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James Francis Cooke

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Editor Max Bishop

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SPECIAL ANNIVERSARY ISSUE

THE ETUDE MUSIC MAGAZINE

THE
ETUDE
MUSIC MAGAZINE

FORTIETH
YEAR

1883-1923

1923

15 Cents

OCTOBER 1923

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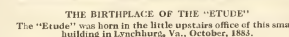
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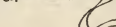
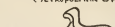
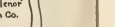
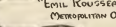
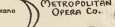
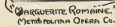
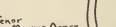
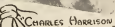
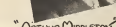
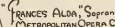
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A GROUP OF PRESSER EMPLOYEES
Picture taken at one of many annual outings held in the gardens of Mr. Presser's Residence

THE ETUDE

This department keeps in close touch with the multitude of customers dealing with the House, from all parts of the world; and its task is by no means a small one. The Etude subscription department, under the direction of Mr. Paul Lackenbacher, takes care of all details connected with the circulation of THE ETUDE. This also is a large department with its own exclusive and specially trained personnel. Each employee in this department has a definite geographic division of the subscription list, with its new names, renewals, changes of address, and other details. Through this system, it is possible to give instant attention to any report of irregularities or errors in addresses or deliveries.

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THE ETUDE



INTERIOR RETAIL MUSIC STORE
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The pictures shown in this series of pages can indicate but very indefinitely the entire scope of the Theo. Presser Company's huge plant in Philadelphia. The camera has the fault of minimizing distances. Rooms that appear very large to the human eye dwindle before the lens of the camera. It has also been impossible to show in the pictures all the departments and the department heads. We are however very glad to present face to face some of our employees and heads so that our friends may get a glimpse of those who are serving them. Pictures of the printer's, binderies and other plants utilized by the Theo. Presser Company would in themselves demand an amount of space equal to that which has already been given to the departments in this issue.



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Mr. H. B. McCoy, Manager, (portrait at left) Mr. John J. A. Kane, head of the Trade Department (portrait lower right)



PHONOGRAPH DEPARTMENT, 1710 CHESTNUT ST.
Retail and mail order purchases of instruments and records are made through this department.

A Famous Banking House Describes The Theo. Presser Co.

(The following is extracted from a lengthy article published in "The Corn Exchange," issued by the Corn Exchange National Bank of Philadelphia.)

Viewed from any side, Theodore Presser has carved out a career altogether unique. First as a practical instructor in music, he has undoubtedly exerted a wider influence than any other man or woman of his time.

As a publisher of music he stands at the top, while as the founder and long editor, and for 40 years owner, of THE ETUDE, he has the satisfaction of being entirely in a class alone.

The Theodore Presser Company is a Philadelphia institution which tens of thousands of Philadelphians regularly patronize, but it is extremely doubtful if any one of them comprehends the magnitude of the concern or appreciates its extraordinary resources.

The first number of the journal ate up all his \$250 of cash resources; but the idea in his head of making a magazine which should be a help to music instructors was worth more than all the capital the richest man could then have given him.



ACCOUNTING DEPARTMENT
with Mr. D. W. Banks, Treasurer (portrait left) Mr. J. Rawlinson, Head Bookkeeper, (portrait right)

A Chronological History of THE ETUDE Music Magazine and the Theo. Presser Company



ADVERTISING AND PUBLICITY DEPARTMENTS
Mr. John W. Dezin, Manager.



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Try to picture a stack of music six miles high. That is one thing which lies behind those walls. Another is sixty tons of metal plates from which Presser publications are printed.

Those classrooms which the customers see are tiny compared with the 40,000 feet of floor space which the company utilizes for its 350 employees.

Every department is in the hands of an expert. Mr. Presser knows cash and all ends of his own business, but it is not foolish enough to try to oversee personally every detail.

The Presser Company publishes sheet music, octavo music, and music books.

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Ask Theodore Presser why the business each month grows larger, and he will answer: "Because we deal in no fads. We publish only music which is of a solid character. It will be as good ten years hence as it is today. It is as fresh now as it was ten years ago. It is staple like pigiron or wheat."

And right there you behold the secret of the success of Theodore Presser. He began, not by publishing THE ETUDE to cater to the jazz of 1882, but to promote good music that doesn't change.

Beethoven is Beethoven to-day and will remain Beethoven for centuries. The house which makes and handles music which lasts must grow bigger because the demand for it grows greater as the number of cultured people in the world increases.

Upwards of 3,000 letters pour into that music center every day, and of course about as many letters or mail packages must go out every day.

The mail order department is steadily on the upward curve.

How prodigious the total business of the company has become is indeed graphically by the catalog which now contains about 25,000 numbers. To publish a sheet of music means that first somebody must supply the music. Hence it is that thousands of

pieces of music are submitted to the Presser Company, how many pass the test? Only two in every one hundred. It seems a frightful faculty, but the wise ones who head that department know that what is jazz to-day is forgotten to-morrow and will earn nothing but a deficit; whereas, what is solid and good, musically considered, must ever have a wide hearing.

Years ago, Mr. Presser wrote a book and published it. No other writer by anybody in Philadelphia since Frank J. Penned his immortal Poor Richard has been copied so often. Mr. Presser's music instructor has been a best seller regularly for years.

Why? Because it makes instruction easy for a music teacher and for a music pupil. And it does it as well now as when first issued, and will be as good fifty years hence as it is today. Another example of the "pigiron and wheat" quality of the Presser publication business.

THE ETUDE MUSIC MAGAZINE has a circulation exceeding 200,000 copies.

One feature of THE ETUDE MUSIC MAGAZINE is to publish pieces of music which, if sold as sheet music, would cost the buyer \$60 a year, or \$5 for every copy of THE ETUDE.

Its articles by world-famous musicians are often interesting to many who are not devoted especially to musical affairs.

High Integrity of Teachers

One of the extraordinary features of the Theodore Presser Company is its system of sending packages of its publications all over the land to schools and music teachers, where those desiring a book or a sheet of music may select it, pay for it and return the balance.

At the present time the company has out in this way music worth over \$400,000. Losses are few from this source, which is high praise for the integrity of those who demand good music.

No visitor to Rome fails to go down into those cavernous, subterranean burial grounds. The catacombs are a wonder to all who see them.

In the Catacombs

They have their own catacombs in the Presser plant. The basements of the big buildings contain an unbelievably great quantity of music kept in stock.

There are rows of boxes reaching from floor to ceiling and stretching in corridors all over that vast space, and each box is packed with pieces of music.

There are scores of thousands in those catacombs, but any one may be brought forth for a purchaser in five minutes, so carefully are the boxes numbered and systematized.

It is a curious fact that many pieces of music never grow old, indeed, some that are many years old have a larger annual sale than new pieces.

The war checked the importation of music, but the incoming tide is again rising.

The Presser business family is a happy one and well coming for. But the Presser customer comes first.

The owner of the largest chain of street American hotels always keeps the idea before his employees:

"The patron is always right."

So long ago Theodore Presser emphasized for his fellow workers the essential of courtesy. The customer, right or wrong, must be treated courteously.

Sticking to an Idea

Theodore Presser Company supplies one of the best-known examples of the success which comes from first finding a great idea and then having the courage and industry to stick to it.

Here has been created an immense business in an exceedingly quiet yet persistent way.

Indeed, the very kind of music they publish, a lack of the cymbals and sounding brass variety, typifies the method by which the business was made great. Solid principles in music do not change any more than the human taste for bread, which is now as keen as it was when Joseph had his famous corn in Egyptian wheat.

Visitors are always welcome at the home of "The Etude" and the Theo. Presser Company. It is a business which has its head in the clouds and its feet on the ground. It is a business which has its heart in the music and its hands in the work.

It is a business which has its soul in the music and its body in the work. It is a business which has its mind in the music and its feet on the ground. It is a business which has its heart in the music and its hands in the work.

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- 1848, July. Theo. Presser born in Pittsburgh, Pa.
- 1864. Clerk in leading Music Store, Pittsburgh, Pa.
- 1866. Manager of same Music Store.
- 1868. Music Teacher in college in Ada, Ohio.
- 1869. Student and Music Teacher at Xenia, Ohio.
- 1872. Student at Boston, Mass.
- 1876. Head of Music Department of Ohio Wesleyan University, Delaware, Ohio.
- 1876. Founded "Music Teachers' National Association."
- 1878. European study at Leipzig, two years.
- 1880. Head of Music Department, Hollins Institute, Hollins, Va.
- 1883, October. Founded THE ETUDE at Lynchburg, Va. 2,000 copies in October and November issues; 5,000 of December.
- 1884, January. Reestablished Music Teachers' Bureau for employment, later discontinued.
- 1884, June. Removed office of ETUDE to Philadelphia, 1004 Walnut street, third floor back, made the announcement—"Theo. Presser Music Publisher and Dealer. We are now ready to fill all mail orders for Music."
- 1885, August. The plan of sending a package "on sale" made to schools and colleges was inaugurated.
- 1885, August. ETUDE price raised to \$1.50 per year.
- 1886, September. ETUDE office and business removed to 1704 Chestnut street, Philadelphia, with first retail store. Editorial corps formed.
- 1886, December. Printed 10,000 copies of THE ETUDE.
- 1886, December. First catalog of music publications issued. Opened a piano department, later discontinued.
- 1887, July. Purchased music stock of Martens Bros., N. Y. large dealers in imported music.
- 1887, December. Added subscribers to THE ETUDE, employees 5. Number of publications 250.
- 1888, February. Purchased rights to Dr. Mason's piano technique. Issued the first book of his celebrated "Touch and Technique."
- 1888, June. Took over the publication of the Musical Art Company, N. Y. (Robert Goldbeck).
- 1888, June. Purchased the catalog publications of L. C. Gottlob, Philadelphia.
- 1888, July. Took entire building (three stories) 1704 Chestnut Street, Philadelphia.
- 1888, November. Purchased the octavo publications of W. F. Shaw Company.
- 1891, December. First announcement was made of the monumental work, STANDARD GRADED COURSE OF STUDIES, of which more copies have been used than of any other educational music work.
- 1892, September. The last volume of Dr. Mason's "Touch and Technique" issued.
- 1893, July. Removed to 1708 Chestnut Street, Philadelphia, in order to take care of fast increasing business, a building 22 x 150 ft., five stories high.
- 1893, September. The plan of sending "on sale" packages of new music every month, to teachers was inaugurated.
- 1893, December. Number of subscribers to ETUDE 14,344, number of employees 15, number of publications 1,715.

- 1894, July. Conducted Summer School of Music at University of Pennsylvania; large enrollment from every State in the Union. Teachers, Lecturers and Artists included—Dr. William Mason, William H. Starwood, Dr. H. G. Henscher, W. S. B. Matthews, John C. Fillmore, Louis C. Elson, Dr. E. B. Ayres, Dr. Hugh A. Clarke, Frederick W. Root, A. K. Virgil, Charles A. Anderson and Edward Everett Hill.
- 1894, December. Printed 20,000 copies of THE ETUDE.
- 1895, April. Purchased the stock of miscellaneous publications of the H. B. Stevens Co., Boston, Mass.
- 1895, December. First volume of the STANDARD GRADED COURSE issued.
- 1896, January. Purchased the name and goodwill of "The Musical World" from S. Brainard's Sons Co.
- 1895, October. Purchased part of the miscellaneous stock of sheet music of John Church Co., Cincinnati, Ohio.
- 1895, December. Subscribers to the ETUDE 34,403. Number of employees 38. Number of publications 2,372.
- 1899, January. Purchased entire miscellaneous stock of William A. Pond, New York, seven carloads—perhaps the best miscellaneous stock of sheet music and music books then available.
- 1900, October. The entire catalog of H. B. Stevens Co., Boston, was purchased, plates, printed copies and copyrights 6,000 plates, including the works of such composers as Henry Purcell, H. A. Norris and James H. Rogers.
- 1902, December. Purchased the buildings 1712-14 (five floors) 44 x 150 ft., double the size of building then occupied. Subscribers to THE ETUDE 75,341.
- 1904, March. Completed the removal of the business and ETUDE offices to 1712-14 Chestnut street buildings.
- 1905, December. Purchased building at 1718 Sanson street, directly in rear of Chestnut street building, connected to it by a bridge across Lane street and used it as an adjunct to the business. Purchased catalog of publications of M. M. C. Walker, Philadelphia.
- 1906, December. First building for 10,000 of RE-THINK MUSIC TEACHERS was obtained and opened on South Third street, Philadelphia. Purchased catalog of publications of Rogers and Eastman, Cleveland, Ohio.

- 1908, January. Published issue of ETUDE to commemorate 25th anniversary of ETUDE and business.
- 1908, September. Purchased the catalog of Standard Piano Studies of R. C. Schirmer, Philadelphia.
- 1908, October. Purchased building at 1715 Sanson street, Philadelphia.
- 1908, October. The business of Theo. Presser Co. in order to better perpetuate it. Shares of preferred stock owned by employees.
- 1908, December. ETUDE subscribers 130,217. Number of employees 113. Number of publications 7,074.
- 1909, November. Purchased catalog of song publications of Gelbel and Lehman, Philadelphia.
- 1910, April. Purchased the building 1707 Sanson street, Philadelphia.
- 1910, August. Prepared to build at 1712 Sanson street. Purchased catalog of music publications of J. V. Flager and The Home Music Co., Logansport, Indiana.
- 1912, April. The Presser Building—Annex, an office building ten stories high, 1713-15-17 Sanson street, completed.
- 1913, January. Purchased the stock and catalog of music publications of John F. Ellis Co., Washington, D. C.
- 1913, January. Presser Home for Retired Music Teachers removed to Germantown.
- 1913, December. The present new building of the Presser Building Music Publishers was dedicated. Purchased the catalog of Songs and Octavo music of William Maxted Music Company, New York; 4,500 plates, including works of such composers as William Brewster, W. H. Noddings, J. F. Burleigh, Harry Rowe Shelley, Homer S. Bartlett, S. Coderre-Taylor and Charles W. Chadman.
- 1916, March. Purchased the catalog of piano publications of Lorenz Publishing Company, Dayton, Ohio.
- 1916, July. Established the "PRESSER FOUNDATION" to embrace different philanthropic undertakings.
- 1917, May. Purchased the catalog of music publications of E. W. Wernan Co., Memphis, Tennessee.
- 1918, March. Opened Talking Machine Department at 1710 Chestnut street.
- 1918, December. ETUDE subscribers 217,806. Number of employees 205. Number of publications 16,200.
- 1921, January. Purchased the five-story building 1705-10 Chestnut street, giving in connection with original Presser Building, 1712-14 Chestnut Street, a frontage of 88 feet on Chestnut street and 145 feet deep to Lane street, thus insuring for the time ample space and a central location for the ever increasing business of the Theo. Presser Co. and THE ETUDE MUSIC MAGAZINE.
- 1923, May. Department of Public School Music added to THE ETUDE.
- 1923, June. Purchased catalog of Brecht Bros. Music Co., Los Angeles, Cal.
- 1923, October. Fortieth Anniversary Issue of THE ETUDE to commemorate the two scores of years of itself and the business. Number of employees 342.

