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James Francis Cooke

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THE ETUDE MUSIC MAGAZINE

NOVEMBER 1923



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Prelude Op. 28, No. 8.....CHOPIN

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Queen of Sheba (La Gioconda).....VERDI

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THE ETUDE

Thanksgiving

We give thanks for the great blessings which all of the musical folk of America enjoy at this time. Our thanks seem to mean more to us when we contemplate the disasters, earthquakes and tidal waves with which so many parts of the world have been visited during the last ten terrible years. May we be spared and may we deserve to prosper through our efforts to help others!

Palaver and Pedagogy

Most of us have heard the old story of the man who criticised the fishmonger's sign—"Fresh Fish sold here to-day." He was able to convince the fisher that nothing at all was necessary. Of course the fish were fresh—no dealer would attempt to sell stale fish; of course he was selling them to-day, otherwise he would not have his shop open; of course he was selling fish, anybody who knew what a fish is could see that. Therefore why waste words about it.

While advertisers know the value of a sign, it is nevertheless a fact that we are all great wasters of words in trying to make certain perfectly obvious things clear. We often think that this is peculiarly true of music teachers. They sometimes wear the little pupil out with long strings of perfectly useless words. Children are usually far smarter than adults give them credit for being. The child is bored with words; when he often grasps the point far in advance of the completion of the teacher's explanation. Look for the glance of understanding in the child's eye. Haud the truths out, shorn of verbal foliage. Get it to him as quickly as possible. Then, by cleverly devised questions, convince yourself of the degree of his knowledge.

The Unfailing Secret of Success

An unusually prosperous music teacher of New York City, an elderly Jewish gentleman, whose large classes of pupils regard him with affectionate admiration, was asked to give his rule whereby he had acquired such great success. He smiled and replied:—

"Rules for success? Every man must make his own. One man will seem to acquire success by making himself a slave to his business, hardly ever leaving his work for a moment during his lifetime. Another will acquire even a greater fortune and conduct a larger business, although he spends a generous portion of his time on the golf course or cruising around the world on his yacht. How can you explain it? Is the second man inferior to the first? Hardly. He probably has greater faith in the capacity of others and has a way of impressing his policy upon others so that when he is away from the grindstone he knows that it is turning just as regularly and smoothly as though he were stopping it every few minutes to see whether it was working right.

"What is success anyhow? Certainly not the mere acquisition of money. Otherwise the Rothschild, the Rockefeller or the Vanderbilt would be a success before he was born. Such an idea is absurd. Success is the mode of life whereby one can give the greatest joy and profit to others and to one's self. This does not mean money profit alone. Ninety per cent of the millionaires are miserable, desolate, friendless failures, largely because they are unwilling to share their easily obtainable life happiness with others, because they are slaves to a policy of keeping most of the good times to themselves. In music the artist or the teacher is successful in proportion to what he gives to the world and not in proportion to what he earns. If he works right, saves right, and thinks right, fame and riches should follow him. There is no general rule for success; but this may come very near to it: SUCCESS IS THE RESULT OF THE RESISTANT APPLICATION TO WORK, WISE JUDGEMENT IN SPENDING ONE'S LIFE, COURAGE, SAVING WITHOUT MISERLICKNESS, THE CONSERVATION OF ONE'S HEALTH, BELIEF IN ONE'S FOLLOWERS, HONESTY ALWAYS, ALL SO INTENSELY FOCUSED UPON ONE'S GOD-GIVEN TALENTS THAT THEY MAY BE DEVELOPED TO THEIR LIMITS FOR THE GREATEST JOY AND PROFIT OF OTHERS AND ONE'S SELF.

Old Favorites

ARE we becoming a nation of old favorites? England is sometimes ridiculed for the tenacity with which she clings to artists long past their prime, who sang or played in a manner pathetically inferior to that which marked their heyday.

To us there is something truly beautiful in the loving attitude with which Londoners rally to the concerts of old-timers. It is a very fine tribute to their art of other days, a keen desire to meet again over the footlights some one who has given delight in years gone by. Now the talking machine preserves records of bygone triumphs which sometimes make comparisons odious. Yet we notice more and more in America that the younger generation has a great curiosity to see those heroes of the concert hall and the opera who have had a part in making American history in music.

The genius, the knowledge, the art remains; and that far outlasts a few cracked notes here and there. Let us stick by our old favorites and show that the Anglo-Saxon traditions which mold our country are worth while in this particular.

Is the Modern Piano a Perfect Instrument?

By Sidney Silber

Dean of The Sherman Music School, Chicago, Ill.

Is the modern pianoforte susceptible of greater development and improvement; and, if so, will such development or improvement tend to enhance its expressional power as a musical instrument? has often been asked...

Our modern pianoforte was born in 1709; but the first real compositions expressly composed for it (those of Clementi) did not appear before 1771. The new instrument did not, of course, immediately supersede its predecessors...

desires and which are stated in his highly interesting Studienbuch

(a) Octave coupler, effected by means of a third pedal.

(b) A system of pedals striking heavily over-press strings with a range of sub-contra "B" to small "C".

(c) An electrical device for the production of very soft tremolos.

(d) A second manual for echo effects. Some have considered it advisable to insert a device (electricity has been recommended) by means of which the pianist might increase and decrease on single tones and chords...

From the above indications we note considerable unrest in the realm of pianoforte expression. Certain it is that since Chopin we have had no equally great "piano spirit" to enrich our musical experience through the medium of this noble instrument.

If mechanical changes will bring forth a Messiah we want the changes to be made. But it would seem a reversal of past experience, inasmuch as mechanical changes have been the result, not the cause, of innovations in creative art.

Why Musical Prodiges Usually Retire Early in Life

By George Woodhouse

In the nature of things, this vital quality in technic varies in the individual; mood and disposition play a part in it, and account for the variability noticeable in the playing of many artists.

Liszt's Influence

It is perhaps due to the compositions of Liszt that modern pianos have reached their present sonority and that actions are able to withstand the enormous weight which is needed to bring out this sonority...

The period 1840-1850 was a crucial one. It was the parting of the ways. Players, composers and public must accept the art of Chopin or of Liszt. A large majority went with Liszt and the evolution of the piano since then has been influenced by this great advocate of realism.

Arthur Whiting, in his excellent essay on The Lesson of The Clavichord has the following to say: "While acknowledging that Liszt, the man, was greatly superior to Chopin; that, in spite of his more florid character, he had humility and generosity; that his desire was always benevolent; yet, so long as we confine our historical review to his activity in this one department of music, we cannot escape the conviction that in following Liszt rather than Chopin, the pianoforte took the wrong path."

Form in Music

By Alfredo Trinchieri

WHEN portraying emotions, music assumes various forms. These undergo many variations. As the passing feelings are presented, this form must, of necessity have a beginning, a development, a climax, and an ending.

Save Your Energy!

By Mary T. Folta

The average student who is spending time and money on music is in earnest. He works very hard and yet comes not within the shadow of his ideal.

Even so, he does not secure the desired effect. Why? Naturally, one would reason that the more vitality is spent, the better the results obtained.

Not so, decidedly not. The trouble with the average student is that he has learned neither how to use nor how to save his energy.

If you are a student, and especially if you are temporarily without a teacher; or if you are a teacher who has not yet forgotten to be seeking all means of advancement; take stock of your use of vitality in your playing.

The soft passage needs unusual attention in this matter. In it there will be considerable demands upon the nervous energy for the sake of light, even execution; but the expenditure of physical strength may become almost negligible.

Use energy discriminately. Adapt it to the needs of the work in hand. Waste no muscular exertion that is not required for the effect desired.

Play a passage—though it may be not more than a scale. Stop; then play it again with the idea of having it just a little more beautiful, but with a smaller demand upon vitality.

"Trapping" the Parent

By Frank H. Williams

"Or course," said a successful middle western music teacher, "I am always looking for incentives to make my pupils take greater interest in their work...

