

Gardner-Webb University

Digital Commons @ Gardner-Webb University

The Etude Magazine: 1883-1957

John R. Dover Memorial Library

4-1-1924

Volume 42, Number 04 (April 1924)

James Francis Cooke

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



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

Recommended Citation

Cooke, James Francis (ed.). The Etude. Vol. 42, No. 04. Philadelphia: Theodore Presser Company, April 1924. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/711>

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

The **ETUDE** **MUSIC**
MAGAZINE



Title Design Courtesy of "Woman's Home Companion"

Price 25 cents

APRIL, 1924

\$2.00 a Year

New Publications that will serve Many Branches of the Music Profession

The Presser Policy is to Issue Only Those Book Publications that have Merit and are of Real Value to the Profession. With Compilations and Teaching Works the Aim is to Make Each Work One of High Standing in its Particular Classification. YOU MAY PROVE THE MERIT OF ANY OF THE NEW WORKS ON THIS PAGE BY SECURING A COPY FOR EXAMINATION.

NEW PIANO TEACHING WORKS

Album of Trills

STUDY PAGES FOR SPECIAL PURPOSES No. 1

Price, 75 cents

The trill is an interesting and effective technical accomplishment that is often required in piano playing. No little attention is required to develop properly ability to handle all the various forms of the trill in piano playing, and trill study through the use of interesting trill pieces will gain the pupil's interest far better than coldly prescribed trill exercises. This album contains eighteen pieces, each employing some form of the trill—about six different forms of the trill find this an exceptional help and pupils in the medium grade can be induced to accomplish much in trill playing with the pieces in this album.

25 Melodies for Juveniles

By Mana-Zucca Price, 75 cents

Here one of the foremost music composers of the day has written delightful little melodies for delighting young pianists. Starting with the most easy type of a piano piece the numbers progress in a nice, gradual manner. Clever texts that aid in holding the pupil's interest accompany many of these pieces.

From My Youth

By R. Krentzlin Price, 75 cents

Special attention is given in these pieces to the development of style, rhythm and technique. Each piece is interesting from a musical standpoint and of such character as to make it attractive for the piano student's practice. The first of these dozen pieces start in grade two with gradual progress in later numbers to grade three. One number brings out *Clinging Lovers*, others *Light Velocity*, *Rhythm Groups*, *Rhythmic Accuracy*, *Staccato*, *Triplets*, *The Trill*, etc.

Stories Notes Can Tell

By Frances Terry Price, 75 cents

These are charming early second grade piano pieces. They are characteristic numbers that delight young players. The key variety will interest many teachers since these six short easy pieces use the keys C, G, F and A minor.

INTERESTING NEW PIANO ALBUMS

Young Folks' Opera Gems

Price, 75 cents

This is a comprehensive collection of fairly easy arrangements of the favorite opera selections from the great composers from Gluck to Mascagni. The aim in each of these numbers has been to present a pleasurable piano solo of an opera air, trills and variations having been avoided. There are seventeen composers and seven selections in this album. Most of the numbers are in grades two and three.

Contemporary March Album

Price, \$1.00

A collection that is useful to many. It answers many demands upon the school, lodge and church pianist. Schools will find excellent material presented for the accompaniment of drills, marches, calisthenics and other gymnastic work. There are dignified march numbers covering other needs also included in the thirty numbers making up this album. All are effective march numbers of their individual types, yet all are within the ability of the average pianist.

Stratford-on-Avon

By Phyllis Boulton

Price, 75 cents

There are twelve Morris dances in this collection. They are modern piano sketches of the old-fashioned English rustic dances and are interesting from the standpoint of the average pianist as well as from the viewpoint of the teacher looking for attractive numbers to interest piano students of a few years.

A NEW PIPE ORGAN ALBUM

Lemare Organ Album

TRANSCRIPTIONS AND ORIGINAL COMPOSITIONS

By Edwin H. Lemare Price, \$1.50

Mr. Lemare displays master musicianship at the instrument, and the same master ability is displayed in his compositions and transcriptions. In addition to several fine original compositions there is in this album a generous lot of folk song, hymn, operatic and other favorite melodies that have been transformed into excellent solo numbers for the pipe organ. An excellent album for theater and concert organists.

MANY SINGERS AND PIANISTS WILL WELCOME THIS NEW PUBLICATION

Favorite Musical Readings and Pianologues of Coyla May Spring

Written and Compiled by Clay Smith

Price, \$1.00

Clever entertainment material is presented in the numbers making up this album. Coyla May Spring is one of the foremost artists in the Lyceum and Chautauqua field and these numbers are picked from a most successful repertoire of musical readings and pianologues. There is humor and philosophy in these numbers and the piano accompaniment lays just right for playing one's own accompaniments.

Everything in Music

Publication

THEO. PRESSER CO.

1710-1712-1714 Chestnut Street Philadelphia, Pa.

Established 1853

Every convenience for the teacher seeking music supplies is offered in our Mail Order Service. Liberal Examination Privileges. Low Professional Prices. Prompt Service. Free Catalogs and Price Lists. Arguable Service as Evidenced by Our Thousands of Patron Teachers. Holders Catalogs Supplied to Teachers.

Any of These Catalogs Sent Upon Request

Descriptive Catalog of Piano Collections. Gives descriptions and contents of piano solo and piano four-hand albums, all grades.

Descriptive Catalog of Musical Literature. Describes some of the most used books on theory, music and history, biographies, etc.

Descriptive Catalog of Organ Methods, Studies and Collections.

Descriptive Catalog of Vocal Collections. Describes Catalog of Violin Methods, Studies and Collections.

Graded Thematic Catalog of Pianoforte Compositions.

Excerpts from Excellent Songs. Shows portions of nearly 100 songs.

Catalog of Juvenile Music Publications. Lists and describes easy piano collections, songs, piano, vocal, etc., for children.

Ask for Catalogs and Fold-out Upon Any Class of Music Publications in Which You are Interested. Our Catalogs Sent by Mail Upon Your Service Without Cost. Ask about the Liberal Examination Privileges of the "On Sale Plan."