The Sheet Music and Book stock of the Theo. Presser Company piled up in one pile would be over six miles high.

The pages of one edition of The Etude placed end to end would make a path ten inches wide from New York to San Francisco.

During the year The Etude prints in its pages and thus distributes 40,000,000 separate compositions.

CASHIER'S DEPARTMENT
where the incoming mail and monies are received
Mrs. S. V. McCallie, Manager.



CHARGING AND SHIPPING DEPARTMENT
Mr. Robert McKinley, Manager.



SPECIALISTS
IN THE
ENCRAVING AND
MECHANICAL DEPARTMENT
Mr. Henry Hessel, Manager.



PACKING DEPARTMENT

Theodore Presser

A Short Anniversary Biography

REALIZING that many friends of THE ETUDE would scarcely consider this fortieth anniversary number complete without reference to the work of its founder, the following short sketch is given:

Theodore Presser was born in Pittsburgh, Pennsylvania, July 34, 1848. His mother was born in America; but his father came to America in 1820 from the Saar Valley, on the borderline between France and Germany, the territory changing nationalities with the vagaries of politics, war and fate. The little Theodore was brought up in a musical home. All of his brothers played instruments, one being an intimate of Stephen Foster on serenading parties. The parents were devoted members of the Christian Brotherhood; and music and morals of high idealistic character created the atmosphere of the home.

In early life Theodore followed different mercantile and manufacturing pursuits. Being too young to enlist in the army at the time of the Civil War, he was chosen to mold cannonballs in an iron foundry. His practical introduction to the business of music came at a very early age. The famous opera company of Max Straßer visited Pittsburgh, and Theodore Presser, a lad of sixteen, was elected to sell tickets for performances of "Norma," "Fra Diavolo," "Marta," "Lucia," "Traviata," "Martha" and "Trovatore."

Early Years

This sale was conducted in a music store, the proprietor of which, C. C. Meller, was so pleased with the services of the young man that he engaged him later on as a music clerk. This was in 1864. Two years later Theodore Presser was manager of the sheet music business in the same store. He was at once fascinated by the business, and realized that he should know something of the art of music. He rented a piano and secured a teacher in the person of a Lutheran minister named Markstein. In 1868 he felt himself enough advanced in his music and general studies to enter Mount Union College, at Alliance, Ohio, where he remained for two years. He then was urged to go to Ada, Ohio, as a teacher in the newly established Newstein Normal School (now Ohio Northwestern University), founded by Dr. H. S. Lehr. The following year he went to Xenia, Ohio, studying at the Miami Conservatory there; while he taught in the local college. He then went back to Ada, where he had a class of twenty-eight. Returning to Xenia, he taught for three years at Smith College. He spent one winter (1872) in Boston, studying with Stephen A. Emery, J. A. Hill, and G. E. Whiting. Dr. Eben Tourjee, the director of the conservatory, employed him as a teacher of sight singing.

Founding a Great Body

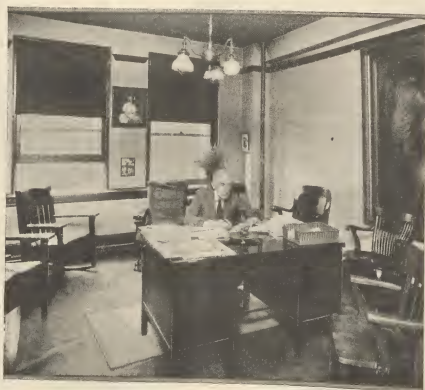
In 1876 he was engaged as head of the music department of Ohio Wesleyan University, at Delaware, Ohio. It was there that he called together the famous meeting of educators to form the Music Teachers' National Association, December 26th, 1876. In the address of welcome at this meeting, Dr. George F. Root, of Chicago (father of Frederick W. Root, and composer of "Trump, Tramp, Tramp" and "The Battle Cry of Freedom") made the following statement:

"Whatever may be the outcome of this meeting we all feel that Mr. Presser, of this place, deserves great credit for what he has done to bring it about; and, should it be a success and lead to similar conventions in other states, we shall remember that he bore the cares and labors of making the beginning."

—Reprinted from the First Annual Report of the M. T. N. A.

Years in Europe

In 1878 he entered the Leipzig Conservatory, where he remained for two years, studying with Reinecke, Jadassohn, Zwienschner and others, and having for his companions among the Americans, George W. Chadwick, Templeton Strong, John W. Metcalf and Samuel Hermann. Upon his return to America, he became teacher of music at Hollins Institute, in Virginia, remaining at this post for three years.



MR. THEODORE PRESSER
Mr. Presser has been at his office daily and "all day" with a few interruptions and vacations during forty years.

Starting the "Etude"

Seeking a broader field for his ambition than college life afforded, he became imbued with the idea of the need for a real musical journal of an educational character. To put the idea into practice, he assumed financial obligations which would have discouraged any but the most optimistic. In 1883, in the little city of Lynchburg, Va., with what would now be regarded as a ridiculously small capital (\$250), THE ETUDE was started. But lack of this was a wealth of natural gifts, inexhaustible energy and practical experience. This won; and in spite of repeated urging on the part of friends to abandon THE ETUDE and resume his work as a teacher, in which he had been so successful, he persisted with it. After eight months of real "hard sledding" at Lynchburg, he received an unexpected remuneration for his services previously rendered at a musical revival. This enabled him to remove to Philadelphia, where the struggle continued for years before there was an apparent evidence of success. In the end, the will and the determination not to recognize defeat won the battle; and after a few years the grilling combat became a memory and an inspiration to perform still greater tasks.

In the early years of the publication he did all the work of editing and publishing the journal, undergoing great privations. Shortly thereafter he was obliged to enter the music publishing business in response to numerous requests for music supplies. THE ETUDE, at the start, was purely a pedagogical journal designed for teachers. The music section was composed of exercises and the articles were pedantic. It gradually became a publication for students and teachers, and later a publication to include the entire musical home.

Practical Works

From the very start of the magazine and of the business, Mr. Presser has taken an unceasing daily interest in every detail. He has produced many works which have been widely approved by educators and have been used in immense quantities. These include:

School of the Pianoforte.

I. The Beginner's Book.

II. The Student's Book.

III. The Players' Book.

Polyphonic Playing.

First Studies in Octave Playing.

First Steps in the Study of the Piano.

Standard Graded Course.

In 1907 he founded the Home for Retired Music Teachers, purchasing a building in the old down-town residential section of Philadelphia. This home was later moved to Germantown, Pennsylvania, where a really magnificent new building was erected in 1914. Realizing that his continually expanding philanthropies demanded the administration of a central body, he founded and endowed the Presser Foundation in 1916. This already embraces a Department of Scholarships, through which scholarships have been granted to colleges, who in turn

administer them to individuals selected by the college; and a Department of Relief, which has given assistance to musicians in distress here and abroad. Other departments are in process of formation. The Foundation is administered by business, professional and financial men of the highest standing, independent of the Theodore Presser Company. It is national in scope and entirely non-sectarian in character, individuals of all denominations receiving its benefits.

The business of the Presser Company has expanded without interruption from the tiny one-room office at Lynchburg, and a small musical magazine, till it is one of the largest musical enterprises in the world. While Mr. Presser points to the large number of men and women who have assisted him and generously distribute the praise, those who have been with him longest realize the meaning of the thought that "every great undertaking is but the lengthened shadow of a man."

A Personal Glimpse

As a man, the writer of this sketch has had a good opportunity to judge of him. Childlike simplicity of nature, full of hope and trust, he looks to God as a benevolent Father to whom he owes all reverence and worship, and upon his fellow-men as having every claim upon his needed assistance and sympathy. Fond of little children, and watching with tender interest the gradual development of their powers, he is never happier than when in their society, drawing them out in conversation, or wandering with them through blooming gardens, listening to the songs of birds, or watching the unfolding of flowers. Simple in his habits and tastes, with a passionate love for nature in its variations of beauty and harmony, and with a heart quickly responsive to every call of humanity, he lives to do good in his day and generation, and is a fitting type of what the teacher of music should be. We can never forget that years ago he laid before him, and that his laurels may never wither, but fade only in the light of that higher crown with which the patient worker, who, when called home, carrieth his sheaves with him.

Keys to Service

The business policies created by Mr. Theodore Presser and continued by the Theo. Presser Company have been based upon a thorough understanding of the educational needs of the musical profession. Strict economy in production, a liberal attitude toward the customer, the greatest possible rapidity in executing orders, accuracy in ordering to the special requests of the purchaser, combined with invariable courtesy have been the touch of service keys which have opened the door of success to the Theo. Presser Company.

The company has continually in its employ a staff of musical educators, men and women who by their practical success in teaching, performing, and in composition have won wide recognition. This staff considers all material to be published in relation to its actual need in American musical educational work. It is in continual consultation with many of the greatest musicians of the world, specialists in all fields. It answers thousands and thousands of questions yearly upon teaching and musical problems. It aims to build up the strongest possible policy of securing the most needed works and preparing them for the widest and promptest introduction.

Combined with this, is a large organization of executives and clerks selected by the founder from many parts of the country for their efficiency in carrying out the strong plans and policies of the company.

The aim is to make this enterprise an institution of service to the music lover, the student and the profession and not merely a business.

THE ETUDE

THE ETUDE

OCTOBER, 1923

Single Copies 25 Cents

VOL. XLI, No. 10

Forty Years and What They Mean

"How have you spent your years?" asks Father Time of everyone.

Years in themselves mean nothing.

It is how we spend them that counts.

One man may spend his years in the almshouse sorting rags, another in the counting house playing with millions, another in the schoolhouse making citizens, another in the studio making masterpieces which may outlive the pyramids.

The spending of years is the art of life.

THE ETUDE has spent FORTY years in endeavoring to help in the musical development of the times, particularly in America.

Glorious dividends have come to us, in recognition from the musical world at large and from countless subscribers everywhere.

Music has leaped ahead in our country, possibly ten times as fast during the past ten years as during the entire previous history of the new world.

FORTY years ago the magnificent pioneers of the art were just beginning to raise their hands to their brows and look off into the wonderful future that was to follow their efforts.

MacDowell was a youth of twenty-one who had just come back from his early triumphs in Europe. Puccini, Paderewski and Strauss were still unheralded young men. Max Reger was a boy of ten. Hofmann, Gabriellivitch, Hambourg, Bauer, Raelmaninoff and Ganz were little children. Grainger, Cudman and Stokowski were babies in arms; and Zimbalist, Galli-Curci, Courboun, Werrenrath, Levitski, Elnan and Hempel had not yet started upon their earthly adventures.

A few months before the birth of THE ETUDE Richard Wagner passed on to his Walhalla.

Verdi had still nearly twenty years to live; and his masterpiece *Falstaff* was not produced until THE ETUDE was ten years old.

The phonograph of Edison was then a new and curious toy. The radio, the X-ray, moving pictures and the flying machine were still the dreams of madmen. Some "fool" was trying to devise a trolley car and a "horseless" carriage.

The new Renaissance was coming. Inventions too marvelous for the imagination were springing up everywhere. New lands were being opened. The Orient and the Occident were shaking hands. Stanley and Livingston were thinking of penetrating darkest Africa.

At such a time and under such a propitious star THE ETUDE was founded in a little city in Vir-

ginia, by a college music professor who staked his all to get the project under way.

The main idea of THE ETUDE from the start was to help, to help as many as possible. Its first issue carried the names of ten other contemporary musical publications which the founder strongly urged the readers to purchase. None of these publications exist at the present time; but many excellent ones have continued their work.

THE ETUDE caught the fine spirit of Karl Merz and John S. Dwight, those splendid pioneers of American musical journalism, and has been fortunate in continuing this spirit until this day. The Founder took up the torch from able contemporaries and predecessors; and it has been his pride to hold it aloft through FORTY years.

THE ETUDE has gone forth to homes and schools and studios all over the world. It has tried to build, to lift up, to entertain, to live up to the doctrine that music is the food of the soul and that life is better, higher and nobler for those who in the right way make music a part of their lives.

The success of THE ETUDE is by no means to be credited to the efforts of one man but to a small army of the ablest musicians, critics, writers and music experts of the times. We are grateful to them. There are scores of great men, such as Mason, Emery, Lang, Mathews, Lichling, Bowman, Huneker, Sherwood, Elson, Ayres, Jervis, Thaper, Root, who we wish might have been spared to join in this jubilee of the publication to which they devoted such valuable time and interest.

THE ETUDE, as we have said, came at a fortuitous time. The population of the United States has more than doubled during the last FORTY years. With this vast growth THE ETUDE took pride not merely in supplying material for the highly-trained students of the large cities but also for the students of teachers in all parts of our glorious and ever-expanding commonwealth.

Enjoying the friendship and support of the foremost musicians of the time all over the world, THE ETUDE rejoices in the peculiar character of its work. It is not "high-brow." It is not made for a kind of "holier than thou" clique with the absurd idea that the more obscure, remote and exclusive a performer comes to musical sanctity.

We print compositions by the score that are easily understood and readily played by beginners. We do this deliberately, because we have found from FORTY years of experience that the people who start to buy THE ETUDE for these pieces invariably climb the ladder until



Undreamt of Forty Years Ago

Orchestra in the city of Toyah, Texas (population 1000), symbolizing the enormous spread of musical interest in comparison with the wilderness of the "Wild West" of half a century ago. Similar orchestras are being created everywhere in America.

they reach a point where nothing but the great classics satisfies them.

In fact it is this phase of THE ETUDE that has, perhaps, enabled it to help in carrying musical taste to hundreds of thousands of homes, helped in building ambitions, hopes, establishing the careers of countless young men and women who are now the real backbone of the enormous musical advance in our great country. This is a privilege and a joy.

There is hardly a better way in which to close this long editorial than to call the readers' attention to the picture on page 659. It shows an orchestra organized by a ranchman and his wife in Toyah, Texas. FORTY years ago the Indians listened to the wail of the coyote on the very site where the fine public school building shown in this picture now stands. To-day in a town of 1,000 there is a capable orchestra of sixty-five men, women and children. It is not the Philadelphia Orchestra, not the Boston Symphony, not the New York Philharmonic; but these people, in their own orchestra, are making their own music in their own way; and we shall not say that movements of this kind are not of almost equal importance with those of the metropolises. The real musical spirit of our land is not in Carnegie Hall nor in the Auditorium, but in Toyah, Texas, and in scores of similar centers from Bangor to San Diego, and Seattle to Key West.

A Master Lesson

ESAU played the slide trombone with more exophthalmic joy than any dusky descendant of the African yeldt we have ever heard. Each brazen note pealed forth with the soul of Esau exalted to the earnestness of Gabriel. Every spare moment in the day found him with the trombone pressed to his lips. Nighttimes he kept it under his bed.

Once Esaus teacher, who also hailed from Georgia, visited him and found the pupil practicing. We overheard a lesson, which was pedagogically so much finer than many we have heard in so-called high-class conservatories that we recount it here. During the lesson Esaus was mute save for trombone toots and blasts and intermezzi of uncontrollable, joyous laughter.