"Generally the children take great interest in trying to play their parents' favorite piece; and I increase this interest by telling them about all that sort of thing and the life of the composer and all that sort of thing.

"Of course, too, it immensely pleases the parents to find that their children are so quickly learning to play old favorites; and this leads them to praise the young people for the progress they are making.

"The sooner a young pupil can be made to take a real interest in some definite selection and be made enthusiastically anxious to learn how to play that selection perfectly, the more likely the pupil is to make progress which will be satisfactory to all of the people concerned.

"The more general knowledge you possess, the more power you will have in pursuit of your special calling; the more meaning you will see in the composition you are studying, the more you will be able to bring out of it; the higher will be your rank as a musician.

—DR. BARTHOLOMEW.

Better keep yourself clean and bright; you are the window through which you must see the world. —GEORGE BERNARD SHAW.

NEW AND IMPORTANT SERIES OF LESSON-ARTICLES—SECTION II



Photo by G. P. Kessler, B. P.

Basic Principles in Pianoforte Playing

JOSEF LIÉVINNE

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

This Series Began in the "Etude" for October

IN our first discussion of this subject we dwelt at considerable length upon the fact that before the student even considers the matters of technic and touch, a good grounding in real musicianship is necessary.

"Most pupils look upon scales as a kind of musical gymnasium for developing the muscles. They do that, of course, and there are few technical exercises that are as good; but their great practical value is for training the hand in fingering so that the best fingering in any key becomes automatic.

"The study of harmony is also a great saver in piano playing. Know the chords and know the fingering of all the arpeggios, which is really logical fingering of most of the common chords.

Ex. II-1: Musical notation for the first exercise.

Ex. II-2: Musical notation for the second exercise.

Ex. II-3: Musical notation for the third exercise.

Ex. II-4: Musical notation for the fourth exercise.

"The scales should be known so well that the student's fingers will fly to the right fingering of any part of any scale instinctively. The trouble with many students is that they attempt difficult problems in what might be termed musical calculus or musical trigonometry without even mastering the multiplication table.

"The value of ear training is also of very great importance. Most students hear, but they do not listen. The finest students are those who have learned how to listen. This becomes an axiom with teachers of advanced pupils.

"Absolute pitch is by no means absolutely necessary. I have it and have always had it. Safonoff, my own master, did not. Rubinstein did. Sometimes it is a disadvantage. I cannot think of any composition except in the key in which it was written.

"The matter of touch is so all-important that the remainder of this section will be devoted to the subject. Even then, we cannot hope to cover more than a fraction of the things that might be said.

and finally the torso—all of which enter into the problem of touch. With me, touch is a matter of elimination of non-essentials, so that the greatest artistic ends may be achieved with the simplest means.



in which all of the smaller joints were bent or crooked, and then the finger descended upon the key like a little sledge hammer.



No movement here

"Before proceeding further we have to admit that touch is largely an individual matter and that the nature of the player's hand has a great deal more to do with it than most people imagine.

Contrasted with those sentiments, what do the "radicals" demand? First of all, a change was made, several years ago, in the form of the keyboard. The Cutsman keyboard, which is in the form of an arc, is succeeded by many to be a decided advance in facilitating performance.

Happy is the child who is early introduced to what art is.

AT COURT WITH THE QUEEN OF SHEBA

This late Carl Goldmark was not above telling a story on himself. As reported by the Countess Potocka, he related the following to the famous piano teacher, Theodor Leschetzky. The tale is printed in her biography of Leschetzky, but for lack of space we are forced to abbreviate it.

It was after the brilliant success of Goldmark's opera, "The Queen of Sheba," in Buda-Pesth. "My friends saw me off at the station," relates Goldmark, "The large laurel-wreaths I had received were carried in procession behind me, and the enthusiastic Hungarians followed crying hurrahs!

"As I stepped into the compartment I noticed a young girl sitting near the opposite window. I was glad that she must be aware that her travelling companion was a celebrity." He relates at length his many futile efforts to enter in conversation with the young lady, whose charms attracted him. But his advances were frigidly received. She looked straight in front of her without saying a word.

"All of a sudden, after a stop, the young lady uttered a sharp cry and breathlessly asked if we were not leaving Marseilles." She had gone past her station. Goldmark hastened to reassure her. And finally, moved by a desire to punish her for her former indifference, and to impress her with his greatness, he added: "If you had been willing to talk to me this would not have happened. And that you may know with whom you are dealing, allow me to present myself. I am Carl Goldmark, composer of 'The Queen of Sheba.'"

"The effect was startling. The young lady rose, a charming smile chasing away her fears, and making a respectful curtsy she said, 'So, then, you have a place at court!'

"She had never heard of me or my opera," concludes Goldmark, "and vaguely reminiscent of the scriptural queen, possibly believed her still to be travelling and took me for a member of her suite!"

There is no truer truth obtainable By man, than comes by music. —Robert Browning.

Mr. WALTER DAMBOSCH, America's foremost native-born orchestral conductor, among many other interesting musical things, has been contributing a series of articles in "My Musical Life" to the Ladies' Home Journal. It is rich with wisdom and happy reminiscences. Here is a story of the late Camille Saint-Saëns: "Saint-Saëns called at my hotel in August, 1921. He seemed to have grown more feeble; but, seeing on my piano an edition of Beethoven's piano sonatas edited by Von Bülow—which which I always like to travel, as I find the playing of these sonatas very agreeable and restful because of the inevitable irritations—suddenly bristled up and became very angry at a certain bar complicated fingering which Von Bülow had given to a piano passage, as his own fingers had not been adapted by nature to rapid playing.

"This is the way it should be played," said Saint-Saëns, as he sat down at the piano and proceeded to let his fingers, still clad in gray lisle gloves, run up the keys with incredible swiftness, like little gray mice. This extreme dexterity of finger never left him. I had heard him play a month before, at a musical given by Widor in his honor, and in which Saint-Saëns played the piano part in his own septet with trumpet. His fingers literally ran away with him; and every time they took a quick passage he accelerated the tempo to such an extent that the other players scrambled after him as best they could."

The Musical Scrap Book

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

Conducted by A. S. GARBERT

UNLIKE many really great composers, Robert Schumann wrote much music for the piano that is technically within reach of children and of adult pianists of average ability. According to at least one great virtuoso, however, the technical facility of these pieces is something of a sure and a delusion. Benno Moiseiwitsch, a Russian pianist popular in England, and a specialist in Schumann, contributes an article to the London Strand Magazine, from which the following is an extract:

"One of the curious things about Schumann's compositions is that among his notable works, to which one must give prominent mention, is a little collection of the easiest of all his compositions to play—the *Kindererleben*—but they require a person of a great deal of psychology, as well as musical gifts, to do them justice. One needs imagination and sympathy to realize their poetic atmosphere. For instance, one

of them is called *Around Top Serious* (*Faust's Ernt*). Anybody taking it up and trying it over will play the notes well; but until you have given the impression of a peculiar phase of mind that the piece is meant to convey, it will have nothing like the right reading. To me, it always suggests the idea of a little boy, rather plump and rosy-cheeked, doing it very heavily, pretending this is the most important thing in the world; and you must give that impression or you have not played the piece. There are scores of pieces like this in Schumann, where you not only have to play the music, interpreting musically, but you must interpret intellectually and descriptively as well; you must get into the psychology, as here, of the child when Schumann had in mind when he composed these things."

THE HUMAN SIDE OF MEYERBEER

MEYERBEER was probably the wealthiest of all German composers, yet he was eternally busy as industrious as if he were eternally being confronted by the worries of income. This writes Cuthbert Hadden in his book, *Composers in Love and Marriage*. He goes on to relate the following quaint story:

"There is not much to say about his marriage. In 1825 he lost his father, and it was shortly after that he fell in love with his cousin, Mimma Mosson, 'sweet as she was fair.' They were married in 1827 and lived happily ever after. Of course, they had their occasional tiffs, but being little 'The falling out of faithful friends Retaining is of love.'

