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MARCH
1922

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PRESSER'S MUSICAL MAGAZINE



A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.
Edited by JAMES FRANCIS COOKE
Vol. XL No. 3 MARCH, 1922

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THEODORE PRESSER CO., Publishers.
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The World of Music

Albert Coates, conductor of the London Royal Philharmonic and the London Symphony, came up to the highest expectation of American auditors when he took over the New York Symphony for a brief period, while Dr. Walter Damrosch assumed a similar position in London. Dr. Damrosch is to be highly commended for his fine spirit in inviting other leaders to appear with his orchestra. Coates is a huge man, brimming with vitality, decision and "authority" yet he conducts with a sympathy and grace which many others might well emulate. He has left an army of admirers in America.

Hans Pfitzner's Children's Opera, *Christelchen* was a popular success in Berlin, but did not seem to enrapture the critics. The Color Organ again pops up in a new form. This time it is called the Klavir. The player sits at a keyboard and projects colors upon a screen. Music and light go hand in hand. Shall we ever reach a day when color compositions will be used in the modern ballet compositions? Does not the modern ballet change color settings do more to advance the inventor of the latest color keyboard in Thomas Wilford. It was tried out last month and "pleased the audience."

Chaplin's tour of America in concert and in opera has been prodigiously successful. This is remarkable in that his former appearances here, in 1907, with the great enthusiasm. Now, the giant Russian bass is generally admitted to be one of the greatest of all singing actors.

John Alden Carpenter's latest is a ballet recently produced by the Chicago Symphony Orchestra under the title of the *Kreuz Art*, an unashamed attempt to put into music the absurdities of the comic page of the Sunday Newspaper. The ballet is said to have delighted the audience.

Henry Waterson, the famous actor, who died Dec. 29th, was originally destined for the career of professional musician. An accident switched him off, and he became one of the foremost journalists of the world. However, he never lost his interest in music.

The St. Olaf Choir has again turned its tour into a triumphal journey. This remarkable group of young singers (average age 23), under the direction of F. M. Christensen, has been a nation wide success. The most of the past and the present—all works of the past and the present—all sung from memory with perfect ease and rhythmic combined with many vocal and instrumental effects which may truly be said to be sublime. Their singing is inconceivable.

Arthur Nikisch, probably the most famous European conductor and formerly conductor of the Boston Symphony, died during the last week of January. He died during the last week of January. He was Hungarian by birth. He was the son of a Hungarian violinist. He was the son of a Hungarian violinist. He was the son of a Hungarian violinist.

Hans Huber, the most famous of modern Swiss composers, died in December. He wrote several symphonies, several operas and an oratorio *Here of Fire*, all accomplished with musicianship of the highest order.

Lalo's opera, *Le Roi d'Ys*, one of the most liked of French operas, was produced at the Metropolitan with success on January 4th. It was first given in Paris, in 1885, and given in America in 1900, in New Orleans, in 1890.

Galli-Curci made another great sensation at the Chicago Opera House. In addition to her powerful repertoire, she made the role from the vocal standpoint, she made some astonishing innovation. The secret of this may have been that for months in advance she was

In constant consultation with John Luther Long and David Belasco, authors of the play. Dr. Thomas E. Plannan, State Superintendent of Education in Pennsylvania, is reported to have made an announcement that he considered music of as much importance in the schools as mathematics. He has announced that he will return to Belgium at the end of his contract with the Cincinnati Orchestra this year.

Prokofiev's *Love of Three Oranges*, produced world premiere in Chicago, Dec. 29th, as the king of a fairyland country who cannot be cured of an illness until he is made to the end of his journey. The story is told until one of them throws out the sorcerer.

Those somewhat convoluted the melody king. She, in turn, puts a spell upon the king so that he must fall in love with three oranges. This he does and pursues his love to the end. The music was highly praised by the critics and the opera was received with extraordinary success. The Chicago Opera Company spent \$100,000 in mounting the spectacular piece, with four acts, ten scenes and a prologue. The principal was largely successful in the American operatic field. The Chicago Opera Company deserves great credit for its initiative in producing the young Russian composer's pretentious work in such lavish

America's first representation upon the stage consisted of any of the Government subsidized theatres of France came to the United States. The Chicago Opera Company's ballet pantomime *La Dame Libellule* given at the Opera Comique in Paris, Dec. 7th. According to reports the work was a success. The ballet was a success. The ballet was a success. The ballet was a success.

Albert Spaulding, the American violinist, is playing to enthusiastic crowded houses in Europe. He is playing to enthusiastic crowded houses in Europe. He is playing to enthusiastic crowded houses in Europe.

Schumann-Heink has been touring the Pacific States and all the newspapers seem

to be going out of their way to comment upon her virile artistic youth. The joke is that Schumann-Heink is by no means as old as many other artists now singing. She has been so long before the public and has been so active that she reminds one of the old joke "Do married men live longer than single men?" to which the historic endman's answer always was "No—it only seems longer." The Pacific Coast Musical Gazette reports that the diva is turning away hundreds unable to gain admission at her concerts—a splendid indication of musical prosperity on the coast.

The largest organ in Southern California, with thirty stops, is being installed by the Austin Company in the new \$500,000 Methodist Church of Los Angeles.

The Grano Fund has started its drive to raise \$1,000,000 for educational purposes. Dr. Antonio Stella, with offices in the Woodworth building in New York is the moving force in this fine project.

Moritz Rosenthal, of the colonial technique, has again appeared in Paris at the Conservatoire concert. *Le Coeur Musicien* speaks of his playing as "a veritable triumph."

Valentin de Prokofiev, now seventy-four years of age, has appeared in Rome with great success. Surely this is an age of virile, elderly men in music.

Alexander Siloti, conductor, composer, pianist, now on tour in America is, according to all accounts, making a future everywhere. Interpreting rather than a pianist, his music which makes the piano the means of expression. He is a pianist, his music which makes the piano the means of expression. He is a pianist, his music which makes the piano the means of expression.

Levine is a big name in the American concert field, but now it has a dual meaning. The name, Rosina Levine is giving her husband a name. The name, Rosina Levine is giving her husband a name. The name, Rosina Levine is giving her husband a name.

Gertrude Parry announces that she will retire from the Metropolitan operatic stage at the end of this season.