VIOLIN WORKS RECENTLY ISSUED

Polyphonic Studies for Violin

Classes

By Oscar J. Lehrer Price, \$1.00

The Ensemble Method for Violin Class Instruction, by Oscar J. Lehrer, met with such immense success and it filled such a place with violin teachers that it was necessary to produce a book that would carry the class students further. This volume provides material in three part harmony progressively arranged for the learning of the third position, for the changing of positions, the Portamento and the double stops. Violin teachers will do well to become acquainted with both these remarkably fine volumes.

Four Melodies

FOR VIOLIN ALONE OR WITH PIANO ACC.

By Frederick MacMurray Price, 75 cents

There is something "different" in these numbers that will interest many violinists and violin teachers. They are written in double stops, making effective numbers for the violin alone, or they can be used with the piano accompaniment. Two of the melodies are original compositions by Mr. MacMurray and the other two are very clever transcriptions of well-known, favorite old songs. These numbers are not easy. They will give the interested violinist some good material to "work" up.

NEW CHORAL PUBLICATIONS

Four Seasons

FOR THREE-PART CHORUS OF TREBLE VOICES

By Richard Kietzler Price, 60 cents

About twenty-five minutes is required to present this work, which is really a cycle of four exceptionally attractive choruses for treble voices, the writing being in three parts. The piece is effective, yet can be presented with few rehearsals. Women's Clubs, High School Chorus and other groups requiring choral material of this kind will find *Four Seasons* enjoyable to sing and enjoyable for audiences to hear.

A NEW CHILDREN'S OPERETTA

Rainbow's End

AN OPERETTA FOR CHILDREN

By Cynthia Dodge Price, 60 cents

This is a mighty good operetta for children. The music is attractive and very easily learned and the story is charming, with a splendid moral lesson. The operetta is in three short scenes that are easily arranged and full directions are given for inexpensive, yet effective, costuming of the juvenile participants.

A CLEVER MUSICAL COMEDY

Knight of Dreams

OR A MODERN PYGMALION AND GALATEA

A MUSICAL COMEDY IN THREE ACTS

Books, Lyrics and Music by

May Hawes Dodge and John Wilson Dodge

Full Score, with full dialogue, Price, \$1.00

Stage Manager's Guide, Price, \$1.00

Orchestral parts may be rented

This is quite a worth while musical comedy that will more than satisfactorily cover an evening's entertainment. The solo parts are for two sopranos, one tenor, one tenor or high baritone, one baritone, one baritone or bass and two contraltos. The choruses are made up of art students of both sexes. The music is "catchy" and the action is lively. It is easily staged, scenery and costuming being easy to arrange.

Personal

Stationery

200 Sheets and 100 Envelopes \$1.00

Printed with your Name and Address

Clear, white bond paper, with envelopes to match. Your name and address printed in beautiful, rich blue ink, on both paper and envelopes, and sent to you post paid for only \$1.00. If inconvenient to send the money we will ship C. O. D.

Write name and address plainly.

Elite Stationery Company
5023 Main Street
Smetport, Pa.

VICTOR AND BRUNSWICK RECORDS
Prompt, Satisfactory Mail Order Service
Ask for THEO. PRESSER CO. PHILA., PA.

BUY YOUR MAGAZINES WHERE YOU CAN SAVE MONEY.
These also is opportunity for you to earn substantial returns by using your spare time securing Glad subscriptions. Write for Magazine Bargains and Subscription Premiums
THE ETUDE, PHILADELPHIA, PA. 1710-1712-1714 CHESTNUT STREET.

CURWEN



EDITION

Modern British Music

suitable for
Women's Clubs

Piano Duets

Arthur Bliss—Rout.....\$1.80
Gustav Holst—The Planets.....3.00

String Orchestra

Thomas Dunhill—Dance Suite.....Score \$2.25
Gustav Holst—St. Paul's Suite.....2.25
Purcell—Bliss—Act Tunes......75

For songs and choral works that are above the rubbish of the ballad type see our little booklets

"Distinctive and Successful Songs"
"Noelities from England"

sent free for the asking.

Students' Edition in English

Chopin — Cortot

Twelve Studies Op. 10

A method of rational study founded on a judicious analysis of technical difficulties.

Price One Dollar

Imported and
For Sale by

GEORGE H. DOWS

1701 CHESTNUT ST., PHILA., PA.

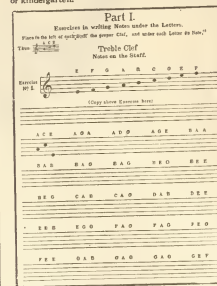
Please mention THE ETUDE when addressing our advertisers.

EDUCATIONAL MUSIC BOOKS OF RARE VALUE

Already Being Used by Innumerable Teachers Throughout the United States and Canada

GEORGE L. SPAULDING'S NOTE-SPELLER

It was invented to overcome the greatest drawback pupils have to contend with, i. e., that of identifying the notes. If you are learning to sing or play the piano, organ, violin, cornet, saxophone, banjo, tuba, ukulele, cello, flute, trombone or any other musical instrument, the "NOTE-SPELLER" will teach you to read the notes accurately in a small fraction of the time heretofore consumed, without in the least interfering with your present routine of instruction. In one month students of the "NOTE-SPELLER" will have leaped a year ahead in their studies. The foundation for the study of music is between its covers. A valuable addition to every musical course and indispensable in the studio, class room or kindergarten.



Send for Descriptive Circular

REGULAR PRICE 75 CENTS EACH VOLUME

M. WITMARK & SONS—DEPT. E—1650 Broadway, New York

Read What

GUSTAV L. BECKER

The Prominent Pedagog
Has to Say About It

After a careful examination of the music-reading course by Mr. Geo. L. Spaulding, entitled "Note-Speller," I felt impelled to write to you at once regarding my delight and approval of its novelty as well as evident value, but some time has elapsed since my purpose at the time. In the meantime, I have put the volume to a practical test, especially with some of my younger pupils, and those of my earliest students with whom I intended to use this work for every beginner and also for those who were beginning to read music. The result has been most gratifying. The key-note with little effort, through the use of the key-note system, beginning with the staff of the composer systematically takes the pupil in a whirlwind manner through the entire system of notation. That the text may be the more quickly understood, the pages are replete with picture cuts and half-tones. Nothing of a like nature on the market. Appropriate for kindergartens, class work or private tuition.