"Of one such tiff a charming anecdote is told. Meyerbeer had met Chopin in Paris and taken a great liking to both the man and his music. Meyerbeer had just had a

quarrel with his wife, when a new Nocturne arrived from Chopin. Meyerbeer sat down to the piano and played it through. His wife, who had come into the room, was so taken with the music that she went and kissed the player. Then Meyerbeer wrote to Chopin, telling him of the incident and inviting him to come and witness the domestic calm of the storm.

"Meyerbeer had five children, of whom three, with his wife, survived him and inherited his large fortune. He was abnormally afraid of being buried alive, and at his death, in 1861, it was found that he had left a paper giving directions that small bells should be attached to his hands and feet and that his body should be carefully watched for four days. These directions were followed, but nothing happened."

THE LITTLE BLACK BAG THAT TICKED

SIR FREDERICK BRIDGE, for many years organist of Westminster Abbey has many interesting stories to tell in his book, *A Westminster Pilgrim*, among which is the following which occurred at the time of Queen Victoria's Jubilee. "In this year (1827) just before the Jubilee," he says "a good deal of alarm was prevalent in consequence of the Penian outrages, and the rather frequent discovery here and there of clockwork bombs, or black bags etc. Long previous to the ceremony, the Abbey was closed to the public, anxious precautions being taken by officials to ensure the Royal safety. By special order, the choir platform was frequently examined, and the organ-loft, with every remote corner of the Abbey subjected to minute inspection. The day before the service, a rehearsal of the band was called, after which I remained in the organ-loft looking over some music for the next day. A young pupil standing near started me by calling attention to a strange noise.

"Listen, Doctor," he said, "don't you hear a strange ticking?"

"Ticking! Where? Leaping from my seat, I listened intently, and sure enough I heard a faint, rhythmic 'tick' proceeding apparently from a corner of the loft. Peering into the shadow, I saw, fatal sight!..... a little black bag! "Instead of waiting to be blown to

pieces for my curiosity, I left the organ-loft—well, somewhat quakingly—and hastened into the Cloisters, where I met an old man who had charge of the blowing of the organ.

"Grove's," I said, "go up into the organ-loft and bring down a little black bag that ticked, and amble off unsuspectingly. Then I waited. I do not know what I expected, or what I intended to do when it had been brought to me, but I breathed again when Grove's reappeared safe and sound with the bag.

"On examination it was found to contain an alarm-clock ticking away very merrily. I discovered upon enquiry that one of the rehearsal, but how his bag had escaped detection and had run the gamut of the fifty policeman who were guarding the Abbey and looking out for ticking clocks in black bags, I never quite know except that the bandsman mostly carried their instruments in bags, and so were not closely examined. Grove's destiny, after all, was good, I see, and when, a short time thought of the wretch to his funeral, I thought of the episode of the bag, for to the day of his death he used to say, 'You time, very nearly got me blown to pieces that

MOUSSORGSKY'S SCORN OF CONVENTIONAL MUSICIANS

THOUGH Modeste Moussorgsky is now acknowledged as one of the most original and significant of Russian composers, his work, outside of the opera, "Boris Godunov," is still little known to the general-ty of musicians. Nor is very much known about the man himself, though over forty years have elapsed since his death. He was something of a social outcast, both his genius and his personal character being erratic. Had it not been for Rimsky-Korsakoff, his friend and brother-in-law, his works might never have been truly recognized. He was much criticized during his lifetime on account of his original ideas, and occasionally answered his critics in letters to his friends. The chief criticism leveled against him was an account of his supposed lack of "technic"—his musical training had been irregular. In a recent issue of *The Musical Quarterly*, some of the letters are quoted by M. D. Calvocelesti, including the following one written to Stassol in June, 1872:

"Admitting that I shun technic, does it mean that I am no good at it? When I eat a good pie, do I want to behold how much butter, how many eggs, cabbage and fishes went to the making of it? The proof of it is in the eating.

"Indeed, so long as the composer remains unharmed by conventions, the auto-crats of symphonic working out will continue to reign, enforcing their talms at the alpha and omega of art. Meanwhile wise people feel that our rules have nothing to do with live art. Let us have space: the world of music is boundless. I do not object to the dominion of the symphonists; to the narrowness of conservatives."

The whole secret of remaining young in spite of years, is to cherish enthusiasm in one's self, by poetry, by contemplation, by charity—that is, by the maintenance of harmony in the soul. —Amiel.

THE TRUE MUSICIAN'S ARTISTIC TEMPERAMENT

"The capacity for rendering music in such a way as to convey musical feeling to others rests upon three conditions," says Carl E. Seashore, in *The Psychology of Musical Talent*. These three conditions are: possession of genuine musical feeling on the part of the performer; a serviceable organism on the side of musical action, and acquired technic. The first two of these are in a way a measure of the promise of power in the acquisition of technic.

"The power of artistic expression in music also lodges in large parts in various personal powers quite outside from music. It is an equable temperament, healthiness, general charm in social intercourse, comeliness of body and physical health. Great achievements on the intellectual side tend to balance a man whereas great achievement within narrow bounds had better be distorted perspective; an emotion being relatively a severe drain on the nervous energy, weakens the power of self-control and produces abnormal sensitiveness. Many successful artists have been nervous. It is a violation of these homely virtues. But we may well meditate on how much greater their charm would have been if they had not been self-sold sufferers from aberrations. The principle is, that a musician who is well physically, morally, and mentally, who has a good disposition, and who is socially attractive, reasonable and well-balanced, has the advantage over the warped personality, and should represent our goal."

MARCH OF THE GOBLINS

A characteristic march, with a good swing. Grade 3 1/2.

EDUARDO MARZO

Allegro moderato

Prize Composition Etude Contest

ORPHEUS AND HIS LYRE

ERNEST R. KROEGER

A very fine example of sweeping broken chords. The broad and expressive melody must be brought out strongly. Grade 5.

Allegro
la melodia ben marcato

Con anima
Fine mp

TRIO **Con anima**

Ped. simile

ff *dim.* *D.C.**

(D.C.)
Fine of Trio

*D.C. Trio***

ACROSS THE TABLE

Grade 4.

Sparkling eyes, shoulders white; Fencing phrases, lashes dip,
Laughing lips, cheeks alight; Across the table.

CHAS. WAKEFIELD CADMAN

Andante grazioso M.M. ♩=108

mp melodia marcato
Ped. simile

Con moto
rit. *Fine* *mf melodia marcato*
senza Ped.

a tempo
rit. *mf*

a tempo
poco rall. *D.C.*

BLUETTE-PASTORALE

THE ETUDE

W. ALETTER

Graceful themes, tastefully harmonized. By a favorite writer. Grade 2 1/2.

Andantino M.M. ♩ = 108

mf giocoso

Più lento

Più mosso

p

rit.

p a tempo

rit.

pp dolcissimo

rit.

mollo rall.

Fine

Trio

Più lento

p con gioia

mf marcato

Lento

rit. pp

D.C.

THE ETUDE

JOYOUS YOUTH

An excellent study piece for steadiness in light finger work. Grade 3.

Joyfully M.M. ♩ = 108

FREDERICK WILLIAMS, Op. 108, No. 1.

mf

poco rit

Fine dolce

accel.

poco rit.

a tempo

accel.

poco rit.

a tempo

mf

f

D.C.

MOONLIGHT REVELS EXTRAVAGANZA

THE ETUDE

CARL ANDRÉ

"If you will patiently dance in our round and see our moonlight revels, go with us;" Act II, Scene I, Midsummer Night's Dream.
In characteristic style, adapted for aesthetic dancing.

