and
Modern Priscilla } **\$3.25**
Save 75c

THE ETUDE and
Sunset Magazine } **\$3.25**
Save \$1.25

THE ETUDE and
Film Fun } **\$3.50**
Save 90c

THE ETUDE and
Woman's Home Comp. .. } **\$3.75**
Save 25c

THE ETUDE and
Christian Herald } **\$3.50**
Save 20c

THE ETUDE and
American Boy } **\$3.75**
Save 25c

THE ETUDE and
Boys' Magazine } **\$3.00**
Save 50c

THE ETUDE

The Magazine for Music Lovers



Over 200 Music Selections a Year
Subscribe Now!

THE ETUDE, for Music Lovers } ALL
McCall's, for Fashions } FOR
Modern Priscilla, for Needlework } **\$3.75**

SPECIAL GROUP OFFER

THEO. PRESSER CO.,
PHILADELPHIA

Enclose find \$ Send me the Magazine
listed below.

WRITE
NAMES
OF MAGAZINES
WANTED
AT YOUR
RIGHT

NAME

STREET AND NUMBER

TOWN OR CITY STATE

Special \$5 Group

THE ETUDE and
Forbes } **\$5.00**
Save \$1.00

THE ETUDE and
Current Opinion } **\$5.25**
Save 75c

THE ETUDE and
Harper's } **\$5.00**
Save \$1.00

THE ETUDE and
World's Work } **\$5.75**
Save 25c

THE ETUDE and
Judge (36 issues) ... } **\$5.20**
Save \$1.00

THE ETUDE and
Mentor } **\$5.25**
Save 75c

THE ETUDE and
Leslies (36 issues) ... } **\$5.20**
Save \$1.00

Conspicuous Nose pores



How to reduce them

COMPLEXIONS otherwise flawless are often ruined by conspicuous nose pores.

The pores of the face are not as fine as on other parts of the body. On the nose especially, there are more fat glands than elsewhere and there is more activity of the pores.

These pores, if not properly stimulated and kept free from dirt, have a tendency to clog up and become enlarged.

To reduce enlarged nose pores use this special treatment:

Write a soft cloth from very hot water, lather it with Woodbury's Facial Soap, then hold it to your face. When the heat has expanded the pores, rub in very gently a fresh lather of Woodbury's. Repeat this hot water and lather application several times, *dropping at once if your nose feels sensitive*. Then finish by rubbing the nose for thirty seconds with a piece of ice.

Supplement this treatment with the steady general use of Woodbury's Facial Soap. Before long you will notice a marked improvement in your skin. But do not expect to change completely in a week a condition resulting from long continued exposure and neglect. Make this treatment a daily habit and before long you will see how it gradually reduces the enlarged pores until they are inconspicuous.

Get a cake of Woodbury's Facial Soap today and begin tonight the treatment your skin needs. You will find Woodbury's on sale at any drug store or toilet goods counter in the United States or Canada. A 25-cent cake will last you for a month or six weeks of any Woodbury treatment and for general cleansing use for that time.

"Your treatment for one week"

A miniature set of the Woodbury skin preparations will be set you for 25 cents. This set contains your complete Woodbury treatment for one week. In it you will find the treatment booklet, "A Skin You Love to Touch," telling you the special treatment your skin needs; a trial cake of Woodbury's Facial Soap—enough for seven nights of any treatment; a sample tube of the new Woodbury Facial Cream; and samples of Woodbury's Cold Cream and Facial Powder. Write today for this special outfit. Address The Andrew Jergens Co., 5611 Spring Grove Avenue, Cincinnati, Ohio. If you live in Canada, address The Andrew Jergens Co., Limited, 5611 Sherbrooke Street, Ferri, Ontario.

founded 1869

Krakauer

PERHAPS the most important factor in the half century of Krakauer success is that the founders and present directors of the House of Krakauer are musicians by heredity and choice. The Krakauer is a musician's piano built by men who know music.

Write for Dr. Luxe catalogue of uprights, grands, players and reproducing pianos.

KRAKAUER BROS.

193 Cypress Ave. New York City

A Half-Century of Quality Production

BEGINNER'S BOOK
SCHOOL OF THE PIANOFORTE
THEORE PRESSER

This "Beginner's Book" is used more extensively than any other elementary instruction book.

Beginner's Book
School of the Pianoforte, Vol. I
By Theodore Presser
Price \$1.00

The Work has attained an Unparalleled Success and is used by thousands of Teachers. *Beginner's Book* is practically a "First Reader in Piano Study." This Work has enabled many Teachers to achieve Splendid Results with even the Youngest Beginner.

Despite the author's long experience as a teacher and in the musical educational field, this work was not quickly put together. Every step was measured, every problem weighed, all underlaid with the object of producing a work which would insure the greatest progress without sacrifice of essential thoroughness.

Printed With Large Music Notes—Abundant Explanations are Given

All elementary books in the modern public school are printed in large type to aid the child eye in learning imperatives. The same principle is applied to this book by the use of large notes where needed. The first grade of study up to, but not including the scales is covered. Elaborate care was taken to have the grading so gradual that the overcoming difficulties introduced at the wrong time. Writing exercises are added to supply the common

need of notation. Time and rhythm are, of course, also covered, and then exercises at the piano are given.

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

"Beginner's Book" cheerfully sent to Teachers for Examination. If you have ever used this work order a copy now for examination.

Theodore Presser Co.

Music Publishers and Dealers
1719-17-18 Chestnut Street, Phila., Pa.