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James Francis Cooke

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Ethel Rice Bishop

Ethel Mae Bishop

The ETUDE

MUSIC MAGAZINE



AUGUST 1923

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CHICAGO AND MIDDLE WEST—Pages 506, 507 and 508—other Announcements on Pages 571, 572 and 573.

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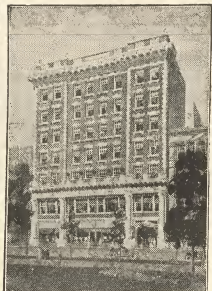
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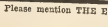
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THE ETUDE

AUGUST, 1923

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VOL. XLI, No. 8

The Singing Welsh

The greatest calumny ever put upon a race was done by Mother Goose. If there ever was a decent, respectable, responsible people, it is the Welsh. Yet every child learns, before he is able to read, "Taffy was a Welshman, Taffy was a thief," and immediately associates these words in a way that often takes years to blot out. When he discovers that the Welsh, of all people, are hard-working, God-fearing men and women of unusual intelligence, talent and high aspirations, he feels misled and abused by the otherwise delightful gospel of childhood.

How much singing has to do with the splendid character of Welsh folk, no one can tell; but because they do sing as few other people ever have sung is proof of their native high-mindedness.

Some one has said the Welsh are born singing. However true that may be, in after life, they certainly make music their main joy. Perhaps you have heard the war-time yarn of the eight Britons who were found in a dug-out, after a twelve-hour bombardment. The two Irishmen were fighting still, the two Scotchmen were holding a debate, the two Englishmen had not yet been introduced, but the two Welshmen were getting up an oratorio society.

Dr. Daniel Protheroe, the famous Welsh composer, conductor and adjudicator, whose compositions are sung more than those of any living Welshman, tells us that immediately after the Armistice, when the soldiers were celebrating the end of the war, thousands and thousands of Welsh soldiers decided at once upon a Festival of Song, which was held on the battlefields with memorable success.

In Wales everybody sings. From Lloyd George down, nearly everybody can read music and would be ashamed if he could not. The Welsh singing societies in the United States reach a degree of excellence hard to surpass in any way. The joy of singing makes no sacrifice too great.

At the Eisteddfod held in May in Philadelphia, and which was a feature of a wonderful "Music Week," conducted by the Philadelphia Music League, one male chorus came from Youngstown, Ohio, to compete for an insignificantly small prize. The carfare alone for the party cost these real music enthusiasts \$2800. They won second place, gracefully bowed to the judges' decision in favor of the wonderful chorus from Wilkes-Barre, and left, all smiles, with the determination of winning the first prize next year. Most of the Wilkes-Barre chorus, we are told, were coal miners.

Everybody sings. This is the secret of Welsh musical progress. Deep down in the mines, where dynamite and strange gases flirt with danger and death, the Welsh miner, excelled by none in the world, gathers with his friends and sings and sings and sings. Who can say that their far-famed excellence in the hazardous work of mining is not due in a large measure to the good cheer and good spirits which their voices carry with them to the midnight darkness of the mines, that you and I may have warmth and comfort in winter.

But it is not in the highly drilled chorus that the Welsh are most surprising. When the entire gathering at the Eisteddfod arises and pours forth its soul in such a hymn as *Huddersfield*, you will hear such a chorus as you have never heard before. They sing from memory in four parts; and the sheer beauty of the thing makes you dizzy with delight.

The inspiration of music, possibly more than anything else, has carried men of Welsh blood to some of the loftiest positions obtained by man.

Dressin' Up

We wish that we might borrow the pen of Lamb, or Addison, or Hawthorne, or Shaw, for half an hour, to write this editorial; for the subject is one which would have excited the imagination of any one of these worthies. Dressin' Up is an instinct as primitive and elemental almost as the instinct for self-preservation. It is found in the most savage beginnings of man. Because it is particularly strong in children we are calling the attention of music teachers in this way to a factor which can be employed to help them prodigiously in class work with music pupils.

Children just love to dress up. They love to fashion themselves in the garb of pirates, fairies, cowboys, Indians, kings, queens, celebrities of any kind. There are all sorts of games and playlets in which the instinct for dressin' up, accompanied by music, may make educational pastimes which the child never, never, never forgets. If your class is lagging behind, if you feel that you are getting stale yourself in your work with little tots, try "dressin' up." Give a little costume party and have the little folks come as notes, clefs, famous songs (Annie Laurie, Old Black Joe, Poor Butterfly, etc.) or as characters in little playlets or operettas. Start them at the beginning of the year so that each child will have something to do. It may make a difference in your whole season. Never forget that you are dealing with little human entities with feelings and emotions—not with machines.

Watch their parents. Do they love to "dress up"? What of the dozens of organizations, associations which seem to let men and women have an opportunity to assume any kind of garb, any kind of color, any kind of imaginary dignity. There is actually an industry in America—an industry which caters robes, uniforms and costumes to colleges, military bodies, churches and other organizations. The instinct reaches from the *bal masque* to the altar, from the clown to the college president. Don't blame the children for the "dressin' up" instinct, when grown men by the hundreds of thousands seem to delight in sticking rooster feathers in their bonnets and hearing themselves hailed as Grand Imperial Inextinguishable Rajahs of the Jo Jo Amalgamation.

The wise teacher lays first stress upon the management of instincts. Instincts are dynamos. The music teacher who harnesses and applies the "dressin' up" instinct employs one of the most powerful dynamos of childhood.

Music and Present-day Crisis

The most sunny optimist cannot fail to see that social conditions throughout the world are in a very bad state. Russia is trying to right age-old wrongs in a day. France and Germany are at grips in a new struggle to settle huge debts. Italy, thanks to the Fascisti, is again gaining its balance. In Turkey, the Orient, England, Ireland, everywhere, everybody is faced with grave problems. Naturally this leads to social unrest; but back of it all is the state of mind of the people affected. The future of the world depends upon the character of its inhabitants; and that character is largely a matter of careful growth during the tender years of the child.

In America we are now looking upon the most dangerous outbreak of outlavery and banditry in the history of the country. We blame the criminals. We blame the war. We blame the police. We blame the courts. We blame everything but the real cause—the lack of proper character building in the youth of the miserable wretches who have let their cowardice and laziness get the better of them in the real battle of life.

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SCHOOLS AND COLLEGES

Continued on
Pages 571, 572 and 573

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The Upper Class master is called a Professor. He must be a concert artist, either before the public, or one who has done concert work at one time in his career. He builds up the student on the foundation laid by the assistant teacher and aims to turn him out an artistic player and good musician. The Professor trains him in advanced repertoire, forms his taste, and should be able to act as an interpretative model worthy of imitation.

There is also system in studying repertoire. Take the Lower Class for instance. It has several divisions. For each of these a certain number of compositions must be studied, such as are suitable for that degree of advancement. Small programs, for each division, can be made from these lists. As the student advances, his repertoire grows with his progress. He must study for two years before he attempts anything of Chopin. As for Beethoven, with the exception of the little Sonatas and small pieces—a full-fledged Sonata is not to be thought of for a number of years.

"And so it is with all the big works of the pianist's repertoire. Thus the student is carefully grounded, grows slowly but surely and advances gradually into the stature of a well-rounded musician.

"Perhaps you may think this sounds too slow and pedantic for rapidly-moving America. It may be somewhat slow but it is thorough; and it forms sound musicianship and prepares the artist. Russia is not alone in desiring thoroughness; for these methods are followed in other European schools. The result of this artistic completeness is that Americans, in certain cases, have felt it necessary to come to Europe to study. Why do they do so? Because they realize that there is more thorough and artistic training to be had abroad than at home. But there is no need for this condition to exist. If Americans felt they could get equally sound, thorough and artistic culture at home, there would be no reason for them to seek it elsewhere.

The General Music School

"It seems to me we have to go deeper than the curriculum of the foreign music school—deeper even

than its artistic ideals to find the cause of its artistic standing and success. The crux of the matter really is that the big European music schools are not run for pecuniary profit; they do not exist to make money. There is always a deficit at the end of the year. The school is subsidized, the Government actually subsidizes it, or wealthy individuals or a Committee in charge of school affairs looks after it. It is art first with us in Russia, not to see how much money can be made out of teachers' labor or out of students' fees.

"The case is different in America, is it not? There may be a few endowed music schools with no deficit, the general run of conservatories follow the plan of building upon a financial standard—in other words, of making it pay.

"I have conferred with some of the heads of flourishing music schools in this country, and they all tell me the same thing. They say: 'Our school is on a firm financial basis; it brings in large sums each year; we never have a deficit.' And I say to them it is not possible to run a school on the highest ideals, which will do justice to its professors, its teachers and students and yet make money. The money you make comes out of the teachers who must slave day in and day out, in order that the institution may take half the fee he earns from the student, and thus make money for it. I say to them frankly, I cannot teach in any institution under those conditions. Not that I wish to make large sums for myself; I am satisfied to earn enough for daily needs.

"It is the same with orchestras everywhere. They cannot be run with profit; there must always be sound financial backing. An illustration from my own experience might be apt. I was arranging a performance of a large work by Beethoven for chorus and orchestra. In order to secure the musicians and ensure the necessary rehearsals, it brought the expenses—including hall and advertising—to 11,000 rubles. The tickets, all of which were sold, brought in 5,500 rubles, exactly one half the outlay; the other half came out of my own pocket.

"Therefore I repeat, it is impossible to give concepts of the highest class, or run an ideal music school at a profit. Have the latter endowed or subsidized; found it on the highest ideals; and there will then be no need for any student to leave his country to study elsewhere. You would have supreme institutions right in your midst.

"I am very glad of the opportunity to say a few words on this question; for I feel it is a vital one in the cause of music in this country."