(Midnight approaches)
Largo M.M. ♩ = 50

SECONDO

The first system of the score consists of two staves. The upper staff is in treble clef and the lower in bass clef. It begins with a piano (*mp*) dynamic and a tempo of Largo (♩ = 50). The music features a series of chords and melodic lines. A section marked 'Andante (The Fairies gather)' begins with a piano (*p*) dynamic. This is followed by a section marked 'Vivace M.M. ♩ = 116 (The Fairies dance)' with a *rit.* (ritardando) marking. The system concludes with a *D. S. ** (Da Segno) marking.

TRIO Grave M.M. ♩ = 80

The second system continues the Trio section. It starts with a piano (*pp*) dynamic and a tempo of Grave (♩ = 80). The music is characterized by a slow, somber mood. Dynamics range from *pp* to *f* (forte), with a *cresc.* (crescendo) marking. The system ends with a *ff* (fortissimo) dynamic.

* From here go back to ♯ and play to ★; then play Trio.
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MOONLIGHT REVELS EXTRAVAGANZA

CARL ANDRÉ

(Midnight approaches)
Largo M.M. ♩ = 50

PRIMO

The first system of the score consists of two staves. The upper staff is in treble clef and the lower in bass clef. It begins with a piano (*p*) dynamic and a tempo of Largo (♩ = 50). The music features a series of chords and melodic lines. A section marked 'Andante (The Fairies gather)' begins with a piano (*p*) dynamic. This is followed by a section marked 'Vivace M.M. ♩ = 116 (The Fairies dance)' with a *rit.* (ritardando) marking. The system concludes with a *D. S. ** (Da Segno) marking.

TRIO (Entrance of the Goblins)
Grave M.M. ♩ = 80

The second system continues the Trio section. It starts with a piano (*pp*) dynamic and a tempo of Grave (♩ = 80). The music is characterized by a slow, somber mood. Dynamics range from *pp* to *ff* (fortissimo), with a *cresc.* (crescendo) marking. The system ends with a *ff* dynamic.

* From here go back to ♯ and play to ★; then play Trio

SECONDO

Allegro con spirito M.M. ♩ = 100

ff (The Goblins dance)

mf (The Goblins dance)

1 2 Grave M.M. ♩ = 80

ff (Exit of the Goblins)

f *pp*

Vivace

M.M. ♩ = 116

p (The Fairies continue their dance)

1 2 Andante (The Village Clock chimes)

"The revels o'er they disappear, the hour of dawning day is near!"

pp *rall.*

GAIETY POLKA

By playing faster this well-balanced little teaching number may be turned into a *Galop*. Also published for Piano Solo.

MARI PALDI

Allegro M.M. ♩ = 108

SECONDO

mf *f* *Fine* *p*

p *resc.* *D. C.*

PRIMO

(The Goblins dance)

Allegro con spirito M.M. ♩ = 100

ff (Exit of the Goblins)

1 2 Grave M.M. ♩ = 80

ff

f *p* *pp*

Vivace M.M. ♩ = 116 (The Fairies continue their dance)

p

Vivace M.M. ♩ = 116 (The Fairies continue their dance)

p

1 2 Andante (The Village Clock chimes)

"The revels o'er they disappear, the hour of dawning day is near!"

pp *rall.*

GAIETY POLKA

Allegro M.M. ♩ = 108

PRIMO

MARI PALDI

mf *f* *Fine* *p*

p *resc.* *rit.* *D. C.*

LA BALLERINA

THE ETUDE
RICH. KRENTZLIN, Op. 93

A tasteful drawing-room piece by a popular modern writer. A good study in style and expression. Grade 4.

Allegretto M. M. ♩ = 126

First system of musical notation for 'La Ballerina', featuring treble and bass staves with dynamic markings *f*, *rit.*, and *p* *allegretto*.

Second system of musical notation for 'La Ballerina', featuring treble and bass staves with dynamic markings *p*, *f*, and *rit.* *allegretto*. The system concludes with a *Fine* marking.

Third system of musical notation for 'La Ballerina', featuring treble and bass staves with dynamic markings *f*, *dim.*, and *rit.* *D. S.* *mp*.

Fourth system of musical notation for 'La Ballerina', featuring treble and bass staves with dynamic markings *mp*, *p*, and *rit.* *allegretto*. Includes the instruction *8 Ped. simile 8*.

Fifth system of musical notation for 'La Ballerina', featuring treble and bass staves with dynamic markings *f* and *Vivo*.

Sixth system of musical notation for 'La Ballerina', featuring treble and bass staves with dynamic markings *f*.

* From here go back to 8 and play to *Fine*, then play *Trio*.

First system of musical notation for 'Mavis Waltz', featuring treble and bass staves with dynamic markings *p dolce*, *rit.*, *allegretto*, and *mf*.

MAVIS WALTZ

A graceful little waltz, with the melody in the alto part. Good for teaching or dancing. Grade 3.

GLENN W. ASHLEY

Tempo di Valse M. M. ♩ = 54

Second system of musical notation for 'Mavis Waltz', featuring treble and bass staves with dynamic markings *p*.

Third system of musical notation for 'Mavis Waltz', featuring treble and bass staves with dynamic markings *f* and *rit.* *D. S.* *mp*. The system concludes with a *Fine* marking.

Fourth system of musical notation for 'Mavis Waltz', featuring treble and bass staves with dynamic markings *f*.

Fifth system of musical notation for 'Mavis Waltz', featuring treble and bass staves with dynamic markings *mp* and the instruction *la melodia legato*.

Sixth system of musical notation for 'Mavis Waltz', featuring treble and bass staves with dynamic markings *f*.

Seventh system of musical notation for 'Mavis Waltz', featuring treble and bass staves with dynamic markings *f*. The system concludes with a *D. C.* marking.

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BOATING SONG

THE ETUDE

L. RENK, Op. 3, No. 5

A useful teaching or recital piece, modern in harmony, with interesting technical features. Grade 8.

Tempo di Barcarola M.M. $\text{♩} = 72$

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Below are listed all of our most recent songs which acclaim and repeated fresh editions already enjoy a reputation for merit high beyond question and indisputably deserving.

These Songs—

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—Concise inform the progressive teacher as of the most worth-while of the new songs through use of which good results are inevitable.

Bassett, Carolyn Wells	64	Leoni, F.	64
Tell Joe Horn, High, Low	60	Toby-Job High, Low	61
Bostonian, Ida	60	Maggie's, Alexander	60
Sally Ross, High, Low	60	Home, High, Low	60
Chadman, Chas. W.	60	Mansueti	60
The Moon Behind the Cottonwood, High, Low	60	The Big Brown Bear (A Humorous Song), High, Low	60
Carpenter, J. A.	60	Hilly Bear (A Humorous Song), High, Low	60
Sensative, High, Low	60	Oh, Love! Will You Remember! High, Low	60
Stimble-Song, High, Low	60	Moore, Mary Carl	60
Coryell, Marjory	60	The Bird and the Squirrel (Humorous), High, Low	60
Jennette Lullaby, High, Low	60	Mercediana, L.	60
Curran, Pearl G.	60	The Holy Thoughts I'm Thinking, Low	60
Neptune, High, Med., Low	1.00	Nepps, Arthur	60
Dobson, Fono	60	Seren, Little Blossom (A Hush Song), High, Low	60
Crozier, Medium, Low	60	Obstinate, Clarence	60
Dodge, M. H. and J. W.	60	Deep in My Heart, High, Low	60
The Spiciness (A Joyous Song), High	60	Sue-Ship (Waltz-song), High, Low	60
Droop, Edward H.	60	Powell, John	60
Comment, Bartlett, Bas	60	To a Butterfly, High, Low	60
Farley, Roland	60	Rasbach, Oscar	60
The Night Wind, High, Low	60	Tren, High, High-Med., Low	50
The Roof Song, Medium	60	Scott, James H.	60
Gerstle, Henry S.	60	Holiday, High, Med., Low	60
Youth High	60	Robert, John Franklin	1.00
Geisinger, Percy	60	Holly, High, Medium	60
"The Song of Time," High, Low	60	Speaks, Oleg	60
Grey, Frank H.	60	The Quiet Road, High, Low	60
In Romance, High, Low	50	The Love to Babylon, High, Low	60
The Cup Direct (Humorous), Medium	60	Low of Ventrone, High, Med., Low	60
Gutin, David W.	60	Sun-Eyes, High, Med., Low	60
Mary Abene, Low	75	Strickland, Lily	60
Rain, Mary, Run, High, Low	60	Ma Lindy, Low, High, Low	60
Hageman, Richard	60	Honey Child, High, Med., Low	60
Animal Crackers, High, Low	60	Miss You So (A Southern Song), High	60
Harris, Julian	60	Terry, Robert's Hauling	60
Madrida Spanish (Madrid), High, Low	60	The Answer, High, Low	60
Hueyer, Charles	60	Toussie, Beva Marie	60
Toby-Job, High, Low	60	Through in the Moonlight, High, Low	60
Hutchinson, Hubbard	60	Watts, Wixley	75
Ecstasy, High	60	Joy, High, Low	60
Jones, Philip	60	All the World, High, High, Low	60
Living, High, Low	60	Woodman, R. Huntington	60
John Westcott	60	All the World, High, High, Low	60
The Windlowers, High, Low	60	In the Night, High, Low	60