"Mawwin', Esaus. Look here, boy. What you all doin'?"

"Call dat practicin'?"

"Humph!"

You done gone play dat same

note over 'bout a hundred times.

Yas, I know it says it dere in

dat music; but how come you

ain't use yo' haid? Ef you can

walk dere ain't nothin' more to

learn about walkin'.

You jes naturally walks. Dat's all.

What you want to learn is to

dance. You got to learn to

buck and wing on that tube.

You ain't never gone to learn to

dance by jes walkin'.

You's afraid to buck and wing.

Fraid you gone to fall down an' bust

yo' haid. Gimmie that trombone.

Now play this lak I do. That's

right. Of course yo' make mis-

takes; but if yo' spen' as much

time trying to buck and wing as

yo' ben spendin' walkin', yo'

gonna get up in the secon' line

in de band. Stop! Stop! What

kind of noise is that? Yo' got

blinders on yo' ears. Yo' got to

taste music with yo' ears, boy,

just like yo' tastes chicken with

yo' mouf. If it don't taste right,

try another bite till yo' satisfied.

"Tain't no use yo' blowin' on that

tube like yo' blowin' up an auto-

mobile tire. Remember yo' makin'

music, not jes makin' wind."

Requiem

THE ETUDE pays reverent tribute to our late President Warren G. Harding. His death, the announcement of which has come just as we are preparing to celebrate one of the Jubilees of THE ETUDE, has cast a pall over the entire nation. His early practical interest in music and his long journalistic career led us to feel a kind of fraternal bond toward the White House. The strain of a great work, honestly undertaken and prosecuted with fine zeal, proved too great a load for our chief executive whose imposing personality, genial manners and statesmanship were admired by citizens everywhere. Fortunate we are in having a strong successor at this hour.

President Harding was always willing and glad to go out of his way to give his influence to worthy musical projects.

In Full Swing

THE musical season is now "in full swing." Some people never grasp the meaning of this idiom. They never get into full swing. Drop a plummet on a line and let it swing. It may swing an inch or it may swing three feet. The knocker in a bell may swing within a fraction of an inch of the surface of the bell. The bell will not ring until the knocker is in full swing. It takes almost as much effort for the student and the musician to be in partial swing as in full swing. Nothing less than full swing counts.

It often happens that three-quarters of an hour of practice will fail to accomplish what one hour might do easily. Get in full swing. Give enough time to lessons. Results will come to you if you get in full swing and keep swinging long enough.

CHOPIN knew his *metier*. He knew that his field was with the piano and not opera, ballet, the symphony or vocal music. He wisely kept away from all other forms of musical art, except in a few instances. Of his songs only two are remembered, and his orchestral accompaniments to his concertos are by no means masterly. What we keep out of, quite as much as what we get into, plays a large part in our success.

Is Paderewski has proved nothing else to the world he has brought forth the fact that a musician may rise to great heights in other callings than his own. Paderewski, Diplomat, and Paderewski, Pianist, are both history.

Who says we have no musical heritages? Many of the signers of the Declaration of Independence were keen musical enthusiasts. Francis Hopkinson was our first composer of note. Washington was a great lover of the stage and music. Franklin made an instrument for which Beethoven and Mozart composed pieces. Thomas Jefferson and Patrick Henry were both practical musicians and performers.

CONCERT managers are already pointing to enormous "bookings" for the coming season, indicating a banner musical year.

"A MERRY heart doeth good like a medicine," runs the proverb. We never can have too much merry music.



Fortieth Anniversary Prophecies and Greetings

World Famous Composers, Teachers, Critics and Interpretative Artists Have Something to Say About Music Forty Years from Now

Henry T. Finck

Noted Music Critic, Author and Philosopher

WHAT kind of music will the readers of THE ETUDE listen to forty years hence?

They will listen to the operas of Mozart, Wagner, Bizet, Verdi, Gounod, Massenet, Humperdinck, Puccini and other composers—some of them American—who will unexpectedly appear.

They will listen to the choral works, the organ and piano pieces of Bach; the symphonies and sonatas of Beethoven; the orchestral works of Tchaikovsky, Schumann, Brahms, Dvák, the early Strauss, Liszt and many others now in vogue; the songs of Schubert, Franz, Schumann, Brahms, Grieg, MacDowell and dozens of others; the piano pieces of Chopin, Schubert, Beethoven, Bach, Liszt, MacDowell, etc., pretty much the same as to-day!

Then, I do not believe in the power of the cacophonists to sweep away the melodies and euphonies of the past with their "futuristic" dissonances.

Dear me! No, I do not; most decidedly I do not. The cacophonies in which a group of vain men in each country are now indulging are nothing but a species of total mathematics, which does not in the least interest genuine music lovers and never will interest them.

Some of their new harmonic combinations will probably be utilized in the future by genuinely creative composers, masters of melody and euphony, but that's about the only thing really futuristic about the hideous combinations that are at present being inflicted on concert goers. Readers of THE ETUDE four decades hence will not be annoyed by them. Such aberrations of taste never last long.

As regards the achievements of THE ETUDE, I cannot do better than quote what I wrote in the *Prelude* to my latest book, *Musical Progress*.

"I rejoice in its large circulation as I do, for instance, in that of the *New York Times*, which eloquently refutes the current notion that the public wants nothing but sensationalism and trash.

"THE ETUDE has from the start, in 1883, eschewed sensationalism and trash. While not avoiding anecdotes, personal details and biographic romances, it is mostly concerned with the serious problems which confront musicians, teachers, pupils and lovers of music in general. It does not seek the patronage of musicians by printing their pictures accompanied by flattering notices of their appearances, but has lifted itself to its present prominence entirely by uncommercial tactics. In its influence on the musical education of the American public, Theodore Presser stands second only to Theodore Thomas."

No other country has a periodical just like THE ETUDE. It is an unique creation. There have been flat-

tering imitations of it, but they fell far short of their model. Nearly all the great musicians of the last four decades have written for it or spoken for it to interviewers. Most of the critics, too. The best of these articles, reprinted in book form, make more than a hundred volumes, easily. Hummer's best book, *Old Paps*, appeared first in THE ETUDE; so did my best book on the tonal art, *Musical Progress*; there was material enough for another volume.

Personally, I have enjoyed writing for THE ETUDE more than for any other magazine, because I know that what I said would get serious attention from a very large audience.

Cecile Chaminade

Distinguished Composer and Pianist

The question as to the future of musical art—what may be our art in 1940—is somewhat embarrassing. It would be a very brave person who would prophesy what might happen in such a world as ours, at such a distant date.

We are all traveling in a strange and feverish epoch which is the fatal result of the great cataclysm. The mental activity at this time is overworking, almost abnormal; but nothing seems stable or profound. A new work or style seems hardly to be born before it is out of fashion because of its successors. We are marching toward the unknown which no one can foresee. What will be the dimensions of the human brain forty years hence? The future only can answer this.

It is with all my heart that I join with its friends in sending my warmest congratulations to THE ETUDE upon the occasion of its fortieth anniversary. I know of the enormous importance of this interesting publication and of the debt of musicians to it, for its services and inspiration to art workers.

X. Scharwenka

Distinguished Composer, Pianist and Pedagogue

(The following is from a note of congratulation sent to the founder of THE ETUDE, Mr. Theodore Presser.) From friendly quarters I hear that THE ETUDE, which you founded, and which you have brought up to such great and well-merited success, is going to celebrate its fortieth year of existence.

Permit me, dear Mr. Presser, to express to you in my name, as well as in the name of many other musicians, the heartiest wishes and also thanks for the important and successful service which you have given to pedagogy and its representatives, in such a broad way. I also beg you to accept my sincerest wishes on your seventy-fifth birthday. I hope that you will be able to do your benevolent work to the music world for many years to come.

M. Moszkowski

Eminent Composer and Pianist

It is impossible to prophesy in any way as to the future of the pianistic art in Europe. There is absolutely nothing as yet that is stable; and this must be reflected upon the progress of the art in America.

I really can consider myself one of the first readers of THE ETUDE; because, since a few years after its first publication, I began to read more or less regularly the instructive articles which every issue contains. My congratulations upon its fortieth anniversary are therefore particularly cordial. The American musician owes much to THE ETUDE, and this unquestionably has had a great bearing upon the prodigious progress which music has made in your country, especially during the last ten years.

I. Philipp

Professor of Piano forte Playing at the Paris Conservatoire

What will forty years bring forth in the art of piano playing? What will our art be in 1960? It is of course impossible to foresee. We have had our Liszt; and the musical world exclaimed, "This is the *ne plus ultra* of the art of the piano." Then came the Titan, Rubinstein, of whom was said, "Nobody can go further!" After this we have had Paderewski, Moritz Rosenthal and the magician, Ferruccio Busoni. Shall we go further yet? I must confess that I do not know.

Permit me at this time to state that for years I have been filled with admiration for THE ETUDE. It is admirably conducted, always interesting, and must have been of immense service to musical art in America.

Charles Marie Widor

Eminent French Composer and Organist

La Musique, is it in a state of progress or in a state of decadence? Those who view purely sensory effect as the ultimate aim of music will contend that we are progressing. Those, on the contrary, who seek, in the art of music, ideas and their highest development, will feel that music is retrogressing.

"Has music reached its pinnacle?" I am asked. Certainly. It reached its pinnacle with Mozart, afterward with Beethoven, afterward with Wagner; and it had reached it with Bach. You see, musical progress is a long succession of pinacles.

Will music transform itself during the next forty years? Who can tell? The understanding of acoustics has progressed so greatly during and since the world war that we can comprehend new conceptions of tonal masses developed through new means. The fact that we can play with certain sound waves so as to isolate them, magnify them or weaken them in their vibratory



Hubey Reinhardt Photo.

The Editor's Desk

Mr. James Francis Cooke, editor of "The Etude Music Magazine," for sixteen years feels it a real honor to greet the vast audience of enthusiastic readers and friends of "The Etude" upon the occasion of the Fortieth Anniversary of the very extensive educational work founded four decades ago by Mr. Theodore Presser. We take this occasion on behalf of the founder and the large staff of co-workers to express our most sincere appreciation to Etude friends, the musical profession, the music trades and the music press in all parts of the world, whose generous support, able assistance and enthusiastic interest has made our success possible.

Intensity, will transform the sound and tone color of our instruments.

It remains to be seen, however, whether the human ear can be developed so as to be able to grasp the finer vibrations and thus keep step with the progress of acoustical science. As yet we are scarcely able to perceive the eighth or ten octaves of tone waves and others caught by with less tendency escape us entirely. Is this a matter for regret? I hardly think so. The persistence of this aerial song above our heads would trouble our sleep in hopeless manner.

Sergei Rachmaninoff

Eminent Russian Pianist and Composer

(Mr. Rachmaninoff, at the solicitation of "The Etude," gave his opinion upon this subject some time ago; and it is reprinted here together with a telegram of congratulation just received.)

Composers of experience take into consideration first of all that melody is the supreme ruler in the world of music. Melody is music—the integral foundation of all music—since a perfectly conceived melody implies and develops its own natural harmonic treatment. Schopenhauer has phrased this idea wonderfully when he said:

"Music—that is Melody—and words thereto, ah, that is the whole world!" Melodic inventiveness is, in the highest sense of the term, the vital goal of the composer. If he is unable to make melody, he cannot claim the right to endure, he has little reason to proceed with his studies in musical composition. It is for this reason that the great composers of the past have shown such intimate respect for the peculiar melodies of their respective countries. Rimsky-Korsakov, Dvořák, Grieg and others, have returned to them as natural springs of inspiration. The Futurists, on the other hand, openly state their hatred for anything faintly resembling melody. They clamor for "color" and "atmosphere," and by dint of ignoring every rule of sane musical construction, they secure effects as formless as fog, and hardly more enduring.

In the word "modern," I do not refer to the Futurists. I have little regard for those who divorce themselves from Melody and Harmony, for the sake of reveling in a kind of orgy of noise and discord for discord's sake. The Russian Futurists have turned their backs upon the simple songs of the common people of their native land, and it is probably because of this that they are forced, stilted, not natural in their musical expression. This is not only the case of the Russian Futurists, but of all the Futurists of almost all lands. They have made themselves outcasts, men without a country, in the hope that they might become international. But in this hope they reason amiss; for if we ever acquire a common Volapük or Esperanto, it will not be by ignoring the folk music of any land, but by a fusion of the common musical languages of all nations into one tongue; not by an apothecary of eccentric individual expression, but by the coming together of the music of the common people of every land, as the "voice of many waters" from the seven seas of the great world.

Telegram: May accept my sincerest congratulations upon the occasion of the fortieth anniversary of The Etude, and my cordial wishes for the continued success of that publication.

Arnold Schönberg

Foremost Representative of Modernist School in Europe

On the occasion of the fortieth anniversary of your journal, I take pleasure in sending you herewith as my greeting, my answer to the questions that you have asked. Prophecy is a very difficult matter, especially if one stresses the fact that the prophecy must be made in advance and that it ought to come to pass. The task is made easier, however, by the fact that the prophet is not without honor, save in his own country (and that beforehand), so that he does not risk losing much.

In spite of this, I do not venture to answer your question directly, as you put it; but, adopt a slight variation in which I do not ask if we have attained the greatest perfection and method of development, but if one is likely to believe or question it independent of the circumstances, and to my answer is: In any case, for many years some persons will rejoice in the fact that the climax of perfection has been reached, while others will lament over the decline and the decadence. Of the first group some will maintain that with the life and meaning which new laurels in further progress. Among the advocates of decadence only a small number will admit, just as to-day, that their own lack of talent and distinctive character is the chief reason for their decadence; and even that minority will take good care not to admit this openly. The larger and more fanatical number of those who support the idea of decline will, on

the other hand, exclude themselves from the general and complete decadence and will undertake to appear as the only ones who recall the splendor of bygone days. Moreover, most persons are also likely to believe them, although all can see that the latter only remember the greatness of earlier times, because in these days there are also such persons to whom the incompetence in creative ability left but one possible expression and one possible thought: The lamentation over the creative incompetence of the others.

(As special request of Mr. Schönberg, we reprint his original letter in the German language.)

Zum 40-ten Jahrestag der Begründung Ihrer Zeitschrift sende ich Ihnen gerne als Gruss Ihre meine Antwort auf die gestellten Fragen: Prophetie ist eine sehr schwierige Sache. Insbesondere, wenn darauf Gewicht gelegt wird, dass die Prophezie in Voraus erfolgt und dass sie eintreten soll.

Erleichtert wird diese Aufgabe jedoch, dadurch, dass der Prophet ohnehin in Wahrheit nichts gilt und das schon in Vorhinein, so dass er also dabei nicht viel zu verlieren riskiert. Trotzdem mag ich es nicht wagen, Ihre Frage direkt so zu beantworten, wie Sie sie stellen, sondern nehme ich kleine Abänderung vor, indem ich nicht frage, ob man die grösste Betriebsamkeit und Vollendung erreicht haben wird, sondern ob man das unabhängig von den Tatsachen glauben oder bezweifeln wird. Und darauf laufe meine Antwort: Auch in 40 Jahren wird ein Teil der Menschheit behaupten, dass der Gipfel der Vollendung erreicht ist, während ein anderer Teil den Niedergang, die Dekadenz bejammern wird.