The Tell-How Teacher

By Abbie Llewellyn Snoddy

ONE of the most important qualifications for a music teacher is the ability to "tell how" a thing should be done. In other words, the power to transmit her knowledge to the pupil so clearly and so definitely that there can be no doubt of her meaning. This is not as common an attribute as one might suppose. The gift of imparting one's knowledge is just as necessary to the music teacher as to the master of any other art or history. Unless one has thought out her efforts carefully and knows exactly how and why she does each thing, she cannot teach successfully. Little folks do their best when they cannot work with the intelligent instruction they will be theirs if they have the benefit of clear thinking in the teacher's part. The old adage about poets might be paraphrased to read: "Tell me, what you mean, and I will make it." "Tell me, what you mean, and I will make it," for there are certain principles which the earnest young teacher may observe and apply to her own needs. First, it is well to avoid too many explanations. Little pupils, especially, are confused by too many words and lengthy discussions. One's language should be simple and to the point. One cannot possibly find himself in the situation of the good bishop, who, after preaching a sermon, intended to prove beyond the peradventure of a demon the existence of God, met two laborers of his parish. "Well, Bill," he asked gently, "how did you and John like the sermon?"

The only lucky people are those who work hard; luck comes in the shape of what you earn.—EDWARD BOK.

Always remember that good musicianship carries one much farther than a good natural voice.—ALMA GLUCK.

The First Use of the Damper Pedal

By Lorene Martin

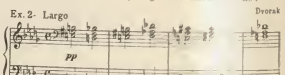
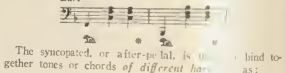
How often is otherwise good piano playing marred by careless pedaling? Quite invariably such delinquency is caused by too little attention having been given to the early use of the pedal. The student was left to follow his own inclinations, with only the admonition to "change the pedal with every change of harmony."

Although the ear is the true guide to good pedaling, the untrained instinct can seldom be relied upon to produce the best results; and since "the pedal is the soul of the pianoforte," we cannot be too careful about bringing our pupils into an understanding of its use.

As soon as the text requires the use of the damper pedal, usually near the end of the second grade, every pupil should be given a concise explanation of what the pedal is, what it is for, and how it is to be used. First of all, open the piano and let the pupil see what happens inside. Point out the long row of dampers lying at rest against the strings. Play a few notes and show how one of these little dampers flies back whenever a key is pressed, permitting the sound which the hammer has struck to vibrate freely to ring as the key is released. Then play a few notes with the damper pedal down. All of the dampers will now be seen to fly back simultaneously, not only leaving the strings that are struck to vibrate unchecked, but also allowing other strings to vibrate in sympathy with them. This glimmering sense of mechanism, by revealing the reason for saying "other" rather than "loud" pedal, will tend to make the student more careful in its use.

Next explain that while the pedal does all of the delicate effects which it is capable of producing, it may be the study of a life-time, the possibilities under lying its use are simple and may readily be understood. The primary use of the pedal is to prolong or bind together notes or chords, or to connect one half of the fingers. This is accomplished in the most simple of as direct pedaling and syncopated or cross-pedaling. The direct pedaling, i.e., immediate pressure with a strong key, is used to bind two or more tones or chords of the same harmony, as:

Ex. 1



Here the pedal is taken just after the key is struck, rather than at the same time. It is used simply to "color" the chords in passages of this kind, the pedaling will follow each chord separately, but will bind no two of them together.

If these and similar illustrations are practiced until the principle is thoroughly mastered, this brief explanation will suffice to give the student a sense of confidence and accuracy in his early efforts.

Making Programs Attractive

By Sara Arnette Cooper

One way of making recital programs more attractive is by introducing recitations pertaining to music. In the Junior Department of THE ETUDE, there are usually very attractive little recitals which children take great delight in. The teacher, and these may be used very effectively in a program. The writer has always been successful in introducing this kind of work, with the result that several days before each recital the pupils make the request and each month the writer places THE ETUDE on a table in her studio and pupils who arrive early for their lessons read the poems, riddles and little essays which are made so strongly. It stirs enthusiasm in their hearts for their love for music. When pupils know that they are in store for them, they make it a point to count on one's fingers.

ETUDES are in store for them, they make it a point to count on one's fingers.

The Secret of Caruso's Glorious Voice

What Made the Voice of the Greatest of Tenors So Wonderful and Powerful?

By HENRY T. FINCK

Important Etude Articles

Just twenty years ago, there appeared in THE ETUDE a series of articles that were really epoch-making. Had they received all the attention they deserved they would have been subsequently published in book form. The writer of these articles was for twenty years professor of mouth surgery at Harvard University. Thomas Fillibrown is his name and the title of his book is *How to Sing and Speak*.

Now Dr. Fillibrown was not the first to recognize the mistake of attaching too much importance to the vocal cords and too little to resonance. He cites Dr. Lennox Browne, who wrote that "valuable as has been the laryngoscope in a physiological, as undoubtedly it is in a medical sense, it has been the means of making all theories of voice production too dependent on the vocal cords, and thus the importance of the other parts of the vocal apparatus has been overlooked."

The result has been that ninety-nine of every hundred persons, if asked what produces tone in the human voice, would answer "The vibrations of the vocal cords," and stop there as if that were all; whereas, in Dr. Fillibrown's words, printed in big fat type, "It is the vibrations of the air in the resonance chambers of the human instrument, together with the induced vibrations of the instrument itself, which give tone its sonority, its reach, its color."

In other words, "The principal vibrations are above the vocal cords, in the chambers of resonance."

To rub it in once more, the little vocal cords, as being the principal cause of tone, "are in themselves insignificant as sound producers."

Yet it is these unimportant cords that ninety-nine of every hundred teachers of singing give the most of their attention. They do not know that one should not sing from the throat but through it; and the result of this ignorance is that most vocalists sing in that throaty way which is so unpleasant to hear and so injurious to the singer.

You know what happened to Jenny Lind. In consequence of incorrect teaching she lost her voice completely. She went to the greatest teacher of her time, Manuel Garcia; but he said: "It would be useless to teach you to sing; you have no voice left."

She employed him with tears to try to help her; and thanks to his skill and her patience she became the Swedish Nightingale.

There have been in our time a few teachers who, consciously or instinctively, have known how to build or to rescue voices. Among these are Lilli Lehmann and Marcella Sembrich.

For years Geraldine Farrar went every summer to her teacher, Mme. Lehmann, to be scolded and overhauled. Johanna Gadski and others did the same thing. In her book, "How to Sing," Mme. Lehmann devotes a chapter (Section V) to ways of improving the voice by guiding it into the resonance chambers, and her descriptions are developed in later sections. As a matter of course, she greatly admired Mme. Sembrich, who, she says, "in recent years appears to have developed very special study to nasal resonance, whereby her voice, especially in the middle register, has gained great power in warmth."

Nasal resonance, Mme. Lehmann sums up, "cannot be studied enough. It ought always to be employed. . . . How often have I heard young singers say, 'I no longer have the power to respond to the demands made upon me,' whereas the trouble lies only in the insufficient use of the resonance of the head cavities."

The Singer's Best Friend Is the Nose

Schoenhausen sagely remarked that the shape of a girl's nose has often determined her value in the marriage market. But he did not know—and nobody knew till I proved it in my books, *Food, Flavor and Girth*—how very important the nose is in the dining room, inasmuch as seven-eighths of the pleasures of the table come from breathing through the nose, not in but out, while we are eating.

But even when we are also gradually learning the extreme importance of the nose in singing. The truth about this matter has been so slow in reaching the studio because of a most unfortunate misunderstanding regarding the meaning of the word "nasal."

When we use that word in an unfavorable sense, meaning the unpleasant, hollow sound you get by clapping your

nose between thumb and finger and then speaking or singing. As a matter of fact, when you do this you do not use the nose at all; why then should these sounds be called nasal? It's idiotic! By nasal we should always mean, a sound which is made directly, tender, rounder and more beautiful by the resonance of the nose, tones are produced, in the words of Dr. Fillibrown, "not because the vibrations pass through the nasal passage, but because they are obstructed in their passage through them." If you can learn how to avoid these obstructions and make the sounds seem to come, not from the throat, but from the nose and the other head cavities, you are on the royal road to becoming a first-class singer or teacher.

Resonant Cavities

What are these resonant cavities? They are the pharynx, mouth, nose, the upper head cavities, and the cavities of the chest. You can learn about them in the books of Lehmann, Marafioti, and Fillibrown. The last-named gives very helpful exercises (on page 98) for development of vocal resonance. One more word about the nose. Its all-impairment in speech as well as in singing is forcibly illustrated by what Dr. Fillibrown says: "The elder Booth (Junius Brutus), about 1838, suffered from a broken nose which defaced his handsome visage and spoiled his splendid voice. His disability was so great that afterward he seldom played. That the cause of this impairment of Booth's voice was due to the contraction and more or less complete obstruction of the nasal passages is too evident to need comment."

The close connection between the speaking and the singing voice illustrated by Booth's misfortune affords additional proof of the correctness of Dr. Marafioti's contention that it is through the speaking voice that we must reform the teaching of singing—a maxim held by Wagner and endorsed by Caruso, Calvé, Titta Ruffo, Maurel, Galli-Curci and other great singers.

This, however, does not concern our present topic, which is the small importance of the vocal cords as compared with the resonance of the head and chest cavities, in which lies the secret of Caruso's success. On this point Dr. Marafioti has some wonderfully illuminating facts that are through the speaking voice that we must reform the teaching of singing—a maxim held by Wagner and endorsed by Caruso, Calvé, Titta Ruffo, Maurel, Galli-Curci and other great singers.

Caruso's Secret Laid Bare

Some years ago a prominent London doctor startled the musical world by declaring that Caruso's whole body was resonant—even his bones were musical."

In commenting on this, Dr. Marafioti says that while Caruso's bones were not exactly musical, he can say from personal knowledge that they had a power of resonance which was almost incredible. In Chapter 1 of his book what he says about Caruso's various resonant cavities: nose, frontal sinuses, chest, tongue. In a later chapter (XXIII) he presents some most helpful remarks on Caruso's tongue, part of which I will cite in conclusion.