Especially Noteworthy

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A lively march in military style, which, as a teaching piece will give practice in rhythmic accuracy and in independence of hands. Grade 2 1/2.

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M.L. PRESTON

The score for 'THE PIGMIES' PARADE' is written for piano and includes a Trio section. It features a variety of musical notations including dynamics (f, mf, f_{nesso marcato}), articulation (accents), and performance instructions like 'Fine' and 'D.C.'. The piece is in 2/4 time and contains numerous fingerings and slurs throughout the main body and Trio.

BY THE MILL-POND IN DER TEICHMÜHLE

Melody and rapid accompaniment in the same hand. A good practice piece. Grade 3 1/2.

JUL. HERM. MATTHEY

Moderato M.M. ♩ = 126

The score for 'BY THE MILL-POND' is written for piano and includes a Trio section. It features a variety of musical notations including dynamics (p, f), articulation (accents), and performance instructions like 'Fine' and 'D.C.'. The piece is in 2/4 time and contains numerous fingerings and slurs throughout the main body and Trio.

LA GOLONDRINA THE SWALLOW

NARCISO SERRADELL
Arr. by Henry Edmond Earle

One of the most popular of all Spanish songs in an effective transcription, Grade 3.

Moderato

Violin and Piano transcription of the Spanish song 'La Golondrina'. The score is in 2/4 time and consists of five systems of music. It features a variety of dynamics including *ff*, *p*, *mf*, and *f*. The tempo is marked 'Moderato'. The piece concludes with a 'rall.' section and a 'tempo' section.

GOLDEN WEDDING MINUET

G. KARGANOFF, Op. 25, No. 4
Transcription for Violin and Piano by Arthur Hartmann

The classic style, a fine transcription.
Tempo di Menuetto

Violin and Piano transcription of the 'Golden Wedding Minuet' by G. Karganoff. The score is in 3/4 time and consists of four systems of music. It features dynamics such as *p*, *mf*, and *f*. The tempo is 'Tempo di Menuetto'. The piece ends with a *mf* dynamic.

Violin and Piano transcription of 'Old-Time Fiddler' by Frederic A. Franklin. The score is in 2/4 time and consists of four systems of music. It features dynamics such as *mf*, *f*, and *p*. The tempo is 'Allegro'. The piece includes a 'Tuning up' section and a 'Fiddle and Banjo' section. It concludes with a 'D.C.' (Da Capo) instruction.

OLD-TIME FIDDLER CHARACTERISTIC SKETCH

FREDERIC A. FRANKLIN

A quaintly characteristic *encore* or recital number.

Allegro

Violin and Piano transcription of 'Old-Time Fiddler'. The score is in 2/4 time and consists of four systems of music. It features dynamics such as *p*, *mf*, and *f*. The tempo is 'Allegro'. The piece includes a 'Tuning up' section and a 'Fiddle and Banjo' section. It concludes with a 'D.C.' (Da Capo) instruction.

III Sw. (Full, without 16') closed
II Gt. (Diaps. 8' & Flutes 4') III
I Ch. (Full without Reeds) III
Ped. (16' & 8') III

THE ANVIL CHORUS

from "Il Trovatore"
G. VERDI

Transcribed for the Organ by
EDWIN H. LEMARE

Allegro M.M. ♩ = 112

Manual

Pedal

Musical score for 'The Anvil Chorus' by G. Verdi, transcribed for organ by Edwin H. Lemare. The score is in 4/4 time with a tempo of Allegro (M.M. ♩ = 112). It features three systems of staves: Manual (treble and bass clefs), Pedal (bass clef), and a lower manual system (treble and bass clefs). The score includes various dynamics such as *ff*, *f*, *molto cresc.*, *fff marcato*, and *fff*. Performance instructions include 'III *f*', 'III *ff*', 'III *molto cresc.* (Increase to Full Sw, Gt & Ped.)', 'III *fff marcato*', and 'III *fff*'. At the end, there are instructions: '(Reduce Gt. Sw. & Ped. registration (Gt to Ped. in))' and '(Full Organ) III *fff*'.

III Sw. (Oboe 8', V. H. Flutes 8' & Trem.)
II Gt. (Harp & soft Bourdon 16') *uncoupled
I Ch. (Clar. 8' & Har. Flute 4')
Ped. (soft 16' & 8') uncoupled

O STAR OF EVE

from "TANNHAEUSER"
R. WAGNER

Transcribed for the Organ by
EDWIN H. LEMARE

Moderato M.M. ♩ = 112

MANUAL

PEDAL

Musical score for 'O Star of Eve' by R. Wagner, transcribed for organ by Edwin H. Lemare. The score is in 6/8 time with a tempo of Moderato (M.M. ♩ = 112). It features three systems of staves: Manual (treble and bass clefs), Pedal (bass clef), and a lower manual system (treble and bass clefs). The score includes various dynamics such as *pp*, *mf*, *mp*, *p*, and *ppp*. Performance instructions include 'II *pp*', 'II *mf*', 'III *pp*', 'III *p*', 'III *ppp*', and '(Soft 82)'. Other instructions include '(Dulciana only)', '(Change Ch. to Gamba & Dulciana)', and '(Soft 82)'.

* (If no Harp, a combination of soft Lieblichs or Bourdons 16' & 8' with soft Gamba or strings 8' will be found effective.)

IN CANTERBURY SQUARE

THE ETUDE

REGINALD VIVIAN DAROW

JOHN PRINDLE SCOTT

Not too fast *mp*

The moon shines bright in the Square tonight, Old mem'ries fill my heart, Of days gone by When you and I Vowed we would nev-er part. Then will you stroll once more in Can-ter-bury Square, in the moon-light with me? While calm and still Sleep val-ley, town and hill. As in days that used to be; And we will rest once more in the quiet shadows there, By the old ma-ple tree; Then will you stroll once more in Can-ter-bury Square, in the moonlight with me? For get the years, With their hopes and fears, Since we two first met there; Re-mem-ber now, Our ear-ly vow, We plighted in this Square

con Ped. *mp* *con Ped.* *mp* *rit.* *Fine* *mp* *f* *rit.* *Fine* *a tempo* *cresc.* *frit.* *D.S.*

THE ETUDE

THE SOULS LONGING

DANIEL PROTHEROE

Words from the Psalms

Moderato con espressione

Like as a hart - de - sir - eth the wa - ter - brooks;