Von den ersten werden einige meinen, dass man nun ausruhen könne, während andere einen neuen Lauf der Fortschrittlichen werden suchen wollen. Von den Anhängern des Niedergangs wird genau wie heute ein nur kleiner Teil annehmen, dass ihre eigene Talent- und Charakterlosigkeit das einzige Merkmal dieses Niedergangs ist; und selbst dieser Teil wird wohl hüten das öffentlich zu bekennen. Der grösste und fanatischere Teil des Niedergangsangst hingegen wird es verstehen sich selbst aus sonst der allgemeinen vollkommenen Dekadenz ausschließen und sich in dem Gegenteil als die Einzigen zu scheinen, die an den Glanz verschwundener Zeiten erinnern; und das werden ihnen die meisten auch glauben, obwohl alle sehen könnten, dass es sich um eine trügerische Illusion handelt. Ich erinnere, dass es auch dann, wenn solche Gedanken, denen die Unfähigkeit in schöpferischer Hinsicht nur eine einzige Ausdrucksmöglichkeit und nur einen einzigen Gedanken gelassen hat, das Jammern über die schöpferische Unfähigkeit der Anderen!

Möding den 12. Juni 1923.

ARNOLD SCHÖNBERG.

By Albert Spalding

Noted American Violin Virtuoso

It is more than an ambitious task to venture a prediction on the position of the violin world, some thirty or forty years into the future. It would perhaps be presumptuous, and futile to do so. But a study of present conditions, and a proper perspective of past ones may lead to a more realistic picture of the future. It is reasonable to formulate the hope of the future to be a world of the aspirations to be realized. Let us face frankly, for a moment, present and past conditions. What are they? What do they represent? In what are they lacking?

First: *What are the present conditions?* Gratifying in actual attainment and still more brilliant in promise. The progress of the player, the teacher, and the student has been and is, in the most of cases, miraculous in the quick results obtained during the brief space of time which has elapsed since its modest beginning.

Second: *What do they represent?* They represent intense vigor, talent, perseverance, mastery of nearly all technical problems, keen sensitivity to the new sensations, and above all a devotional interest in all the details of craftsmanship.

Third: *In what are they lacking?* They are lacking in a broad vision of what is music really means. The aggregate forces of the violin mind in America, is too narrowly directed on the details of execution; admirable details these are, and very necessary ones; but as without intellect, as the widow without guiding impulse, as motion without rhythm.

There is nothing significant or inspiring in hearing a performance of even the most excellent technical perfection which is devoid of life and meaning which only a superior intelligence can give with the importance of not seeking to minimize in any way the importance of technical details. They have been, and rightly so, our brilliant success. But let us not forget that they are details, and only details.

THE ETUDE

The violin world in America of 1953 or 1963, will, I hope, and believe, be concerned with far more vital and significant problems. It must, if it is to have any force or meaning in the world of music. Creative works and any American pen, or for that matter from any pen, will revolutionize and reverse many present traditions. And the America of a Whitmore Homer, a Stravinsky, a Whistler, a Poe, an Emerson, and a Walt Whitman, may also be persons to whom the future will look with creative ability left but one possible expression and one possible thought: The lamentation over the creative incompetence of the others.

(As special request of Mr. Schönberg, we reprint his original letter in the German language.)

A Letter from the Leipzig Conservatory

The Conservatory of Music in Leipzig takes very sincere interest in the anniversary which THE ETUDE is celebrating this year. For many years we have followed with great interest the musical progress of Philadelphia. We must fully acknowledge the great service THE ETUDE has rendered to the musical life. Our relations to America have always been very intimate. The Americans who have come to Leipzig, since the foundation of our institute in 1843, were very numerous; and we have always accepted these students with a special interest. It is with sincere pleasure and gratification that we do remember Mr. Theodore Presser's presence among us during the year of 1878, when he entered as a pupil. Our relations to his enterprise have been especially cordial through this, and it is needless to say that the Conservatory of Leipzig desires to be one of the first in congratulating him.

We heartily wish THE ETUDE good luck in the future.

STEPHEN KATZ,
Director of Studies.

Get Pleasure!

By D. L. Ford

By entering earnestly into whatever work is to be done.

By trying, each time you play a piece, to find in it some beauty that was hidden before.

By sharing your musical achievements with others.

By working out the technical problems of your pieces so well that your performance may lose yourself in the enjoyment of their musical message.

By doing the simpler things exquisitely rather than struggling through others beyond your ability.

By trying each day to add at least one bit to your knowledge of music.

By doing your work so well that you may be proud of it.

A Musical History Intelligence Test

The following are answers to the Fifth Series of Questions prepared by Eleanor Brigham. The questions appeared in THE ETUDE last month.

1—Wagner, 2—Tosini, 3—Schubmann, 4—Sullivan, 5—Richard Strauss, 6—Paganini, 7—Mozart, 8—Bach, 9—Brahms, 10—Meyerbeer, 11—Mahler, 12—Liszt, 13—Borodin, 14—Verdi, 15—Bach, 16—Debussy, 17—Mendelssohn, 18—Elgar, 19—Gluck, 20—Donizetti, 21—Schubert, 22—Puccini, 23—Haydn, 24—Saint-Saëns, 25—MacDowell, 26—Tosini, 27—Dvořák.

Music is an important element of modern culture, a refining social influence. Public entertainers and private patrons nowadays are willing to be thought ignorant or indifferent; an art which in one way or another actually interests more thousands of people, more occupies their thoughts, more ministers to their enjoyment, than any science, or than most branches of literature and learning.

—Dwight

THE ETUDE'S FORTY-YEAR-OLD MOTTO

"He who mingles the useful with the agreeable bears away the prize."—Horace

This motto was on the first page of the first issue of THE ETUDE. It has been one of the guiding stars of the publication for forty years and to-day it sets a new standard for the greater era of usefulness combined with entertainment into which we know THE ETUDE is entering.

THE ETUDE

A Momentous Musical Meeting

Thomas A. Edison and Lt. Comm. John Philip Sousa Meet for the First Time and Talk upon Music

America's Most Famous Inventor and America's Most Famous Musician Give Highly Interesting Opinions Upon Important Musical Matters

The Honor of Presenting this Extremely Interesting Conversation Has Been Reserved for the Fortieth Anniversary Issue of THE ETUDE Music Magazine

EARLY in May of this year two men of strong individuality and epoch-making achievements, both well-known to each other, both keenly interested in the other's work, shook hands for the first time and discussed the subject in which they were mutually concerned. Lt. Commander John Philip Sousa, U. S. N. R. F., born in Milan, Ohio, in 1854, is a person whose name is known throughout the world as are few other American names. Both of them are intensely American in their ideals and thought. Both are exceedingly simple in their manners; and both are vigorous in their attitude toward life.

The great inventor, whose discoveries have virtually revolutionized so many phases of life, can be appreciated only when one contemplates what the world would be without the incandescent electric light, the kinetograph, the phonograph or any one of his thousand inventions for the benefit of man. No man in any age has done as much in a lifetime to contribute to the advancement of civilization. He is called the man with the fifteen billion dollar brain, because that amount of money is now probably invested in his inventions. The phonograph alone put music upon an entirely different basis. Edison the greatest living factor of our time in the advance of music.

The Concert Hall and the Laboratory

Comparatively few people ever have seen Mr. Edison; while millions have seen and heard the March King on his numerous trips to all parts of the world. Commander Sousa's magnetism, genius, lovable personality and remarkable versatility in music and literature—to say nothing of producing compositions which have been adopted and played by the entire world—are known to all. Few living people have been seen by so many individuals, the world over, as the famous conductor. Because Mr. Edison's life, on the other hand, has been spent for the most part in the laboratory, we may be pardoned for attempting a verbiage of the great inventor, revealing, perhaps, something which may not be caught by the camera.

On meeting him one is first astonished by the extreme buoyancy of his step and his bearing. Many men with one-quarter of his years might be proud to imitate his youthful approach. His large head and twinkling eyes give the immediate impression of intense vitality. His smile and his candor—a kind of beautiful frankness—reveal one at once the man who has the greatest name comes up in the mind of the average man. His vocabulary is unusual in extent, as might be expected, but he inclines to the simplest words in his structure of sentences. His knowledge of the multifarious details of his large range of business enterprises is uncanny. Shrewd and alert in his judgment of practical matters, his ease and sincerity are such that it is hard to realize that one is not talking to some highly respected member of his own family. His deafness is a slight obstruction to his intercourse, but his mind is so incessantly active that he makes no concern about what others might consider an affliction. On the other hand his hearing for music is miraculously acute. He hears music with a definiteness far beyond one with a normal aural sense and is continually able to point out to musicians discrepancies in vibrations.

Mr. Edison and Mr. Sousa greeted each other like old friends and soon swung into a most interesting conversation upon music. At times the discussion rather emphatically, but for the most part their opinions were alike.

Making Musical Interpretation Immortal

Lt. Sousa laughingly commented upon the fact that the invention of the phonograph and the later development of the talking machine had carried his music where even his much traveled band could never reach. "You have made the art of the musician immortal, Mr. Edison, by preserving the interpretations of the great performers." What the printing press did for the composer, you have done for the instrumentalist, the singer and the conductor. Your invention, which has been developed along many different lines, has enabled the public to buy musical interpretations as it may buy reproductions of great paintings, except that with the sound reproducing

machine the very individuality of the artist is retained in a way that seems to be very near to a resurrection of art every time a record is played. The effect of hearing a record of a performer who has passed on, such as Caruso, almost gives me the shivers. Only a few years ago it was impossible for the public to hear more than a few of the world's great artists. Now, thanks to your genius, these artists can be heard in the humblest homes."

"But," insisted Mr. Edison, "the public takes as a whole is very elementary, very primitive in its tastes. You see I am in a somewhat enviable position. I am different from most composers. I know music in one way and I know it in another. I know nothing about musical notation and have never tried to learn. I am glad that I don't know. I try to form my own opinions. If I knew music by the same mental processes in which you know it, I would be afraid of getting into a kind of a rut. Ruts—they are the things we have to avoid, if we want to do original thinking. As I said, the public is very primitive in its tastes. My object is to reach the greater number with the most wholesome kind of appeal. The world is an immense area. A few people like the most advanced music—very, very few. The Debussy fanatic thinks that because he likes Debussy, there must, of course, be thousands and thousands who like him. He would be amazed if he knew on what a little musical island he is standing. You could hardly see it on the great musical map of the world. All the world wants music; but it does not want Debussy; nor does it want complicated operatic arias. I know it all very well. Sometimes out of four thousand records advertised all up and down the land, some made by men and women of very great reputation, the public deliberately selects for its own, some simple heartily liked popular tunes, some comparatively unknown singer, and demands this in such quantities that we have a hard time manufacturing enough. There is no closed corporation in music, no group controlling musical taste. The public wants what it wants; and it does not hesitate to let it be known. Why should it be forced to have complicated music when it cries to have simple music?"

"The melodies that the public usually likes best are those in which it can join," commented Commander Sousa. "Because of this American music, which is less complex, has gained a strong hold upon the public imagination here and abroad. Everyone likes music; but many are kept away from the study of the art because of artificial complexities invented by the pedants. More melody and less pedantry, would be a good motto for most American composers."

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Melody the Basis of Human Appeal

"Melody is unquestionably the basis of all popular music," asserted Commander Sousa. "We live in a day when some composers seem to be ashamed of melody. If they write a sequence of interesting tunes, they seem to want to hide their heads and apologize for being human and uncomplicated. Beethoven certainly took no such path. With him, it was melody first, as his sketch books testify; but he developed his melodies in heavenly manner."

"Quite right," remarked Mr. Edison. "I have accomplished one thing that few musicians have done. I have secured a vast number of melodies and have listened to thousands of them in quest for material. You would hardly believe the number that I have heard and analyzed. Commander Sousa, very few real tunes are created. Most of the tunes are copies of something else. In going over thousands of humorous songs, for instance, in search of worthy stuff, I found that for the most part they were written largely to only nine tunes."

"That is better than Mark Twain gave the Drama," interrupted Commander Sousa. "Mark Twain used to insist that there were only six original plots."

"Why should there be such a scarcity of real tunes?" continued Mr. Edison. "My son is a mathematician, and I recollect that he attempted to estimate the number of possible changes with which tunes could be made. I remember rightly, he found out that there were something like 400,000,000 possible changes."

"The number is infinite," Commander Sousa agreed.

Composers Don't Realize Opportunities

"Then why under the heavens," asked Mr. Edison, "don't we have more original material? The composers, I recollect that he attempted to estimate the number of possible changes with which tunes could be made. I remember rightly, he found out that there were something like 400,000,000 possible changes."

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of a pianist who was engaged to play for me. He was a man possessed of the so-called normal hearing. During the course of one composition he struck a note that was very defective in harmonics. I called his attention to it, but he did not hear the defective quality and it was not until I was able to prove the weakness of the note by means of scientific apparatus that he would admit that he had not heard properly. Musicians hear so much music that they hear superficially. As age approaches, the human ear inclines toward lower tones, tones with longer vibrations. In the ear there is a cluster of little rod-like bristles called the "rods of Corti." These get gummed up and lose in vitality; so that it is only in youth that very high music is enjoyed. Take the violin, for instance, I enjoy the violin immensely, but I cannot enjoy the E string. It grates upon my ears terribly; and I know that there are thousands like me.

"No doubt," smiled the conductor. "Perhaps you have heard, Mr. Edison, of the famous story of Méhul, the French composer who lived in Paris until the early part of the last century. He wrote an opera in which there were no violins. Their place was taken by the violas. Grétry, one of Méhul's contemporaries, attended the performance. In the middle of the opera the absence of the violins got on his nerves and he left the opera house shouting, 'Good Lord, I would give 10,000 francs for an E string!'"

"That is just what I mean," nodded Mr. Edison. "Ears are different. On the whole, however, the very high vibrations are less appealing than the lower ones. The diaphragm of the ear is touched by a little bone which is adjusted by means of a little muscle, about a quarter of an inch in length, which accommodates itself to the vibrations as they are received. It is known as the tensor tympani. Very violent high vibrations have an effect upon this organ, which can give excruciating nervous pain. The scraping of a knife upon a plate is one instance of this. We had at one time an apparatus here in the laboratory which gave 32,000 vibrations or thereabouts, a second. Its effect upon everybody was almost paralyzing."

Compromises in Pitch

"The human ear has to be satisfied with compromises in pitch," added the composer. "We speak of our instruments being in tune. What we mean is that they are as nearly in tune as the human ear and the conditions of temperature and so forth will permit."