STEPPING STONES

to

MUSIC

LAND

In Two

Volumes

BY

Katherine

Garrett Skinner

These books are the quintessence of simplicity

originality and charm combined.

Those who are studying the study of music never

had such a splendid opportunity to delve into the

system of the key-note with little effort.

Beginning with the staff of the composer systematic-

ally takes the pupil in a whirlwind manner through

the entire system of notation. That the text may be

the more quickly understood, the pages are replete

with picture cuts and half-tones.

Nothing of a like nature on the market. Appropriate

for kindergartens, class work or private

tuition.

SEND FOR CATALOG THEO. PRESSER CO., 1710-1712-1714 CHESTNUT ST., PHILADELPHIA, PA.

Six Big Willis Dollar Operettas

Every Performance a Success

THE GYPSY ROVER by May Howe & J. W. Dodge

Three Acts. Delightful Music. Strong Action. Plenty of comedy. Rendition about two hours. Complete vocal score \$1.00

MY MAID ON THE BAMBOO SCREEN by Goldenberg

A Chinese fantasia in three acts. Very unique and original. Humorous plot. Spectacular but inexpensive to produce. Score.....\$1.00

THE TREASURE HUNTERS by Fears

Two acts. Very tuneful. Picturestage costuming. Vigorous plot and highly amusing. Easy to stage. Full vocal score \$1.00

MISS CHERRYBLOSSOMS by John Wilson Dodge

A charming Japanese story in three acts. Music very melodious. Excellent dialogue and good comedy. Complete vocal score.....\$1.00

IN OLD LOUISIANA by John Wilson Dodge

A thrilling story of the old South. Three acts. One setting. Picturestage costumes. Brilliant comedy. Fascinating music. Full score.....\$1.00

THE WISHING WELL by John Wilson Dodge

The fascinating Irish legend has been vividly set in three acts of good music, typical humor and brilliant stage effects. One scene. Complete vocal score.....\$1.00

These operettas have all been the success of entire

performances in many schools, churches and social

organizations. They are very simple to produce,

easy to memorize and the money is well obtained

in happy, friendly manner on the young people.

Any or all may be had "On Examination." Write

for our full descriptive booklet "ENCHANTING

OPERETTAS AND CANTATAS."

THE WILLIS MUSIC CO.

137 West Fourth Street, Cincinnati, Ohio

If Franz Liszt Should Come Back Again

An Interview Secured Expressly for THE ETUDE with the Famous Piano Virtuoso and Liszt Disciple

MORITZ ROSENTHAL

Biographical Note

Moritz Rosenthal was born in Lemberg, Poland, December 19, 1862. His musical instruction began at the age of seven, with a local teacher named Galath, who was a viola player. His talent was immediately noted and ere then he commenced to study with Chopin's famous pupil, Mikulski, who was then head of the Lemberg Conservatory. At the age of twelve he became a pupil of Josefey in Vienna. His debut occurred in Vienna in 1876. His success was instantaneous, and after a tour of Roumania he was made Court Pianist of Roumania when he was fourteen years of age. From 1878 to 1879 he studied with Liszt at Weimar and Rome. In fact, he was associated with the great Hungarian master much of the time until 1886, when Liszt died at Bayreuth. He studied with him from 1881-1886. Feeling that a

good classical training was necessary in his work as an interpreter, he studied at the Staats Gymnasium in Vienna and at the University, where he was a pupil in philosophy under Von Zimmermann and Brentano and in esthetics under Hanslick. In 1884 he appeared again in Vienna amazing the public and the critics with his enormous technical achievements. His high intellectuality and long study of esthetic values have given him a wide reputation for his masterly interpretations. In 1912 he was made Kammermusikdirektor for the Emperor of Austria. Mr. Rosenthal is a cousin of the famous Bloomfield-Zeiler. His compositions are mostly for the piano; the best known being his "Butterflies" and his wonderfully ingenious arrangement of the "Minute Valse" of Chopin (Opus 64, No. 1).

The pupil was dosed with technic in much the same way. There were the notes; what did one have to do but play them on the right keys in the right time. That constituted the average lesson. Of course, there were exceptional teachers, but they were few.

Students Now Able to Accomplish More

"The advance in the demands upon all who play the piano has been so enormous that the student has to work to-day almost four times as hard as when Liszt held his master classes at Weimar. But the student to-day, by means of better pedagogical methods, is able to accomplish so much more. He has so many other helps which are of value to him. The number of concerts is one thing. In Liszt's day the really great pianists could be counted upon the finger of one hand. When one had enumerated Liszt, Chopin (marvelous genius, but restricted in his pianism though his physical weakness), von Bülow, Rubinstein and Tausig or Henselt, it was difficult to go farther.

Arm Weight in Tone Production

"Another advance that Liszt would notice, if he were to attend a succession of recitals at Carnegie Hall, is the occasional employment of arm weight in the production of singing tone. This I attribute to the influence of Rubinstein, who developed it more and more in his playing as he advanced in age. Rubinstein used his arms much more than Liszt in this respect. The beauty of the result is indisputable, but it has not been adopted universally.

The Synnotated Pedal

"Liszt would also be filled with the keenest pleasure by witnessing another advance in piano playing. I refer to the general adoption of the synnotated pedal, that is, putting down the damper pedal after the note is struck rather than when it is struck. Only in this way can a beautiful cantabile be preserved in melodic passages. Liszt knew of this. However, it was not widely used until the last twenty years. It has made a vast difference in the beauty of piano playing generally; and I consider it the most distinct difference between the piano playing of forty years ago and of to-day.

"Liszt would also be immensely gratified to find musicians, on the whole, giving a great deal more attention to general culture. Liszt was a broad-gauged man who saw the unwisdom of superficiality. He was cultured; and by culture he did not mean a few accomplishments, but rather the serious study of the important problems of life and art.