Like as a hart - de - sir - eth the wa - ter - brooks, So long - eth my soul af - ter Thee, O God, So long - eth my soul af - ter Thee, O God. My soul thirsteth for God, for the liv - ing God, Whenshall I come and ap - pear - ap - pear be - fore God, When shall I come and ap - pear be - fore God,

mf *cresc.* *poco a pococresc.* *Con moto* *rall.* *colla voce* *a tempo* *Con moto* *molto cresc.* *molto cresc.*

largamente

a tempo

—When shall I come and ap-pear be-fore— God? Like as a hart de-sir-eth the wa-ter-brooks,
 Like as a hart de-sir-eth the wa-ter-brooks, So long-eth my soul af-ter Thee, O God, So
 long-eth my soul af-ter Thee, O God, af-ter Thee, O God.

cresc. *cresc.* *ad lib.* *colla voce* *pp*

Text from "The Album of a Heart"

OPEN YO' EYES

R. NATHANIEL DETT

Andante poco espressivo

When I was a pick-a-nin-ny Man-yyears a-go I 'mem-bers how my mam-my used ter
 Hap-py days for pick-a-nin-ny Soon dey pass a-way, Mam-my's gone She wid de saints in
 call me, Up the creak-in' stairs she come in, 'Bout time for first cock-crow, And
 glo-ry, Mem-ry makes de tears come ris-in', Oti at break o' day, I

con Ped. *ten.* *rit.* *a tempo subito* *poco rit.* *poco rit.* *a tempo subito* *con espress.*

a tempo capriccioso

turn-in' back de kiv-ver she would say: "O-pen yo' eyes, Pick-a-nin-ny,
 hears a dear, sweet voice which seems ter say: "O-pen yo' eyes, Pick-a-nin-ny,
 O-pen yo' eyes, Pick-a-nin-ny O-pen yo' eyes, O-pen yo' eyes, Pick-a-nin-ny, de day-light's come, Pick-a-
 nin-ny de-day-light's come. O-pen yo' eyes, O-pen yo' eyes, O-pen yo'
 eyes, yo' eyes, Pick-a-nin-ny, de day-light's come, Pick-a-nin-ny, de day-light's come!"

ten. *molto rit.* *cresc.* *cresc.* *a tempo* *a tempo capriccioso* *rit.* *a tempo* *rit.* *a tempo*

WHEN MAMA SINGS

*Words and Music by Mrs. H. H. A. BEACH, Op. 99, No. 1

Moderato semplicemente

Ma-ma sings in church to-night, She told me not to cry, For
Ma-ma's sing-ing all the day, I love her pret-ty tune A-

pp

God would take good care of me, And she'd come by and by. I'm glad to know that God is here, His
bout the An-gels in the sky, 'Way up be-yond the moon. She says I must be ve-ry good And

pp

lit-tle an-gels too, 'Cause I'm a ve-ry lit-tle boy, And don't know what to do,
brave just like a man, And then some-time I'll live up there, As on-ly an-gels can.

pp poco

a tempo

pp

grow-ing late, and dark and cold, I wish she would-n't stay! I'm

ppp a tempo

rit. molto

get-ting more and more a-fraid, And God seems far a-way. But hark! I hear her voice a-gain! She's

rit. molto

a tempo a cresc.

com-ing, com-ing near! Good-bye, dear God, now you can go—My dar-ling ma-ma's here.

poco a poco più lento

ppp

rit. molto

pp

legato

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* Suggested by an incident in the life of Mme. Kileski-Bradbury.

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The Etude Letter Box

The ETUDE welcomes short "snappy" letters dealing with musical life, likely to be of special interest to the great body of ETUDE readers.

Another Stage Fright Letter

TO THE ETUDE:

I was much interested in reading the opinions recently given in THE ETUDE upon the subject of Stage Fright. An experience of my own might be interesting to ETUDE readers.

Most of stage fright is imagined fear. Many years ago I received my first position as organist in a large church in the west. I was naturally "nervous." One morning I saw a large, finely dressed man come in accompanied by a charming looking woman. The distinguished appearing gentleman fixed his eyes upon me and upon the organ during the entire service. I was convinced that he was a critic and had come for the purpose of writing a report upon the service. With every note I grew more and more nervous. At the end, upon inquiry, one of the church members said to me, "Don't you know who that is? That is Mr. J. of the wealthy J. family. He has lost his mind and is never permitted to go about without a nurse." Then and there I resolved that stage fright is largely unnecessary, as it is based upon the performer's idea of the critical attitude of the audience, which is often more inclined to be appreciative than critical.

I. G. A. Colorado.

School Credits

TO THE ETUDE:

In the matter of school credits may I add my word of appreciation to recent articles in THE ETUDE, because we are near-ly the goal of recognition of the importance of the study of music as a real mental attainment.

But as teachers, we have a great responsibility placed upon us, when our pupils, especially of high-school age, receive a credit as a major subject for music done out of school.

No school board will tolerate an halfhearted and dilatory method either of teaching or work on the part of the pupil, and give a credit for that work. But it should be a boon to the teacher who frequently has to hear, "I could not prepare my work this week because I had so many lessons to study."

It should work for the benefit of both teacher and pupil, but both must have in mind one vitally important fact which is preparation.

Perhaps in the near future we will see such a widespread interest in the true knowledge of music that the teacher will no longer have to listen to the oft repeated saying, "We want Mary and Johnnie to have 'just enough music to play for their own amusement," which, translated into the teachers' language, means that Mary and Johnnie wish to learn as little as they can get away with, and that little is to read notes and understand time values, leaving out all the finer things for which music stands.

Very truly yours,
ETHEL V. MOER,
Philadelphia.

Singers Beter With Artificial Teeth

TO THE ETUDE:

A recent issue of your magazine contained an article by L. G. F., entitled "Artificial Teeth and the Vocalist." After reading it I am led to send a brief account of my own experience. For years I suffered with all the aches one with poor teeth is heir to, thinking that my singing days would be a thing of the past with the removal of my teeth. All my upper teeth were extracted in October, 1922, leaving me with but to teeth in the lower jaw. Fully determined to make as much as possible of my few remaining months of being able to sing, I sang almost all of the time—of course, not in public—and after a few weeks I found I not only could take my tunes as well as before but also that I had gained a quality to which I had always aspired but never could attain. All very well, but how about when it came time to put a plate in my mouth? This is the best part and the reason I am writing. At first I flatted on notes above D; but gradually this disappeared. Articulation also seems perfect. From criticism and praise of those whom I think fitted to judge, and from my own inner censor, I think I can say that with the plate I can sing better than I could with my own teeth—with a purer tone and good articulation. This may be of interest to some one; and then on the other hand it has meant so much to me to be able still to use this wonderful gift of song that I feel I must give my experience.

G. B. M.,
New Hampshire.

Squirrel Couldn't Stand Jazz

TO THE ETUDE:

You truly are the friend of all lovers of good music. In the November issue, since twenty-one, I note a short story of "When the Penguin Couldn't Stand Jazz," and I want to tell you the story of a pet flying squirrel which we had a year ago.

My daughter who was attending Rollins College found a tiny young flying squirrel near the conservatory of music one wet morning. She rescued it and kept it in her room, feeding it milk for a few days until I paid her a visit and brought the little pet home with me. It soon became a perfect joy with its sprightliness and cunning ways, leaping from one to another of the family, never still a minute during the evening, until we placed an operatic record on the talking machine. Then to our surprise, the squirrel sat as still as a statue, listening to the music with every appearance of pleasure. To try out its taste in music, a "flat" record was substituted for the operatic one, and the squirrel acted like a crazy thing, running away and leaping from chairs to curtains and back again, as though trying to get away from the horrible sounds!

We tried this repeatedly and always with the same effect.

I wish to add that THE ETUDE is a constant source of inspiration and entertainment to us.
Mrs. F. EDWARDS OHLINGER,
Florida.

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It is true that "Order is Heaven's First Law," then organists and choir librarians will be obliged to brush up a bit on system in this world, or no place will be found for them in the next.

In this article particular stress will be laid on the advantages of keeping anthems, manuscripts, hymnals, psalters, choir service books and choral works in such shape that not only the life of the volumes or octavo is prolonged, but also ready reference is made easier of accomplishment.