"It is certain that in the singing of Caruso one of the actual causes of the ease and brilliant enunciation of his voice was the flexibility of his tongue. . . . In his serving sinuses, we find a curve shape it in any way he pleased. . . . Before a performance the author often saw him pull his tongue repeatedly, to make it more relaxed. By natural instinct he put great faith in the flexibility of his organs and trained it so well that as a stunt he used to hold the center of his tongue concave, and curl the end and side up, forming a cup, triangular in shape."

"This cup," it is needless to say, added much to that wonderful sonority, we heard in his voice, and it was due to do with the glorious voice of Caruso than his absurdly overrated vocal cords. These differed from others only by their rather soft consistency, which, in the opinion of Dr. Marafioti, "accounted partially for the mellow and velvety quality of his voice."

But every other quality that made Caruso's voice perfect was due to his knowledge of how to use the resonant cavities of his body to the best advantage.

Here is one more hint, from Pierre V. R. Key's book on Caruso:

CALVE'S FRIENDLY BUTCHER

Admirers of Calvé, the most famous of all *Carmenis*, will find some interesting and gossiping reading in her recently published book, "My Life." As is usually the case with great artists, she rose from comparative obscurity and poverty to riches.

"In her student days," we read, "her mother made a home for her on an exceedingly modest scale in Paris. They lived next door to a butcher, where the mother did her marketing. One day the butcher remarked on the beauty of Emma Calvé's voice—

"Yes, she's a fair singer," he interrupted, 'but she's too thin. Much too thin. She ought to eat lots of beefsteak and cutlets.'

"My mother was taken by surprise at what appeared to be a rather crude way of increasing trade. Before she could answer, however, the astonishing man continued:

"I'll tell you what I'll do," he said. 'To prove to you how much confidence I have in your daughter's future, I'll open an account for you at this shop. You can pay me when she makes her debut.'

"I have never forgotten those good people. When I was singing at the Opéra Comique, we always sent tickets to the musical butcher and his family. I have no doubt he sat there telling any one who would listen to him:

"Do you see that wonderful singer? It is entirely due to me that she is in such fine form!"

BEETHOVEN'S MUSICAL PREDILECTIONS

AFTER Beethoven became deaf it was necessary to write out any questions requiring his answer, and many of his "verbal books" have been preserved. In one of these Johann Stumpf, a German harp maker resident in London, who visited him in 1824, gives the following account of a conversation he held with Beethoven following a dinner at which says Stumpf, "he unbosomed himself on the subject of music which had been degraded and made a plaything of vulgar and impudent passions." "True music," he said, "found little recognition in this age of Rossini and his cohorts."

"Thereupon I took up a pencil and wrote in very distinct letters:

"Whom do you consider the greatest composer that ever lived?" "Handel," was his instantaneous reply. "To him I bow the knee," and he bent one knee to the floor.

"Mozart," I wrote.

"Mozart," he continued, "is good and admirable."

"Yes," I wrote. "Who was able to glorify even Handel with his additional accompaniments to *The Messiah*?"

"It would have lived without them," was his answer.

"I continued writing. 'Sach, Bach?'"

"Why? Is he dead?"

"I answered immediately. 'He will return to life again.'

"Yes, if he is studied, and for that there is now no more time."

"I took the liberty of writing: 'As you, yourself, a peerless artist in the art of music, exalt the merits of Handel so highly above all, you must certainly own the scores of his principal works.'"

"How should I, a poor devil, have gotten them? Yes, the scores of *The Messiah* and *Alexander's Feast* went through my hands."

"... At that moment I made a vow: Beethoven, you shall have the works for which your heart is longing if they are anywhere to be found."

In recording the above incident, Thayer adds that Stumpf fulfilled his vow two years later, to Beethoven's intense gratification, but, alas, Beethoven was already on his death bed!

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

REHEARSING THE RHINE MAIDENS

WAGNER's genius for stage-setting necessitated many curious inventions in order to give his ideas reality. The scene in "Das Rheingold," for instance, is supposed to take place under water. Lilli Lehmann, one of the first three *Rhine Maidens*, gives the following account of a "swimming machine" invented for the act in her book, "My Path Through Life."

"When we arrived at Bayreuth, on June 2d, 1876, we saw our swimming machine for the first time. Good heavens! It was a heavy, triangular contrivance—in iron pole, certainly twenty feet high, at the end of which was an oblique frame with cross-bars, and in that we were to be put and were to sing!

"I had just brought upon myself had attacks of giddiness by submitting to very long posings for an oil-portrait, and was far from well, so I absolutely declined to mount the apparatus. After coaxing from Carl Brandt, the old master-machinist, and Fricke, the ballet-master, Kiesel, brave unto death, climbed up on a ladder, submitted to be buckled to the belt, and began to move about as directed from below. I could not let myself be put to shame, so I climbed up likewise. I was soon pleased with it, and moved myself, first with the arms—the entire upper part of the body was free, there was nothing one could take hold of—then with the body. Finally Miss Lammert, also, resolved to try the rehearsal in swimming, and now we swam and sang as freely up there that it was a real pleasure."

"Wagner said to us, then, with tears of delight, and Brandt, too, was full of praise for our bravery."

WAGNER'S ABSORPTION AT REHEARSALS

WAGNER's intense absorption in his own works forced him to attend rehearsals at Bayreuth, but according to Lilli Lehmann, one of the greatest of the Bayreuth artists, he was not always fully conscious of what was going on, once the music started. In her book, "My Path Through Life," she tells us, "Wagner sat upon the stage with his legs crossed and the score on his knee, and an orchestral piece was being given or if the orchestra rehearsed alone. He conducted for himself, while Hans Richter led the orchestra below. They indeed began together, but Wagner was so lost in his score that he did not follow the orchestra, which was often far ahead of him, having long passed on to other tempi. When, at last, he chanced to look up, he perceived for the first time that it was playing something that was quite different from what he heard with his spiritual ear."

"The singers saw almost nothing of the conductor (Hans Richter). A black cloth was nailed behind him against the sound-board so that Hans Richter and his white shirt-sleeves could be found, for he always conducted in his shirt-sleeves. He drove up to rehearsals at the theater, whenever he had the opportunity, sitting behind a stool of oak in the glowing heat. Everything on the stage was novel—the immense distance the conductor was from the stage, and the lack of a prompter. We *Rhine Maidens* did not need a prompter, but there were many others who required one on all the more. So prompters of all kinds rose behind every piece of property and in every wing."

PLAYING FOR QUEEN VICTORIA

As readers of Lytton Strachey's *Life of Queen Victoria* will know, that lady was an awe-inspiring monument of Empire. So London Ronald, the English conductor, teacher and composer found when he attended Tosti (of "Goodbye" fame), Alboni and Pol Plançon as accompanist, at his first appearance at Windsor Castle. The concert was held on the night of Queen Victoria's Diamond Jubilee, and took place in a large salon. "There was a sofa for the Queen near the piano," writes Ronald in the *London Strand Magazine*, "and a small table just by with a program on it and a powerful pair of binocular glasses. Ten long minutes elapsed before the Queen entered, and then every one seemed to me to be petrified. She advanced very slowly, walking with a stick in her right hand and leaning heavily on the arm of a stalwart Indian attendant."

"At the end," he continues, "Mme. Alboni Plançon and Tosti were all presented to Her Majesty who appeared to be most gracious and affable. Some kind Equestrian waiting noticed me standing by the piano alone, and in the most charming manner congratulated me on my accompaniment, and added: 'I'll have you presented in a minute.' When the Queen had finished talking to Mme. Alboni I saw him approach her and say something in a low voice. She then took up the big pair of glasses on the table and looked at me through them (though I was only a few feet away) and nodded her head. The Equestrian promptly came up and, daily presented me. I bowed and wished that the earth would open. My hopeless embarrassment was added to by the fact that the Queen kept the opera-glasses to her eyes and stared at me through them. I suppose she did this for ten seconds but it seemed to me ten years. She thanked me for what I had done, and my reply was a low bow. A pause ensued, and I didn't know whether to retire or stay where I was. Another ten years passed, and she remarked, 'Accompanying is a very great gift,' which elicited another bow from me. Still another pause and then I was unmissably dismissed from the Royal Presence. I had the good fortune to take backwards without upsetting anything or anybody."

The next day I received an enamel and diamond pin as a souvenir of the event."

THE ORGANIST'S RISING SALARY

The good old law of Supply and Demand seems to have been at work among the organists since the advent of the moving picture, according to the following views set forth by Dr. E. Edward Stubbs in *The New Music Review*: "Additional evidence that the cinema theaters are having a 'raising' effect on the salaries of church organists in the U. S. A. is contained in a number of church papers where their organists, we also know of instances where the 'ecclesiastical authorities' have met the situation and have prevented the way. It is not always a comforting thought that churches will not pay in-secular competition unless forced to do so by per of parishes where 'pandering' stipends are paid without justifiable reason, and merely from a parsimonious policy of long disease. Sometimes the rector is to blame,

or the church treasurer, or, in *typical* cases, the rector and vestry combined. It is quite possible that the film theaters, by they keep increasing in numbers and in musical importance, will produce an scarcity of organists, sufficient to affect churches seriously."

THE MUSICAL ATTITUDES OF CHILDREN

"There are many more musical children in the world than parents believe," says Emile Jacques-Dalcroze in his book, "Rhythm, Music and Education," in which this most interesting of modern musical educators sets forth his theories. A small child may take no interest in music, no care for singing, march out of time in following a military band, and yet be not wholly lacking in musical feeling. Musical aptitudes are often deeply latent in the individual, and from one cause or another, may fail to find the means of manifesting themselves just as certain springs flow underground, and are only brought to the surface after a stubborn pickaxe has opened up the way. One of the functions of education should be to develop the musical potential of children. But how is this to be achieved at an early age; and what are the natural signs?"