Dr. Hanslick and Pure Music

"The emotional side of music made a strong appeal to Liszt. At the University of Vienna I studied for some time with Dr. Eduard Hanslick, the influential author of many works, including, *On Musical Beauty: A Revision of the Esthetics of the Tonalart*. Hanslick was born in 1825 and died in 1904. Like many music critics, he studied music itself for a time, with a master, in his youth (Tomascenko); but never was a professional, practicing musician, in the larger sense. He surrounded himself with iron-clad theories of beauty, so thick that he could not see out to view the beauties of Wagner. I was repelled by his theories and left him very soon. Therefore I do not find myself in accord with Hanslick in any way. His theory—that music is 'Zin Reiche Bewegung Töne' (a running of musical tones)—like the little bits of colored glass in the kaleidoscope, and nothing more, is hopeless to me. He tried to make the world believe that beauty in any musical masterpiece had nothing to do with any emotions, but lay in the musical tones themselves. This takes away the whole significance of music.

already introduced this in their work. It is your job and your responsibility to see that the "Golden Hour" plan is introduced in your schools. Never mind the name. Call it anything. The main thing is the principle.

The city of Philadelphia has at present, in General Smedley D. Butler, "The Fighting Quaker," a chief of police who attracted national attention in a day. All honor to him and to his drastic methods of rooting out crime. But, at the best, General Butler and all like him correspond to "swatters" in a campaign to get rid of flies. He can capture a few criminals and imprison them, but in order to clean out the breeding places of crime, we must begin with the education of the mind of the little child.

Ten thousand General Butlers can never safeguard the State in the same way as all start to-day to lay the foundations of character through training our children at home, in the church, and in the "Golden Hour" periods in the public schools.

What the Music Clerk Must Know

All big music firms are continually approached by musicians who desire employment. They seem to feel that because they know technic and the art of music, they are likely to become fine music clerks. One day in a lively music store would astonish them. Their musical knowledge would amount to little; but they would be pried with a thousand and one questions about editions, and so forth, that only very few musicians are able to answer. The capable music clerk has a fund of information that would make the ordinary musician stagger. He ought to, of course, know something of music. With a view to encouraging the clerk to build up his musical knowledge, the publishers of THE ETUDE conducted a prize contest among a large group of employees. The contest was based upon the following questions. Some scored 90 per cent. of correct answers. How would you fare in such a contest.

1. Name the composer of "Sonata Tragica."
2. Give Opus number of "Rondo Capriccioso," by Mendelssohn.
3. Name three Ultra Modern composers.
4. What two books would you recommend for the study of American music and composers?
5. How can you tell in what key a song is written?
6. Who made a concert arrangement of Schubert's "Military March?"
7. Which are the most popular of Liszt's "Rhapsodies?"
8. From what opera does Handel's "Largo" come?
9. Mention five leading living American composers.
10. Mention three leading living opera composers of the world.
11. Mention five Salon composers living, similar to Bohm, Hehr and Heins.
12. What does M.M.—12½ mean?
13. Name some coloratura songs.
14. In what opera does "The Last Rose of Summer" appear?
15. Name a Finnish composer.
16. Who composed the "Devil's Trill?"
17. Name three works on musical history.
18. Can you name three famous negro composers?
19. Who was the first American composer?
20. Name three standard editions of Chopin, giving editor's name of each.
21. What are the signatures of G♯ Minor, D♯ Minor, E♭ Minor, F♯ major, and C♯ major?
22. Name three modern French composers?
23. What is the Opus number of the "Minute Waltz" by Chopin?
24. Were Beethoven and Mozart contemporaries?
25. Who are the three great B's in music?
26. Name four great classic song writers.
27. Name the three most popular sonatas of Beethoven.
28. What is the English translation of the word Opus?

29. Name some South American composers.
30. How many Peer Gynt Suites did Grieg write?
31. What is the difference between American and European or English fingering?
32. What studies would you substitute for Heller?
33. Mention some well-known modern technical studies.

The Gifts of the Gods

Who will explain inspiration? Certainly we shall not try. If we sought to become really great in the field of composition, we should all feel that it was necessary to work hard and long to acquire the technic of writing; but we should never deceive ourselves into thinking that this might produce a masterpiece. We should want to go into the silences and prayerfully invoke the Almighty to part the veils of immortality, and let us have a glimpse of that world from which the heavenly works of art must come.

How else can we account for such a thing as the famous "Anytime Night's Dream Overture," of Mendelssohn? Mendelssohn lived to be thirty-eight years old. When he was seventeen, he wrote: "To-day or to-morrow I shall begin to dream the Midsummer Night's Dream." Dream, he did; and in one month a great masterpiece was complete. During the remaining twenty-one years of his happy life, he produced a surprising amount of excellent music, some of it very serious, and very earnest, indeed. But what musician will dare to say that anything that he wrote transcends that which the Gods gave to that high-minded youth of seventeen.

Yes, technic is important, and Mendelssohn had developed a remarkable technic before he reached manhood. Yet it was sheer inspiration which enabled him to produce his first and greatest masterpiece. He was probably surprised with the attainment himself. All inspirational writers are. They repeatedly wonder how they were enabled to do it.

The answer is on high.

Systems of Memory

The pages of popular magazines for many years have advertised systems of memory by which one is led to believe that, upon payment of so much down and the balance in interminable monthly installments, it is possible to expand one's intellectual reservoirs from the size of a teacup to a veritable ocean. These systems depend almost exclusively upon so-called Mnemonic helps or tricks of association of ideas. According to most psychologists, they are invariably disappointing in producing memories of real worth. Bolton, in his *Principles of Education*, says:

"As a means of memorizing ideas, they are a delusion and a snare."

To memorizing music there is no trick. The way to memorize is to memorize. This means focusing and refocusing down the attention to the most accurate degree.

It means discarding any effort that is purely mechanical. It means photographing and rephotographing what you print is recorded.

Note those words, "Permanent Print." They are significant. A permanent mental print cannot come from a repetition of innumerable, imperfect prints. Every repetition they can not memorize music is that every brain negative they one that follows it. The result is always a blur. Like the composite photographs.