Within recent years a considerable number of visits to choir rooms have been made, and with but few exceptions have nothing savoring of strict orderliness, insofar as the care of choir music was concerned, has been found. Only recently a case of almost criminal negligence in the matter of cataloging and filing octavo anthems was witnessed. The choir room contained two large sized music cupboards, partitioned off to accommodate sets of anthems and services.

The several compartments were originally numbered and contents indexed. Many of the numbers, however, were missing, and no evidences of any index remained. How that organist managed to find music of week to week without losing much valuable time is a mystery. In a cupboard without shelving, off in one corner of the room, was an accumulation of octavo anthems not piled up, but thrown together on the floor in a jumbled mass. Some of the uppermost anthems in the pile were compositions of real dignity and worth.

The Cost of Neglect

The condition of this cupboard would indicate that the librarian who had charge of this music rather than the organist to sort out anthems that had probably become separated from their respective sets, simply threw them into this cupboard to dispose of them. The keys on the cupboards were broken; and music could be taken by choir members or strangers at will without any record of the loan of music being made. Anthems and cantatas that originally cost a considerable sum were forced into the various partitions without regard for neatness, system or the value of the music. Much of this music, though badly torn and mutilated, could have been reclaimed at small expense, had the organist or choir librarian felt disposed to exercise a little initiative in this direction.

Good Music Expense

Good music, particularly anthems and services used in the Episcopal Church, is expensive at best. For monetary reasons, then, if for no other, every effort should be made to guard it against loss, damage or willful disregard of any kind. If music committees in some of our churches could peep into their choir rooms and witness for themselves the lack of neatness

The Organist's Etude

It is the Ambition of THE ETUDE to make this Organ Department "An Organist's Magazine Complete in Itself"

Edited by Noted Specialists

System in the Choir Room

By A. Stanley Keast

ADVENT

Far From Their Home.....Woodward
Harken Unto Me My People.....Sullivan
Hosanna in the Highest.....Stainer
Rejoice Greatly.....Woodward
Prepare Ye the Way of the Lord.....Garrett

Illustration 2

and care exercised on the part of those responsible for the safety of such church property, appropriations for music most assuredly would be curtailed.

On another occasion, a chair in one corner of the choir gallery was piled high with octavo anthems. How the organist ever found what he was looking for in that pile of music is incomprehensible.

In some of our larger cities the lack of system maintained in the matter of cataloging and housing church music is surprising. Hymnals and anthems are strewn around on chairs, tables and window ledges, exposed to dust and often-

CHURCH OF THE MEDIATOR

Choir Library

This is to certify that.....Allentown, Pa., Nov. 11, 1921
has borrowed this date.....Miss Anna Millnor.....
....."Cast Thy Burden on the Lord,".....
of.....Cast Thy Burden on the Lord.....
by.....I. V. Flagler.....
This music to be returned to the choir librarian not later than.....Nov. 20, 1921.....
Date returned.....1922.....

A. STANLEY KEAST,
Organist and Choirmaster.

Illustration 3

"C" LIBRARY OF ANTHEMS

Catalogue No. 19

Title: "Cast Thy Burden on the Lord."
Octavo No. 10059 Series: Church Music.
Composer: Ignace V. Flagler.
Text: Hymnic.
Author of Words:
Season of Church Year: General.
Publishers: Theodore Presser Company.
Number of copies: 20 Price: 3 cents.
Key signature: D Range: 1 cants.
When purchased:
Grade of difficulty: Easy
Solo voices:
Remarks:

Illustration 1

THE ETUDE

Choir Records

Figure 1 illustrates how an individual record of every anthem in the library was kept. The cards themselves are inexpensive and very convenient to handle when filed in a shallow or filing cabinet in alphabetical order.

Figure 2 tells at a glance what anthems are suitable for every occasion in the church year, from Advent to Trinitytide; including anthems suitable for weddings, missionary services, confirmation services, communion services, burials and other special occasions.

Figure 3 furnishes information relative to music which has been used from week to week throughout the church year.

Figure 4 illustrates a card record kept by the librarian when music is loaned to chorists or others.

Where a typewriter is not available, cards of this description can be printed in order at little cost, and later filled in with pen and ink. These cards were designed to meet individual needs. Any reader of THE ETUDE, however, may feel perfectly free to use any of these forms, since none of them has been copyrighted. These cards have been of material assistance in many an emergency, and once a system of this kind has been introduced in the choir library, no organist or choir librarian would ever be content to catalogue music in any other way.

A Well-stocked Library

A well-stocked choir library represents a considerable outlay of money besides time and patience on the part of the organist and choir in connection with the reharsing and use thereof. Every single copy, therefore, ought to be carefully preserved for use year after year. In many old choir libraries are anthems in a good state of preservation that were purchased 18 years before. It is well for organists to see that anthems are properly bound and repaired, the minute they show signs of wear. Were this plan followed in all choir libraries, much music that is now discarded because of its unsightly appearance could still be used to good advantage.

A Question in Musical History

An organist of our acquaintance contributes the following. He had recently been using several of his own published anthems, on arriving at rehearsal one evening, found two of the young people of his choir in an animated discussion over a matter on which they were not agreed. He was appealed to for a decision, and had to settle the question once for all before the rehearsal could proceed peacefully. The question was, "Was he the composer of The Messiah?"

Illustration 3

24TH SUNDAY AFTER TRINITY--NOVEMBER 6TH, 1921

Morning Prayer:
Hymns: 636-249-252.
Te Deum: Attwood in F.
Jubilate Deo: Sullivan in D.
Antiem: Praise the Lord, O Jerusalem.....Hall
Evening Prayer:
Hymns: 254-263-521.
Magnificat: Stainer in B flat.
Nunc Dimittis: Stainer in B flat.
Anthems: Ho! Every One That Thirsteth.....Martin
Prepare Ye the Way of the Lord.....Garrett

Signature of Organist and Choirmaster here.

Illustration 4

THE ETUDE

A First Lesson on the Organ

By Dr. Annie Patterson, B. A.

Assuming that the student has some familiarity with keyboard instruments (piano or harmonium), the instructor must first inform him that he has now two or more similar manuals to control, in addition to a keyboard for the feet (the pedals). The nature of the Great, Swell, Choir, Solo and other combinations should be explained. This will entail a description of the "Flue" and "Reed" stops of the instrument, and how they are generally distributed over the various manuals. The importance of the ground-stops--the "Diapasons"--should now be impressed on the learner; also, if the draw-stops have a number of feet marked on them, this will be a fitting opportunity of showing how the octave, double octave and triple octave may be built up from a sixteen-foot (double) diapason, by adding an eight-foot, four-foot, and two-foot rank, respectively.

The nature of the most frequently recurring solo stops, such as the various kinds of flutes, the oboe, clarinet, gamba and trumpet should then be illustrated by the teacher pulling these out separately, and letting the pupil hear the effects of them, singly and in combination. A few simple sets of stops, by way of contrast in tone color might now be drawn on, say, the Great and Swell. As organs differ so much from one another, each instrument will need individual explanation; and the preceptor should advise the would-be organist to make continual check on the practice-hours in this "balancing" combinations of stops. The nature of the Couplers may now be shown, and the player initiated into the mysteries of Swell to Great, Great to Pedals, and so on.

The next step is to get the student accustomed to a correct sitting position on the organ stool. This should be central, the form being as far away from manuals as may suit individual requirements. Control of the swell-pedal can now be taught, and the uses and abuses of the same explained. Then the learner may be asked to experiment himself with the draw-stops, and build up a crescendo from a soft diapason (say, Dulciana) to the Great, to "full" organ, by later adding the resources of a completed Swell. The reverse process, the diminishing, naturally follows; and, afterwards, under the teacher's direction, experiments may be made with certain combinations on all keyboards. It is sufficient in this case for the pupil to hold on the Middle C triad (C, E, G), whilst the other hand, under advice, does the "registration," or stop arrangement.