"To be a good musician requires a good ear, imagination, intelligence and temperament—that is, the faculty of experiencing and communicating aptitude emotions."

Later in the chapter, one of which is a valuable contribution to the subject of child-education, on music, the Swiss pedagogic gives some personal suggestions:

"If a child has no intonation of the conventional accuracy of harmony, he will usually be incapable of judging whether his mother is playing right or wrong chords on the piano, and he should be taught to appreciate the nuances of music, and to judge whether he is playing softly, loudly, in treble or bass, quickly or slowly, near or far from him, or *staccato*; and she can show him the difference between a *crescendo* and *diminuendo* by placing him behind a door to be gently opened or closed as the music grows in progress. And when he begins to imitate in hand, she can point out to him that each instrument has a different voice."

So much for Jacques-Dalcroze, but do we hear some American mother cry out in agony, "But I do not play the piano! How can I show my child these things?" There is nothing in the above which cannot be demonstrated with a Victrola (even to the opening and closing of the doors), or on some other phonographic instrument.

MUSIC AND THE GUILLOTINE

The terrible part played by music at the time of the French Revolution has been picturesquely described by Grétry in his Memoirs: "At the time," he says, "was one evening returning from a garden in the Champs Elysees. I had been invited there to look at a beautiful lilac tree in bloom. I was returning alone. As I drew near the Place de la Révolution, I suddenly heard the sound of music. I came a little nearer, and could distinguish violins, a flute, a tam-tam, and the happy cries of dancers. A man who was walking by my side drew my attention to the guillotine. I looked up and saw the dead man raised and lowered twelve or fifteen times without a pause. On one side were the mystic dancers, the soft air of spring, and the last rays of the setting sun; on the other were the unhappy victims who would never know the delights again.... The picture was unforgettable. To avoid passing through the square I hurried down the Rue des Champs Elysees. But a cart with the corpses caught me up.... 'Peace and silence, citizens,' said the driver with a laugh, 'they sleep.'"

THE ETUDE

THE ETUDE

A graceful *air de ballet*. The passages in *legato* thirds and sixths must be executed with smoothness and accuracy. Grade 8.

Autumn Gold
M. M. 144

Lento con tenerezza

p a tempo

rit.

a tempo

poco accel.

rit.

Fine

mf

rit.

D.S.

MONTAGUE EWING

International Copyright secured

MAZURKA BRILLANTE

A very showy drawing-room piece, affording practice in a variety of touches and technical devices. Grade 4

Tempo di Mazurka M.M. ♩ = 126

THE ETUDE
ALBAN FÖRSTER

Musical score for Mazurka Brillante by Alban Förster, Grade 4. The score is in 3/4 time, key of B-flat major. It features a variety of technical devices including triplets, sixteenth-note runs, and dynamic markings like *p*, *f*, and *cresc.* The piece ends with a CODA section marked *p dolce* and *cresc. e con passione*.

THE ETUDE

Musical score for The Etude by Josef Hofmann, Grade 3. The score is in 3/4 time, key of B-flat major. It features a variety of technical devices including triplets, sixteenth-note runs, and dynamic markings like *mf*, *f*, and *dim.* The piece ends with a D.C. (Da Capo) section.

LONESOME
SONG WITHOUT WORDS

JOSEF HOFMANN

From Mr. Hofmann's set of pieces entitled *Mignonnets*. Grade 3

Musical score for Lonesome Song Without Words by Josef Hofmann, Grade 3. The score is in 3/4 time, key of B-flat major. It features a variety of technical devices including triplets, sixteenth-note runs, and dynamic markings like *mf*, *f*, and *pp*. The piece ends with a D.C. (Da Capo) section.

FRAGRANT VIOLETS

WALTZ

MATILEE LOEB-EVANS

A smooth and sustained waltz movement, well suited to the modern style of waltzing. A good study or recital piece, Grade 3½

Andante

Tempo di Valse M.M.♩ = 54

f

rall.

con espressione

rit.

a tempo

mf

con Pedale

affettuoso

la melodia ben legato

rit.

a tempo

* From here go back to § and play to A, then go to B

THE ETUDE

con brio

mf

cresc.

allarg.

fff

THE COUNTRY BAND CHARACTERISTIC MARCH

THE ETUDE

Very successful as a solo. Arranged for four hands in response to numerous demands. Play in a humorous manner with exaggerated dynamics.

SECONDO

WALLACE A. JOHNSON

Allegretto M.M. $\text{♩} = 126$

mp *a tempo* *ppp* (2nd time *pp*) *p* *poco* *cresc.* *mf* *Fine* *f* *ff* *D.S.*

THE ETUDE

THE COUNTRY BAND CHARACTERISTIC MARCH

PRIMO

WALLACE A. JOHNSON

Allegretto M.M. $\text{♩} = 126$

mp *a tempo* *ppp* (2nd time *pp*) *p* *poco* *cresc.* *mf* *Fine* *f* *ff* *D.S.*

MAZURKA POMPOSO

WALTER ROLFE

In chivalric style. Play in a majestic manner, not too fast.

Allegro con brio M.M. = 126

SECONDO

ff rall. f a tempo Più mosso acc. ff ff Fine p cantabile acc. e cresc. f vivo mf dim. e rall. p a tempo ff accel. rall. p D.C.*

Tempo di Valse

TRIO

mf p mf p mf p

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

PRIMO

WALTER ROLFE

Allegro con brio M.M. = 126

ff rall. f a tempo Più mosso acc. ff ff Fine p cantabile acc. e cresc. f vivo mf dim. e rall. p a tempo ff accel. rall. p D.C.*

Tempo di Valse

TRIO

mf p mf p mf p

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

HARLEQUIN TRICKS

WILLIAM BAINES

In lively march rhythm. Grade 2½.

Joyfully M.M. ♩ = 126

Handwritten musical score for 'Harlequin Tricks' by William Baines. It is a piano piece in 2/4 time, marked 'Joyfully M.M. ♩ = 126'. The score consists of five systems of music, each with a treble and bass staff. Dynamics include *mf*, *legato*, *f*, *Fine*, and *D.S.*. The piece ends with a double bar line and the instruction 'D.S.'.

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BOYS' BRIGADE

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A lively military march, demanding precision and a firm accentuation. Grade 2½.

PERCY WENRICH

Handwritten musical score for 'Boys' Brigade' by Percy Wenrich. It is a piano piece in 2/4 time, marked 'Intro. March M.M. ♩ = 120'. The score consists of five systems of music, each with a treble and bass staff. Dynamics include *f*, *ff*, and *f*. The piece ends with a double bar line and the instruction 'D.S.'.

THE ETUDE

THE ETUDE

Handwritten musical score for 'Southern Twilight' by William Baines. It is a piano piece in 2/4 time, marked 'Andante moderato M.M. ♩ = 72'. The score consists of five systems of music, each with a treble and bass staff. Dynamics include *p*, *rit.*, *mf a tempo*, *p*, and *pp*. The piece ends with a double bar line and the instruction 'rit. e dim.'.

SOUTHERN TWILIGHT

A study in the singing touch
(“linging legato?”) Grade 2.

Night is coming! Night is coming! Katydid, your voices tell us
Katydid begin their song, Of the sleeping birds and flowers
Day is going! Day is going! As we listen to your music
Darkness will be here ere long. In the passing twilight hours.

WILLIAM BAINES

Andante moderato M.M. ♩ = 72

Handwritten musical score for 'Southern Twilight' by William Baines. It is a piano piece in 2/4 time, marked 'Andante moderato M.M. ♩ = 72'. The score consists of five systems of music, each with a treble and bass staff. Dynamics include *p*, *rit.*, *mf a tempo*, *p*, and *pp*. The piece ends with a double bar line and the instruction 'rit. e dim.'.

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PLAY OF THE DRAGONFLIES

LIBELLENSPIEL

RICH. KRENTZLIN, Op. 75

A fine practice or recital piece introducing two-finger work and the "up scale". Play with automatic precision. Grade 3.

Allegretto M.M. ♩ = 72

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VALE BURLESQUE

Price, 60 Cents



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A gay melody with modern harmonies and quaint shiftings of tonality. Grade 5

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There is a freshness as well as a touch of the unusual in this piece. Grade 4

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This is a characteristic piece with originality and spirit. Grade 4

ROMANCE POETIQUE

Catalog No. 18663 Price, 40 Cents

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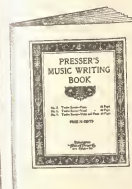
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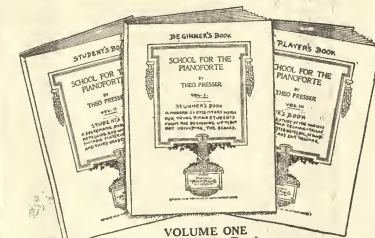
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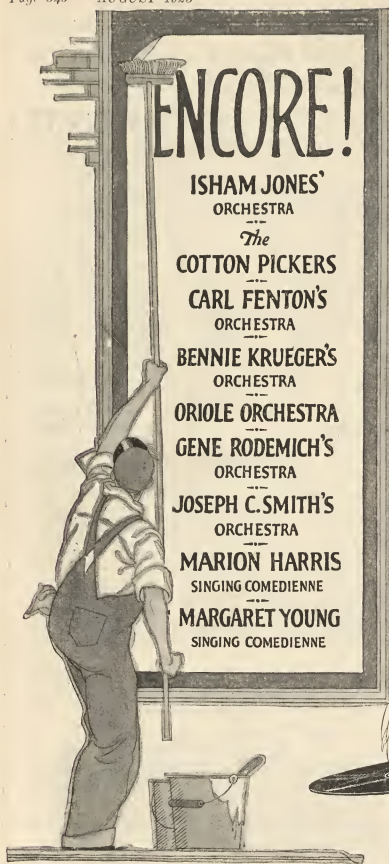
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C. TAUSIG, Op. 3

A real inspiration, by one of the remarkable geniuses of the pianoforte. Grade 7.