"Precisely," joined in Mr. Edison, "and more than this, many of the instrumentalists persistently play out of tune and do not notice it. This is particularly the case with the violinist who rarely plays accurately in tune. He thinks he does, but he doesn't. What he really does is to make a stab for a note, hit it, perhaps within fifteen or twenty vibrations, and then make a lightning-like correction with such deftness that the auditor is usually not aware of it. Of course, he occasionally may strike the note right in the center but it is usually an accident if he does. I am not speaking of amateurs, now, but of professional violinists."

"I know just what you mean, Mr. Edison, because I was a professional violinist myself for years before I became seriously interested in the possibilities of the brass band. In mass effects, however, where a great many instruments of the same kind are collected, the proportion of those that do strike the notes approximately accurate is so large that the discrepancies are cancelled and a body of players is likely to sound more in tune than solo performers. Strictly speaking, however, no band or orchestra is ever in perfect tune. No one knows this better than the man who has stood before a concert band for over thirty years."

Piano Only Rarely in Tune

"I am glad to hear you say that, Commander," remarked Mr. Edison. "So few musicians realize it, though they of all people ought to know it. Moreover, no violinist can play octaves in absolute tune. It is humanly impossible, because the ear cannot accommodate itself to correcting two different pitches at the same time. The piano is for the most part only approximately in tune. I don't mean from the standpoint of the tempered scale, but steel wire is steel wire, and immediately after the piano is tuned, it commences to get out of tune. Temperature alone will do this. There is a vast difference in pianos. The best make the piano come down a few cents the longer. With them the timbre holds much longer."

"Singers sometime sing wonderfully in tune," interrupted Mr. Sousa. "I have known some who seemed to find it impossible to get off the key."

"Ah! Singers are a different matter entirely," asserted Mr. Edison. "That is, singers who sing as they should and do not pattern after others. The worst

offense in singing is the tremolo. It is horrible. Why in the world do singers do it? The public does not want them. They ruin records. The public demands first of all a good, clean voice, that is, a voice without frills, with lovely quality, and capable of singing the chromatic scale with perfect intonation. A number of years ago I had representatives collect test records of singers in Europe. I did not want the compositions; I wanted the voices. Consequently, the records that were forwarded to me were records of scales. Only one singer of all that were sent to me had what I would term a perfect voice. This man lived in Italy. I cabbed there to America. Three days later he was to have him come to America. The public wants, more than anything else, fine tone and fine diction. What good is a song if one cannot understand the words?"

A Human Message

"The real artist has a human message," Mr. Sousa joined in, "a message that will move his hearers and must first of all be understood. This is appreciated very quickly by the audience, and the response to a well-delivered, understandable message is always immediate."

"That is just what I mean," agreed Mr. Edison. "It is human to want the music to outline first. This, however, is often lost in extremes of dynamics which the artist affects. Pianists pound until the instrument loses its character and becomes a roaring mass of conflicting vibrations which have no musical effect upon the auditor—merely a confusion of sounds. I have a keen sympathy for the elementally-minded man who longs for something he can comprehend. We all have our likes and dislikes. Somehow I have never cared for Chopin and Liszt. It is known as the tensor tympani. Very violent high vibrations have an effect upon this organ, which can give excruciating nervous pain. The scraping of a knife upon a plate is one instance of this. We had at one time an apparatus here in the laboratory which gave 32,000 vibrations or thereabouts, a second. Its effect upon everybody was almost paralyzing."

The Public Loves Wagner

"I can understand your love for Wagner," said the famous conductor. "The public loves Wagner and demands his works constantly. He is a most melodious composer. I can understand your attitude toward Chopin whose appeal is largely pianistic. With the exception of a few of his works, they are not effective away from the keyboard; but I cannot agree with you about Mozart, whose compositions give me keen delight. Furthermore, they are beautifully simple."

"Well, I cannot explain it; but I have never cared for Mozart," calmly reflected the great inventive genius.

"Do you believe that the ear is more important than the eye in education?" asked Commander Sousa.

"No," replied Mr. Edison. "The eye is more important. Light travels quicker than sound, and the eye absorbs ideas instantly. It is my firm conviction that a large part of education in coming generations will be not by books but by moving pictures. I have tried this out in experiments with children; and the results have been astonishing. Children don't need many books; when they are shown how to do things, they can learn more by certain kinds of moving pictures in five minutes than they can by the usual kinds of books in five hours."

The great inventor grew contemplative as though looking far into the future. "The combination of music and motion pictures is tremendous, epoch-making. Its expansion, through the introduction of fine symphony orchestras in the great motion picture houses, is but the natural development of the age. The effect of such a combination is nothing short of tremendous. It is one of the most powerful influences for good in our commonwealth. Let us hope and pray that it may be in the hands of people who will realize their responsibilities to mankind and to posterity."

Important to Remember

By Katherine K. Brown

Most of the power in playing is derived from the big bunches of muscles lying in the upper arm, shoulder and back. Even the softest tones are controlled by them; that is, by the upper arm and shoulder muscles. All that the forearm probably does is to fix and relax the finger tension. Otherwise the forearm is always the source of upper arm. The wrist is generally relaxed. The hand and finger combine to give the arm weight, which means, whatever weight you leverage against the key before relaxing. The upper arm always takes up, or catches, the weight instantly when it is to cease. Every finger tension must be followed immediately by Relaxation, the Normal Condition.

Music and Organized Labor

Written for The Etude

By Samuel Compers

President American Federation of Labor

In common with the rest of the population, the members of organized labor are showing an increasing interest in music. More and more they are becoming familiar with good music and the works of the world's great composers. That they are doing this is, I think, in no small measure due to the organized labor movement.

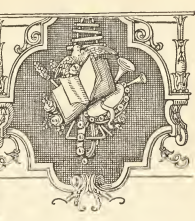
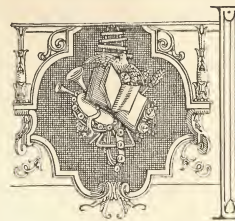
Organization under the banner of the American Federation of Labor has given millions of the nation's workers more leisure and more money to spend on the finer things of life, of which good music stands high. The increased wages which the labor movement has brought to the workers has enabled them to purchase pianos and other musical instruments to a greater extent than at perhaps any other period in our history, so that now the high-grade piano is no longer the most exclusive possession of the rich or well-to-do. Higher compensation, which has come to the organized workers, has also enabled them to attend good concerts and in many instances to give their children a musical education.

With the increased leisure which organization has won have come wider opportunities to enjoy music; and that these opportunities are being taken advantage of is not open to dispute. In our large cities as well as in smaller places, many among the audiences of fine concerts are from the ranks of the workers.

The educational work which has been done for music in recent years is boring fruit; and the new generations which are growing up are learning that appreciation of music is a thing of which to be justly proud and that music can add immeasurably to the joy and enrichment of human life. I believe that the workers are learning this as well as those from other walks of life.

It seems to me that it is an excellent thing for the nation and the people as a whole that this interest in music is growing; and I hope that it will result in greater appreciation and support of American music and the work of American composers. At one time we were almost wholly dependent upon Europe for our music and our best musicians; but the situation is now changing, and American music is beginning to take the place to which it is entitled. If the nation gives American music the support which is its due, there is no reason why America should not lead in music and musical appreciation, as it now leads in the production of the finest of artistic pianos.

A NEW AND IMPORTANT SERIES OF LESSON-ARTICLES



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Basic Principles in Pianoforte Playing

Secured Exclusively for The Etude by Interview with the Famous Virtuoso Pianist

JOSEF LHÉVINNE

Indifference to Rests

"One indication of this is the indifference to rests. Rests are just as important as notes. Music is painted upon a canvas of silence. Mozart used to say, 'Silence is the greatest effect in music.' The student, however, does not realize the great artistic value of silence. The virtuoso whose existence depends upon moving great audiences by musical values knows that rests are of vital importance. Very often the effect of the rest is even greater than that of the notes. It serves to attract and to prepare the mind. Rests have powerful dramatic effect. Chaliapine has an instinctive appreciation of rests; and any one who has heard the great Russian recitalist, knows that his rests are often as impressive as the tones of his gorgeous voice. Indeed, poise in music is often largely a matter of the correct observation of the full value of rests."

"Sometimes it takes courage, seemingly, for the student to value a rest properly. He has the feeling

Josef Lhévinne, born at

Moscow, 1874 was a pupil of Safonov at the Moscow Conservatorium. His debut was made in 1889, with the Beethoven Emperor Concerto (Rubinstein Conducting). In 1895 he won the Rubinstein Prize at Berlin.

His playing attracted the attention of noted pianists everywhere and his success has been emphatic here and abroad. He made his American debut in 1906. His subsequent tours have been so successful that he has permanently settled in this country.

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Chopin Ballade, Op. 38

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three-fourths of the value of the note and leaving only one-quarter, thus.



The second form is the dot,



which cuts the note in half, thus.



The third form is the dot and the dash,



"In the next section of this series we shall discuss certain very direct phases of the work of the student—not so much in their bearing upon general musicianship as in their relation to the keyboard."



This touch is sometimes called *permanento*; and it has a very distinct and important effect. These conceptions are general. They must not be taken too literally.

Developing Rhythm

Before leaving these elements of musicianship, I feel it incumbent to point to the need for a fine development of rhythm. American students are capable of wonderful rhythmic development; but they have been limited in their opportunities. They are jazz and ragtime from morning to night, and come to learn one rhythm and one rhythm only. They should be taught early in life, all sorts of rhythmic designs. They should be taught that the rhythm must remain, although the moods may vary the rapidity of the tempo. They should be taught to develop a rhythmic sense like the gypsies.

"It is very hard to teach rhythm. It must be felt. It is contagious to a certain extent; and for that reason the student who attends concerts and who hears fine rhythms upon the various mechanical sound-reproducing machines, has distinct advantages.

"Duet playing, with a strong, vigorous musical individual, is one of the best ways in which 'rhythmic' rhythm as one might call it, 'mechanical' Rhythm is infectious. A Strauss waltz under the baton of the Waltz King, or a Sousa March under the baton of the March King, never fails to give thousands.

"It is next to impossible to describe what rhythm is. It is by no means entirely a matter of accents. I have known pupils to play the Schubert *Marche Militaire*, with every accent in the right place, and yet it sounded like a march of wooden soldiers, instead of a live one. It jerked and bobbed and banged and seemed to be devoid of the spring and snap that a good march should have.

"The rhythmic design should, almost invariably, remain even though the movement itself changes in tempo. Some students preserve a rhythm all right at a certain tempo, but lose it entirely at a slower or a faster one. A good corrective is to ask them to think of the swinging pendulum. Fast or slow, the swing is identical, unless it is disturbed by some foreign body.

Heard Rhythmic Music

"The reader must have patience if I seem to proceed slowly; but I can not leave the subject of rhythm without a full consideration of all the best ways of developing it. Nothing puts me in a worse mood than the student who does not play in rhythm; because rhythm is spirit in music, the most human thing in music. Some look upon it as a trifle. It is about as important a trifle in music as are the engines on an ocean liner. Consider the Bohemians, the Hungarians, the Spanish, the Polish and the Russians seek to possess it instinctively is not so much a matter of heredity as the best way of hearing rhythmic music from lullaby. Therefore, the student should hear all the rhythmic music possible.

"Another good plan is to accompany older and more rhythmic singers and violinists. Above all things, do not imagine that playing in time is the same as playing in music. It is about as important a trifle in music as are the engines on an ocean liner. Consider the Bohemians, the Hungarians, the Spanish, the Polish and the Russians seek to possess it instinctively is not so much a matter of heredity as the best way of hearing rhythmic music from lullaby. Therefore, the student should hear all the rhythmic music possible.

Example III.



"In the next section of this series we shall discuss certain very direct phases of the work of the student—not so much in their bearing upon general musicianship as in their relation to the keyboard."

Studio Notes

By Louis G. Heinz

Mistakes come and go. Principles (ideas) remain and go on forever.

To thoroughly understand a passage means half the mastery of its physical difficulties.

Perhaps you hear what your teacher tells you; but does it reach the brain?

So long as the teacher is obliged to spend time in correcting errors, the lesson is partly lost. The pupil should have the lesson so prepared that the teacher may use all the time to the proper purpose for advancement to new material.

To produce a good tone, merely finger exercises will not suffice. The correct view of tone from within can only be reached by song singing.

Pupils say "I can't" do this or that, when they really mean "won't" or "don't." Correct this attitude by saying "I will."

Play less—think more. Thinking over a difficulty once is more valuable than playing it over many times, unless you can do both at the same time.

Arouse interest in a pupil, which is the first step in developing an ideal student.

True or False? Can You Decide?

By Lynne Roche

SCHUMANN won his future father-in-law's consent to his marriage by a lawsuit. —true false

Leonovna's last popular composition is the *Intermezzo* from "Cavalleria Rusticana." —true false

The highest tone recognized by the average ear has about 40,000 vibrations per second. —true false

Schumann-Heink was born in Poland. —true false

Mendelssohn's *Elisabeth* was first performed at the Birmingham (England) Festival, in 1846. —true false

Teresa Carreno was known as "The Valkyrie of the Piano." —true false

Bach was the greatest of all composers for the organ. —true false

Thalberg was Liszt's only competitor for favor as a pianist. —true false

Der Freischütz was the first of the great Romantic Operas. —true false

The Symphony is the highest form of instrumental music. —true false

The Gavotte is a dance of the Scottish highlands. —true false

Mozart has been recognized by all subsequent composers as their superior in genius. —true false

French music is characterized by elegance and delicacy of expression. —true false

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MUSIC IS FOR THE HAPPY

"IMPACT confidence reader as speechless; nay, the blissful silence even implies suffering and heaviness; wherefore souls, overwhelmed with happiness feel more grateful to music than all other and better ones would do. For they see and hear through music as through an iridescent cloud. Their love grows, as it were, more distant, more touching and less oppressive. Music is their only means of wanting their extraordinary state of mind, and, if becoming aware of it, it is with a feeling of surprise and relief. At the sound of music every lover trembles. It speaks of me, it speaks in my stead, it knows everything."—Nietzsche.

"Melody is horizontal harmony; it is greater than harmony, since it contains it, as a circle contains a chord."

—W. J. Turner.

HOW VON BUELOW REGARDED LISZT

"I HAVE a peculiar predilection for Louis Napoleon; that is to say, not so much for his person as for the indelible compendium of the nineteenth century, which he represents to me. . . . But I have also, personally, a certain kindred leaning towards 'Napoleon le Petit' (Napoleon the Little, a favorite name for Louis Napoleon in France). It seems to me that I, in my proportions to Franz Liszt, my uncle by election, stand in very similar relation to that which Napoleon III bore to the great Emperor, and it pleases me to think that the mentally-adopted nephew might perhaps have as much luck as he. Las little genius, *ziz-ziz* his uncle."

The above is from a letter of von Bülow's, written when he was a young man. He owed his initial brilliant success very largely to Liszt's teaching and to Liszt's favor. For that reason he adopted Liszt as his "uncle." Later he became entitled to regard Liszt as his father by the simple process of marrying Liszt's daughter, Cosima. The marriage, however, turned out unhappily, for as all the world knows, Cosima left him to become the second wife of Richard Wagner.