CONTENTS FOR MARCH, 1922

	PAGE
World of Music.....	145
Editorial.....	151
Music Club Ideas.....	152
Position.....	152
How to Work up a Program for Music.....	153
What Our Music Clubs Need Most.....	154
Improving Musical Clubs.....	156
The Bright Smile.....	156
Getting More Pupils.....	156
Slow Practice.....	156
Music Club Ideas.....	156
Position.....	156
How to Work up a Program for Music.....	156
What Our Music Clubs Need Most.....	156
Improving Musical Clubs.....	156
The Bright Smile.....	156
Getting More Pupils.....	156
Slow Practice.....	156
Music Club Ideas.....	156
Position.....	156
How to Work up a Program for Music.....	156
What Our Music Clubs Need Most.....	156
Improving Musical Clubs.....	156
The Bright Smile.....	156
Getting More Pupils.....	156
Slow Practice.....	156
Music Club Ideas.....	156
Position.....	156
How to Work up a Program for Music.....	156
What Our Music Clubs Need Most.....	156
Improving Musical Clubs.....	156
The Bright Smile.....	156
Getting More Pupils.....	156
Slow Practice.....	156
Music Club Ideas.....	156
Position.....	156
How to Work up a Program for Music.....	156
What Our Music Clubs Need Most.....	156
Improving Musical Clubs.....	156
The Bright Smile.....	156
Getting More Pupils.....	156
Slow Practice.....	156
Music Club Ideas.....	156
Position.....	156
How to Work up a Program for Music.....	156
What Our Music Clubs Need Most.....	156
Improving Musical Clubs.....	156
The Bright Smile.....	156
Getting More Pupils.....	156
Slow Practice.....	156
Music Club Ideas.....	156
Position.....	156
How to Work up a Program for Music.....	156
What Our Music Clubs Need Most.....	156
Improving Musical Clubs.....	156
The Bright Smile.....	156
Getting More Pupils.....	156
Slow Practice.....	156
Music Club Ideas.....	156
Position.....	156
How to Work up a Program for Music.....	156
What Our Music Clubs Need Most.....	156
Improving Musical Clubs.....	156
The Bright Smile.....	156
Getting More Pupils.....	156
Slow Practice.....	156
Music Club Ideas.....	156
Position.....	156
How to Work up a Program for Music.....	156
What Our Music Clubs Need Most.....	156
Improving Musical Clubs.....	156
The Bright Smile.....	156
Getting More Pupils.....	156
Slow Practice.....	156
Music Club Ideas.....	156
Position.....	156
How to Work up a Program for Music.....	156
What Our Music Clubs Need Most.....	156
Improving Musical Clubs.....	156
The Bright Smile.....	156
Getting More Pupils.....	156
Slow Practice.....	156
Music Club Ideas.....	156
Position.....	156
How to Work up a Program for Music.....	156
What Our Music Clubs Need Most.....	156
Improving Musical Clubs.....	156
The Bright Smile.....	156
Getting More Pupils.....	156
Slow Practice.....	156
Music Club Ideas.....	156
Position.....	156
How to Work up a Program for Music.....	156
What Our Music Clubs Need Most.....	156
Improving Musical Clubs.....	156
The Bright Smile.....	156
Getting More Pupils.....	156
Slow Practice.....	156
Music Club Ideas.....	156
Position.....	156
How to Work up a Program for Music.....	156
What Our Music Clubs Need Most.....	156
Improving Musical Clubs.....	156
The Bright Smile.....	156
Getting More Pupils.....	156
Slow Practice.....	156
Music Club Ideas.....	156
Position.....	156
How to Work up a Program for Music.....	156
What Our Music Clubs Need Most.....	156
Improving Musical Clubs.....	156
The Bright Smile.....	156
Getting More Pupils.....	156
Slow Practice.....	156
Music Club Ideas.....	156
Position.....	156
How to Work up a Program for Music.....	156
What Our Music Clubs Need Most.....	156
Improving Musical Clubs.....	156
The Bright Smile.....	156
Getting More Pupils.....	156
Slow Practice.....	156
Music Club Ideas.....	156
Position.....	156
How to Work up a Program for Music.....	156
What Our Music Clubs Need Most.....	156
Improving Musical Clubs.....	156
The Bright Smile.....	156
Getting More Pupils.....	156
Slow Practice.....	156
Music Club Ideas.....	156
Position.....	156
How to Work up a Program for Music.....	156
What Our Music Clubs Need Most.....	156
Improving Musical Clubs.....	156
The Bright Smile.....	156
Getting More Pupils.....	156
Slow Practice.....	156
Music Club Ideas.....	156
Position.....	156
How to Work up a Program for Music.....	156
What Our Music Clubs Need Most.....	156
Improving Musical Clubs.....	156
The Bright Smile.....	156
Getting More Pupils.....	156
Slow Practice.....	156
Music Club Ideas.....	156
Position.....	156
How to Work up a Program for Music.....	156
What Our Music Clubs Need Most.....	156
Improving Musical Clubs.....	156
The Bright Smile.....	156
Getting More Pupils.....	156
Slow Practice.....	156
Music Club Ideas.....	156
Position.....	156
How to Work up a Program for Music.....	156
What Our Music Clubs Need Most.....	156
Improving Musical Clubs.....	156
The Bright Smile.....	156
Getting More Pupils.....	156
Slow Practice.....	156
Music Club Ideas.....	156
Position.....	156
How to Work up a Program for Music.....	156
What Our Music Clubs Need Most.....	156
Improving Musical Clubs.....	156
The Bright Smile.....	156
Getting More Pupils.....	156
Slow Practice.....	156
Music Club Ideas.....	156
Position.....	156
How to Work up a Program for Music.....	156
What Our Music Clubs Need Most.....	156
Improving Musical Clubs.....	156
The Bright Smile.....	156
Getting More Pupils.....	156
Slow Practice.....	156
Music Club Ideas.....	156
Position.....	156
How to Work up a Program for Music.....	156
What Our Music Clubs Need Most.....	156
Improving Musical Clubs.....	156
The Bright Smile.....	156
Getting More Pupils.....	156
Slow Practice.....	156
Music Club Ideas.....	156
Position.....	156
How to Work up a Program for Music.....	156
What Our Music Clubs Need Most.....	156
Improving Musical Clubs.....	156
The Bright Smile.....	156
Getting More Pupils.....	156
Slow Practice.....	156
Music Club Ideas.....	156
Position.....	156
How to Work up a Program for Music.....	156
What Our Music Clubs Need Most.....	156
Improving Musical Clubs.....	156
The Bright Smile.....	156
Getting More Pupils.....	156
Slow Practice.....	156
Music Club Ideas.....	156
Position.....	156
How to Work up a Program for Music.....	156
What Our Music Clubs Need Most.....	156
Improving Musical Clubs.....	156
The Bright Smile.....	156
Getting More Pupils.....	156
Slow Practice.....	156
Music Club Ideas.....	156
Position.....	156
How to Work up a Program for Music.....	156
What Our Music Clubs Need Most.....	156
Improving Musical Clubs.....	156
The Bright Smile.....	156
Getting More Pupils.....	156
Slow Practice.....	156
Music Club Ideas.....	156
Position.....	156
How to Work up a Program for Music.....	156
What Our Music Clubs Need Most.....	156
Improving Musical Clubs.....	156
The Bright Smile.....	156
Getting More Pupils.....	156
Slow Practice.....	156
Music Club Ideas.....	156
Position.....	156
How to Work up a Program for Music.....	156
What Our Music Clubs Need Most.....	156
Improving Musical Clubs.....	156
The Bright Smile.....	156
Getting More Pupils.....	156
Slow Practice.....	156
Music Club Ideas.....	156
Position.....	156
How to Work up a Program for Music.....	156
What Our Music Clubs Need Most.....	156
Improving Musical Clubs.....	156
The Bright Smile.....	156
Getting More Pupils.....	156
Slow Practice.....	156
Music Club Ideas.....	156
Position.....	156
How to Work up a Program for Music.....	156
What Our Music Clubs Need Most.....	156
Improving Musical Clubs.....	156
The Bright Smile.....	156
Getting More Pupils.....	156
Slow Practice.....	156
Music Club Ideas.....	156
Position.....	156
How to Work up a Program for Music.....	156
What Our Music Clubs Need Most.....	156
Improving Musical Clubs.....	156
The Bright Smile.....	156
Getting More Pupils.....	156
Slow Practice.....	156
Music Club Ideas.....	156
Position.....	156
How to Work up a Program for Music.....	156
What Our Music Clubs Need Most.....	156
Improving Musical Clubs.....	156
The Bright Smile.....	156
Getting More Pupils.....	156
Slow Practice.....	156
Music Club Ideas.....	156
Position.....	156
How to Work up a Program for Music.....	156
What Our Music Clubs Need Most.....	156
Improving Musical Clubs.....	156
The Bright Smile.....	156
Getting More Pupils.....	156
Slow Practice.....	156
Music Club Ideas.....	156
Position.....	156
How to Work up a Program for Music.....	156
What Our Music Clubs Need Most.....	156
Improving Musical Clubs.....	156
The Bright Smile.....	156
Getting More Pupils.....	156
Slow Practice.....	156
Music Club Ideas.....	156
Position.....	156
How to Work up a Program for Music.....	156
What Our Music Clubs Need Most.....	156
Improving Musical Clubs.....	156
The Bright Smile.....	156
Getting More Pupils.....	156
Slow Practice.....	156
Music Club Ideas.....	156
Position.....	156
How to Work up a Program for Music.....	156
What Our Music Clubs Need Most.....	156
Improving Musical Clubs.....	156
The Bright Smile.....	156
Getting More Pupils.....	156
Slow Practice.....	156
Music Club Ideas.....	156
Position.....	156
How to Work up a Program for Music.....	156
What Our Music Clubs Need Most.....	156
Improving Musical Clubs.....	156
The Bright Smile.....	156
Getting More Pupils.....	156
Slow Practice.....	156
Music Club Ideas.....	156
Position.....	156
How to Work up a Program for Music.....	156
What Our Music Clubs Need Most.....	156
Improving Musical Clubs.....	156
The Bright Smile.....	156
Getting More Pupils.....	156
Slow Practice.....	156
Music Club Ideas.....	156
Position.....	156
How to Work up a Program for Music.....	156
What Our Music Clubs Need Most.....	156
Improving Musical Clubs.....	156
The Bright Smile.....	156
Getting More Pupils.....	156
Slow Practice.....	156
Music Club Ideas.....	156
Position.....	156
How to Work up a Program for Music.....	156
What Our Music Clubs Need Most.....	156
Improving Musical Clubs.....	156
The Bright Smile.....	156
Getting More Pupils.....	156
Slow Practice.....	156
Music Club Ideas.....	156
Position.....	156
How to Work up a Program for Music.....	156
What Our Music Clubs Need Most.....	156
Improving Musical Clubs.....	156
The Bright Smile.....	156
Getting More Pupils.....	156
Slow Practice.....	156
Music Club Ideas.....	156
Position.....	156
How to Work up a Program for Music.....	156
What Our Music Clubs Need Most.....	156
Improving Musical Clubs.....	156
The Bright Smile.....	156
Getting More Pupils.....	156
Slow Practice.....	156
Music Club Ideas.....	156
Position.....	156
How to Work up a Program for Music.....	156
What Our Music Clubs Need Most.....	156
Improving Musical Clubs.....	156
The Bright Smile.....	156
Getting More Pupils.....	156
Slow Practice.....	156
Music Club Ideas.....	156
Position.....	156
How to Work up a Program for Music.....	156
What Our Music Clubs Need Most.....	156
Improving Musical Clubs.....	156
The Bright Smile.....	156
Getting More Pupils.....	156
Slow Practice.....	156
Music Club Ideas.....	156
Position.....	156
How to Work up a Program for Music.....	156
What Our Music Clubs Need Most.....	156
Improving Musical Clubs.....	156
The Bright Smile.....	156
Getting More Pupils.....	156
Slow Practice.....	156
Music Club Ideas.....	156
Position.....	156
How to Work up a Program for Music.....	156
What Our Music Clubs Need Most.....	156
Improving Musical Clubs.....	156
The Bright Smile.....	156
Getting More Pupils.....	156
Slow Practice.....	156
Music Club Ideas.....	156
Position.....	156
How to Work up a Program for Music.....	156
What Our Music Clubs Need Most.....	156
Improving Musical Clubs.....	156
The Bright Smile.....	156
Getting More Pupils.....	156
Slow Practice.....	156
Music Club Ideas.....	156
Position.....	156
How to Work up a Program for Music.....	156
What Our Music Clubs Need Most.....	156
Improving Musical Clubs.....	156
The Bright Smile.....	156
Getting More Pupils.....	156
Slow Practice.....	156
Music Club Ideas.....	156
Position.....	156
How to Work up a Program for Music.....	156
What Our Music Clubs Need Most.....	156
Improving Musical Clubs.....	156



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Pages 146 to 149—Other Schools and Colleges, Pages 212 to 218

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MARCH, 1922

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THE ETUDE

To the Music Clubs of America

Organization and Democracy are two outstanding traits of Americans everywhere. Possibly we inherit our club building instincts more from our Anglo Saxon progenitors rather than from the other lands. Yet, on the continent of Europe the getting together spirit is ancient, indeed, especially in music. What were the *Meistersingers* but musical clubs?

The Music Clubs of America, however, have developed in such a way that the European is amazed at their growth. The first thing an artist experiences on his first American tour is, that the musical society of the towns and the cities he visits is so organized that the barrier between the stage and the audience is almost totally destroyed and he is taken right into the hearts and the homes of his auditors.

Dr. Richard Strauss on his return to London from America was asked to comment upon American music. His first remark had to do with the wonderful work of musical clubs, mentioning especially the *Matinee Musical* of Philadelphia and the Music Club of Columbus, Ohio. We are proud to have the splendid women who have had much to do with the up-building of these particular clubs as contributors to parts of this issue.

There are, of course, a vast number of musical clubs not in the National Federation of Musical Clubs. We believe that they ought to receive the benefits of the National organization and in turn contribute to it.

An Apology and An Appreciation.

First, we want to thank the many, many club leaders who have so unselfishly helped us in the preparation of this issue. Without their aid it would have been impossible. On the other hand, we want to confess that we were soon overwhelmed with the enormity of the work, the impossibility of including in one issue more than a fraction of the recognition we should like to have given to deserving workers. We are human and we realize it quite as much as any of our possible critics. We have done our best with this issue and we hope that at some time in the future we may have an opportunity to do better. The whole subject of clubdom is so big that we continually felt in the position of Restus who was asked to tell how he hunted the bear. "It wasn't no use for me to catch dat bear, for before I know it, it dun gone coteched me."

What about the Golden Hour?

One year ago THE ETUDE presented in its columns an ideal which seemed one of the most important matters of the time. We called it "The Golden Hour" and it immediately received the most enthusiastic support of many of the ablest thinkers of our land.

Since that time we have not pressed the subject, as most of all, we desired to avoid any thought that it was the project or propaganda of any one group. Fortunately the ideal met with widespread approval and we are constantly receiving letters telling us that the plan is being agitated in all parts of the country and that it is being put into operation in various forms adaptable to the various communities.

In this, the music clubs have taken a splendid part and continue to do so. For this reason we are mentioning the matter again in this issue.

Slogan of the National Federation of Music Clubs

A Music Club in Every City, in Every County, in Every State in the Union and Junior Boys' and Girls' Clubs—Auxiliary

No difference!
says John C. Freund



From actual photograph. Mr. Freund seated right, Mr. Flechter left, Mr. Volpe standing. The instrument an Official Laboratory Model, Chippendale.

VASA PRIHODA'S New York Recital, given October 16th, in Aeolian Hall, before a crowded auditorium of music devotees and music critics, enthroned this youth as one of the superlative violinists of the century.

John C. Freund, who wrote this heartfelt tribute to Mr. Edison for perpetuating Prihoda's genius, is editor of "Musical America" and president of the Musical Alliance of America,—one of the grandest figures in American music.

His colleagues are Victor S. Flechter, the recognized authority, in America, on violins and violin-tone; and Arnold Volpe, one of the best-known violinist-conductors. These two experts substantiated all that Mr. Freund said.

Men, who have devoted their lives to the cause of good music, acknowledge there is no difference between the original performance of the artist and its Re-Creation by the New Edison.

VISIT your Edison dealer, and compare Prihoda, on the New Edison, with any violinist who records for other phonographs or talking-machines.

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November 21, 1921

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When the recital was over, I was present at a tone-test in which Prihoda's actual playing was compared with its Re-Creation by the Edison Phonograph. I was astounded to find that I could not tell when Prihoda was playing or when your phonograph was playing.

As one who has watched the gradual evolution of the reproduction of music, vocal and instrumental, let me compliment you on the progress you have made. And add the hope that you may be inspired to still greater accomplishment in a work which means so much for the happiness of mankind.

JCF, CS

Very truly yours,

John C. Freund

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All systems contain some good points but there is no one system which the artist teacher or the teacher of beginners with ideals, independence and character is willing to have fastened on with the command, "Here you take this and have nothing to do with anything else." Suppose some one should come to the School Commissioners of your community and persuade them to turn over the complete school course to some proprietary firm of book manufacturers. Can you imagine the howl that would arise? Can you imagine what kind of a reception the agent of any such firm would receive?

The American teacher demands the greatest possible freedom and elasticity in the methods that he uses. He does not propose to be handcuffed by any firms demanding that he use their wares and no others. Especially does he resent the insult of having the state proscribe or in any way indirectly or directly support private ventures to the exclusion of others. Such things he holds beneath contempt.