Andante sostenuto M.M. ♩ = 96 *cantabile*

The first system of the musical score for 'L'ESPÉRANCE' is written for piano. It begins with a treble and bass staff in B-flat major (two flats). The tempo is 'Andante sostenuto' at 96 beats per minute, with a 'cantabile' character. The music features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. Dynamics include piano (p), mezzo-forte (mf), and crescendo (cresc.). Fingerings are indicated with numbers 1-5. The system concludes with a 'cresc.' marking.

THE ETUDE

THE ETUDE

The second system of the musical score continues the piece. It includes various performance instructions such as 'Ped. simile', 'stringendo', 'poco a poco', 'allargando', 'Tempo I.', and 'cantabile'. The tempo changes to 'Tempo I.' and the character becomes 'cantabile'. Dynamics range from mezzo-forte (mf) to piano (p). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and is marked with numerous fingerings. The system concludes with a 'delicato' marking.

THE ETUDE

mf

ff *ritenuto*

mf *p*

mf *cresc.* *f* *ff*

molto *pp* *pp*

morendo *pp* *p*

THE ETUDE

IN ROMANY
GIPSY IDYLS
ZIGEUNERIDYLLEN

ED. POLDINI, Op. 86, No. 1

I
Idealized gipsy music, harmonized in the modern manner, according to the exigencies of the so called Hungarian scale. Quaintly pretty. Grade 4.
Molto cantabile M.M. = 108

p *dolce* *con Ped.*

espress

Vivo M.M. = 126

rall.

più lento *espress.*

Tempo I. *espress.* *pp*

HOME, SWEET HOME

Transcription for Violin & Piano by
ARTHUR HARTMANN

To be played with an earnestness in keeping with the reverential character of the text.

THE ETUDE

VIOLIN

PIANO

Softly and dreamily

rit.

rit.

p *Stately (a tempo)*

mf

mf

crec.

pp

f

rit.

slightly faster

rit.

a tempo

rit.

a tempo

rit.

a tempo

from here to end steadily slower

rit.

p

* The double-stops are optional.
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THE ETUDE

III Sw. (Oboe 8; Strings 8 & Trem.)
II Lt. (Soft 16 & 8)
I Ch. (Soft 8 & 4)
Ped. (Soft 16 & 1)

A new and masterly arrangement of a favorite theme.
Adagio M.M. 4 = 52ALOHA OE
HAWAIIAN NATIONAL HYMN

Transcribed by EDWIN H. LEMARE

Man.

Pedal

poco rit.

a tempo

p

sempre legato

(add to Ped. with soft 82 (Gt. to Ped.))

(Reduce Ped. & Gt. to Ped. in)

III (V. H. Lieb. 8 & Trem.) or Echo

pp

sempre legato

(add soft Flute 4)

pp

(Harp)

(or Ch. soft 8 & 2)

meno mosso

Chimes

morendo

ppp

ppp

(soft 82)

* (or soft Bourdon 16' with String-tone 8')

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Gaily

CROSSING THE STILE

MONTAGUE EWING

mf *rit*

a tempo

He walk'd down the path-way that twines thro' the wood, Where song-birds and sunshine make Na-ture seem good; And pre-sent-ly
 "What toll must I pay, Sir?" she ask'd in a - larm, "For I have no mon-ey, yet must reach the farm!" He answer'd "Fair

a tempo

came to an old-fash-ion'd stile, And thought that he'd sit there and rest him a while.
 maid-en, to make it worth while, Just pay me with kiss-es for cross-ing the stile."

leggiere

A - long came a maid-en, the farm-house to seek. The blush of the rose on each fair dim-pl'd
 At first she re-fus'd him so shy-ly and yet, With blush-es, at last she sur-ren-der'd her

After 1st Verse *ten.* *a tempo* *D.C.*

check. Said she: "By your leave Sir," Said he with a smile: "There's a toll, pret-ty maid-en, for cross-ing the stile!"

a tempo *D.C.*

After 2nd Verse *mf cresc. poco a poco* *f* *rit.* *a tempo*

walk'd down the aisle And they bless'd Nature's pathway that twind to the stile.

poco rit. *mf* *colla voce* *rit.* *p* *leggiere* *a tempo*

WITHOUT YOU!

Lyric and Music by
ROB ROY PEERY

Moderato espressivo

f *cantabile* *rit.* *poco legg.* *dim.* *pp*

Ere
 If

con Pod. *lento e sostenuto* *poco rall.* *a tempo*

time jour-neys on and years pass by, Oh come, hear the song I would sing; In -
 love such as mine were laid in the heart Of a rose that is fad-ed and bare; Though

colla voce *poco rall.* *a tempo*

espress. *rit.*

cline your heart and lend your ear, To this mes-sage of love that I bring—"When
 sum-mer were gone and flow'rs were dead, A new rose would blos-som there."

rit.

ros-es can bloom with-out fra-grance, When night-time no more fol-lows day; When

ac-cel. *rit.*

riv-ers can flow with-out chan-nels, to guide them a-long the rough way; When

ac-cel. *rit.*

a tempo

God gives us Spring with-out sun - shine, And flow'rs cease to wake with the dew; When

a tempo

con sentimento *rit.* *cresc.* *ff*

this world can live with-out love's ten-der blos - som, Then I can live with-out you— When

colla voce *rit.* *fz* *cresc.* *ff*

largamente *rit.* *rit.*

this world can live with-out love's ten-der blos - som, Then I can live with-out you!"

largamente *rit.* *fz* *rit.* *cresc.* *ff*

GOD BE MERCIFUL TO ME

F. LEON PERCIPPE

Andante moderato *lamentabile*

Sin-ful, sigh-ing to be blest, Bound, and long-ing to be

mf *p* *rall.* *lamentabile*

con Ped. *cresc.* *legato*

free; Wea-ry, wait-ing for my rest, God be merciful to me. Good-ness, I have none to

cresc. *legato*

plead; Sin-ful-ness in all I see. I can on-ly bring my need, — Oh God! be mer-ci-ful to

dim. *rall.* *p*

me; I can on-ly bring my need, Oh God! be mer-ci-ful to me.

dim. *rall.*

Brok-en heart, and down-cast eyes, — Dare not lift them-selves to Thee

rall.

legabile *port.*

Yet Thou canst in-ter-pret sighs, — God be mer-ci-ful to me. From this sin-ful heart of mine, —

mf *legabile*

To Thy bos-om I would flee. I am not my own but Thine, — God be mer-ci-ful to me.

f *sfz* *rall.*

am not my own but Thine! God! God be mer-ci-ful to me.

allargando *sfz*

THIS IS KYMRIC PASTIME

DYDD GWYL Y CYMRY

David Jones D.D.

DANIEL PROTHEROE

THE ETUDE

Moderato

(Harlech)

This is Kymric pastime, may the sun a-bove
This is our O-lympic, strikes mer-ry lay
This is Kymric pastime, may we always sing

Smile on our Re-pub-lic, and the
As we count our ho-ties on this
To our trait and our losses we

land we love, To the Leek and Dra-gon, we will all stand true
fes-tal day; Come re-call the Brit-ons, name each gold-en deed
of them sing; Fos-ter the Eis-ledd-fod, prose and muse grow strong.

cresc. (Cryfhaen)

White and Blue; We are al-ways loy-al, with-out tinge of guile
worthy seed; Let us with our no-bles, strive to do the same,
"land of song; May the faith of pa-rents, church and Sab-bath school

Though we boast of Gwa-llia now and then a-while.
That we may to-gether, glo-ry in their fame.
Fea-ture in the chil-dren, al-so in our rule.

cresc. Cryfhaen

Refrain (Cytgan)
a tempo (mesur amser)

Slowly and Broadly

This is Kym-ric pas-time, join the mirth and weal,— May our hearts be burn-ing with true Kel-tic zeal.

1

Dyma wyl y Cymry, gwened haul y nen
Ar ein iach wneith a car Walia Wen;
Hoff yw gan bob ocalon arwyddiad Ddraig,
Dros y "Sêr ar Rheis" heb un fel y kraig;
Fydd iawn yr enwydd, heb un twyll na brâd,
Er y Caru canmol i'ith ein mabwl wlad.

2

Dyma ddydd y Cymry, rhudderi ni hwy!
Wrth adgofio dweirion ar ein uchel wyl;
Nodwn ein gwroniaid, au gorhestion gant
Hyd nes creu uchelgais ynom ni y plant;
Goresgwyn, rwystrau fel y Tadau fu
Dedidh rhan anrhydedd mawredd parcha a bri.

3

Dyma wyl y Cymry, glynwn ar ein hant
Wrth arfion cledw ei llynydd gant;
Parch wa yr Eisteddfod, nodwn a chan
Cofwina diwygiadau nerthol Cymru lan;
Swnol bod y bregeth, ar ysgolion Sul,
Bendith dyw y tadau, fyddo ar yr hil.

4

Dyma Ddydd y Cymry, unwn yn y gân,
Boed pob bron yn eirias gan wladgarol dan.

5

Dyma Ddydd y Cymry, unwn yn y gân,
Boed pob bron yn eirias gan wladgarol dan.

THE ETUDE

Associate Only Pleasant Ideas

By E. H. Pierce

ONE need not be a deep student of psychology or pedagogics, or any other science with a long name, to discover that it is wise to associate only pleasant ideas with such things as we desire to have remain agreeable to us. Many a faithful but untactful music teacher has forever spoiled a pupil's pleasure in an otherwise enjoyable piece by some sarcastic or humiliating remark which the pupil remembers in connection with the piece long after the occasion is past. Later on, the teacher wonders at the pupil's apparent indifference to likes and dislikes when he hears the remark, "I hate that old piece, now."