Perhaps this thought may help you if you are one of those who keep on saying:

"It is useless for me to try to memorize music."

If all studio portals were surmounted by Lord Chesterfield's motto, "Whatever is worth doing at all is worth doing well," musical instruction in America might witness a great advance.

Has Piano Playing Progressed in the Modern World?

"ANYONE who had the great good fortune to study with Franz Liszt for any considerable period was so captivated with the marvelous individuality of the man, his wonderful musical gifts, his memorable playing and his vigorous mentality that the mere mention of the name conjures up a picture of one of the few really great masters in the long history of musical art. Liszt's playing was supreme in its day. He usually exhausted all of the superlatives of the critics; and with this naturally grew a kind of halo that I of all people should loathe to dispel. Art, however, is truth; and the artist is one who sees clearly, hears clearly, understands clearly and portrays clearly. All that I may say hereafter is done with heartfelt recognition of my personal debt to my master, but at the same time in the interests of the tone-art.

"Liszt, if he lived today, would probably be the greatest of living pianists. His powers and his genius would make him that. But the Liszt that I heard, in 1876 and thereafter, and came to know as my friend and my teacher, has been surely equalled, if not surpassed, in technic and tone by several pianists of the present.

Liszt Would Delight in Advance

"If Liszt were living now, he, with his broad grasp, would be among the first to recognize this; and he would immediately set about to place himself at the top. Naturally, around a great man there grow traditions, legends and one might almost say superstitions. Liszt, himself, was thoroughly human in every sense. He was a man, first of all; an intensely human, thoroughly brilliant man, with a leaning toward religion, occultism and the mystic, but quite as mundane in some ways as any of the rest of us.

"If Liszt should return to us now he would be not only surprised, but also delighted with the tremendous advance in musical art—particularly in piano playing. He would be amazed at the great number of virtuosos. He would be fascinated by their musicianly tone and he would be astonished at the tempo with which certain of his compositions are ordinarily played in our concert halls.

"Take, for instance, Liszt's own *Don Juan Fantaisie*, considered by some to be among the most difficult compositions ever written for the piano. In the *Changapeu* song it was the custom to play much slower than the air is sung upon the stage. When I was twenty-two years old I played this for Liszt and he marvelled at my speed. If I should play it to-day at the same speed as I played it then, people would think me to be very cautious—perhaps losing my powers.

"If Liszt should return now and come to America, he would stand amazed at the great demand for music in the new world. He would be amazed at the numerous fine halls, the music schools springing up everywhere, and it would delight the soul of this most progressive of all true and great pianists.

How Liszt Identified Genius

"What Liszt would say of the musical modernists is hard to tell. It must be remembered that Wagner had no greater champion than Liszt, when most of Europe was laughing at the works of that transcendent genius. Liszt's penetrative mind realized the enormous genius of Wagner when others were deaf to it. At the same time, Liszt was not to be fooled. He was able to distinguish between great genius and men who merely pretended to be geniuses. He would want to "land" somewhere and not feel that he was forever staggering or swooning. Yet, I say, he would see the beauty in Debussy and Scriabine;



MORITZ ROSENTHAL

and, with his penetrative mind, he would see the beauty behind any noise.

"There is much music to-day which I am sure Liszt could never grasp, because it is written outside the pale of human musical comprehension. A great genius—a Michelangelo, a Velasquez, a Corot—has a God-given sense of determining the permanent, the immortal in art. Liszt had this in music, and that is why he regarded some of his own original compositions, which had the note of immortality, higher than he did his numerous piano arrangements, written around other men's immortal melodies to suit the musical market of the day. Of course, a great many of these arrangements, transcriptions and fantasies have become part of the most valuable pianistic literature of the concert platform. Yet Liszt would be delighted to see artists of the present day playing more and more of his original compositions. Fortunately, in recent years this has been the case. Few composers since the time of Liszt have approached him as a composer for the piano.

Superior Methods of Study

"The music student of to-day does not have to work in the way in which many of the students of my day were obliged to work. The whole matter of piano-forte education has been very much more carefully systematized than it was in Liszt's time. The graded courses of study, the methods are infinitely better. Thirty years ago, the teacher told you to bring this or that piece for your lesson. After you had played it you were told it was either good, bad or indifferent. The teacher's parting injunction was, 'Now practice hard'; and came again a week and I'd have you play it.' Very seldom the teacher played the piece. There was little in the way of analysis, little in the way of the careful development of detail, little in the study of the harmonic construction of the work.

In the well-known case of the famous sonata for violin and piano, which he wrote in hot haste at Vienna in 1781 for Mlle. Strinasacchi, Mozart had time only to write out the violin part, and performed the work the next day without putting his own part on paper. He had been given him the violin part, with the accompaniment staves left mostly blank, but with here and there a few bars to indicate a change of figure or modulation. These occasional bits of accompaniment may still be seen in the autograph manuscript, written in a very elegant hand. The remainder, which he wrote afterwards, are in black ink, and are called "Di Giovanni," perhaps the best of Mozart's overtures, was written only the night before the first performance and after the general rehearsal of the opera had taken place. He had arranged that the copyists should come in the morning at seven; and by the time they arrived the overture was finished. Thus the

Fun in Music

By W. F. Gates

"Let's have some fun," says the child.
 "We must excite," adds the youth.
 "We must have an avocation," says middle age.
 "Give us peace and contentment," sighs old age.
 And it's all a matter of having fun. Fun simply is the short name for relaxation, enjoyment, temporary substitution of pleasure-giving activities for necessary grind.

Different people get their fun out of different things. For some there is no greater fun than the pursuit of the dollar. They have dug their heels deep. Others get their fun in games, in sports, in play. Some people even enjoy putting money down a prospective oil well; some prefer to have the hole labeled, "gold mine." Some get fun out of making people miserable; others derive joy from making them happy. It all depends.

Fun has an immense place in the human economy. It means relaxation, change, rest, renewal of youth, rejuvenation of forces, mental and physical. The muscular worker may get his mental and mental worker may derive his physically. The dealer in serious things needs the tonic of froth and soap-bubbles.