As for the certificates and diplomas granted by publishing firms by correspondence, they are often much of the nature of a complete swindle. The student purchasing such a system, sold upon the reputation of a few famous names, assumes that he is having his papers etc. examined by the musicians advertised. The great majority of the examinations are supervised by clerks, much after the manner of the patent medicine manufacturers, who prescribed by mail for thousands of victims who thought they were getting the advice of celebrated specialists.

On the other hand, the Club Women of America can do their best work by upholding the highest in American musical education, irrespective of the doubtful publishers, making a fair field for all teachers and publishers and refusing to permit those whose motives are largely monopolistic to pan off their money-making merchandise as though they were working for a great public good.

Schubert on Broadway

WHEN FRANZ Schubert died it is reported that all that he owned in the world was valued at about eight dollars. The inspiration that he passed on to mankind could not be measured in millions. More than this, the actual income derived by artists, teachers, producers, publishers, writers, painters, etc., has resulted in many, many fortunes. Schubert would have been regarded as a Croesus in his time if he could have "realized" on his product. Just now he is appearing on Broadway in a comic opera made up in part from his immortal melodies. Surely never in his wildest dreams could Schubert have imagined such a fortune as this comic opera will pay its managers. Poor Schubert—dying at the age of thirty-one, in literal poverty, and leaving a musical Golconda to mankind.

Fate makes a sorry deal to some composers. Now and then we find men and women who manage to make and hold fortunes by writing music. Others fail miserably although they produce masterpieces. One cannot hope for success in all directions. Schubert was one of the great successes of the ages as a musician, although he was a total failure in everything that pertained to providing for his own interests. The case of Moszkowski is that of a present day Schubert. Fortunately, friends of the art in America are coming nobly forward to avoid another shame.

The Smell of the Lamp

In this age when every child is exhorted to study and work, work a dozen times a day, may we not be making the mistake of not leading him to depend a little more upon inspiration, upon the spirit within that works unconsciously when the intelligence is properly directed. Plutarch tells that Pythias, when he was making fun of Demosthenes said that "his arguments smelt too much of the lamp." We are continually hearing playing of that sort. The study, the hard work, the conscientious application is evident, but alas the soul is a thousand miles away.

A Little Tolerance

Is one of the many interesting letters that come to the Editor's desk, a correspondent sent the following beautiful lines attributed to Henry Ward Beecher:

"If we knew the inner soul of each man, we should discover enough sadness in every life to disarm all unkind feeling."

We believe in passing along kindness. Perhaps when you think your teacher is cross; perhaps when your musical associates seem irritable, they are bravely carrying a burden of smouldering agony far greater than you know. Be a little tolerant. It is always best.

The Real Thing in Music

RUGGED-MINDED John Milton, poet, statesman and musician was admittedly one of the greatest constructive minds of history.

From epic heights he divined great human truths which have ever since been a guide to the race.

Yet, he was first of all an educator. His writings upon education show his characteristic, penetrative insight. In discussing the acquisition of many languages he pointed out that the mere ability to think in different terms was not thought itself.

His fear was that students, by learning to speak many tongues, ancient and modern, might not learn the real essentials of human wisdom in their efforts to get a linguistic technique.

In the education of an older day there can be no doubt that this was the case. The substance was forgotten for the form.

So it was in music. Anyone can remember the penumbrated teacher of yesterday who made an open brag that no pupil of hers was ever permitted to have anything but scales and finger exercises for at least one year. That was her first confession of musical virtue.

Now, the teacher tries in every imaginable manner to capture the beginner's real musical interest.

In doing this, there can be no question that teachers and some books and system-makers have gone amuck. So much pandering is there to interest, that the whole work is delayed to a point of tedium that exhausts the patience of the child and makes the adult indignant.

In ninety-nine cases out of a hundred the direct beginner's method embodied in one sensible short book followed by practical graded material is the most successful.

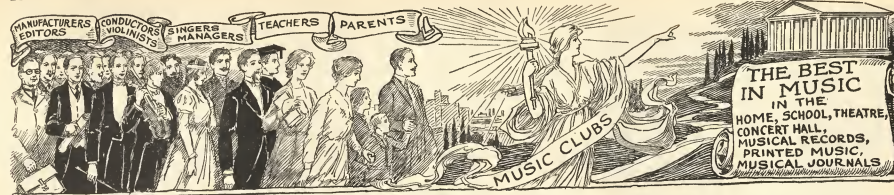
The Art of the Cadenza

The cadenza is purely a virtuoso contrivance. Its original purpose was to afford the artist an opportunity to display his *tour de force* in such a manner that he might seek to baffle his rivals. Gradually it came to be the custom to insert a certain measure in which the artist might feel at liberty to show his technical stock in trade.

Some of the historical cadenzas in piano and in violin goes on were unquestionably very beautiful indeed. As time goes on, few editions printed with the most demanded forty-two movements of piano-forte concertos by Bach, Beethoven, Mozart, Weber etc.

In modern composition the cadenza idea has seemed too antiquated to appeal to composers. This is especially true of vocal music. Just when in the last operatic cadenza was written famous one sung by Agujari ending with high C (six spaces above the treble staff) were all a regular part of the operatic circus of the day.

THE ETUDE



What is the Most Important Work to Which the Music Clubs of America may Devote Their Efforts?

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Mrs. H. H. A. Beach
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Edward W. Bok
Editor and Publisher

The education of our children to an appreciation of the best music.

Lucrezia Bori

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The encouragement by the Government of young music students by means of scholarships for study in Europe.

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The establishment of free National lecture courses on music, the drama, sculpture, and literature.

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Mrs. David Allen Campbell
Editor of *The Musical Monitor*

To unite all forces that are working for musical culture, so that more opportunities may be given to the thousands of young artists that are thoroughly equipped to enter the profession. This work by the clubs will stimulate education, appreciation, and provide opportunity for the worthy.

William C. Carl
American Organist

The Music Clubs can best create a higher appreciation for the best in music, and influence students for a more thorough and comprehensive study of the art.

Charles Wakefield Cadman
American Composer

Useless to attempt making "America musical" when it is "grown up." Concentrate on better school music and the Junior Music Clubs.

George W. Chadwick

Director New England Conservatory of Music
The foundation of musical culture must come from music in the home, made by the family. Who can better promote this than the Music Club?

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David Scheetz Craig
Editor of *Music and Musicians*

Music clubs should stand for good music, outline community programs, stimulate students, foster local talent, give artists' concerts and sponsor auditoriums.

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President of the Society of American Musicians
Educating the community by presentation of the best music, through giving recitals, through lectures and study classes, through demanding the best in school and home.

Frank Damosch

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The greatest purpose for music clubs is school music, public, private, rural and urban, since in the children lies the future of music in America.

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Give the people music they can understand, in a language they can understand, at prices they can afford to pay, often.

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To urge that all the children in our American homes be taught to play a different musical instrument.

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Noted Critic

Mediocrity is the curse of art. Music clubs should try in every way to aid the survival of the best.

Arthur Foote

American Composer

Besides the general cultivation of themselves and their communities, the women's clubs can do their great service by always including worthy American compositions in their programs (but not framing the latter as exclusively American).

John C. Freund
Editor of *Musical America*

Let the music clubs devote themselves to developing a love for music in their own territory and bring out their own talent, instead of relying wholly on talent from elsewhere.

Bessie Bartlett Frankel

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Establishing musical appreciation classes in rural schools. Clubs touch at the heart of the nation, thus developing finer instincts in the child and gaining wider cooperation from the masses in the furtherance of music.

Ossip Gabrilowitsch

Conductor Detroit Symphony Orchestra

It seems to me that the greatest purpose to which the music clubs of America can devote their energies is to foster enthusiastic and earnest interest for music among the young. By this I mean the establishment of some united system by which music would become part and parcel of school education in as many schools as possible, including the establishment of pupils' orchestras in High Schools and children's choruses in Grade Schools. An earnest effort should be made to bring home to the minds of teachers and parents that music is a subject at least as worthy of attention as Baseball or Football.

Rudolf Ganz

Conductor of the St. Louis Symphony Orchestra

To promote good music among the school children and the young people in colleges and universities and thus insure more refinement and sensitiveness of both heart and mind in the coming generation.

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President Matinee Musical Club of Philadelphia
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Percy Grainger

Eminent Virtuoso Pianist

Towards making America conscious of its native born creative geniuses while realizing the cosmopolitan scope of music; yet, to insist on including one entire group of American compositions on each program.

Emilio De Gogorza

Noted Baritone

To develop the best taste in music in their community, thereby enabling their audiences to discriminate between the true and the false.

Josef Hoffmann

Eminent Virtuoso Pianist

To educate their respective communities by presenting to them the best in music as performed by the best artists.

Mme. Louise Homer

Metropolitan Opera Company

The providing of paid appearances for young artists. They often suffer great hardships before their reputations are established.

Charles Hackett

Metropolitan Opera House

A campaign for the appointment of a Master of Fine Arts and the establishment of a National Conservatory of Music.

Oroville Harrold

Metropolitan Opera House

An intensive campaign against musical charlatans, and encouragement of the sincere artists and teachers.

Mrs. J. Hambrick

President Texas Federation

The music club should work to have a music club in every town. The Texas Federation has 90 federated clubs. We expect to have 200 before the end of 1923.

Clara M. Hartle

President Washington State Federation

What the music clubs need most is co-operation among themselves and with each other, and tending toward the development of their own local talent and the training of the young musical public of the future.

John J. Hattstaedt

President American Conservatory of Music

The chief mission of Musical Clubs is to elevate the general standard of musical taste in their respective communities.

W. J. Henderson

Noted Music Critic

Preventing young persons without talent from studying music with professional intent.

Victor Herbert

To foster music in the schools of the land by stimulating parents to support the best in the musical education of the young.

Mrs. John S. W. Holton

President of The Philadelphia Music Club

The average Music Club should have for its highest ideal, the development and successful launching of the promising young musician.

Elizabeth Hood Latta

President Pennsylvania Federation of Music Clubs

To discourage the exploitation of proprietary systems designed to monopolize music in the public schools to benefit private interests. To attack rampant commercialism in music generally.

Wassili Lepa

Orchestral and Operatic Conductor

To establish people's opera companies in all sizable cities to give opera by the people, for the people; to enable young Americans to lay the foundation for a worthy career.

Josef Lhevinne

Eminent Virtuoso Pianist

To develop public taste for the highest possible standard of appreciation of serious musical art, and also to give the widest opportunity to young American talents to appear before the public.

Leonard Lieblich

Editor-in-Chief of Musical Courier

Our music clubs should hear good music, discuss it competently, and work incessantly for the establishment of symphony orchestras everywhere.

Mrs. John F. Lyons

President National Federation of Music Clubs

Support and Betterment of Music in Public Schools; Adequate Development of Community Music; Sponsorship of Good Concerts and Securing Satisfactory Audiences for Same.

John Luther LongAuthor of *Madame Butterfly*, *The Darling of the Gods*

Closer association with the other arts—especially that of the dramatist, librettist—that the Art Empire may the sooner arrive.

Alberto Jonás

Eminent Virtuoso Pianist

Tear out the weeds. Plant, lovingly, Bach cantatas, Mozart lullies, Beethoven roses, Schumann violets, Chopin lilacs, Liszt chrysanthemums, Brahms orchids.

Osbourne McConathy

President Music Teachers' National Association

May the Music Clubs of America hasten the days when good music shall be one of the chief joys in our family, social and community life.

Giovanni Martinelli

Metropolitan Opera House

The foundation in each large city of municipally endowed opera houses and theatres.

Mrs. John Lamar Meek

President Dixie District, National Federation of Music Clubs

Laws making music study compulsory in schools; state supervisors; more clubs; more enthusiasm; loyalty to genuine American artists and institutions.

Helen Harrison Mills

Director Department of Publicity, The National Federation of Music Clubs

Concentrate effort to interest municipal authorities in the value of music generally, and the recognition of its necessity and importance in the public schools.