Advertising men learned this lesson long ago, by dear experience. A certain cereal food was put up in metal packages especially for shipment to tropical countries, where ants and beetles are apt to bite through a pasteboard box. The advertiser continued a spirited picture of ants, lugs and worms endeavoring in vain to effect an entrance into one of these improved packages. To the disappointment of the manufacturers, the trade fell off almost to nothing, solely because of the unpleasant association of ideas. One could not eat *Zee's* Breakfast-food without thinking of bugs and worms!

Just so, in teaching a Beethoven sonata or a Chopin nocturne, the teacher should on no account annoy the pupil with corrections of scale-fingering, or with fault-finding as to some little mannerism in position of the hands. These and other such things should be learned in connection with technical study; really beautiful or noble music should be viewed rather from its musical and emotional aspect.

The writer first became vividly aware of this principle in a peculiar way. In the act of trying over a new piece, he was suddenly called to help in putting out a fire which had started from an exploding lamp.

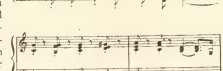
Beethoven's Love Affair

THE one recorded record of Beethoven's life affected him profoundly, according to the account it gives in "Beethoven," by Romaine Rolland, the distinguished French novelist, critic and publicist, whose musical works are a joy to read.

"Beethoven," he reminds us, "suddenly broke off the C minor Symphony to write the Fourth Symphony at a single sitting without his usual sketches. Happiness had come to him. In May, 1806, he was betrothed to Theresa von Brunswick. She had loved him for a long time—ever since, as a young girl, she had taken piano lessons from him during his first stay in Vienna. Beethoven was a friend of her brother, Count Franz. In 1806 he stayed with them at Martonvar in Hungary, and it was there they fell in love. The remembrance of those happy days is kept fresh by some stories in some of Theresa's writings. 'One Sunday evening,' she says, 'after dinner, with the moon shining into the room, Beethoven was seated at the piano. At first he laid his hands flat on the keyboard. Franz and I always understood this, for it was his usual preparation. Then he struck some chords in the bass and slowly, with an air of solemnity and mystery, drifted into a song of Johann Sebastian Bach: "If thou wilt give me thy heart, first let it be in secret, that our hearts may commingle and no one divide it." My mother and the priest had fallen asleep and

The fire, fortunately, was extinguished without much trouble, but whenever, for months after, he attempted to play that piece, on arriving at the measure where the fire broke out, he was conscious of an unpleasant shock.

But, fortunately, pleasant mental associations are equally persistent. A young man, who had started mistakenly on a career for which he was ill-adapted by taste and temperament, had been through a long and severe inward struggle before he could make up his mind to give it up and start anew in a more congenial calling, albeit at considerable loss and with many misgivings as to the wisdom of the step. At last he arrived at a decision, although the exact details of his future course were still problematic. Carlyle has well said, "No man ever rises so high as when he knows not whether he is going." In this aroused and exalted state of mind, he happened to hear some one playing the *Andante* from Beethoven's *Sonata, Op. 11, No. 2*, and it seemed to fall in particularly well with his mood.



This happened many years ago, and the party referred to is now past middle-age; yet, so he tells the writer, he never hears this theme without experiencing anew something of that fresh, youthful exaltation of spirit that he enjoyed on the occasion described.

My brother was dream-gazing whilst I who understood his song and his expression felt life come to me in all its fullness."

As everybody knows, this propitious wooing did not come to its fulfillment, but, Rolland goes on, "Even to the last day (she lived till 1861) Theresa von Brunswick loved Beethoven and Beethoven was no less faithful. In 1816 he remarked: 'When I think of her my heart beats as violently as when I first saw her.' To this year belong the six songs, Opus 98, which have so touching and profound a feeling far away' (*An die ferne Geliebte*). He wrote in his notes, 'My heart overflows at the thought of her beautiful nature; me!' Theresa had given her portrait to Beethoven, inscribed, 'To the rare genius, the great artist, the generous man. T. B.' Once during the last year of his life a friend surprised Beethoven alone, and found him holding this portrait and speaking to himself through his tears: 'Thou wert so lovely, so great, so like an angel! The friend withdrew, and returning a little later found him at the piano, and said, 'Today, my old friend, there are no black looks on your face.' Beethoven replied, 'It is because my good angel has visited me.' The wound was deep. 'Poor Beethoven,' he said to himself, 'there is no happiness for you in this world; only in the realms of the ideal will you find strength to conquer yourself.'

"There is a tendency to judge a work of art by its *style*. This is the scintilla which does an heroic figure" is the man who looms large to the average visitor at the art-gallery. Chopin wrote no lengthy

symphonies, oratorios or operas. His music is poetry set to exquisite sounds. Poetry is an ecstasy of the spirit, and ecstasies in their very nature are not sustained moods."—ELBERT HUBBARD.

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UNUSUAL ANNOUNCEMENT
BEGINNING IN THE FORTIETH ANNIVERSARY ISSUE
OCTOBER, 1923

"Basic Principles in Pianoforte Study"
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Josef Lhevinne

FIFTY DOLLARS AN HOUR is the price Mr. Lhevinne has been receiving this year for his lessons in pianoforte. His services as a pianist are in immense demand in concerts in many countries. He packs Carnegie Hall at his New York Recitals. We do not pretend that our readers will get from these valuable articles what they might from personal lessons but we do know that thousands will be delighted with the highly profitable, simple and practical information these exceptional articles will contain. Best of all they are not "hard-boiled" nor "over your head" but get right down to the simplest possible terms and tell you such things as

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How to Insure a Real Legato
How to put Spirit in your Playing
How Master Difficult Passages, etc.

This series will appear exclusively in the Etude beginning as one of many extraordinary features in the October, Fortieth Anniversary number.

Send your subscription today so that you will not miss a single issue. Price \$2.00 a year.

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It is mostly through a wrong balance of the bow (necessitated by the unusual height of the bridge of a practice violin) that the student then fails to produce the real tone on his violin. Either his tone becomes harsh; or to flatter his fancy, he degenerates into "faustian" playing.

The dangers of over-indulgence in mechanical work have been explained at length; through a sensible indulgence in it is fully endorsed. However, nothing is

so wrong that some good may not be extracted therefrom.

Finally—"Give the Americans a chance!" There are some good composers here and many transcriptions published right here are of greater benefit to fiddlers than the old evaporated, dry "rot" of a century ago, much of which even then was considered mediocre. Better a violinistic transcription of a song or piano piece than an animated fantasia the vulgarisms of which soon vitiate the unformed taste.

Violin Questions Answered Personally

By Mr. Braine

Nicolas Ducas.
W. S.—Nicolas Ducas was one of the best Spanish violin makers. Your violin stands a good chance of being genuine, as this maker's instruments have not been extensively imitated. 2.—Dry oil of sweet almonds for removing the dirt from the varnish of your violin. 3.—The advertised violin polish you mention will not hurt your violin.

Harmonics—Repertoire.
R. W.—It is desired, of a duty quality, some harmonics and sometimes it is left to the player when to use them. 1.—Boys, 11 and 12, and Kayser, 20, Book 11, would be about what you would want. The way of position work at your present stage. 3.—I could not tell what success you would have in the future without further study. 4.—Six Easy Fantasies, Op. 126, for violin and piano, by Ducas, would do well with your present stage of advancement.

Marquis de Lahr.
R. S.—Marquis de Lahr (French maker) at Miroir, in Paris (France). His violins are of large pattern, and he branded them across the back, just under the button. Marquis de Lahr plays a violin, so you can see his violin is of no great value.

Boy Position.
R. S.—The subject of violin teachers advice, including the stick of the boy a little away from the bridge, thus playing more easily with the right of the hand, which small pressure is used. Full pressure brings the entire width of the body of the violin. Some teachers advise using the flat of the stick on the string, others the edge. The stick away from the bridge. 2.—The tip of the little finger rests on the bottom of the bow. There is such a great difference in the length of little fingers, of some players that no exact rule can be laid down to cover all cases. 3.—Pressure of the forefinger on the stick is naturally slightly heavier when playing towards the point of the bow so as to equalize the tone. 4.—There is at present an excellent demand for supervisors of music in the public schools.

The Two Neighbors.
C. A.—There were two Mathias Neighbors, father and son, who made violins in the Milwaukee, in the early part of the century. It is impossible to tell you the value of your violin without seeing it, or to value it as you wish to send it to an expert for valuation.

Dezernay.
C. E.—Dezernay was a French violin maker of a small size, but would hardly be used as a family instrument. It is impossible to judge the value of a violin without seeing it, but as it would be impossible to judge the value of a horse, a house, a command, or anything else, write one of the dealers in old violins, who advertise in this issue, and arrange to send the violin for examination.

Angelo de Toppas.
O. J. S.—The label in your violin states that it was made by Angelo de Toppas in Rome Italy, in the year 17—. This maker made some fair violins, but would not be classed as a great maker. I cannot say without examination whether your violin is genuine or not.

Imitation "Old Violins."
R. H. L. C. G. R. O. L. and others.—There are millions of violins, scattered all over the world, made in imitation of the best, but they are by Stradivari, Guarneri, and other famous violin makers. It is very rare that a violin is genuine, and it is very rare that a violin is of the real value. If you wish to go to the expense of making a violin, you should have it made by one of the dealers in old violins, who advertise in this issue, and arrange to send the violin for examination.

Violin Price—Nervousness.
C. A. S.—The violin and how to make it, by a Master, is a very important, is an interesting little work which would give a good start in violin making.

Pizzicato Markings.
P. B. G.—The markings on the edition which you mention is marked incorrectly. Instead of pizzicato being placed above the notes which are to be played pizzicato with the left hand, it should be placed below.

"Glass" Strads.
C. M. McK.—Impossible to set a value on a violin which has been advertised as being a Stradivari. There are hundreds of thousands of these violins, and they are usually factory fiddles of no great value.