Passing other forms of activity, the musician who would pass his musical life in total glooms and tragedies, loses half his life. Besides the deeper things in music, there is vivacity, joy, happiness—even fun.

It has crept into the music of the greatest composers, at times. Even in austere and mathematical old Bach, we may find a touch of fun at rare intervals. We may find humor in Handel, though generally unconscious on his part. Mozart was full of the joy of living and of a fine appreciation of fun. Beethoven had a grim humor that peeped out at times—the Scherzo of the Sixth symphony.

Wagner, according to soaring in the clouds with his gods and demi-gods, when he came down to earth presented in "Die Meistersinger" the most elaborate bit of musical humor—fun—in the operatic repertoire. Richard Strauss gives his best efforts, at times, to ponderous humor. And as the years go on less and less do composers think it beneath their dignity to laugh in their music.

The teacher who would make his musical instruction all serious and formal overlooks a good part of the psychology of youth. The great desideratum is to make play out of work—that is, to put the same zest into work that it is so easy to put into play. And to this end it is a mistake to overlook that "bit of nonsense, now and then." In other words, the more playful bits of music, the joyous, the humorous. These things tend to keep the studio attractive, rather than a place to be led hand-cuffed.

Musical is no less instructive because it has a bit of joy, humor, fun in it. In fact these features may furnish the sugar-coating with which to make palatable many a necessary pill. And the wise teacher makes use of every possible assistant to create interest and enjoyment in the work in hand. Don't overlook fun.

Who Wrote "Amaryllis"?

"Amaryllis," an old French court dance composed by Henri Ghys, was composed by a favorite musician of the court of Henry III (of France), and was first played at the wedding of his daughter, in 1581. The foregoing statement recently attracted our attention, because of its very apparent anachronism.

Henri Ghys was living in Paris as late as 1910, and not since the days of the antichrists have we had records of longevity which would permit the possibility of his having spent the days of even the most precocious compositions, in the court of Henry III.

The documentary history of this once very popular tune follows:

The air, first printed in 1582, and often erroneously ascribed to Louis XIII, was known as *Le Son de la Clochette* (The Sound of the Little Bell), and the first eight measures of it were used by Baltasar de Beaujoyeux (an Italian whose real name was Baltasar) in the "Ballet comique de la Reine" (Ball of the Queen) staged for a royal festival.

Henri Ghys, the son of Joseph Ghys, a well-known violinist who died in Paris in 1848, used this air in a set of piano pieces, his Opus 11. It is Number 27 of the set and had the title *Air de Louis XIII*. Published in 1870, it became very popular, was later known as *Gavotte de Louis XIII* and finally as *Amaryllis*. Only the opening phrase of eight measures is from the original source, the interludes between the repetitions of this seeming to be of Ghys' invention.

Inspirational Moments

Comments of Contemporary Music Lovers

"Is truth worth while? Is beauty worth while? In no other agency do we combine truth and beauty as we do in music."—MRS. JOAN F. LYONS.

"PERSONALLY, I have no particular preference as to instruments or to kinds of selections played. I like all music that is melodious."—THOMAS A. EDISON.

"OBSERVATION and practical experience have thoroughly convinced me how great and beneficent an influence art can and should be in the lives of the people."—ORRO H. KAHN.

"Music is no longer the pastime of the dilettanti. It ministers to the majority, and it is recognized as the most associative and distributive of the arts."—Public Ledger (Phila.).

"Music is wine to the imagination. And the essence of music, originally and in this respect, is rhythm, or the regular recurrence of a pleasant stroke."—MAX EASTMAN.

"THE man who likes bad stuff (music) can come to detect it; the man who has learned to like good stuff has become a lover of it for ever and ever."—PRACY SCHOLLES.

"WITH the turmoil of the world today, music can do more than any other force to satisfy the longings of the soul. It does so because it so consistently takes its inspiration from all acts and creeds and communications."—GRACE W. MAER.

"AN eminent teacher in conversation once spoke slightly to me of the Dowell's music. 'It is not piano music.' Yet I think I would prefer being the composer of *To a Wild Rose* and *To a Water Lily* than of wagonloads of scintillating stuff kept alive by teachers for the sake of technical merit."—ERNEST AUSTIN (English critic).

When Should Pupils Discontinue Music Lessons

By Earl S. Hilton

A PROMISING pupil once remarked, "I am stopping my music lessons because I think I can play well enough to entertain myself and friends; and, besides, I don't want to be a music teacher."

The question comes to us, "Should a student of piano, who plays fairly well a number of fifth-grade compositions of the better kind, find it necessary to discontinue music lessons because she does not want to become a music teacher?"

The inexperienced teacher might answer, "Of course she should stop taking lessons if she plays well and does not want to be a music teacher."

The enthusiastic teacher will remark, "If the pupil grows self-satisfied and wants to quit, let her quit!" The thoughtful teacher might answer, "The pupil should go on with her studies, but how can we prevent her from stopping?"

We answer out of experience with the pupil mentioned, "Even if the pupil does not want to be a music teacher, she should continue music lessons, as she has only reached the stage of progress where a little extra effort will send her toward higher things worth while."

In most instances the pupil's discontinuation of lessons is the teacher's fault. Lack of Ambition, Purpose, Enthusiasm and Energetic Effort are the main reasons for desultory pupils. But if the teacher is weakest, he needs encouragement. But if the teacher is indifferent, how can the pupil be expected to express other than indifference?

When should pupils discontinue music lessons? It is time to discontinue lessons when your teacher ceases to create enthusiasm in you for higher ideals of accomplishment. But, after discontinuing, be sure to find a good teacher who, for some reason does fill you with a desire, to go on to the heights.

"It is impossible ever to be too refined or too intellectual, provided the refinement and the intellectuality are the artistic means and not the artistic goal."—W. J. TURNER.

Common Musical Sense

By Arthur W. Boynton

"To give almost anything to be able to play the piano even for my own enjoyment." How many times have you not heard the above remark?

Now, playing the piano, perhaps well enough for others than yourself to enjoy, is not so difficult as it first might seem. We will take it for granted that you know nothing about music, except that you would give "anything" to be able to play.