The songs of musicians are able to change the feelings and conditions of a State.

—Cicero.

THE HAND OF TAUSSIG

CARL TAUSSIG was one of the greatest piano virtuosi who ever lived. A pupil of Liszt, he astonished everybody by his technical skill and emotional power. Much of his skill he seems to have owed to the formation of his hand. In *The Pianoforte and Its Music*, N. E. Krehbiel says: "Von Lenz remarked of Tausig that his left hand was a second right. Peter Cornelius told of the amazement which Tausig caused as a boy of fourteen when he played for Liszt for the first time: 'A very devil of a fellow; he dashed into Chopin's *A-flat Polonaise* and knocked us clean over with the octaves. Von Lenz relates how he heard Tausig play the *ostinato* octave figure in the trio of the *Polonaise* in a frenetic tempo from a murmuring *pianissimo* to a thundering *forte*, so that his listener cried out in amazement."

"It's a specialty of mine," said Tausig. "You see, my hand is small, and yet it together. My left hand has a natural descent from the thumb to the little finger. I fall naturally upon the four notes (E, D-sharp, C-sharp, B). It is a freak of nature. (He smiles.) I can do it as long as you wish; it doesn't weary me. It is as if written for me. Now, you play the four notes with both hands; you'll not get the power into them that I do."

"I tried it. 'You see, you see!' Very good, but not so loud as mine, and you are already tired after a few measures, and so are the octaves."

The Musical Scrap Book

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

Conducted by A. S. GARBETT

CHOPIN AS GREAT PIANIST SAW HIM

In her book, *The Interpretation of Piano Music*, Mary Venables has collected some interesting comments on the music of Chopin, which should stimulate those now studying the works of this great master.

"Says Rubinstein: *The Pianoforte-Bird*, the *Pianoforte-Rhapsody*, the *Pianoforte-Mind*, the *Pianoforte-Soul* is Chopin. Whether the spirit of this instrument breathed upon him or he upon it, how he wrote for it, I do not know; but only an entire going-over-of-one-into-the-other could call such compositions into life. . . . Nor should we overlook the fact that he is only one of the composers who, conscious of his specialty, creates for this specialty (the *Pianoforte*) and (with the exception of a few songs) attempts no other style of composition. From a purely musical standpoint, how perfect in technique and

in form, how interesting and new in harmony, and often how great!" "In making an analysis of Chopin," writes Liszt, "we meet with beauties of a high order, expressions entirely new, and a harmonic tissue as original as cradles. . . . They disguise their profundity under so much grace, their science under so many charms, that it is with difficulty we free ourselves sufficiently from their magical enchantment to judge solely of their theoretical value. . . . A high rank must be assigned by the future historian of music to the one who distinguished himself in art by a genius for melody so rare, by such a soulful and remarkable enlargements of the harmonic tissue."

"Huneker writes that the pianist, Halé, was bewildered when he first heard Chopin play, for he did not believe such music could be represented by musical signs."

HOW TO LISTEN TO BACH

In his essay on Johann Sebastian Bach, W. F. Apthorpe quotes Robert Franz as saying:

"To my mind, it is far less important with Bach (i. e. his choruses) to follow out the web of voices in all its details; as in a cathedral the countless details of ornamentation only serve to impart life and movement to the whole, but do not distract the spectator's attention therefrom, so it is also with Bach's polyphonic writing. Bach's harmonic progressions unfold themselves, for the most part, in large broad proportions—his fundamental basses point to this clearly enough—but he seems to resolve these groups into smaller ones by a melodically flowing leading of the voices, which gives rise to a multitude of subsidiary harmonies that busily push their way hither and thither. Now he who should try to follow these smaller groups, as they fit rapidly fly, would come to grief, for the reason that before one of them has acquired a complete, well-rounded form, another is pushing its way to the front, only to give place just as quickly

to a third, so that all these separate details seem to elude the ear. The true significance of the detail work of the whole, is lost when one listens to Bach in this fashion. One should far rather seek to grasp these larger proportions, try to recon-struct them inwardly for one's self, and thus learn to look from this form-basis securely and intelligently into the apparently entangled, but really organically developed labyrinth of the several voices."

Upon the Apthorpe comments: "The student who is anxious to practice this sort of listening to Bach, recommended by Franz, will find the hardest part of the work done for him, so to say, in one of the composer's instrumental works; in the C major concerto for three clavicords with string accompaniment. Hardly anything, even by Bach, is richer in minute florid detail work than this concerto; but leave aside the three clavicord parts, and play (if possible a good pianoforte arrangement of) the string quartet by itself, and the main outlines of the music stand before you unobscured."

TO BE HEARD BUT NOT SEEN

"When you are listening to an orchestral concert," writes W. J. Henderson in a recent *Outlook* (New York), "close your eyes. Listen, do not look. Hear the orchestra, do not see the conductor. Orchestral performance is an art for the ear, not for the eye. The conductor is performing, nine times out of ten, for your eye. You are not to judge the value of the orchestral playing by the energy alone; but, humbly speaking, how many of us do? For many of us, the dim lights, the charm of being one of a vast, interested audience, the massed array of musicians with their gleaming instruments, not to speak of the antics of the conductor, add not a little to the value of an orchestral concert. Are we to be denied all this?"

Anyway, Mr. Henderson does not practice what he preaches, or how should he? Stokowski stands with his feet apart; that Damrosch crouches like a cat; but you see that Mr. Mendelsohn stands on his toes like a ballerina. When that charming dancer was in her prime?

Stokowski, with his feet spread apart like Louis Gravenre's in a song-recital; Walter Damrosch, crouching like a cat, the music stand as von Bülow did when he wished the orchestra to play *pianissimo*; Coates, with his left hand vainly trying to brush the hair from his eyes while his right waves wildly in a sweeping semicircle; and Mengelberg, eagerly endeavoring to increase his stature by lifting himself upon the points of his toes; are picturesque figures, to be sure, but you need not go to orchestral concerts to see them. You should go to hear the

QUARTER-TONE MUSIC

QUARTER-TONE music, that is, music in which Bach's scale of twelve half-tones is further sub-divided into twenty-four quarter-tones, has been in use in the Orient for centuries, but is a comparatively new idea in Europe and America. A concert of such music was recently given in Berlin, and was limited to a single number, a string quartet by Alois Hala, a young Czech composer. The quartet was played over twice to an audience limited to musicians, scientists, newspaper men and others.

The following is an extract of an article by Ivan Vysnegradskii which was printed in a Bolshevik paper published in Berlin, and translated into English by the *Living Age* (Boston): "The problem of quarter-tone music has been discussed in Europe for years. The question was studied most assiduously in Germany, where Richard Stein published, in 1906, two 'cello pieces where quarter-tones were occasionally used *ad libitum*. He also built a quarter-tone clarinet, but his attempts found no approval. In 1917, again, Melendorff issued a quarter-tone harmonium and wrote a pamphlet about, and five 'short pieces for this instrument. Similar work had been done at that time also by the organist, Mayer, in Bonn, the pianist, wrote a pamphlet where he proposed a subtler division of the octave, but he advocated third-tones instead of quarter-tones, which would be much more difficult in practice, although theoretically acceptable as quarter-tones. I myself, wrote no small number of pieces of quarter-tone music for the piano, violin, 'cello and voice."

"The coming of the quarter-tone music seems to answer a psychological necessity in the musical world, for it seems to be a result of the crisis which is apparent in all the branches of to-day's cultural life."

Ivan (for that) might add that a scale of quarter-tones is also becoming a practical necessity to composers who find that the resources of the chromatic scale are well-nigh exhausted. But it will be a long time coming. We are not going to scrap our pianos yet awhile.

The surest way not to fail is to determine to succeed.

—Sheridan.

PARSIFAL—WITH OYSTER SAUCE

Few orchestral conductors have seen as much of America's musical outposts as Walter Damrosch, the veteran conductor. In his reminiscences recently running in the *Latvia Home Journal*, he includes the following amusing anecdote. Times change rapidly in America, and probably he would find conditions very different in Oklahoma City today.

"I recall an amusing incident in Oklahoma City. One concert had been scheduled under a part of a course of entertainments under a local manager. The theater was crowded, and I had just finished the *Prelude to Parsifal*, and was ready to begin the excerpts from the first act, when suddenly the manager popped up on the stage and addressed the audience somewhat as follows: 'Ladies and Gentlemen: I am proud to see so many of you here tonight and take the opportunity of announcing to you that I have already made arrangements for next season for a course which will be in every respect finer than the one I am giving you this year! I also would like to announce that Stewart's Oyster Saloon will be open after the concert, for lunch. From Mensalvat to Stewart's Oyster Saloon seems quite a drop. Yet in the many days of Bayreuth, the listeners to 'Parsifal,' including Wagner himself, were apt to issue forth to an even more proaic diet of beer and limburger!

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GUINEVERE

The newest work by a very popular writer. An ideal teaching or recital piece. Grade 4.

"And could he find a woman in her womanhood As great as he was in his manhood The twain together might change the world!"
King Arthur and His Knights.

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Moderato M.M. ♩ = 72

Prize Composition
Etude Contest

WHERE THE LOTUS BLOOMS

CHARLES WAKEFIELD CADMAN

Very graceful and characteristic. An exemplification of two-part playing in the right hand. Grade 4

THE ETUDE

molto grazioso

Tempo di Valse M.M. ♩ = 54

THE ETUDE

PETIT BURLESQUE

W. P. MERO

A little musical joke, Grade 2 1/2

Con Humore M.M. ♩ = 108

MARCHE MIGNONNE

THE ETUDE

RUDOLF FRIML

A pliquant and characteristic march movement, to be played with humor and emphasis. Grade 4.

Alta marcia M.M. ♩=126

f marcato *mf* *p* *rid.* *pp* *sf* *D.S. ** *TRIO* *sempre slacc.* *staccato* *pp*

THE ETUDE

stacc. *p* *mf* *f* *pp* *CODA* *D.C. **

* From here go back to the beginning and play to ♪; then play *Coda*

ROMANCE

R. SCHUMANN, Op. 28, No. 2

Like a duet for alto and baritone. The voice parts are carried by the thumbs of the two hands chiefly. The accompanying parts must be subordinated. Grade 7.

Einfach (Semplice) M.M. ♩=100

p *mf* *pp* *CODA* *D.C. **

THE ETUDE

This image shows a page of musical notation for a piano piece, likely from a 20th-century repertoire given the date "OCTOBER 1923" at the top. The page contains eight systems of music, each consisting of a grand staff (treble and bass clefs). The notation is highly detailed, with many beamed sixteenth and thirty-second notes, suggesting a fast and intricate piece. Dynamic markings such as *p* (piano), *pp* (pianissimo), *sf* (sforzando), and *dim.* (diminuendo) are used throughout. Performance instructions like *a tempo*, *ritard.* (ritardando), and *poco rit.* (poco ritardando) are also present. The key signature is D major, indicated by two sharps (F# and C#). The page number "Page 682" is in the top left corner, and the date "OCTOBER 1923" is at the top center. The notation includes various fingerings and articulations, with some notes marked with 'x' to indicate specific techniques or corrections. The overall style is characteristic of early 20th-century musical notation, with a focus on complex rhythmic patterns and dynamic contrast.

DREAMING
REVERIE

OCTOBER 1923

Page 683

H. ENGELMANN

A drawing-room piece of the better type. The late Hans Engelmann possessed an unfailling flow of pure melody. Grade 3½.

Moderato con espress M.M. $\text{♩} = 72$

Moderato con espress M.M. ♩ = 72

The late Hans Engelmann possessed an unusual, even unique drawing-room piece of the better type. The late Hans Engelmann possessed an unusual, even unique drawing-room piece of the better type.

rit. dim.
pp p
delicato p
sonore
pp p
string.
pp p
mf
dolce
l.h.
Fine
Animato con spirito
f f
D.S. Fine
dolce
lunga p

THE MARCH OF THE MITTEN MEN

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JOHN PHILIP SOUSA

Tempo di Marcia M.M. $\text{♩} = 120$

SECONDO

THE MARCH OF THE MITTEN MEN

INTRODUCING "ONWARD CHRISTIAN SOLDIERS"

JOHN PHILIP SOUSA

PRIMO

Tempo di Marcia M.M. $\text{♩} = 120$

SECONDO

THE ETUDE

Musical score for the Second part of 'The Etude'. The score is written for piano (p) and features a variety of musical notations including eighth notes, sixteenth notes, and chords. The tempo is marked 'p' (piano) and the dynamics include 'ff' (fortissimo) and 'marcato'. The score is divided into measures by vertical bar lines, with some measures containing multiple notes and rests. The key signature is one flat (B-flat major or D minor).

THE ETUDE

PRIMO

Musical score for the First part of 'The Etude'. The score is written for piano (p) and features a variety of musical notations including eighth notes, sixteenth notes, and chords. The tempo is marked 'p' (piano) and the dynamics include 'ff' (fortissimo). The score is divided into measures by vertical bar lines, with some measures containing multiple notes and rests. The key signature is one flat (B-flat major or D minor).

**Prize Composition
Etude Contest**

Exemplifying a certain interesting phase of double-note technic, Grade 5.

Sprightly; vivaciously M.M. = 108

LILT

CECIL BURLEIGH, Op. 9, No. 2

WOODEN SOLDIERS

MARCH

JOSEF HOFMANN

A dainty miniature very successful as played by the composer. Grade 4.

Allegro moderato

ON THE LAKE

Frederick A. Williams, Op. 48

With well-contrasted, song-like themes. Good practice in the left hand upward *arpeggio*. Grade 3½

Moderato M.M. ♩ = 60

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Died in Vienna, March 26, 1827.
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erecting to men but goodness."
—Beethoven

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all the masters! The artist
who with his music and sym-
phonies has given to the world
the strongest character of the
character of the man himself—
a character recognized by
the contemporaries and by
the generations that
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The base is cast in medallion, of rich, statuary bronze finish, which not only allows the artist's delicately refined contours and gracefully proportioned masses to be faithfully preserved in their charming simplicity, but also insures their permanency. The shade, designed as a unit with the lamp, is in tones of grey-gold-brown graded into ivory brown—chosen by Miss Bishop to carry her scheme of color harmonies—with deep, rich, brown stripes toward the bottom of the flare, and edges bound with stripes of dull brass.

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Wearied with the drab commonplaces offered by lamp manufacturers, with their ill-proportioned, unbalanced designs and garish colors—particularly with those few poor specimens adapted for burning oil—the Decorative Arts League determined to procure, for reproduction, the most beautifully designed, harmoniously colored table lamp, adaptable for either oil or gas as well as electricity, that the best artistic talent in America could produce, cost what it would.