Make Head Slowly.
H. K. J.—You are trying to go too fast. No one, no matter what his talent, is ready to make a violin in a few days. It takes an expert after ten months study. There is nothing so fatal as overstraining. Really expert violin playing is a plant of very slow growth.

Violin Price—Nervousness.
C. A. S.—The violin and how to make it, by a Master, is a very important, is an interesting little work which would give a good start in violin making.

Repertoire and Grade.
R. S. J.—If you play the list of studies and pieces you send, really well, you have made very rapid progress in three years and a half of study. I cannot advise you without a personal hearing, since all depends on

A Fifteen Billion Dollar Brain

The New York Times recently printed a conservative statistical article indicating that the brain of Thomas A. Edison had produced inventions in which there are now invested over fifteen billion dollars. Their manufacture and distribution provide a living for a million and a half people with salaries aggregating millions and millions every year.

THE ETUDE will present exclusively in the Special Fortieth Anniversary Issue in October a remarkable conference upon music between JOHN PHILIP SOUSA and THOMAS A. EDISON

L. Sousa and Mr. Edison met for the first time on that occasion. One, the most widely known American musician, the other, the man who through the invention of the phonograph made the preservation of great musical interpretation possible.

Journalistically speaking, this is one of the most unusual features any paper could present at this time.

It is interesting to note in this connection that it is claimed that Edison experimented with Radio before Hertz and Thompson and that in 1904 Marconi was obliged to purchase one of his basic radio patents to make his own work feasible.

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Earned By Making Tintypes

When a tiny little girl I wanted to study music. I was one of a family of fifteen, and father thought he could not afford to give me music lessons, but he did let me give a few lessons from one teacher; then several months I had seven lessons from another. These are all the lessons I had. I did not get a cent for them. Before I could reach the camera, I stood on a box and took a tintype picture for 25 cents each, and when I put on a little paint and gold leaf, I could make a tintype for 10 cents.

Right here I began saving a little money. I had a tin chest in the attic. I rented money to it in a month and a little money in the playroom; and then I began my study of music. I could not go to the camera, so I took a tintype picture for 25 cents each, and when I put on a little paint and gold leaf, I could make a tintype for 10 cents.

My next door neighbor's daughter played, so I told her she should help me with my music. She did, and she always paid me in gold, and a half dollar a week if I would help her. I bought a second-hand organ and before I was twelve years old I began playing in families in the country. I taught a dozen a month with my hand and a dollar a week. Before I was twelve I was engaged at another, and in this way I could earn enough money to take a lesson or two of lessons, then I would have to teach again.

I had a fish pond, so my little daughter and I asked him if he would help me get a start, saying I will teach and I will make a fish pond for you. Your father has too many children; you can never give them all what they want. I made up my mind right then and there that I would go to college and play the piano. I was a college and explained it all, and he was very kind. I was a college and explained it all, and he was very kind.

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Mr. Lehner's *Essential Method for the Violin*, which has been on the market a comparatively short time, has met with such success by virtue of its method as to prove the need for satisfactory material for teaching violin classes. These *Polyphonic Studies*, to be issued shortly, carry the students into the third position, and shifting and some double stops are introduced. With the studies written in three-part harmony, with equal work for each part, these studies not only develop playing ability, but they also train the student in ensemble playing, which is of great importance to violin players. Every violin teacher will find it well worth while to secure a copy of this new volume at the low advance of publication price of 40 cents, postpaid.

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Etude Miniatures for the Pianoforte, by Frances Trapp.

This set of studies are tuneful throughout and have much melodic variety and harmonic interest. Any student about completing the second grade may be given these studies with beneficial effect. Teachers will find it a great help to use new studies such as these in departing from a set curriculum from time to time to avoid "getting in a rut." These studies are catalogued with our sheet music publications and therefore our Blue Professional sheet music discount is allowed. The retail price is \$1.25.

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Bobolinks Cantata for Children

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Birds, song-birds, and children's voices. The lovely text of this short cantata is full of word-painting and Dr. Busch has given to great heights in musically accompanying the different moods. This work is of festival proportions (orchestration) and may be rented from the Theo. Presser Company, but the music is so singable that many School Superintendents will be glad to use the number in concert with piano only. The time of rendition is quite short but the story holds the attention of young and old alike and the story is the music itself in its educational value.

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Musical Progress By H. T. Finck

A great book is often the turning point in the career of the reader. Books are the cheapest and often the best form of obtaining certain kinds of musical instruction. This is particularly true of all the writings of Henry Thoburn Finck, musician, philosopher, critic, wit, nature lover, and one of the most versatile and entertaining writers of the day. The New York Times recently printed an announcement of a new book, "Gifts of Music," which was mentioned in this *Etude*. All the interest and fascination that have made his books on general subjects unusually successful, will be found in his latest musical book, "Musical Progress," which he embodies his experience of over half a century as the leading music critic of New York. In years to come the first edition of this book may become very valuable. The first edition of "Old Fog," by James Huneker, which we published some years ago, has all been bought up by collectors of rare books. Mr. Finck's book will be a notable one in the library of the teacher and the music student. This will probably be your opportunity to get this work in the first edition, at the special advance of publication offer of only 80 cents.

In the book is a most interesting story. If you will send your remittance at once, we shall be glad to put your name down for a copy.

Betty and the Symphony Orchestra

By Elizabeth A. Gest

A little book for children giving information about the instruments of the symphony orchestra. There are illustrations of the leading instruments. Although this little booklet has been prepared for the child music student and juvenile music clubs, there are many adult music lovers not well versed on symphony instruments who might profit by reading it. These booklets are ready for immediate delivery. The price is 5 cents each, stamp accepted.

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This set of studies are tuneful throughout and have much melodic variety and harmonic interest. Any student about completing the second grade may be given these studies with beneficial effect. Teachers will find it a great help to use new studies such as these in departing from a set curriculum from time to time to avoid "getting in a rut." These studies are catalogued with our sheet music publications and therefore our Blue Professional sheet music discount is allowed. The retail price is \$1.25.

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This is a standard work with practically all violin teachers. They serve as a splendid preparation for larger works to be taken up later. We should have at least three weeks notice in advance of your return that we may make the proper advance of publication list. Always give both the old and new address.

The World of Music

(Continued from page 565)

The Chicago Civic Opera Company, with its 2,200 subscribers, seems to have started on the road to prosperity. This year's deficit is reported to have been considerably less than that of previous seasons, which has encouraged the Board of Trustees to extend the season of 1923-1924 to eleven and one-half months instead of ten weeks which has been the custom.

The two-million-dollar Auditorium in Chicago, Tennessee, is to open with a production of "The Apocrypha," the opera by the late Arthur and Paula Gaillet, which was the five thousand dollar prize offered by the National Federation of Music Clubs two years ago.

Adolph Lewinsohn's great benefaction to the cause of Music in New York City was noted on the evening of May 24th, when a page party in celebration of his death was held at the Waldorf-Astoria Hotel. The city and the State College of Music and the last concert of the series established as a tradition by the late Lewinsohn, presented him, with appropriate ceremonies, a beautiful gift of \$100,000.

"Polly," the companion piece to "Gay's The Beggar's Opera," is having a phenomenal run at the Savoy Theatre in London. It has been transferred from the Kingsway Theatre. Its phenomenal success is attested by the presence of Japanese, Americans, French, and other nationalities nightly at the performances.

"The Immortal Hour," an English opera, "The Immortal Hour," is having a phenomenal run at the Savoy Theatre in London. It has been transferred from the Kingsway Theatre. Its phenomenal success is attested by the presence of Japanese, Americans, French, and other nationalities nightly at the performances.

The Public School Music Committee of the United States has held its twenty-first annual convention in New York City on June 1st and 2nd. The committee, the Public School Music Council, was organized in 1902. The convention was held at the Hotel New York. The committee, the Public School Music Council, was organized in 1902. The convention was held at the Hotel New York.

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Bird Music

The birds must practice every day
To make their perfect song.
And so they start at early morn
And sing the whole day long.

And just because they're birds, you know,
Don't mean that they can hear
Their songs that we so love to hear
Without some practicing.

They do their trills and runs and things
Before most folks awake;
You certainly have noticed them
When day begins to break.

I think I'll imitate the birds
And practice early—too;
And then when other folks come round
I'll play my pieces through.

Lessons from Flowers

Did you ever hear about the little boy
Who asked his mother how the little packages
Of seeds know what kind of flowers
To be when they grow up? People do
Not have to tell the little seeds what kind
Of flowers to be—of course not, but they
Do have to do something else for them,
however. They have to give them some
earth to cover them, and some water to
dampen them, and put them where the
sun can shine on them. Then the little
seeds will take care of their part of it;
but as long as they are kept in a paper
package, even if it were for a hundred
years, they could never turn into flowers.

And it was just like this with the little
girl who asked her mother what she
wanted her to be when she grew up, and
said she hoped her mother would let her
turn into a musician, because she felt
little music-seeds sprouting in her heart.

Perhaps you feel little music-seeds
sprouting, too; but if you do you must
take care of them just as you would other
seeds, or they will never grow up and
blossom into beautiful music. You must
take music lessons and practice regularly;
for this is putting the earth and water
on them. Then, when they begin to grow
up, you must keep all the weeds out; for
the weeds are bad habits, carelessness,
irregularity, unearnestness, and others that
you know about yourself. These weeds
will also prevent your little music seeds
from blossoming forth into beautiful
music.

A pretty cat can only meow.
It can't sing like me or you.
But other pussies think it's grand,
If we were cats I'm sure we would!



JUNIOR ETUDE

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Allice and the Caterpillar

"Well," said the Caterpillar, "did you like it?"
"Like what?" asked Allice, somewhat surprised.
"Why, the concert, of course," answered the Caterpillar.