First of all a piano is necessary. The best piano you can afford is the one to choose, whether it be a new or second-hand one. Have it tuned twice a year, after the second hand has been turned off in the spring and after it has been turned on in the fall.

The next step is to select a teacher. The best one you can afford is the one taking for granted that the better the teacher, the higher the price. One hour a week, from a first class teacher rather than hour lessons from a fair teacher.

You must begin your lessons with a determination that you are going to play. If you possess a little musical patience and persistence, you will play. Unobtrusively you will be a little nervous. Everything seems so new and your hands so awkward. You must remember that there are many small undeveloped muscles in the hands and arms which are not used to any extent. You will learn to play the piano as you come into action. Technique, to a certain extent, is the proper development of these muscles which enables us to have them under control so that we can use them without affecting the other.

Compare your progress with the development of an infant. First of all the babe tries to sit up. Does it give right up if it doesn't succeed? No! It cries and tries until it is able to do so. Then he cries; tries to stand up; walks by hanging on to things; and finally when confidence is gained the babe who could sit up is crawling.

That is the way we learn to play the piano. The first exercises seem difficult, but if you will practice and persevere there will come a time when they will seem perfectly simple. The teacher is your guide who shows you the correct way of accomplishing the quickest results. This is the one which leads to correct playing. I do not believe it is possible to become a self-taught pianist. When an exercise is analyzed by your teacher, it ceases to be difficult. You should begin practicing with a perfect understanding of what you are expected to do; then adhere strictly to that. If you experience any pain in your hands stop at once and rest. Bathing the hands and arms in hot water tends to relax the muscles and is beneficial. Never try to practice when you are fatigued. You must feel fresh to accomplish results. The down for half an hour, if necessary, before practicing. An hour or an hour and a half is long enough to practice at one time.

Many young men and women did not have an early opportunity to study the piano. Later they could and would do so but for the dread of starting. Now none of us is too old to learn. Some exceptionally fine pianists did not begin study until thirty years old.

If you are a true musician you will always have the desire to play better and better. You will realize that the greater part of that ability lies within yourself. What you are able to do shows the result of how much you have worked. The artist who renders a program worth to our admiration, shows the result of years of hard continuous work.

Nothing furnishes as much enjoyment as music. To be able to give pleasure to others, as well as to acquire refinement and culture is only taking advantage of one of the greatest gifts of God to man.

A Motet That Stopped Storms

By D. E. Delaney

It is not surprising that music was assigned a supernatural power in the middle ages. The superstitions of Orlando di Lasso was employed by Albert V, Duke of Bavaria, he was expected to lead his choir accompanied by the church dignitaries in a procession around the town as the day long established custom on Corpus Christi day. The day arrived and a terrific tempest arose. It was impossible for the procession to leave the church. It was then decided to have the ceremonies in the church. The choir marched ahead, singing the new motet of di Lasso. When it reached the portals the tempest abruptly stopped and di Lasso's motet was thereafter credited with having the power to quell tempests.

THE ETUDE

What to Teach at the Very First Lessons

By JOHN M. WILLIAMS

Section IV.

This Series began in The Etude for January

Teaching Six-Eighth Time

Before beginning the study of 6/8 time, 2/4, 3/4 and 4/4 time should be thoroughly understood. Keep a few exercises in 6/8 time in daily practice for two or three months. *Write on the subject, teach it thoroughly.* To explain a matter to a child, once is not sufficient. Reiteration is what counts.

You may teach it thus: "In 6/8 time there are six counts to a measure and an eighth note gets one count. A quarter note will now get two counts and a dotted-quarter note three counts."

This should be recited by the pupil at each lesson. *Telling is not teaching; and it is only by endless repetition that a point is finally impressed firmly and unforgettably in a child's mind.*

Next, explain that there are two accents in 6/8 time—a primary accent on count "one" and a secondary accent on count "four." In other words, the rhythm, or pulse, is "two" to a measure. This is important.

When the pupil can play exercises (like the one below, for instance) perfectly and easily, counting six counts to each measure and accented "one" and "four," place a gold star by the left hand side.

Ex. 3

Ex. 5

Later, perhaps the following week, explain that instead of six counts to a measure, 6/8 time may also be counted two counts to a measure, counting the "pulses" or "beats" (one and four). This gives the correct rhythm and is invaluable.

Slowly walking through 6/8 time is both laborious and incorrect. Have all exercises in 6/8 time played at sufficient rate of tempo to make the rhythmic pulse—two beats to a measure. When this can be done easily place another gold star on the right hand side of the piece. Pupils who have had a good standing in 6/8 time in their foundation work are a joy to teach in the later stages.

A Dot After a Note

Perhaps the next difficulty we will have to face will be the teaching of an exercise with a dot after the note. Definition: "A dot after a note increases its value by one-half the value of the note."

The whole note gets 4 counts; the dot gets 1/2 of 4, or two counts, making a total of 6 counts.

A dotted half note (P) gets 3 counts.

The half note gets 2 counts; the dot gets 1/2 of 2, or 1 count; making a total of 3 counts.

A dotted quarter note (P) gets 1 1/2 counts.

The quarter note gets one count; the dot gets 1/2 of 1, or 1/2 count; making a total of 3/2 counts.

The Pupil Should Count the Note and the Dot Separately

For instance: In counting a dotted whole note, the teacher's right hand to the dot and count two more. This forms the habit of observing the dot; and that is, at least, something.

Some teachers advocate writing dotted notes this way:

Ex. 3

that is, placing the dot in the approximate place in the measure where it is counted. Caution: Do not leave the pupil with the idea in his head that "a dot adds one count."

Doubtless you will be teaching exercises like the following:

Ex. 4

Do not count "and" for the eighth note. Use either of three words "hush a bye," "Rock a bye," or "Bobo-link." In each case the second syllable is spoken lightly. "Bobo-link" for instance, not "Bob-o-link." The music should be accented exactly as the words are spoken. Many pupils either stop the time in the left hand or "punch" the eighth note, making it stand out instead of playing it softly. Music has light and heavy notes just exactly as a language has light and heavy syllables; and it is just as incorrect in playing the piano to accent the wrong note as it would be to stress the wrong syllable in a word when speaking or reading.