Arthur Nevin

Composer, Director Municipal Music, Memphis

Choose a project. Make it a vital issue and eliminate all other ideas until this major drive is accomplished. Clubs overcrowded with too many combined schemes; committees and active promoters overlap on appointed boards, necessarily dividing interest. Choose a project and make it 100 per cent. interest and energy.

Marion Ochsner

Former President National Federation of Music Clubs, President Illinois Federation

Encourage and support the development of Musical Art in America by engaging American artists to give programs of American music.

Mrs. Ethel H. Peterson

President Federation of North Dakota

What our Music Clubs need is a broader view of what music means and what it means to the world. Too many of our so called musical people have no actual knowledge of what music is.

Otto Pfefferkorn

Pianist and Teacher

(With apologies to Anagram makers)

Installation of Managerial talent and skill Untainted by individual bias, Social service and relations, Inspired by altruistic aim, Co-operation of heart and head!

Mrs. W. W. Price

President Rocky Mountain District Federation of Music Clubs

Co-operation toward helping, practically, young students to place on club programs; combating commercialization of clubs by teachers; publicity through our great music journals.

Harold Randolph

Director Peabody Conservatory of Music

To strive to keep alive the music in the homes, for the tendency is to leave it more and more to professionalists; to encourage and assist young artists of real merit, who might otherwise be strangled at birth by the prevailing conditions in the managerial business.

James H. Rogers

American Composer

To my notion, the best service women's clubs can render American Music is to induce orchestra conductors to perform strictly American works. Song composers have nothing to complain of; we have no great amount of music for piano suitable for concert. But we have orchestra music. Let's hear it!

Mrs. J. H. Rodes

Director Missouri Federation of Music Clubs

Federate, that big things may be accomplished which, singly, cannot be done.

Mrs. Frank A. Seiberling

The Music Club, by realizing not only its local leadership, but its national obligation through federations, by aiding religious, civic and educational efforts, will make America a musical nation.

Marcella Sembrich

Famous Prima Donna

The greatest purpose to which the music clubs of America can devote their energies is the enlightenment of the younger and lesser known musicians, whether they be instrumentalists or singers, where there is unquestioned evidence of talent and striking talent. Nobody wants to engage the unknown. The young artists must make a name—but how? The music club should, of course, hear the great artists and they are an educational necessity to musicians. But do not neglect gifted ones to advance in the career for which they have prepared themselves by the expenditure of much time and money.

Ella May Smith

Chairman of Department of American Music, National Federation of Music Clubs

American Music Clubs should devote themselves to the study of American compositions. Half of every program should be native work.

John Philip Sousa

World Famous Band Conductor

To encourage talent that possesses sound technique and disconcerting temperamental fakers.

Anna Socola Specht

President Louisiana Federation of Music Clubs

Our Musical Clubs need to devote a great deal of their time to the study of classical compositions in a sensible form, they devote too much time exclusively to solo work.

Nan B. Stephens

President South Atlantic District National Federation of Music Clubs

Help make America the musical center of the world by endorsing a National Conservatory. Supporting private school music. Making music as important as athletics. Organizing Junior Music Clubs everywhere, remembering always the orphanages and settlements, schools.

Leopold Stokowski

Conductor of the Philadelphia Orchestra

The organization of series of concerts in every town of the United States. The public always finally realizes that it is the greatest art if it is given enough opportunity to come in contact with it.

Josef Strinsky

Conductor New York Philharmonic Orchestra

What is the greatest purpose to which the music clubs of America can devote their energies? Administering the legacies bequeathed us in the great classics for the development of musical taste in our country.

(Continued on page 170.)

THE ETUDE

THE ETUDE

The Beginnings of American Music

A Sketch of Our Musical Endeavor Up to the Early Years of the Last Century

By DR. ALLAN J. EASTMAN

Prepared for Reading at Musical Clubs

WHILE there are statements that two of the voyagers upon that famous vessel, which was to provide an ancestral background for so many hundreds of thousands of "Mayflower Descendants," were reputed to be musical, we have no record of what their musical ability might have been. Since Purcell was born about thirty-eight years after the Pilgrims set sail and Bach and Handel not until sixty-five years later, the average music lover may form some estimate of the character of the music that the Pilgrims had heard in England. A fair estimate of the keyboard music of the time can be found in the *Pizzitelli Original Collection* at Cambridge. It is reported that this book once belonged to Queen Elizabeth, but it is very unlikely that the virgin Queen ever played the compositions, as many are difficult even in this day. Possibly some of the Pilgrims may have had an opportunity to hear music of this type, but their more or less humble origin makes it seem likely that they were more familiar with the beautiful madrigals of Byrd, Morley, Weekes, Wilbye and Gibbons. However, this may have been, their religious convictions turned them toward the more sombre psalm tunes such as may be found in the *Ainsworth Collection*, melodies and harmonies dreary enough to be sure, but satisfying the theological tendencies of their singers.

While the writer has not been able to prove positively that the Ainsworth psalm book "came over in the Mayflower" with the Levathan cargo of all manner of things (including strong drink), which that tiny vessel was supposed to have shipped, we do know that it was the first printed book of music that the Pilgrims conducted song services aboard the little boat to keep up their courage. It is the Ainsworth book, however, to which Longfellow refers in his *Courtship of Miles Standish* with the well known lines: "The well-worn book of Ainsworth, printed in Amsterdam, the words and music together, rough lew, English notes like stones in the wall of a church yard, darkened and overhung by running vines of verse."

So thoroughly entrenched were the prejudices against music other than the psalm tune type, that for nearly a century the art was virtually lighted in all New England. Too much sobriety had a humorous effect upon some of the Puritans for we read that in 1628 a party of young bloods set out from Boston to a nearby place named Merry Mount and there did have "Revels in New Canaan" with "bread and beer and song" and other forms of dissipation until they behaved "like Gammas and Jupiters" (?). The ring leader one Thomas Morton was seized by the constables and if he are not mistaken sent back to inquisitorial England as a suitable punishment. The sparse records of musical beginnings in other parts of the country are as interesting as they are meagre. John Conrad Beissel, for instance came to the new world in 1720 from the Palatinate where he was born in 1690. He was a poet, mystic and musician. In 1735 he founded a communistic fraternity at Ephrata, Pennsylvania. Should you ever happen to be in the vicinity of Reading, Pennsylvania, you will find it well worth your while to make a trip to the cloister or Sister House of the Seventh Day Baptists, where a congregation still worships in the presence of some of the most primitive of all American historical relics and interesting beyond description. There the visitor will see records of the earliest attempts at music publishing and musical composition. Some of the old manuscripts are most interesting. All are in German.

In 1740, Johann Gotlob Klemm, born in Saxony, is credited with making in Philadelphia, for Trinity Church, New York, the first organ manufactured in our country. This claim is disputed by some who believe that Matthias Zimmerman, of Philadelphia, made an organ in 1737. In 1775, John Behrent (German or Swedish by birth) is credited with making in Philadelphia the first American piano. Meanwhile, groups of American singers and actors were appearing with success in New York. Among these were Lewis Hallam, Sr., and Lewis Hallam, Jr., and Maria Storer, as well as Catharine Maria Harman, who died in 1773.

While so far we have given in this paper most of our attention to the music of New England, New York and Philadelphia, one should not infer that music was inactive in other parts of the country. We have indications of great musical activity in the South, notably in the fine colonial mansions of Charleston, and other cities, but the records contain only a few facts of musical interest at the present. One musical development, a fair estimate of the keyboard music of the time can be found in the *Pizzitelli Original Collection* at Cambridge. It is reported that this book once belonged to Queen Elizabeth, but it is very unlikely that the virgin Queen ever played the compositions, as many are difficult even in this day. Possibly some of the Pilgrims may have had an opportunity to hear music of this type, but their more or less humble origin makes it seem likely that they were more familiar with the beautiful madrigals of Byrd, Morley, Weekes, Wilbye and Gibbons. However, this may have been, their religious convictions turned them toward the more sombre psalm tunes such as may be found in the *Ainsworth Collection*, melodies and harmonies dreary enough to be sure, but satisfying the theological tendencies of their singers.

Musical Organizations

From this time on many musical organizations came into being in different cities. Some twenty-seven have been listed, many coming from singing schools, and some, like the Musical Society of Stoughton, Mass., founded in 1786, continuing to exist for many years.

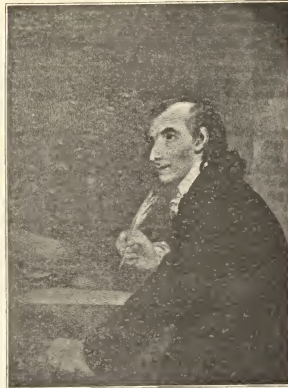
Meanwhile, many of the leading men who were concerned in the birth of the new republic, found time to take a great personal interest in music. Washington was especially fond of music, and often attended operatic performances. Benjamin Franklin was not only fond of music, but devised a new form of the musical glasses, called the Harmonica. For this, no less than Mozart and Beethoven composed pieces.

At the early years of the last century, with greatly increased, and much more serious, musical interest. The foundation of the Musical Fund Society of Philadelphia, in 1820, the organization of the Handel and Haydn Society of Boston, in 1815 (both of which are still in existence), the coming of the famous Garcia Opera Troupe, which gave performances with Mme. Malbran in New York, in 1825, opened up entirely new vistas. Old prejudices quickly subsided and religious tolerance spread, so that the musical activity of America never lost its impetus to the present day, where it is unquestionably a wider spread interest in the Art than even its fondest supporters of one hundred years ago could have imagined.

Francis Hopkinson

Easily the most distinguished American musician born prior to the Revolutionary War was Francis Hopkinson, born in Philadelphia, September 21, 1737, and died in Philadelphia, May 9, 1791. He was a poet, a lawyer and a musician. He graduated from the Pennsylvania University in 1757. As a member of the provincial council of New Jersey he became one of the signers of the Declaration of Independence. He also was a member of the convention which formed the U. S. Constitution. In later life he became a Judge of the United States District Court. His essays, satires and poems were published in three volumes. He played the harpsichord and was believed to have played the organ, as he had a hand in training the boys at Christ Church and St. Peter's Church in Philadelphia. In 1759 he began a collection of songs, the first of its type in the New World. In it is the song *My Dog, My Dog, My Dog*. *My Dog, My Dog*, often played upon programs at this time because of its archeological interest. His second set of *Seven Songs for the Harpsichord or Forte-Piano* were dedicated to George Washington. In it he claims to have been the first native of the United States to have produced a musical composition. It should be remembered that in 1800 Philadelphia was the metropolis of America with 9000 more citizens than New York.

Meanwhile, in New England musical activity had been struggling with its Puritan garb in almost hopeless fashion. The most conspicuous pre-revolutionary figure was William Billings about whom much has been written, largely because there was none other who attracted so much attention in his day. He was born in 1746, in Boston, and died in 1800. A tanner by trade, he is said to have chalked his first efforts at musical compos-



FRANCIS HOPKINSON

sition upon solo leather. Deformed, blind in one eye, with a voice capable of roaring down all others in his neighborhood, it is little wonder that he attracted attention. While his first collection of music was published in 1770 (according to Henry M. Brooks), it was not of a character to warrant serious comparison with the work of Hopkinson. Yet, if serious consideration is given to his music, he antedated Hopkinson as Beissel did him.

The musical atmosphere of Puritan New England may be traced in many old records among the most amusing of which are the texts of certain hymns which succeeded the Psalms, and in old advertisements. Apparently the zeal of the hymn writers was expended principally upon describing the horrors of an industrious Satan in a very deep and dark holes. Here are some specimen verses quoted by Brooks.