Organ "touch" may now be indicated: That accurate legato which differentiates "clean" from "dirty" playing. This can be done by the student being asked to play, first with hands separate and then together, a five-finger exercise of easy scale passage. A simple tune (folk-song or hymn) may now be played on the manuals; first the melody only, then the accompanying harmony. Such an air as Stillorgan, or Hallelujah would serve the purpose admirably, as enabling the instructor to show how repeated notes are best interpreted; i. e., by playing them mezzo-staccato whilst inner parts are sustained. Initial pedal needs to be reserved, in a beginner's case; at all events, for a succeeding lesson; so what has been suggested may well form an introduction to the King of Instruments.

"Meter" in Hymn Tunes

By Will Cowan

Meter, as applied to Hymn Tunes, is a term derived from the structure of the words, from which the music takes its type. With this in mind--Meter is the rhythmic arrangement of the syllables of words in verse; it is measured according to number, quantity and accent of syllables.

The unit for determining meter is the quatrain or four-line stanza of verse. If each line of these four contains eight syllables, it is said to be Long Meter. Of this form Old Hundred is the type and for this reason often is called the Long Meter Doxology. But two or three generations back, our provincial ancestors had their own, Duke Street, and a very few others, to which they sang all Long Meter words.

How shall we know what music to use when we see the meter symbol of Hymn words? Two ways are practicable. Turn in the Hymnal to a tune bearing the marks of this meter. Better still, learn many tunes, associating with them their meter names, so that the mere mention of the metrical name at once suggests certain music that is in "Short Meter" is scarcely necessary to mention that the let-

ters so often seen above hymn tunes are but the initials of these metrical names. We have now considered the more frequently used forms of meter. Of the others the name usually plainly indicates the meter used. Long Meter Double each stanza is composed of two quatrains, each of which follows the model of Long Meter. 7s and 6s is composed of lines containing seven, six, seven and six syllables in this order. It contains four lines of eleven syllables each. P. M. indicates Peculiar Meter, in which the measure is so unusual as to elude the usual system of markings. These are but enough to indicate the interpretation of the symbols of the other nearly one hundred varieties of meter.

How shall we know what music to use when we see the meter symbol of Hymn words? Two ways are practicable. Turn in the Hymnal to a tune bearing the marks of this meter. Better still, learn many tunes, associating with them their meter names, so that the mere mention of the metrical name at once suggests certain music that is in "Short Meter" is scarcely necessary to mention that the let-

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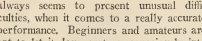
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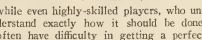
The Bowing of Dotted Triplets

By Ben Venuto

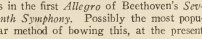
A certain rhythm...



always seems to present unusual difficulties...

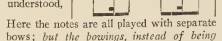


while even highly-skilled players, who understand exactly how it should be done...

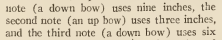


day is, but there is much to be said in favor of the method...

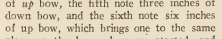
which Spohr recommends, if only properly understood...



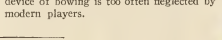
Here the notes are all played with separate bows...



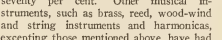
the first note (a down bow) uses nine inches, the second note (an up bow) uses three inches...



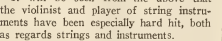
the first note (a down bow) uses nine inches, the second note (an up bow) uses three inches...



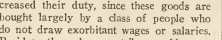
the first note (a down bow) uses nine inches, the second note (an up bow) uses three inches...



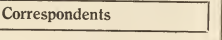
the first note (a down bow) uses nine inches, the second note (an up bow) uses three inches...



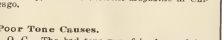
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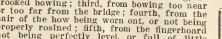
the first note (a down bow) uses nine inches, the second note (an up bow) uses three inches...



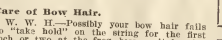
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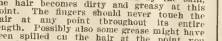
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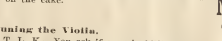
the first note (a down bow) uses nine inches, the second note (an up bow) uses three inches...



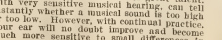
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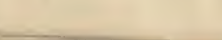
the first note (a down bow) uses nine inches, the second note (an up bow) uses three inches...



the first note (a down bow) uses nine inches, the second note (an up bow) uses three inches...



the first note (a down bow) uses nine inches, the second note (an up bow) uses three inches...



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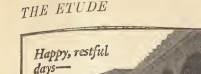
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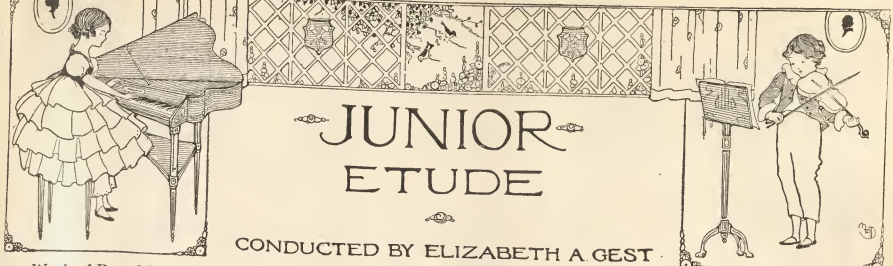
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You remember in the summer the JUNIOR ETUDE asked for letters suggesting new features that you would like to see in the JUNIOR ETUDE.

Other interesting letters were received from Frances Kilbucking, Eleanor Pease, the Cheerdall Theophilus Myers, Mary McHugh, Alice I. Sullivan, Marjorie Raymond, Elsie May Heilman, Avon Card, Nellie Lorenz Kingham, Leona Tibbets, Herbert Schaeffer, Frances W. Collins.

As about seventy-five per cent of new-feature suggestions were for a question box, so if you have any questions you want to ask, send them in, and they will be answered in the question box column; but answers will not be sent by mail, except in very special cases.

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Puzzle for November

THE PUZZLE this month is very easy—just to find the words that can be spelled on the piano key-board...

Answer to Opera Puzzle in May

- M-anon, A-ida, Thal-S, To-S-Ca, Tannhaus-Er, Carme-N, Loh-E-Agrin, Rigoleto-T-o

Prize Winners for May Puzzle

Wmired E. Moore (age 14), Oregon; Ralph Hallett (age 10), New York; Margharit L. Bartholomew (age 9) Indiana.

Honorable Mention for May Puzzle

- Bernhardt Maudel, Elmore Klepke, Irene Zabawa, Pearl Irene Brown, Joannette B. Gutter, Ruth Heaton, Anna C. Connor, Edith Ware, Charles Dawson, Lily Klank, Gertrude Philanthropia, James Kottmeyer, J. Sylvia Rubberg, Maribelle Albery, Helen Revolin, Anna Brunsvick, Martha VanderPool, Anna Brunsvick, Lotia von Berberis, Mary Anderson, Virginia Hartford, Alice O. Johnson, Virginia Henderson, Ruth L. Holland, Virginia Planders, Diana Ellis, William Potter, Annie Jones, Viola Wetmore, Mildred Kiedel, Mildred Haid, Barbara Grams, Margaret Sawyer, Gwendolyn Scott, Grace Foley, Ida Stein, Mary Goodrich, Jessie W. Johns, Theresa D. Cardwell, Violet Kessler, Leona Landry, Edna Redford, Evelyn Gandy, Mae Gallagher, Sallia Beitman, Violet Goldie, Florence M. Fuchs, Arctonia, Mildred L. Rawlins, Alice Bordinelli, Marcella Kahn, Helga Pugh, Gertrude Pichler, Therese, Harland, Julia Eda Eager, Elizabeth Vogel, Harold Seymour, Edith Adams, Florence St. Laurent, Annie Meyer, Betty Meyers, Evelyn Lee, Maxell Meyer, William Green, Marjotta, Louise Bingham, Virginia Green, Marjotta, Louise Bingham, Virginia Green, Marjotta, Louise Bingham, Virginia Green...

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