"Oh," said Allice, "I did not know you were talking about that."
"About what?" asked the Caterpillar.
"About the orchestra," said Allice; and she thought the Caterpillar was quite annoying.

"Of course," said the Caterpillar.
"And it seems to me that you are a very stupid child,"
Allice said nothing, for she was embarrassed and thought the Caterpillar very rude. "But," she thought to herself, "perhaps they are always like that."

"What is the difference between an orchestra and a concert?" asked the Caterpillar suddenly.
"Well," answered Allice, "an orchestra is— and she hesitated, for she knew if she said the wrong thing the Caterpillar would scold her, and if she said nothing he would scold, too."

"Were you at the concert to-day?" he asked.
"Yes," said Allice, for she really was sure of that.
"And were you at the orchestra?" he asked, turning about to look at her.

"I thought so," she answered, becoming more frightened.
"Well, then, what is the difference?"
"Oh," said Allice, "I—"
"Stop saying 'I,'" scolded the Caterpillar gruffly. "I suppose you mean 'Obey.'"

"Perhaps I do," said Allice meekly; and she wished she had never met the Caterpillar.
"When is the next concert?" he asked.
"Do you mean the next orchestra?"

"I mean what I say," he said.
"Oh, excuse me, I mean Obey. It is to be soon," she answered.
"Soon," snarled the Caterpillar. "I suppose you mean bassoon. Remember we are discussing orchestras, not adventures, and he took several long puffs on his hookah."

"Try it each hand alone," he called after her.
"Try what?" asked Allice, looking back at him.
"Why, the Bach Invention, of course."

"Invention!" Oh, yes, of course. But those wrong notes were not Bach's Invention. They were your own invention. Bach never invented any wrong notes in any Invention, and all those wrong notes in that Invention were your own invention!"

And with this the Caterpillar turned himself around on the mushroom and closed his eyes, to Allice's great relief.
"Now," said she to herself, "I hope he goes to sleep. Then I can slip off without hurting his feelings, and she tiptoed quietly away."

"Try it each hand alone," he called after her.
"Try what?" asked Allice, looking back at him.
"Why, the Bach Invention, of course."

How WELL do you play? Can you give yourself one hundred per cent of each of the above details?



String Quartettes

Have you ever heard a string quartette; or, if not, do you know what it is? Those of you who study violin perhaps know most about them; but every music student should know all about them, even if they have never yet had an opportunity to hear one.

The four instruments are first violin, second violin, viola and violoncello, all playing together, but having independent parts, and without any piano accompaniment. Of course, in many ways this is harder to do than to play solos, as there must be perfect "musical" or teamwork, which takes a great deal of practice together. The players must all have a very good sense of rhythm and perfect intonation; that is, play in perfect tune, which takes lots of practice together as well as alone.

The music played has been composed especially for this combination of instruments and is usually in three or four "movements" or sections, although many shorter pieces are used, too.

Some of the string quartettes composed by Beethoven, Mozart and others of the old masters are among their most famous compositions. Do not miss an opportunity of hearing a string quartette, for you will thoroughly enjoy it.

"It was a Bach Invention," said Allice proudly.
"Invention!" Oh, yes, of course. But those wrong notes were not Bach's Invention. They were your own invention. Bach never invented any wrong notes in any Invention, and all those wrong notes in that Invention were your own invention!"

And with this the Caterpillar turned himself around on the mushroom and closed his eyes, to Allice's great relief.
"Now," said she to herself, "I hope he goes to sleep. Then I can slip off without hurting his feelings, and she tiptoed quietly away."

"Try it each hand alone," he called after her.
"Try what?" asked Allice, looking back at him.
"Why, the Bach Invention, of course."

How WELL do you play? Can you give yourself one hundred per cent of each of the above details?

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Letter Box

DEAR JUNIOR ETUDE—

I am a Chinese girl and I like to hear the news of America very much. I think you must also like to hear the news of China. I like to tell you the news of China but I can't tell it all, so I shall tell you only about our school.

Our school is just beside the Grand Canal. The boats row up and down all day long. There are many hills around our school. From our class-room we can see two beautiful pagodas; one is eight stories high and is the largest in China. The other is a leaning pagoda which my teacher says looks a little like the leaning tower of Pisa. From another window we can see the wall around our old city, for you know Soochow is more than two thousand years old and has a wall around it as all old Chinese cities have. When the Spring comes, the blue hills, green water, and other colors of flowers make our school very pretty. When the Summer comes, the trees of our school will call the wind to come and dance us very cool and happy. When Autumn comes, then the weather is very good to us, and makes us glad. When Winter comes, then the snow will come to make our school very white and clean. All the year we are very happy in our school. We have a new building now, and I am so glad.

Your Friend,
Helen Tsai, Soochow, China.

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PHILADELPHIA, PA.

Junior Etude Contests are discontinued for the summer months. Results of April Contests will be in October issue.

The Dominant Junior Music Club Continue their Discussion of Great Pianists

By Rena L. Carver

"Could Schubert be called a great pianist?" queried Felice with a troubled frown.

"He was no virtuoso on the piano, but he played excellent accompaniments, and he read well at sight in spite of defective eyesight," said Helen.

"I'm afraid we cannot put him on the list," decided Harlan.

"I've been thinking a good deal since our last meeting, and it seems to me that Weber should have been placed on our list," said Harold seriously.

"He is regarded as Liszt's prototype as a piano virtuoso and did much to develop the technique of the left hand."

After much discussion Weber's name was written down on the blackboard. This was followed by a heated talk about Mendelssohn.

"There is one thing certain, Schumann will not go down on this list because while training with Wieck to become a virtuoso pianist, he had the misfortune to injure his fourth finger; so he resolved to devote himself to composition," commented Harriette.

"It is a perfect joy to talk of Chopin's playing. He was the pre-eminent poet of the piano," exclaimed Elaine.

"Liszt was the greatest pianist of all time, having seen, to whose influence all piano playing since has been obliged to acknowledge its indebtedness," said Elwood in a voice full of wonder.

"Let us put him down now," enthusiastically remarked Maynard.

They continued the meeting until they brought the list past Liszt's contemporaries. They called this a Chronological List of Piano Virtuosi who flourished in the Middle of the 19th Century.

1786-1826 Carl Maria Friedrich Ernst Von Weber, Ruth, first great musician of aristocratic birth, went on concert tours frequently. A pianist with an immense command of technique, original in style and eloquent in expression.

1809-1847 Felix Mendelssohn Bartholdy, Berlin. A remarkable pianist of an unaffected type, not a virtuoso, yet his interpretations were full of vigor, charm and a thoroughly musical spirit. His improvisations were remarkable.

1810-1849 Frederic Chopin, Warsaw, was a pianist of extraordinary distinction. Although he possessed great brilliancy, the most prominent trait in his playing was its all-pervading and inexhaustible fund of poetry.

1811-1886 Franz Liszt, Raiding, Hungary, the greatest virtuoso of the century, giving an unparalleled series of recitals throughout the length and breadth of Europe, which were a series of triumphs such as no artist had ever before experienced. Created "orchestral style" of piano playing.

1811-1885 Ferdinand Hiller, Frankfurt, pupil of Hummel, and a follower of Mendelssohn.

1812-1871 Sigismund Thalberg, Paris, was the greatest pianist before Liszt, whom he rivaled in Paris. He excelled in the left-hand technique, octave playing and stinging tone.

1814-1889 Adolph Henselt, Berlin, another Hummel pupil, who spent most of his life as court pianist at St. Petersburg.

1815-1888 Stephen Heller, Pesth, spent

most of his life at Paris, where he was celebrated as a teacher.

1819-1896 Clara Schumann, Leipzig, was one of the most eminent woman pianists. Her astonishing skill and interpretative talent won her many distinguished friends. Toured Europe with enormous success.

(N. B. The first part of this list appeared in Junior Etude, September, 1922.)

Letter Box

DEAR JUNIOR ETUDE: As long as I have taken THE ETUDE I have never seen any letters from READERS. I have taken THE ETUDE for about a year and am going to drive it, and I wish some of the JUNIOR ETUDE readers were here so I could give them a ride.

HELEN THAYER (Age 12), Vermont.

DEAR JUNIOR ETUDE: I have taken THE ETUDE for about a year and I am sorry I did not take sooner. I have learned so much music from it. There are not many children in this part of the country, but I would just love to have a music club. I have been taking lessons on the piano and am going to take the violin. My parents and brothers and sisters are going to England next summer and I'm going to try to get THE ETUDE there. I want to go to the Musical Buildings in London.

FROM YOUR FRIEND,
ALBERTA LOCKWOOD (Age 14), Ohio.

DEAR JUNIOR ETUDE: I thought you would like to hear from me. About four months ago my music teacher advised me to take THE ETUDE and with mother's consent I did, and I now think it is a pity that there are not many music teachers who know anything about the wonderful and marvelous ETUDE. I hope many boys and girls shall make known to all their friends the excellence of THE ETUDE.

We have organized a music club which is made up of many boys and girls who are in charge of making known to their friends the excellence of President and Vice-President and all the officers necessary to such a club. The members consist of violin, piano and voice.

I wish I were but a music teacher so that I might enter in the Junior contests in THE ETUDE, but I am not. It really is a shame.

Whenever hope I may see this in print in the JUNIOR ETUDE.

FROM YOUR FRIEND,
MARGARET WYNN (Age 15), Illinois.

DEAR JUNIOR ETUDE: I have been getting THE ETUDE for about two years and do not see how I could ever give it up. I read every letter in the Junior Etude and enter the contests, but I don't have anything. However, my motto is "try again." Say this to yourself when practicing scales and you will find they are not so hard. Scales really are not so hard after all, but I heard so much about them from my friends that I decided getting them done they had told me that they were easy so much that I would not have dreamed they are more difficult than so much at first.

FROM YOUR FRIEND,
RUTH ERIEL HANSEN (Age 14), New Jersey.

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