*Far in the deep where darkness dwells
The land of horror and despair,
Justice has built a dismal hell
And laid her webs of vengeance there.*

*Eternal plagues and heavy chains
Tormenting racks and fiery coals
And darts to inflict immortal pain
Dipt in the blood of damned souls.*

THE ancient traditions were first broken down in the sea coast towns where communication with the larger world brought greater breadth of thought and action. Before noting the American manufacture of instruments, let us pause for a while to read some of the curious advertisements, which trace the gradual awakening to the world of music. Here is one quoted from the *Newport R. I. Mercury* of June, 1759:

"Imported in the last ships from London and Bristol, and to be sold by Jacob Richardson, all sorts of goods made in brass, copper, pewter, iron and steel; also violens, linnens, silks, and India goods—bras and iron Jew Harps, English flutes, violins, bows, bridges, best Roman violin strings."

From the same paper of October, 1764, the following quotation is made:

"To be seen at Mrs. Cowley's a curious piece of clock work, by which the image of a man is made to beat upon a Drum of Admiralty; his wife by his side dances and calls him Cuckold; he moves his lips as if speaking, turns his eyes on all spectators, and bows his head in a very complaisant manner. He was the first drummer in the King of Prussia's army and has been in Germany, London and Boston for ninety years past. He continues to be seen no longer than ten days, from ten o'clock in the morning till nine at night."

When it was proposed to publish a *Volume of Original American Music*, by Billings, in 1792, the committee undertaking to present this collection of "Anthems, Fugues and Psalm Tunes calculated for public social

It was not until the arrival of the Austrian composer Christoph Willibald Gluck (1714-1787), that another opera emerged from the Italian theatrical tradition, one that differed from the traditional Italian opera by rejecting artificiality in art. Gluck was a trained musician and when he commenced to write for the stage, at the age of twenty-seven, he followed the accepted practice of the time in which the librettist wrote the libretto, the composer wrote the music, and the actor or actress performed the part. Gluck was one of the few composers of the eighteenth century, the last of which, a pastiche, comic, failed dismally in London, that began the introspective work which brought him immediate fame. With Gluck, the aesthetic of the eighteenth century, the aesthetics that are the philosophy of the Enlightenment, the idea that the human world would lead him to procure real mass appeal, was replaced by the idea of the artist-terpicheer. He strove earnestly to reach the masses, to create a new form of opera, finally he reached the simple and beautiful heights of *Orfeo ed Euridice*, *Alceste*, and *Ipheigene in Aulide*. Naturally these iconoclastic works met with opposition from the traditionalists, but Gluck continued an active campaign in their behalf, ultimately triumphing over all his rivals. His work at times shows the influence of his French predecessors Rameau and Lully, but more than anything else, the influence of the French Revolution. Here are some of the accomplishments of Gluck recounted by the *Stratford*:

Gluck treated the opera as an integrated musical and dramatic whole, not as a series of songs and dances.

Gluck was the first to make the overture reflect the dramatic story that was to follow.

Gluck was the first to dismiss the harpsichord from the opera orchestra.

Gluck was the first to use clarinets in effective fashion in the opera orchestra.

GLUCK

Wolfgang Amadeus Mozart

The next distinctive figure upon the operatic horizon was that of glorious, opulent Mozart—a musician of two worlds. It was not his province to introduce radical ideas to the opera, but rather to give into it the wealth of his genius and give the world a remarkable series of masterpieces hardly credible when we realize that Mozart's busy life extended only from 1756 to 1791—a period of thirty-five years.

Despite the splendid accomplishments of such men as Gretry, Mehul, Cherubini, Spontini and the brilliant Rossini who brought new glories to the Paris Grand Opera, and despite the delightfully charming musical jewelry of the incomparable Italian melodists Donizetti and Bellini, none of these men could be called reformers. They accepted the operative forms and conventions of their day and sought to fill those musical vessels with the genius and opulence of their own operatic genius. The next distinctive figure we encounter in the art is Carl Maria von Weber, (1786-1826), who after years of struggle against poverty, to escape family dissipation, finally achieved in *Der Freyschütz* (1820) *Euryanthe* (1823) and *Oberon* (1826) works of an imaginative spirit for their fine imaginative spirit of the romantic but also characterized by a wholesome atmosphere indicating the in-

fluence of the simple German folklieder. His orchestral treatment indicates advances which led up to the later achievements of Richard Wagner.

The French opera of the nineteenth century finds its most spectacular prototype in the person of the German-born Jew Jacob Beer who later became known as Giacomo Meyerbeer, (1791-1864). Over twenty years older than Wagner he established himself in the French capital so substantially that his works superseded all others. Spectacular and melodramatic but at times very empty, modern critics do not give him quite the credit he deserves for such beautiful passages as those to be found in *Robert le Diable*, *Les Huguenots* and *Le Prophète*, but most of all in *L'Africain*. Followed by Berlioz, Halévy, Aubert, Gounod, Thomas and later by the very fine art of Massenet and Saint Saëns, French opera contributed enormously to the repertoire without any radical innovation until the time of Debussy.

ROSSINI

In Germany, however, the mighty talent of Wagner arose like a wonderful planet in the musical heavens.

Richard Wagner

The Wagner literature which, with the literature of the Bible, of Shakespeare, and of Napoleon, is among the largest of its kind, seems to strive to transcend the veil which Richard Wagner did to make his work in musical composition distinctive. First of all it must be said that this great artist was born at Leipzig, 1813, and died at Venice, 1883, was at heart, such an iconoclast that if he found an established

custom or tradition, his first instinct was to discover a means of doing the opposite thing. Among his innovations was that of writing his own dramas and so centralizing the thought that the work became a unified whole; of employing the leit motif idea to identify certain characters; of avoiding all ornamentation not germane to the music; of dramatic thought; of making the singer subordinate to the dramatic and musical thought of the piece; of placing the orchestra in the theatre in a sunken pit, out of sight of the audience. These and other reforms were enough to make any one art worker immortal, but he had the heaven-sent gift of combining with this a musical conception, so rich, so brave and so graphic that the grandeur of his works was enhanced a thousandfold. In his field Wagner has never been approached.

Later Italian Idols

Italy "the land of opera," misled for years by the will-o-wisp of superficial melody was not long in realizing that the reforms of Wagner were making a permanent impress upon art. Arrigo Boito was one of the first to realize this. He was born in 1842, and died in 1910. His great masterpiece, *Mefistofele*, produced in 1868, so influenced Verdi that it is not surprising that when Verdi produced *Aida* three years later, the musical world noted a remarkable metamorphosis in his style. Here was the idiom of Italy combined with the bigness of the new German School. Verdi was born in the same year as Wagner, but lived until 1901, eighteen years longer. He again astonished the world, in 1887, by the production of *Otello*,



MEYERBEER

and in 1893 by writing *Falsafa*, one of the most brilliant and effective of all Italian operas (written at the age of eighty).

While Verdi cannot be regarded as an innovator, his fine musicianship, his rich melodic gifts and his wide appeal to the public make him one of the greatest of the operatic figures of all time.

In Italy Verdi was followed by a chain of brilliant Italian composers: Mascagni, Ponchielli, Leoncavallo, Puccini, Montemurri, Wolf-Ferrari and others who have produced operas in the *verismo* or realistic school, which just now seem to be larger appeal to the public than all others. In France, Charpentier, whose tendency is toward the opera of the people, has given delight to thousands with his *Les Maîtres de Chanson*, which has fascinated the artists by his deliciously melodic imitations of such work as *Pelléas and Mélisande*. In Germany the dominating operatic master of modern times is Strauss whose most notable work is *Salome*, although his most fascinating stage piece is *Der Schwanenritter*. In Russia the strong Muscovite characteristics of Mussorgsky with his *Boris Godunov* has pointed out new musical possibilities. Rimsky-Korsakov, who virtually wrote the opera, is also famed for his fascinating *Cop d'Or*.

America has yet to produce an operatic work of international recognition. The nearest we have come to that is through the dramas of *Madame Butterfly* taken from the exquisite story and play of John Luther Long, and *L'Orfeo* taken from the clever story of Chester Baily Fernald, *The Cat and the Cherub*.

THE ETUDE



WEBER

THE ETUDE

The Story of American Musical Clubs

By FRANCES ELIOT CLARK

"None of us liveth unto himself, and no man dieth unto himself." Rom. XIV-7.

Mrs. Clark, for many years the Educational Director of the Victor Talking Machine Company, has been interested in music club work for the better part of her life. She has toured thousands and thousands of miles visiting clubs and addressing audiences in all parts of America. Her initiative

Why Belong?

The impetus to join one's individual efforts to those of the group is as old as the race. The tribal unit has been recognized in all savage life, and even insects and beasts centralize for safety and efficiency in swarms, flocks and herds.

We humans have the same instincts, developed to a larger degree, with the smaller unit of the family. Yet we are wholly dependent for life's comforts and the "pursuit of happiness" upon the larger groups and organizations of the community, the state and the nation? The need of the hour is for a strong co-operation pulling together among all music-loving people, aiding the press, the teaching fraternity, and the schools in their campaign to "Make America Musical."

Organizing for the knowledge and advancement of Music is not new in this country. The first move in this direction was the primitive choir of Puritan days, followed almost at once by the old-fashioned singing school. The old-fashioned singing "skew" was the notation much more social than musical. Many romances were brought to a climax while "Seeing Nellie Home," but at the same time hundreds of young people were given an impetus to read simple music or better church singing, and even if simple music or primitive methods were used, out of them grew our great choral societies, and from them our present splendid festivals. The closing concerts of each session gave opportunity for much display of embryonic talent, even as in these modern days, contests, prizes and chautauquas, give opportunity to hundreds of young artists.

Our Puritan forebears sang only psalms and hymns for spiritual sustenance. (History says that John Eliot, the great Apostle to the Indians, even taught his Indian converts to sing "ravishingly.")

Singing Schools the First Clubs

These singing schools began about 1717 in New England, in New York in 1754, and in Philadelphia in 1760, where in 1764 Francis Hopkinson, America's first composer, taught the children of Old Christ Church "Psalmody." The idea was developed in Maryland in 1765. However, there can be little doubt that there were other efforts that have been difficult to trace.

The first society organized for cultivating music was that in the Moravian Settlement at Bethlehem, Pennsylvania, in 1774, where immediately after the first home church was organized, singing and instruments were used. This society was the forerunner of the now famous Bethlehem Bach Choir. From the beginning, here mostly German music was used.

The first permanent regularly organized society for singing was the *Stoughton (Mass.) Musical Society*, formed in 1786, and it is still in existence. This grew out of the Singing School of William Billings, which he had organized in 1774. (Billings' unmarked grave in Boston Common, overlooked by the study of William Arms Fisher, its discoverer.)

From this time on, there are evidences, collected mostly by Sonneck, that organizations for the study of music were flourishing in many places.

1744 *Collegium Musicum*, Bethlehem.
1750 *Orphan School*, Philadelphia.
1762 *St. Cecilia (etc) Society*, Charleston.
1762 *Orphan School*, Charleston.
1764 *Harmonie Society*, New York.
1764 *Academy of Music*, New York.
1764 *Union Society*, Philadelphia.
1765 *Musical Society*, Boston.
1766 *Musical Society*, Stoughton, Mass.
1766 *Society for Promoting the Arts*, New York.
1768 *Musical Society* (secret), New York.
1769 *Independent Musical Society*, New York.
1771 *American Society*, Charleston.
1771 *Independent Musical Society*, New York.
1773 *St. Cecilia Society*, Newport.
1778 *Union Society*, Philadelphia.
1784 *Harmonie Society*, Charleston.
1785 *1800 Columbian Musical Society*, New York.
1795 *Society of the Sons of Apollo*, Boston.
1795 *Harmonie Society*, New York.
1797 *Evangelical Association*, Newburyport.
1797 *Musical Society*, Newburyport.
1799 *Polymathian Society*, New York.
1799 *Polymathian Society*, New York.

and her advice have been among the inspiring elements which have led to the establishment of many organizations, including the great Music Supervisor's Conference. She is a "practical" musician and was for many years a leading music teacher in the middle west, part of the time serving

1760 *Musical Society*, Baltimore.
1769 *Polymathian Society*, Boston.
1769 *Butternut Society*, New York.
1770 *American Polymath Society*, Grover's Dictionary.