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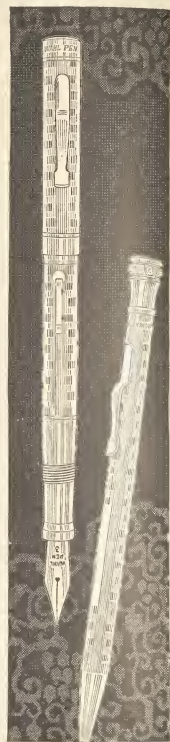
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ELIZABETH EVELYN MOORE

A SONG TO YOU

R. HUNTINGTON WOODMAN

Tranquilly, but not too slowly *p*

My heart's a lit-tle gar-den, Where love-ly flowers grow, The.

cresc.

white, the blue, the red ones, — All in a fra-grant row, Here blooms a ra-diant lil-y Of won-drous snowy hue; I

cresc.

wor-ship it, as at a shrine, For 'tis my faith in you. Near-

mf

by a small forget-me-nots Like bits of Heaven's blue; Each blossom stirs a mem-o-ry, My hours a-lone with

p

mf slightly faster

you. But rar-est in my gar-den, A rose of glow-ing hue; I guard it well, the

mf

long, long day. For it is my love for you.

cresc.

colla voce

ff a tempo

A FLORAL IDYL

A graceful drawing-room piece in popular style. Grade 3½

Andante moderato M.M. = 126

GEORG EGGELING, Op. 204

Andante moderato

p

espress

f

Fine

mf cantando

D.S.

Trio

dolce quieto

mf espressivo

THE ETUDE

The Procession

f più animato

8

1

2

rit.

D.C.

8

RUSSIAN DANCE

No. 2

FRITZ HARTMANN

In real Russian style. A pompous introduction followed by a wild *Allegro*. Grade 3½.

Andante M.M. ♩ = 108

Andante M.M. 108

p

f

p

rit.

Allegro con fuoco M.M. 120

f

ff

ff

Coda

Qu. ad lib.

HONEYSUCKLE

Mrs. H. H. A. BEACH Op. 97, No. 5

From the new set of pieces by Mrs. Beach entitled *From Grandmother's Garden*. Lightness and rapidity together with extreme accuracy are required. Grade 6.

Allegro di Molto, con delicatezza

Angebot eines Morio, ein demente

mp sempre legalissimo

piu f *piu cresc*

dim. *rit.* *molto rit.* *dolce, cantabile* *pp*

cresc. *p* *pp*

Last time to Coda

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THE ETUDE

THE ETUDE

OCTUBER 1908

p *cresc.* *f* *pp*

f *ppp* *murmurando* *D. C.*

CODA *pp a tempo*

SWINGING SO GAILY

A joyous lilting number for teaching or recital use, by a well-known English writer. Grade 3.

Smoothly, Swing time M.M. ♩ = 54

ALISON CARLISLE

A page of musical notation for a piano piece, featuring five systems of staves. The notation includes various dynamics (mf, cresc., f, ff, rit., p) and tempo markings (a tempo, a little quicker, steadily, a little slower). The piece concludes with a 'Fine' marking. The notation is in 6/8 time, with a key signature of one flat (B-flat). Fingerings are indicated by numbers 1-5 above or below notes. The piece is in 6/8 time, with a key signature of one flat (B-flat). Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a 'Fine' marking.

Sw: Full
Gt: Full
Ped: 8' and 16' coupled to Gt. and Sw.

GRAND CHORUS IN E FLAT MAJOR

THE ETUDE

E.S. HOSMER

A vigorous full organ piece, with contrasting *Trio*. Good for festival or recital use.

Con brio M.M. ♩ = 108

MANUAL

Gt. *f*

PEDAL

marcato

Fine Reduce Gt.

Gt. *mf* Sw.

Gt. *mf* *cresc.* *ff* *poco rit.* *D.C.*

TRIO

espressivo

Sw. *meno mosso*

THE ETUDE

Gt. Soft 8' Flute

Sw. add Oboe

molto legato

Da

THE PARADE

See the crowds along the street -
How the children shout in glee;
The parade is 'bout to start,
Let us hurry too, and see! Grade 2.

ROB ROY PEERY, Op. 17, No. 1

March tempo M.M. ♩ = 116

Fine

D.C.

lune and the church, and school-house, old-en scenes, gold-en dreams:
love is the same for ev-er, us to-day, so for aye?

There it was I met you; There I first en-tered you; There it seems in dreams I hear you say: "I love you!"
Let us go back yond-er, o-ver old scenes pon-der; See the brook where first I took your hand in mine, dear.

Dream-ing of the days of child-hood, Dream-ing of the lanes and wild-wood:

Dream-ing of the flow'rs that we gath-ered hand in hand Through the mead-ows where we'd roam:

Down be-side the mill we'd wan-der, Watch the har-vest-moon rise yon-der:

Dream-ing of the days of the gold-en long a-go, Dream-ing of my old Home Sweet Home.

WHERE THE DAWN AND SUNSET MEET

OCTOBER 1923

CHARLES O. ROOS

THURLOW LIEURANCE

Moderato

Faint beats my heart As a dis-tant

drum. Man-y snows have passed, Man-y Springs have come. Dim-

my eyes As the ce-dar's shade, Soft the wil-lows

Andante con moto

bend O'er the mound I made. By the sing-ing wa-ters, Our tryst to keep,

She is ev-er wait-ing Where the dawn and sun set meet.

JUST SOMETHING

MANA - ZUCCA, Op. 86

You ask me why I love you, I can-not an-swer, true. My heart it does the

lov-ing, Is it not the same with you?—There's a some-thing in me some-where, Tells my heart just what to

do, What mat-ters what that some-thing is As long as I love you? My lips can-not de-

scribe it, My heart can't talk, that's true, But your eyes, my dear, they tell me That you love me too. So

why de-scribe a some-thing, dear, That's just be-tween us two, So why de-scribe a some-thing, dear, That's just be-tween us

two? If you love me and I love you, Won't that do?



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It is a fact so well known among organists as to be scarcely need stating that during the past quarter of a century a revolution has taken place in organ building. But in spite of new organs replacing old ones by leaps and bounds, there still remain a great many of the older type of organs in use, even in the larger cities; and there are many organists of most respectable attainments who have lacked opportunity to become practically skilled in the management of the latter type of instrument. Sooner or later, however, the call is sure to come to them to play on a modern organ; and they often find with dismay that it becomes necessary to reconstruct their entire knowledge and habits. While any clever and diligent organist can do this after sufficiently long experience of the new instrument, it is the purpose of this article to save such individuals from futile confusion and to make the transition as easy as possible for them.

Taking up the modern developments one at a time, we begin with:

Touch

The modern electric and tubular-pneumatic organs have a far lighter touch than the old tracker-action, and one must use less physical force. In some cases the touch is intentionally modified by springs so as to feel more like the old action, but more often, on account of its extremely easy response, the organist is in danger of sounding notes inadvertently through the unintentional light resting of a finger on a key, or through his coat-sleeve brushing it. The remedy is obvious, when the fact is once realized.

Radiating Pedals

One accustomed to the old straight pedal key-board, and to that system of pedaling in which the toes rather than the heels are used wherever possible, will be apt to find some difficulty in a radiating pedal, in those places where he has to pass one foot behind the other. The pedal-keys are so much nearer together toward the back that involves the risk of hitting twice at once, particularly if one has large feet. The remedy lies in making a larger use of one's heels. Even in passages where there is no crossing of feet, it is not a bad habit to use the toes for the black keys and the heels for the white, systematically. Incidentally, it is economical of motion.

Swell Boxes

In the old organs there was but one swell-box, that belonging to the Swell-mantel; but in the new organs, practically the whole organ is in swell-boxes. In some extreme cases (mostly small organs) it is all in one big swell-box, but more commonly there are two; one for the Swell, the other for the Great and Choir together. In large four-manual instruments there may be four or even five independent swell-boxes, each with its own swell-pedal. While this is a great gain in the matter of expressiveness, it offers new and puzzling problems to the organist, in that it tones down the character of the leader stops so that the most familiar combinations are no longer valid for the same purpose. The Choir organ is no longer louder than the Swell, but as whole softer; while the Great, in its most ordinary combinations is scarcely louder than the Swell. One must experiment and revise his habits of registration to meet new conditions.

The old organs commonly had two combination pedals; one which threw on all the stops of the Great, one which threw them all off except those for a soft combination. Some large instruments had more, but not many. The modern organ has a series of numbered combination pistons over each manual. When these

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Getting Used to a Modern Organ

By Edwin Hall Pierce

were first introduced, the stops which each piston affected were determined once in all by the builder, and there was no provision for altering them. Many organists formed a lazy habit of doing all their registration by means of these pistons—a practice fatal to variety and artistic discrimination, if followed too constantly.

The more modern system of building provides for changes to be made at will by the organist, and many players have found out his own peculiar setting. Different builders have used so many different forms of mechanism for this purpose that we will not attempt to describe them. One form in use provides for the change in effect of a piston if desired, during the course of performance—a secondary piston of the same "number" causing the regular piston to lay hold of those stops which are actually in commission at the time, and use them as its particular combination immediately and until further notice. While this is a most ingenious device, it has not yet met with an organist who made any practical use of it during the course of a piece. He has too much else to think about. It is for a pupil or a pupil or a stranger player, to upset all one's favorite combinations through a reckless use of this device.

Combination Pistons

Combination pistons may be divided into two main classes; those which actually move the stop-knobs, and those which produce the same musical effect without moving them. The latter are known as "blind" combinations. While most organists (including the writer) prefer the former, there are some things to be said in favor of blind combinations, and a few organists actually prefer them. A discussion of the question would be too extended and technical to be undertaken here.

We have just enumerated two sorts of combination pistons, but these may again be classified into two other sorts, from another point of view; those which affect the manuals only (or the pedals only), and those which provide each combination with "suitable pedal." When the latter were first introduced, most of us thought they would be a great convenience, but they do not work out well in practice. One is liable to unpleasant surprises, not only from any defect in the builder's work, but because the system is inherently wrong. If the pedal organ has but few stops, they can best be managed by hand; if many, they need their own set of pistons, operated either by the hands or feet. The "suitable pedal" is not practical, is that one often wishes to set a combination on another manual some time in advance of its use, and the "suitable pedal" for the anticipated registration on another manual is almost sure to be a very organic pedal for that upon which he is still playing. Some organists, in fact, find the best way out of the difficulty is to get along without using their

combination pistons at all. This is rather odd, reminding one of one of Lewis Carroll's whimsical verses:

"For I was thinking of a plan
To do my own's workers green,
And then to use no large a fan
That they could not see me."

Sub- and Super-Couplers

The ordinary couplers are used in much the same way as on the old organs, and call for no special remarks except to say in passing that it is a great comfort that they do not, as in the old organs, add to the weight of the touch. The super-couplers (marked "4 ft.") and the sub-couplers (marked "16 ft."), demand special notice.

The super-couplers are the more useful, adding to the brilliancy and quasi-orchestral effect. With the Great, they help restore the brilliancy which has been lost through the inclusion of the pipes in a swell-box. The Sw. to Gt. 4 ft. is much more artistic in effect to tone balance than the Gt. to Gt. 4 ft.

The sub-couplers must be used with great discretion, as an ill-calculated over-supply of the 16 ft. element produces a vague muddiness of tone. They should be abolished altogether, even as, when rightly used they are of great value in some organs there is a "union cancel" enabling the couplers to be used with their due effect without the original notes sounding. This has its uses for certain special effects, but rarely.

The abundance of couplers on modern organs frequently gives rise to a new defect—the lack of sufficient pedal organ to balance the fff tone of the Great plus all the couplers. This is the fault of the designer or builder, and nothing the organist can do will be a real cure for it. As we have just said, however, when a pedal passage needs to sound out very prominently, the hands may be shifted to the full Swell or full Choir for the time being. (It would be well by the way, when expense stands in the way of a really adequate Pedal organ with enough couplers could be desired, but if extra say an octave coupler and a Sw. to Ped. 4 ft., a comparatively inexpensive addition.)

Pungent String-Tones

Modern builders have found a way to make the stops which approximate string-tone carry that peculiar quality to an extreme. Such stops combine well with Flute stops and with Stopped Diapason, but not so pleasantly with the Open Diapason, except in the huge mass of tone of the full organ.

Oboe

The modern Oboe stop is exceedingly smooth and delicate, lending itself to almost all combinations. It is really much less like the orchestral instrument of that

name than many of the old Oboe stops, hence in large organs one often finds also another stop called "Orchestral Oboe" of a more cutting and characteristic tone. In default of an "Orchestral Oboe" try combining the Viol d'Orchestra or even the mixture stop called "Dolce Cor-net" with the regular Oboe.

The Crescendo Pedal

This is a device which (without moving the stop-knobs) adds stops and couplers one by one in what is supposed to be their proper order; and, on being moved Pedal. In the newer organs, having electric or pneumatic action, the case is otherwise, and you get no indirect coupling. Thus, in the example just given, if

We would, however, advise those who have not yet become fully familiar with handling a modern organ, to postpone the use of the Crescendo pedal until absolutely certain of the effect of the proper swell-pedal without hesitation, as there is nothing more annoying than to find the Crescendo pedal acting where not wanted.

What to Do at a Sudden Call

As will be realized merely from reading these remarks thus far, there is a vast deal to be re-learned in passing from an old to a new organ. One who only should have at least several tries experience. But suppose the call comes, and you have to do it with little or no preparation. Here are a few hints to help you.

Get a mezzo-piano combination (but containing Oboe) on the Swell, a mezzo-forte one on the Choir, and a forte one on the Great. Set the pedal stops to balance the tone of the Great, and determine what change you may have to make (besides "Gt. to Ped. off") in the Swell to them to balance the Swell. Set couplers Sw. to Gt., Sw. to Ch., Gt. to Ped., Sw. to Ped. Open the swell pedal or pedals of the Great and Choir and *love them wide open*. This will make the effect of these manuals more like that of your old organ. Use the swell pedal of the Swell as accustomed. Be sure you know well which it is, and keep clear of the crescendo pedal, except when you really want it.

Make as few changes in registration as possible, depending more on changing manuals and using the swell-pedal when you are for concentration singing, add the "Sw. to Gt. 4 ft." Using this registration as a basis, gradually work out by hand such modifications as may be necessary. Defer the mastery of the "blind" combinations and of the combination pistons until you have suitable time for practice.

The above is one method. Another which may be practiced successfully in organs provided with "blind" combinations is to set a soft registration with the stops of each manual, and in a brief preliminary practice, familiarize yourself with the effect of each combination piston, with intent to use them in lieu of stops. Thus you may decide and mark your music "Gt. 3 ft. * * * Gt. 5 ft. * * * Sw. 16 ft. * * * Ch. 16 ft. * * *".

Be sure, of course, that whatever the case may be. Some find it very helpful, and it is a practice that should not be indulged in longer than to supply the demands of

THE ETUDE

an emergency. In those organs in which combinations are permanently set, it will generally be found that the power increases steadily with numbers of the pistons—thus "1" is soft, "2" louder and so on. Zero "0" throws off everything except those stops which have been actually drawn by hand.