In the nineteenth century the tide of emigration carried the singing school in its wake across the middle land, and far out on the Western plains. The writer well remembers her mother's tales of the early Ohio singing school, in 1830-40, with the tuning fork and shaped "backwoods" notes, and the struggle to acquire skill in "round notes," which were considered very difficult. Her own childhood mastery of sight singing in

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as Music Supervisor for the City of Milwaukee. It is a difficult matter to cover so big a subject in an article of this size but we believe that Mrs. Clark has taken up the main points so that "Etude" readers may have adequate reference material upon this subject.

Festivals is that at Worcester, Massachusetts, begun in 1858, which still annually calls hundreds of music lovers to hear the greatest artists in all fields of music, choral and orchestral.

The great Cincinnati Festival held biennially, organized by Theodore Thomas in 1873, is perhaps the largest, combining a huge chorus with a wonderfully trained children's chorus, the Cincinnati Orchestra, and always great solo artists.

The Maine Festival and the North Shore at Evanston, the Ann Harbor, and the Lakeside at Buffalo Festival have all events of great musical interest. There are scores of others, many of them in their communities and keep alive the love of music therein.

Music Teachers' Organizations

In the matter of regular membership organizations, naturally enough, the music teachers were first in the field. In 1876 the *Music Teachers' National Association* was formed by Theodore Presser, and a small group at Delaware, Ohio. In a number of States, music teachers, seeing the need of co-operation for better results, were encouraged by the National organization to form local associations. Most of these have proved effective and have functioned profitably in the State. In 1887 Indiana and Colorado, in 1887 Texas in 1888; Illinois, Michigan, Kansas, Kentucky, Rhode Island in 1889; Alabama in 1890; Indiana and Colorado in 1897; New York in 1898; Connecticut and New Hampshire in 1899. At present the National Association of Music Teachers in America is composed of 12,000 members and their presidents are united in a *National Association of Music Teachers*.

School Music Supervisors early became alive to the value of their work, and in 1890 the *National Association of Music Supervisors* was formed in 1890. There are numerous other organizations, both national and sectional associations and many sectional organizations.

The *Supervisor's National Conference* was formed in 1907 as an outgrowth of a meeting of some seventy supervisors, called by the officers of the Music Section of the N. E. A. to investigate some rhythm work being done by their secretary P. C. Hayden, Supervisor in Keokuk, Iowa. The author of this article, then Supervisor of Music in Milwaukee, Wisconsin, was the presiding officer (being Vice President of the Music Section of the N. E. A.) and it was at her suggestion and on her initiative that the permanent organization was formed. It is now the largest of the National musical organizations, and is doing a noble work in raising the standards in public school music. The Eastern Music Supervisors' Conference (formed later) is doing effective work in New England and neighboring states.

The *American Guild of Organists*, organized in 1896, is one of the strongest forces for the advancement of church music, and for the encouragement of higher achievement of individual organists through examinations and the granting of Fellowship. There are now many chapters affiliated with the parent body, and many of the leading organists are enjoying its honorary degrees.

The *National Association of Organists* organized in 1908, is built on "Conventions" lines, for discussion, mutual acquaintance, and benefits.

All these associations and organizations, each in its own field, are doing a splendid work for the growth and development of music.

The function of music clubs and the choral organizations, function more particularly in the community at large. Women's music clubs were organized very early. Among the oldest still existing are the *St. Cecilia*, Grand Rapids, Michigan; the *Union Music Club*, St. Louis; *Fortnightly Club*, Cleveland; and the *Tuesday Musical Club*, Chicago; *Tuesday Club*, Akron; *Matinee Musicale*, Indianapolis; the *Mendelssohn Club*, Rockford, Illinois.

How the Great National Federation Was Born

At the time of the World's Fair in Chicago, 1893, these clubs became more active, and as an outgrowth of the part they took in the fair, they began to be heard in the activities of the Women's Building, the many great concerts, under the management of Theodore Thomas and his wife, the great chorus under William

Are Parents Always Right

By Frances L. Ganside

It has happened, more than once upon a time," that a son or daughter has had a strong desire to study music, and the father or mother has objected.

"It is all time wasted," declares the father to the son. "All our family have been book-binders, and I wish you to keep up the family tradition. I don't want any worthless singing or piano-playing man in the family. Take up the trade of your ancestors. It was good enough for them; it is good enough for you."

The mother, more lenient, is willing the daughter should study music long enough to learn a few short pieces. That she might have a voice that might take her to the operatic stage is an outrageous thought.

"None of our family ever went on the stage," she says with finality. "I can't have you doing it. The stage is not for decent girls."

In consequence, the son or daughter either openly rebels and parents are broken in spirit; or there is submission that tinges a whole life with disappointment. Are parents always right? How often, it would be interesting to know, have real triumphs of their arbitrary ruling?

The father of Christoph Gluck was a forester and was determined that his son should become one. The great composer in later years often told his friends how, as a boy, he would have to accompany his father bare-footed through the forests in the dead of winter, weighed down with hunting implements. These hardships

toughened him to meet the privations that came later when he ran away from home that he might earn money for musical education, and which he finally secured, after years of wandering from village to village singing for money.

Rossini's father put him in a blacksmith shop where he had to work the day long. "It was not a bad way," he said when fame had touched him on the shoulder, "of learning how to play in tune."

But his father's refusal to dabble in music, saying he wanted to see his son become a father, in a rage, kicked the lad, saying, "Out of my sight. I never want to see your face again."

Had the father of Schumann lived, he might not have known the discouragements that embittered his youth, for his father loved music and was in sympathy with him. But his father's death left him in care of a guardian who compelled him to study law. Schumann was a grown man before he abandoned the pursuit he despised, and began the life of privation that ended in the triumph of his genius.

The father of Berlioz was determined to make a physician of him, and there were many stormy scenes before he was permitted to let him follow his bent. "But my mother," he relates in his memoirs, "first begged me on her knees to renounce my plans, and, finding me unyielding, she begged me to let her and never saw her

again."

Had the father of Schumann lived, he might not have known the discouragements that embittered his youth, for his father loved music and was in sympathy with him. But his father's death left him in care of a guardian who compelled him to study law. Schumann was a grown man before he abandoned the pursuit he despised, and began the life of privation that ended in the triumph of his genius.

The father of George Frederick Handel was 63 when the son was born, and wanted him to become a surgeon, regarding music as a degrading pursuit. He refused to send the child to school for fear he might also learn his notes there. A friendly hand contrived to smuggle into the Handel home a clavichord which was concealed in the garret and on which the boy taught himself to play.

It was with the image of Jenny Lind before him that Mendelssohn wrote Elijah, and it was to catch the peculiar beauty which he loved in the music of the High F sharp ring up so appealingly in "Hear ye, Israel," but she never might have saved him from the greatest inspiration mother had had her way.

A passer-by heard the child singing to her cat. The beauty of her voice was

brought to the attention of the singing-master of the Royal Theatre in Stockholm, and he asked the mother to bring the child to sing for him.

The Court Singing master was entranced and made the mother an offer for her to accept. The theatre was to take the child, assume all the expense of her clothing, board and education, and receive its compensation. The mother, seeing a chance to make money, opened a boarding house near the theatre, and for several years received pay from the theatre, she subjected the child to real hardships, and one day Jenny ran off to the theatre, asking them to let her stay there. They said the merit of her contentment and allowed her to remain. She never returned home. She never, the frequently sympathetic hearer, knew a mother's love or life was one that led to perdition, but in since her daughter had adopted it, she could not give any of her money to charity.

Jenny Lind devoted her life to the poor, and gave more of her earnings to the unfortunate than any artist the world has resulted in better things and abuse from her mother, though she first money the girl earned had been devoted to buying a home for her parents and making them independent for life.

A passer-by heard the child singing to her cat. The beauty of her voice was

MARCHING TO PEACE

THE ETUDE

J. L. ROECKEL

A fine example of the grand march, especially suitable for indoor functions, exhibitions and the like. Play rather heavily and in slow time, Grade 4

Tempo marziale M.M. = 96

pesante

f nobilmente

alla tromba

f martellato

Come prima

pesante

Largamente

Fine

rit.

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THE ETUDE

canfante

nobilmente

allargando

an'andato e cres.

marcatissimo

rit.

D.C.

GAVOTTE

ZOLTAN DE HORVATH

A cleverly written and very playable number with the real flavor of the antique dance, Grade 3½.

M.M. = 108

p

f

tr.

tr.

Fine

mf dolce

D.C.

a) Execution: or, simpler:

b) Execution: or, simpler:

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THOSE DISTANT CHIMES

THE LITTLE CHURCH IN THE VALLEY

Those distant chimes we love to hear,
How sweet they fall upon the ear!
They speak and cheer the troubled heart,
And bid dread thoughts and grief depart.

Celestial strains of music fall
And bring a restful calm to all;
And perfect peace upon the soul,
Of which the mind has no control.

An interesting descriptive piece. The "chime effects" are best attained by holding down the damper pedal throughout and attacking each chord with a separate and decisive stroke. Grade 4.

WALLACE A. JOHNSON

Lento

Andante moderato M.M. ♩ = 108

mp (Chimes) *rit* *mp* *espress* *pp* *mf*

mp *mf* *poco rit* *mp a tempo* *p* *mf*

f *ff* *p* *mp* *rit* *p* *mp* (Chimes) *pp*

SWEET AND LOW
Larghetto

pp *mp*

ECHO

pp *mp* *p* *mf* *ppp*

rall e dim. **Moderato**

mp (Chimes) *rall*

Andante M.M. ♩ = 54

ppp *mp*

Marcato
(Melody divided between hands)
a tempo

mf *f* *rit* *mf*

Allegretto poco moderato
a tempo

f *ff* *mp* *f* *maestoso*

ff *p* *rit* *a tempo* *mf* *rit* *ff*

GERMAN SONG

Edited by T. P.

In general the execution of this piece is to be expressive, rather than precise; graceful and pleasing rather than too accurate. Its characteristic is the Tyrolean Yodel. Grade 24.

P. I. TSCHAIKOWSKY

Moderato assai

mf *p*

f *p* *f* *p*

ECHO

f *p* *f* *p*

SEE THE CONQU'RING HERO COMES

Chorus from "JUDAS MACCABÆUS"

G.F. HANDEL

Arr. by M. MOSZKOWSKI

As transcribed by Moszkowski this fine old chorus gains additional eloquence and sonority, without violence to the original.

SECONDO

Moderato e maestoso
molto p
cresc.
p
molto p
p sempre legato
cresc.
f
ff
poco rit.
grandioso
ff a tempo
rit.
allargando

SEE THE CONQU'RING HERO COMES

Chorus from "JUDAS MACCABÆUS"

G.F. HANDEL

Arr. by M. MOSZKOWSKI

PRIMO

Moderato e maestoso
cresc.
p
molto p
p sempre legato
cresc.
ff
poco rit.
grandioso
ff a tempo
rit.
allargando

A SONG OF INDIA

CHANSON INDOUE

N. RIMSKY-KORSAKOV

Arr. by Louis Oesterle

A new and most effective piano solo arrangement of this very popular number. Grade 4.

Andantino M.M. ♩ = 84

A MERRY DINNER PARTY

CARL WILHELM KERN,
Op. 452

A waltz in "running style" to be played slightly faster than a waltz intended for dancing. Grade 3.
Tempo di Valse M.M. ♩ = 66

The NEW

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Tenor, Chicago Opera Company

LEOPOLD GODOWSKY
Master Pianist

GIUSEPPE DANIELE
Premier Baritone
Metropolitan Opera Company

MARIO CHAMLEE
Tenor
Metropolitan Opera Company

RICHARD STRAUSS
World Renowned Composer and Conductor

CLAIRE DUX
Soprano
Chicago Opera Company

BRONSLAW HUBERMAN
Sensational Violonist of the day

MAX ROSEN
Violonist

ELLY NEY
Pianist

FLORENCE EASTON
Soprano, Metropolitan Opera Company

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as acclaimed by American and European critics

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APPLE BLOSSOMS

A SPRINGTIME IDYL

H. ENGELMANN

A typical drawing-room number, showy and melodious, yet well written. Grade 3½.
Andante moderato con espres. M.M. ♩=100

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THEMES FROM ANDANTE CANTABILE

from the Quartet, Op. 11

P. I. TSCHAIKOWSKY

A famous slow movement, in the manner of Russian folk song. Originally for string quartet, the most perfect form of four-part writing, this number must be played so that the various parts stand out clearly. Grade 5.

Andante cantabile M.M. ♩ = 72

pp una corda

poco cresc.

dim.

p tre corde

poco cresc.

mf

pp

p

mf

pp

La melodia molto espressivo ed un poco marcato, l'ac-

pp una corda

ppp

dolce

sin pp

sf

p

pp

pp

morendo

ppp

CAPRICCIO

JOHANNES BRAHMS, Op. 76, No. 2

Edited by LOUIS OESTERLE

One of the best known of Brahms' shorter piano pieces. Brahms developed a style of treatment in passage-work all his own. This is well exemplified in this particular composition. It is modern in content, but classic as to form. Grade 6.

Allegretto non troppo M.M. ♩ = 84

p

mf

f

sempre leggiero
poco a poco
più tranquillo espress.
sempre dolce
dolce
dolce. poco rit.
p a tempo

Musical score for Page 188 of "THE ETUDE". The piece is in 2/4 time and features a variety of musical textures and dynamics. The score includes six systems of music, each with a treble and bass staff. The tempo and mood are indicated by markings such as "sempre leggiero", "poco a poco", "più tranquillo espress.", "sempre dolce", "dolce", and "p a tempo". The piece concludes with a final cadence.

cresc.
dim. (senza rit.)
più leggiero
sempre p
dim. sempre
sempre più p
rit. dim.
p una corda

Musical score for Page 189 of "THE ETUDE". The piece continues from the previous page and features a variety of musical textures and dynamics. The score includes six systems of music, each with a treble and bass staff. The tempo and mood are indicated by markings such as "cresc.", "dim. (senza rit.)", "più leggiero", "sempre p", "dim. sempre", "sempre più p", "rit. dim.", and "p una corda". The piece concludes with a final cadence.

MY LOVE IS A ROSE

An excellent song of quiet, meditative character, suited to voices of medium compass.

Words and Music by
WILL H. RUEBUSH

Moderato

ro - ver would sip if he dare; My Love is a rose new - ly o - pen'd, A boon in each trou - ble and

care, My rose has no lack of com - plete - ness, No o - ther such rose is so fair.

DINNA ASK ME

Dunlop

An effective Scotch dialect song, to be sung in a simple and unaffected manner.

WILLIAM C. STEERE

un rit. a tempo

In Folk Song style

In Folk Song style

Oh din - na ask me gin I loe ye Troil daur - na
When ye gang to yon braw, braw, town, And bon - nie lass - ies

tell me, Oh, din - na da - mie, look at them, Lest ye should min' na me.
Oh, din - na looksae sair at me, For weel ye ken me
For I could nev - er bide the lass that yed loe mair than

true; me, Oh, gin ye looksae sair at me, I daur - na look at you. yed prove fause to me.

A YEARNING HEART

Words by Goethe

Translated by David Bispham

CHARLOTTE M. NEVIN-SHEY

An expressive low voice song in *declamatory* style. The poem is well known but the translation is new.

Andante non tanto

Andante non tanto

p dolorosa
On-ly a yearn-ing

p espress. *3* *pp* *cresc.* *rit.* *p*

heart can feel my sad-ness, A-lone and far a-part from ev-ry glad-ness!

p dolce.

mf *cresc.*
The stars of a-v'n I see so far a-bove me, Ah! but as far from me are

rit. *cresc.*

rit. *mf con espressione* *cresc.* *3*
they who love mel On-ly a yearn-ing heart can feel my sad-ness, A-lone and far a-part from

rit. *mf* *cresc.*

poco a poco cresc. *ff quasi parlando agitato*
ev-ry glad-ness! A-lone and far a-part from ev-ry glad-ness! My swoon-ing brain, on fire, is nigh to

poco a poco cresc.

[illegible]

Words by A.B.

An artistic song, for high voice, with a powerful climax at the close.

EVENING SONG

ALDEN BARRELL

Lento

powerful climax at the close.

Lento

Dusk gath - er - ing deep stars, Weav - ing a spell of hill, peace,
Night un - der the

Grey shad - ows fall - ing, Gen - tly and still. Slow - ly the pale moon Sheds forth her
Low mur - muring breez - es, Soft per - fumes re - lease. Ah, Love, in fond em - brace, Safe from all

light, fear, Cast - ing a ra - diance, Sil - ver and bright.
There would I rest,

Heav'n it - self so near!

ASRA

WILLIAM E. HAESCHE

THE ETUDE

A showy concert *masurka*, with a variety of bowing effects. The piano part is more than a mere accompaniment.

Moderato M.M. ♩ = 128

VIOLIN

PIANO

Violin and Piano parts for ASRA. The score includes various musical notations such as dynamics (mf, p, f, cresc., decresc.), articulation (accents, staccato), and performance instructions (pizz., arco, rit., poco a poco, Maestoso). The piece concludes with a Trio section marked 'D.C. *'.

TRIO

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

Piano and Violin parts for PRELUDE FRANCAISE. The score includes various musical notations such as dynamics (p, f, cresc., decresc.), articulation (accents, staccato), and performance instructions (pizz., arco, rit., poco a poco, Maestoso). The piece concludes with a Trio section marked 'D.C. *'.

PRELUDE FRANCAISE

J. LAWRENCE ERB

Sw. of Coup. to Gt.
Gt. of Coup. to Gt.
Gt. Diapasons
Solo Fl. 8' & String 8' (imitating Horns)
Full Org.
In grand chorus style, introducing very cleverly a fragment of the *Marseillaise*.
Molto moderato maestoso M.M. ♩ = 112

MANUAL

PEDAL

Manual and Pedal parts for PRELUDE FRANCAISE. The score includes various musical notations such as dynamics (p, mf, f, cresc., decresc.), articulation (accents, staccato), and performance instructions (pizz., arco, rit., poco a poco, Maestoso). The piece concludes with a Trio section marked 'D.C. *'.

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New Etude Friends Everywhere

This Special Club Issue of THE ETUDE Music Magazine may fall into the hands of a very great number of people who do not receive THE ETUDE regularly.

If you happen to be one, please consider this a personal invitation to become one of the ever-increasing ETUDE family.

Remember, that by subscribing for THE ETUDE at \$2.00 a year you really save 33 1/3%, as it costs you \$3.00 a year to buy your copies otherwise.

Just imagine yourself in THE ETUDE office for a little while. The immense correspondence comes from all parts of the musical world.

Thousands of questions are asked during the year, and from this great mass-hunger for musical information we form our editorial policies.

Thus THE ETUDE Musical Magazine is made to fit a definite purpose which you, our friends, have made clear to us.

We want you to let us know what you want. Then, if the request is in keeping with our general editorial policy we will ransack the whole musical world in a sincere effort to please you.

We know that by giving you a real service of helpfulness, of wholesome musical enjoyment, of optimistic inspiration, of encouragement, and of instruction, you will never want to be without THE ETUDE for a single month.

Scores of friends write us regularly that they have been taking THE ETUDE for ten, twenty, even thirty years, and enjoy it more and more all the time. There must be a reason.

Here are just a few titles of articles that are coming in future issues of THE ETUDE, all by well-known experts:

Recollections of Great Masters, by the great Russian Pianist-Conductor, Alexander Siloti.

The Virtuoso's Daily Routine, by Mme. Elly Ney.

Elocution in Pianoforte Playing (How to recite a piece as you would do a poem), by Constantin von Sternberg.

Some Secrets of Vocal Art, by Emma Calvé.

The Art of Reviewing, by Henry Holden Huss.

Common Things in New Guise, by Blanche Dingley-Mathews.

How to Make Your Playing Accurate, by George C. Boyle.

How to Master the Most Difficult Thing in Piano Playing, by Percée V. Jervis.

Not What You Play, but How You Play, by Harriette Brower.

Getting Results Without Nerve Drain and Muscular Exhaustion, by William Benbow.

Practical Technique for the Beginner, by Ernst C. Krohn.

Little Lessons from a Master's Workshop, continuing an important series, by Prof. F. Corder, of the Royal Academy, London.

What Every Student Should Know About Phrasing, by Dr. O. A. Mansfield.

Note to Music Club Members

A number of exceptionally fine articles on special phases of club work were prepared for this issue but were forced out for lack of space. These will be printed in succeeding issues of THE ETUDE. They include a **Chronological list of the Foremost American Composers**, and many others. In fact the ensuing issues will be filled with splendid material for the club member.

Departments Omitted from This Issue

Our regular readers will note that several regular departments are omitted from this issue of THE ETUDE. These include the

Teachers' Round Table
The Recorder
The Musical Scrap Book
The Singer's Etude
The Violinist's Etude
The Organist's Etude

All these will be resumed next month.

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MUSICAL HISTORY should be the foundation for all music club programs. If, at the organization, a systematic plan of study was not adopted, it should be outlined as soon as possible. The large club sometimes feels that it is not best to have papers by its own club members; in these cases, a plan should be adopted, and lectures procured of as high a type as money will obtain. There are a number of people everywhere whose services can be secured. Colleges, music schools and universities will provide those fully capable of handling any musical subject desired. The more the club members attend lectures, the more lectures there will be to supply the demand.

Dickinson, in *The Study of the History of Music*, says in his introduction: "The importance of this subject is now universally recognized. It is in accord with the whole method of art study that a true critical appreciation should be based upon a knowledge of the nature of historical movements, and their relation to each other, and to the general intellectual currents of their period." To comprehend and appreciate—not to praise or blame—is the music student's first business.

"Before a work of art, the first question should be: 'What is it?' not 'Do I like it?' Only when we understand its motive, its place in the chain of development—may the second question come.

If the above paragraph was included in the year books of all clubs, there would not be so much criticism of the program committees for planning their lectures on the development of music, recitals, and a systematic course of recitals illustrating the music of a period or a country.

Let us first see what may be done along educational lines in the large club. For every club, no matter of what size, a plan of work should be mapped out for several years in advance. If it would be suicidal to the club, as it might be in certain cases, to have lectures before the club, dealing with the development of music, form a study group, or groups where the study may be carried forward in detail. In a literary club, recently, six groups of ten each have been formed for the reading of dramas. Musical clubs might divide in this way to read operas—either the librettos in dialogue form, or by one member reading the libretto and another member reading the lyrics. The same plan might be followed for the study of the instruments of the orchestra, and ultimately to form an orchestra. In a New England town, where the inhabitants of the slow, conservative type, an orchestra of twenty-eight has been formed, which played the accompaniments for the church, and played good music for a reception. In the same town, a club of Messiah has just been given by a number of former amateurs. The leader of the club orchestra of twenty-eight had never led an orchestra before; she was just a good musician. Other towns and other clubs can well follow this example, and very surprising results will develop.

The orchestra of twenty-eight was begun with three members, and resulted in twenty-eight in one year.

Junior groups also will help by their study of music intelligently and appreciatively. The club members, a few years hence. Our young people are securing, through orchestras, choruses, music appreciation, and music history classes, music credits and individual and class vocal and instrumental instruction in the schools, a very great advantage over the preceding generations.

How to Work Up Programs and Special Study Courses for Music Clubs

By MRS. F. S. WARDWELL

EDITOR'S NOTE—THE ETUDE is fortunate in securing the services of Mrs. F. S. Wardwell in preparing the following excellent outline of possible programs and study courses for music clubs. Mrs. Wardwell for many years planned all the leading study courses for the National Federation of Music Clubs, and is the author of various "Plans for Study for Musical Clubs." Please note that the outlines she gives here are suggestive and elastic. That the reader and the club leader may use as little, or as much, as the club resources permit. If you have only a few members, and only a few possible performers, you can accordingly modify the outlines suggested are difficult to perform in the club room. This is particularly the case with ancient works. Here the Talking Machine is of great importance. The publishers will be glad to send any ETUDE reader, without cost, a complete list of talking machine records, paralleling musical history in a very instructive manner.