On the old tracker-action organs, if you coupled Swell to Great and Great to Pedal, you virtually by so doing coupled Swell to Pedal, and it became a matter of absolute indifference for the time-being whether you drew the stop marked "Swell to Great". In the newer organs, having electric or pneumatic action, the case is otherwise, and you get no indirect coupling. Thus, in the example just given, if

Immense Interest in Private Residence Pipe Organs

The article by Mr. Henry S. Fry, former President of the National Association of Organists, in the Organ Department of THE ETUDE Music Magazine for March, attracted considerable attention to the wonderful development of the instrument in other lines than those strictly limited to the church. There are now a remarkable number of excellent instruments in private homes in all parts of the country. The W. W. Kimball Co. of Chicago, writes to correct the statement that the instrument in the beautiful Senate Theater is a Wurliatzer Organ. It is a Kimball Organ. This company also desires to have a record of the following especially fine organs of their make erected in private residences in addition to those mentioned in Mr. Fry's list in our March issue:

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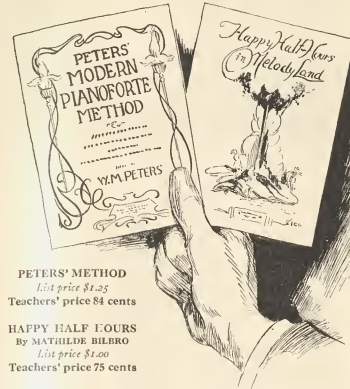
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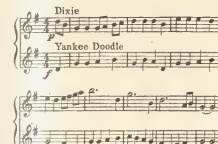
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Yankee—Dixie

By Lillian C. Jennings



Bob and Betty had a tune
Each often liked to hear;
One evening little Betty said,
"Play 'Dixie,' mother dear."
But Bob cried, "Mother, won't you play
'Bout Yankee Doodle's feather!"
She loved them both; what could she do?
Why, she—played the two together.

Never Again

How would you feel and what would you do if your piano or violin were suddenly taken away from you? Would you be terribly sorry and feel that you had lost one of your best friends; or would you really not care so very much and not miss it very much? In fact, would you be rather glad that you would not have to practice any more?

If that is the case, you certainly are not very fond of music and will never be more than a musician.

But, more likely, you would feel quite blue and you would long for a chance to play on your instrument again and do some good practicing—better than ever before.

Think about it quietly for a moment!

How would you feel?

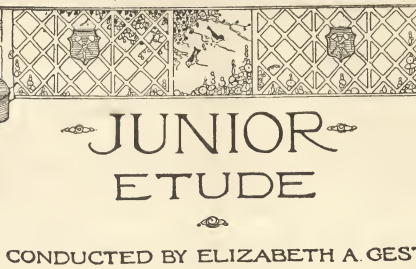
Isn't It Funny?

Said the piano, "My Scales are minor."
Said the fish, "But mine are finer."

The woodpile said, "My cords are strong."
The string ball answered, "Mine are long."
The piano said, "I'm out of tune,
I'll have to take a tonic soon."

DEAR JUNIOR ETUDE:
I have seen very few letters from Texas. Our town is located about seventy-five miles south of Houston. We are surrounded by beautiful hills where cattle are always grazing. We have been taking THE ETUDE for several years and I like the Junior part very much and can now enjoy playing pieces as I have been taking lessons for several years.

From your friend,
MARQUETTE OBERKAMP,
TEXAS



THE DIARY OF A PIANO

By Clara Louise Gray

Now that radio has come into such general use the piano has all begun to talk to each other, and to compare notes, as it were. "I'll tell you what let's do," said one of the pianos to some of its friends who were "listening in" one night. "Let's all keep a diary for a week; and then some night next week, when every body has gone well read our diaries to each other and see who has the best time in life." "All right," said the others, "that will be good." So all that week they kept their diaries, and then got together again on the radio.

Piano No. 1.—"Monday. There are two little girls in my house who take lessons, and each one practices three-quarters of an hour, making an hour and a half of banging on me. I say banging, because I really do not think that they practice correctly—they certainly do bang. One of them is poor at memorizing, so she bangs out the same tunes over and over again and I do my best to help her. The other one reads all the time; but her ear—oh dear, such an ear: I do not see why teachers do not give their pupils more training, for they need it badly."

"That is not a diary," interrupted another piano, "that is an essay."

"Not as busy as I am," answered Piano No. 3. "Listen to mine."
Piano No. 3.—"Wilda is my master and I am Wilda's slave; she is going to be a concert player and startle the world, if I know any thing about it. She practices on me all morning. Nine to nine-thirty, exercises, and good hard ones, too, skips and jumps and regular gymnastics. It was hard for me to get used to it at first. Nine-thirty to ten, scales—slow, fast, loud, soft, and all kinds. Ten to eleven, Bach. Oh how I do have to keep going in Bach! and do you know I used to live in a house where I hardly ever heard Bach and did not like it at all, but now I love it. In fact the Bach hour is my favorite hour. Eleven to twelve, short pieces—Repertoire. I believe Wilda calls it. There is more variety in that hour. Then after lunch comes a period from two to three-thirty of big things, concertos and things like that. Then I am through for the day, except sometimes a little in the evening, especially when any one comes in."

"That is all right," said the third piano. "I write mine like an essay, too."
"I write mine like a diary," said the second piano.

"Well, let hear yours then."
Piano No. 2.—"Monday. 8:50 Jennie dusted me, wiped off my keys, and practiced from nine to nine-thirty. First half hour, scales and exercises. Second half hour, studies. Ten o'clock, arranged music neatly on lid. Recited. Twelve-thirty to one, read pieces in the Etude. From two to three little sister practiced gently and carefully. Five to six, Jennie practiced and memorized pieces. Plays very well."

"Oh, we are not in your class at all," said the other pianos.
"Well, you will be some day," answered Piano No. 3. "You just wait till your people get a little more advanced. I've gone through your stages too."

"Which stage do you like best?" asked No. 1.

"I do not know, I like them all. However I am glad that I have passed the jazz stage, for that was terrible."

"Just then the radio got out of tune and the pianos could not hear each other any more that night."

"The Junior Etude Hopes You Have Had a Pleasant Summer and Are Ready to Work Hard on Music"



Mendelssohn the Happy

By Clara Louise Gray

THE Musical History class was assembling and the studio rang with laughter. "Who do you suppose will get the prize?" asked a beautiful, dainty girl, trying hard to think of her lesson about Mendelssohn.

"The prize is going to be a silver star," said a little boy, turning to another girl, "and I would like to get it."

"Is not the teacher lovely to us all?" said Helen. "I have learned so much from what she has told me about Mendelssohn that I can almost see him."

"The nick-name for Mendelssohn is 'Happy,' because his life was easy and free from care. It is going to be a lovely musical as well as history class, and one of the girls is going to play that little thing called Spring Song."

"Mendelssohn says that when he wrote it he heard a elfish whispering in his ear and a mischievous prompting at his heart; and that is what made him write it."

"Are you talking about Mendelssohn?" asked another little boy, walking up to them.

"Yes."
"What is a Nocturne?" he asked.
"How did Mendelssohn look?" asked another.

"He was a man of small frame, delicate as a lily; he had large, beautiful eyes and a deep voice; and he moved forward loosely jointed," answered the first lad. "I love to read Mendelssohn's letters; some of them are so filled with fun and laughter."

"My teacher told us about one pleasant letter of reminiscences in his biography," said Helen. "Listen, and I will tell its story."

"One evening in hot summer," it says, "we stayed at the woods above our house later than usual. We had been building a house of fir branches in Susan's garden, up in the woods. We made a fire a little way from it, in a thicket among the trees."

"Mendelssohn was helping with the utmost zeal, dragging up more and more wood. We tied ourselves with our merry work, and sat down around our fire. The smoke went off the ashes were glowing, it began to get dark, but we did not leave our bonfire. 'If we had some music!' someone suggested. 'Could anyone get something to play on?' Just then we recollected that we were near the gardener's cottage, and that the gardener had a fiddle."

"Off rushed our boys to get the fiddle. When it came, it was the poorest thing in the world, and it had only one string."

"Mendelssohn took the instrument in his hands and fell into fits of laughter over it when he heard the sound. But he somehow made it sound much better than the poor fiddle, and all sat listening to one strain after the other till the darkness sent them home."

Junior Etude Competition

After being discontinued for the summer months, the Junior Etude competitions will be resumed.

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

Subject for story or essay this month—"How I spent my summer," which must relate to music. Must contain not over one hundred and fifty words. Any girl or boy under fifteen years of age may compete.

All contributions must bear name, age, and address of sender (written plainly, and on a separate piece of paper), and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pa., before the tenth of October. Names of prize winners and their contributions will be published in the issue for December.

Put your name and age on the upper left hand corner of the paper, and your address on the upper right hand corner of the paper. If your contribution takes more than one piece of paper do this on each piece.

It is not necessary to be a subscriber to enter.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

IS MUSIC A PART OF MY HOME LIFE?

(Prize winner for April)

Yes, music is a part of my home life. First, because I love music and the loving of anything makes it become a part of our life. Second, I enjoy practicing and playing before others. Third, I have been taught to feel that my music is a real contribution to the happiness of our people. Fourth, practice fixes the sound of music in our minds, which cannot easily be forgotten. If one does not enjoy practicing, music will not become a part of their home life.

Mildred Simmer, (Age 12), Minn.

IS MUSIC A PART OF MY HOME LIFE?

(Prize winner for April)

Yes, music forms a part, a very large part of my home life. All of my family enjoy music; and so we have lots of it. In the morning, the piano is used as I am some practicing before school. Then we have the phonograph going while we eat our meals or in the evening. And in the evening we also use the radio. In the evening my brother and I sing and play. I have taken piano lessons for three years and have taken a few vocal lessons. So with all this, music could not help but form a large part of my home life, and I am glad it does.

Dorothy E. Platt, (Age 14), Nebr.

Honorable Mention for April Composition Contest

(Omitted during the Summer Months)
Dorothy Nye, Laura Schroeder, Florence Buck, Agatha Powers, Martha Dudley, Lou Ernestine Buck, Jean McGinnis, Elizabeth Lane Davis, Vera Pearl Zechler, Gretchen Wendemuth, Annie Lee Hebling, Lolla Jackson, Susan Odberg, Helen Renford, Frances Roberts, Anna May Hays, Evelyn Ann Berthelot, Herbert Schneider, Marie Vaughan, Sara Hunt, Jean Hastings, Grace Calkins, Mary Ellen Hoffman, Anna Weiskercher, Elizabeth Power, Margaret Collins, Frances Leffers, Margaret Hastings, Allen Evans, Frances Baker, Eva M. Hastings, John Thurman, Anna M. Robinson, Melvin W. Ripken, Evangeline Kirby, Anna M. Robinson, Margaret A. Allie Sullivan, Martin K. Faye, Mary Louise Powers, George Calkins, Arthur J. Louie, William Pearl Irene Brown, Julian M. Williams.

Music makes our busy lives

Happy and content.

So, do your practicing each day,

You'll find it time well spent.

IS MUSIC A PART OF MY HOME LIFE?

(Prize Winner for April)

This is a question that is frequently asked of me; but if my piano could tell its story, this question would be fully answered. It would tell how eagerly I wait the short practice period between breakfast and school, and how the morning hours drag until I can run to it again at noon. It might tell how, in the evenings when the family assemble for an hour or two of music, its friend, the violin, is brought in and made to accompany it, and how frequently another friend, the cornet, comes and makes the house echo with melody. It would also tell how delighted are my parents to hear us play duets. Yes, from hearing the story our piano could tell, and from hearing the opinion of other people about our happy, musical home, you would agree that music is a part of my home life.

Mildred Haid, (Age 13), Ohio.

Puzzle

Clara R. Bete

I am composed of ten letters.

My 8, 5, 3, 4, 4, is a croak.

My 1, 10, 4, 3, is a part of a fish.

My 9, 7, 8, is a disrespectful name for a dog.

My 3, 2, 1, is to tarry.

My 6, 7, 8, 4, is a ringlet.

My whole is a very famous living singer.

Answers to Composers Initials

Puzzle in April

(Omitted during the summer months)

1. Wolfgang Amadeus Mozart.

2. Felix Mendelssohn-Bartholdy.

3. Ignace Paderewski.

4. Johann Sebastian Bach.

5. Ludwig van Beethoven.

6. George Frederic Haendel.

7. Edward Grieg.

8. Robert Alexander Schumann.

9. Peter Ilich Tchaikovsky.

10. Frederic Franck's Chopin.

11. Charles Francois Gounod.

12. Franz Peter Schubert.

13. Franz Josef Haydn.

14. Anton George Rubinstein.

15. Franz Liszt.

Prize Winners For April

Helen Farrell (Age 9) Minn.

Mary E. Shope (Age 13) Penna.

Paul Ambrose, Jr. (Age 10) New Jersey

Honorable Mention for Puzzles in April

(Omitted during the Summer Months)

Marjaretta Anderson, Mary C. Kuhn, Frances Wynn, Lydia von Berckelmann, Dorothy M. Derry, Dorothy Jane Erlon, Edith Albert, Dorothy Myers, Mildred Irene, Winnie Hart, Eva Lydia Haworth, Florence Synan, Donald Eimer, Bertha Blum, Ruth Kowalski, Alice G. Johnson, Evelyn Kneeburg, Clara M. Bush, Dorothy Perkin, Genevieve Landman, Monica Krause, Lou Ernestine Buck, Melvin Ripken, Ericella Pugh, Margaret Kuhler, Mary Johnson, Catherine Jane, Marvay Wallby, Marcella Gosselin, Dorothy Proebler, Ida Golla, Irene Crump, Mary Elaine Martin, Doretha Duggan, Edith Evans, Lillian Duffell, Ethel West, Elizabeth Power, Alice Wisely, Mary Helico, Mary Mahoney, Frances M. Jones, Ruth Jung, Josephine Pound, Mary Jordan, Irene Zakor, Anna Berckelmann, Clara M. Jones, Mary E. Wado, Lucile Stauch, Mary Margaret Rupp, Mary, Ellen M. Jones, Ruth Nye, Ruth Jones, Frances Ohmer, Mary Farrell, Mary Grusa, Mary, Ellen M. Jones, Ruth Nye, Ruth Jones, Mully Barstow, Robert M. Shiller, Ruth Rector, Mary Helen, John Sullivan, Helen Wisconsin, Mary Helen, Ruth, Lolla, Joseph, Helen McCarthy, Laurence Moserhammer, Margaret Seibert, Anne Brown, Marian Gallagher, Mary Alice, Lucile, Catherine MacFarlane, Annie Francis, Irene Allen, Edward Coleman, Melissa Andrews, Mae Ryle, Anna M. Knitz, Marion Nottle, Olla McNally, Dorothy Woolin, Rose Barrett, Rose Mitts, Jean Morgan, Elizabeth Vassil, Helen Berland, Ruth Langens, Clara Marie Yager, Clorinda Rosenthal, Virginia Kelley, Reddene E. Rasmus, Hazel Golden, Ruth Garman, Eleanor Coleman.

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