A pleasing program for the holiday season is a Christmas Carol Pageant, with stage setting, processional, the singers in costume, and to praise or blame, and the music student's first business.

From the following programs, a large club may choose lectures in as systematic a way as possible, to intersperse in its program, using what has not already been studied.

To insure each member's taking a part, in a small or medium sized club, the roll may be called, each member giving some musical fact.

A program with broad influence: Correlation—Musician, Poet and Artist.

An advance of Reference Material is given herewith, so that great variety of choice is possible.

A Club Outline for the Study of French, Italian and English Opera.
1. History of Opera by Periods. 2. Place of the Libretto in general history. 3. The Libretto of the Opera, including recitals. 4. Place of the Libretto in the Libretto of the Opera. 5. The Type of Opera: Opera seria, Opera buffa, Grand Opera, Grand Opera of the composer. Read stories of his most famous operas. 6. Grand Opera of the composer. Read stories of his most famous operas. 7. List of composers and their operas. 8. The orchestra. 9. The orchestra. 10. The orchestra. 11. The orchestra. 12. The orchestra. 13. The orchestra. 14. The orchestra. 15. The orchestra. 16. The orchestra. 17. The orchestra. 18. The orchestra. 19. The orchestra. 20. The orchestra. 21. The orchestra. 22. The orchestra. 23. The orchestra. 24. The orchestra. 25. The orchestra. 26. The orchestra. 27. The orchestra. 28. The orchestra. 29. The orchestra. 30. The orchestra. 31. The orchestra. 32. The orchestra. 33. The orchestra. 34. The orchestra. 35. The orchestra. 36. The orchestra. 37. The orchestra. 38. 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10981 Christ is Risen.

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How to Arrange for a Small Orchestra

By Edwin Hall Pierce

Part IX

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 explains everything 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 Oboe or Hautbois

This beautiful but difficult instrument has some tonal affinity with the clarinet, yet is unmistakably different as is a bruno from a blonde. It has a tone capable of great tenderness and pathos; yet with a sort of cutting edge which makes it be heard even among louder instruments. It blends well in chords or descant passages with the flute or the clarinet, but (unlike the clarinet) is totally unadvised to any form of accompaniment-figure, such as broken chords, arpeggios, repeated notes, or the like. Its best use is for solo passages or short fragments of counter-melody, and it should have frequent rests.

It can double the violin at the union with good effect. Unlike the flute and the clarinet, it is loudest at the bottom instead of the top, though its highest notes have a pointed and piercing quality. Its compass is



It is not a transposing instrument, but plays the notes as written.

The Bassoon or Fagotto

This odd-shaped wooden instrument is the natural base to the oboe. It also changes the pitch a semitone, but the arranger need not take that into account, as the player will know how to allow for it.

Muting or playing "stopped tones" is not done simply for softness, but gives a rather wild and uncanny effect. There are many other interesting things to learn about the horn, but space does not permit us to speak of them in detail.

Sometimes the highest notes are written in the tenor clef.

The lowest notes, as far as to the first E or F, are very powerful, and can scarcely be played softly; the next octave is of a rather neutral character, yet blends well with everything; the highest octave has the character of a sympathetic tenor voice. The bassoon is a most useful and versatile instrument. It blends well with anything and everything, can play rapid passages without much trouble, and has great power over delicate effects and phrasing of all sorts. Heard as a solo instrument, however, the tone is not of any great beauty, except in the tenor register.

Its lower notes may even be given a sort of "comedy" effect, if played harshly. The bassoon part in an arrangement will have a rough resemblance to a violinello part.

The French Horns

In symphony orchestras there are usually four French horns; but two are all Haydn and Mozart ever called for, and two is a sufficient number for a small orchestra. One, however, would be too few, and only an aggravation, as much of the beautiful effect of horns depends on their playing in pairs, forming chords.

The horn, as used in these days, is a transposing instrument in "F"—that is, it sounds five notes lower than written. Suppose your piece is in the key of D, you must use the key of A for the horns. Every note that is on a line (in the origi-

nally) will be two lines higher, and every note that is on a space will be two spaces higher.

The extreme compass of the horn is great, but there are few players who can play both the very high and the very low notes. Some can do one, some the other, hence it will be safe to confine yourself to a rather narrow compass, as here suggested.



The horn is a beautiful solo instrument, but its most valuable and constant use in the orchestra is in filling in either sustained or short chords to enrich the harmony. Like the cornets, the first and second horns are usually written on the same staff. Where you have only two horns and wish three-part harmony, remember that the lower tones of the clarinet blend well with the horns. The same may be said of the middle tones of the bassoon.

The horn is often muted simply by running the hand into the bell. This also changes the pitch a semitone, but the arranger need not take that into account, as the player will know how to allow for it. Muting or playing "stopped tones" is not done simply for softness, but gives a rather wild and uncanny effect. There are many other interesting things to learn about the horn, but space does not permit us to speak of them in detail.

The Saxophone

This instrument forms no proper part of an orchestra, being really a "brass band" instrument. However, as there is at present a fad for its use, especially in dance music, it seems in place to give brief directions for its treatment. Its nominal compass is practically the same as that of the oboe (which see Part IX), but it is a transposing instrument, existing in several forms, of which those here mentioned are the most common. The "C" or "buckley" saxophone sounds just an octave below the notes written, consequently involves no change of key. It plays a part much like the violinello, but is written in the treble clef.

The "B flat" saxophone involves a transposition similar to that of the clarinet in that key (see under "Clarinet" in Part III), but with this important difference, that instead of being simply a tone lower, it is an octave and a tone lower.

The "E flat" saxophone sounds a major sixth below the notes written. In arranging for it one needs three more sharps or three less flats than in the original piano part, and to put everything up a sixth. Thus, suppose you wish to arrange an "E flat" saxophone part for Mendelssohn's *Servant*—(I hope you don't, but if such is your curious desire)—then you will need (2 + 3) = 5 sharps in your signature. As will readily be seen, these last two saxophones are rather better adapted to "flat" keys than to many sharps. If you

(Continued on page 216.)

E'en as the Flower

Adapted from the poem "THE PASSION FLOWER" From by Laura Blackburn

By Frederic Knight Logan

Frederic Knight Logan, the composer of *Missouri Waltz* and *Pale Moon* has again delivered us a ballad which we say without hesitation to be as promising a number as we've ever published.

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Puzzle Corner

ANSWER TO JANUARY PUZZLES: 1. AID; 2. Rake; 3. Park; 4. Wamp; 5. Desk; 6. Pike. Miscellaneous. A great many correct answers were received this time, but, of course, the nearest won.

Prize Winners: Silra Marie Manouge, age 14, Indiana. Joshua Ansley, age 16, North Carolina. Catherine Leggett, age 12, Canada. A great many correct answers were received, but the nearest and best arranged won.

Honorable mention for puzzles: Alton Marie Peters; Frances Sullivan; Helen Cobb; Noble Palmer; Richard T. Ball; Woodhams; Helen Murray; Elizabeth Voh; Raymond Silverstein; William Ellis; Paul Noble Clark; Alexandra C. Alkman; Dorothy Phillips; Alexander C. Alkman; Virginia Phillips; Virginia Kline; Virginia Kline; Mary De Penta; Sude Willett; Alice Lee; Marion; Martha; Joseph; Katherine Gregory; Ellen Purdy Whelan; Theo. H. Hayes; Martha Visser; Mary; Frances Seldershafer; Jonathan Miller; Albert Merriman; J. Agnew E. Hostrup; Josephine Ruch; Abraham Sternfeld; Dora Klett; Ardella Kelly; Stella Lammers; Jacob Seldershafer; Margaret Adams; Elmer Kirtley Kay; Dawling; Martin Nelson; Sophie Kirtley; Dorothy Baker; Bradford Baker; Robert Barrell; Marcela Keltzer; Marlen Schiller; Geraldine Shuler; Florence Grover; Elizabeth Holger; Suzanne Wells; Frances Shum; Helen Turley; Helen Kolbe; Maurice Hodges; Mary Soren; Dorothy Kandler; Denise Smith; Victoria Bismarck; Beatrice Vogler; Elizabeth Carlant; Dorey H. Bernard; Evelyn McMonaghe; Miriam Lyons; Martin Hodges; Virginia Schatz; Wilfred L. Carlson; Betty McCrobert; Rae Ruben; Walter F. Chambers; Priscilla Middleton; Dorothy Brown; Marlene Meyer; Mildred; Jean Morgan; Edith Nemmers. Several of these almost won prizes, and Jean Morgan and Margaret Daneshook would have won, prize money, and they given their complete addresses.

Omitted from last month's honorable mention: Meredith Thomas; Dorothy Ray; Charlotte D. Evans; and compositions: Ella Weinstein; Esther Krupnick; Anna Waldock; Annette Mink; Alberta McClara.

When Some One is Listening

When you play before an audience (even if your audience is only one or two persons) do you play for them, or at them, or to them?

If you play for them you will probably play fairly well, thinking that there are because they have nothing else to do, and that you are playing for them to amuse themselves, as it were. You will not make many mistakes and you will not be nervous, but you will have the feeling that your friends want to be amused or entertained, and have asked you to play for them.

If you play at your audience you will play with the idea that you have a duty to perform, the sooner you begin and the faster you play, the sooner you will be through and you will give a sigh of relief when it is over. You will make lots of mistakes and play very badly and your audience will be glad when it is over, too.

But if you play to your audience you will do your very best; you will try to make your audience love your music in general, and the piece that you are playing in particular. You will play as though a little electric current were going out from you through your music right to the hearts of your audience and holding them spellbound.

So remember, when some one is listening, do not play for them or at them, but play to them—talk to them through your music as though you had something very important to tell them.

Scales

Scales, scales, scales, For ever and ever it's scales, There are slow ones and fast ones, And old ones and list ones, And some that are longer than rails, Scales, scales, scales, Major and minor, all scales, They cause me such trouble, Which bursts like a bubble, Because we soon learn to love scales.

Puzzle

By Virginia River

Find ten musical terms in the square by beginning any place and moving one square in any direction.

O R I O R S J
D M I T A B O J
E C S E M A R M
L A V R I N O L
C O A T O N A P
D R L F N E M P
H O A I E T C O

Junior Etude Composition

The Junior Etude will award three pretty prizes each month for the nearest, best and original stories of essays and answers to puzzles.

Subject for story or essay this month: "The Troubadours." Must contain not over one hundred and fifty words. Any girl or boy under fifteen may compete.

All contributions must bear name, age and address (written plainly, and not on a separate piece of paper) and be received at the Junior Etude office, 1712 Chestnut Street, Philadelphia, Pa., before the twentieth of March. Names of prize winners and their contributions will appear in the issue for May. Please comply with all of these conditions and do not try to cheat.

DEAR JUNIOR ETUDE: I have not seen any letters from Missouri, so I thought I would write.

I am eleven years old and in the second grade in music and I like to play very much. My music teacher has organized a little music club, which is called "Young People's Music Club," of which I am a member. I enjoy reading the JUNIOR page of THE ETUDE, and I compete in many of the contests.

I would love to hear from some JUNIOR ETUDE friends and I would certainly answer their letters.

From your friend,
JEANNE FUGITT (age 11),
835 S. Jefferson Street,
Springfield, Mo.

DEAR JUNIOR ETUDE: I enjoy your magazine so very much. I am too old to try for the contests so I will play fairly well, thinking that there are because they have nothing else to do, and that you are playing for them to amuse themselves, as it were. You will not make many mistakes and you will not be nervous, but you will have the feeling that your friends want to be amused or entertained, and have asked you to play for them.

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