Wrist Staccato

Speed in staccato passages requires either finger or a wrist staccato. The former is not advisable in the very beginning. Have the following little exercise kept in practice for the first year's work; played with pure wrist staccato. The pupil may be told to imagine that he has a pair of springs at the wrist, which pull the hand back quickly at the wrist like a "jack in the box." You may pretend that the keys are red hot and tap them lightly, the hand springing back at the wrist (using the same action with which you test a hot iron). A quiet forearm is desirable, but you will find that a rather peculiar quality of this exercise is its tendency to cause the pupil to stiffen the elbow. Watch it carefully.

Ex. 5

The First Piece

I refuse to hazard a guess as to the psychology of it, but for some reason or other adults as well as children love a piece of "sheet music." The same identical piece in an album or a book has an entirely different effect. It must be "sheet music." The wise teacher will capitalize this enthusiasm and assign pieces regularly, after about the first three months of lessons. At least as much may be learned from a carefully selected piece as from an etude or a book. I have a selection of a dozen or more etudes or I have worked many years to get together—I must have sifted several thousands for these few. But they are pieces that are "tried and proven." The test has been applied. What test? The child is the court of last resort. These pieces have been able to arouse his interest. This is the indispensable. Do not use stuff like "My Ma's Waltz." It is an insult to the intelligence of even a child. *Memorize all pieces.*

How to Select Pieces

For this purpose THE ETUDE is a gold mine. Naturally, being a magazine with an universal appeal, it has to minister to the needs of different tastes. Perhaps some of the material cannot be used, but in nearly thirty years of constant reading of it, there has never been an issue from which I have not been able to get something. When you find a good number write it down in a note book—composer, grade and other information—among several copies.

Classical Versus Standard Teaching Pieces

As I have said before, a modern idea much in vogue at the present moment is "service"—something of use, practical. The radiophone, the electric light, the parlor or drawing-room, with its closed doors, except when company came, has given way to the nice light, comfortable, everyday living room. Do you not think it is about time that we music teachers did away with some of our antiquated ideas, and gave up trying to make our pupils play a Bach Invention or Clementi Sonatina—a piece which when he starts to practice, father gets up and

A PORTRAIT OF ROSSINI

A PORTRAIT OF ROSSINI
In a study of Rossini appearing in the *Musical Quarterly*, Edgar Istel quotes a delightful passage from Ferdinand Hiller's "Briefe Ungenannte" (Cologne, 1877) in which we are given a vivid pen-portrait of the composer of "William Tell."

he had naturally grown to the full height of a European celebrity, in contact with the most refined society, he remoulded himself into a highly cultured man and a man of the world. He had a strong propensity for laughing mockingly, or at least, smiling ironically, and he could play, when he pleased, the part of a reserved gentleman without doing violence to his disposition. Although he had never opened a book, he had acquired a perfectly pure French, his voice and whole intonation being of a most melting sweetness. His well-formed features, his air of astuteness and charm, alertness and kindness, tenderness and modesty, lent him an irresistible attraction, and one could hardly find fault or object to anything he did. But what he said of the way he expressed it. At that time in Paris he was excessively complacent, the consequence of which was that he had a habit of saying much more than he had the right to say. He had an excessive fondness for his bed, and he had written many of his loveliest numbers while recumbent between winking and sleeping. It was at this date that he was introduced to a young girl who was introduced to him; at table I very likely made a rather serious face and had very little to say. *«Vous-êtes l'homme le plus gai que j'aie jamais vu, n'est-ce pas, monsieur le poète?»* ('You are the liveliest man I ever met—after the pope!'), he said afterward."

"Music is dual in its nature; it is material as well as spiritual. Its material side we apprehend through the sense of hearing, and comprehend through the intellect; its spiritual side reaches us through the fancy (or imagination, so be it music of the highest class) and the emotional part of us."—KREIBIEL.

THE ATTIC OF RUBINSTEIN

"THE ATTIC OF RUBINSTEIN"
 "IS Vienna I gave lessons mostly at cheap rates," confesses Anton Rubinstein, one of the greatest pianist and composers of all time, in his Autobiography. In the attic of a little house he often for two or three days in succession I had not money enough to pay for a dinner at the nearest restaurant, and so I went without. The room I had hired was fairly bare, but soon I had crowded every corner with books. I literally carried my library to bed with me. What did I not write in those days of hunger! Every sort of composition, not only in the department of music, operas, oratorios, symphonies and songs, but articles, philosophy, literary and critical as well. In my 'hunger' days I was not only a composer but also a single reader—myself. And how I suffered from hunger. It was now two months

since I had called on Litz. He took it into his head to pay me a visit, and one day he made his way up to my attic accompanied by his usual retinue—a certain prince, a count, a doctor, and artist; all ardent admirers of the master. The first sight of the quarters seemed to shock the whole party, more especially Litz himself, who, during his sojourn in Moscow had visited my family and knew our style of living. He showed, however, much tact and delicacy, and in the most friendly manner asked me to dine with him on the same day—a most generous invitation since for several days. After this I was always on good terms with Litz until the time of his death."

The Musical Scrap Book

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

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

Conducted by A. S. GARBETT

CLINKA'S HONEYMOON OPERA

Two first truly Russian opera was Glinka's "A Life for the Tsar." Possibly his extraordinary success with it was due to the fact that its inception was the result of a close friendship and marriage, according to M. Montagu-Nachart's little biography of Glinka. From this we learn of the bride: "Her sister was the wife of his friend, and she was betrothed to the petrograd Glinka met the young woman. In May, 1835, Maria Petrovna Ivanovna became his wife. During the courtship he came in for a little circle of friends. They were accustomed to meet at the house of the poet, Joukovsky, then holding a position in the royal family. Among them were Pushkin, Viazemsky, Odioevsky, Vioheorsky and Gogol, who on one occasion, after a long and friendly conversation, afterward used by Moussorgsky as the foundation of his unfinished opera of that name.

"At one of their gatherings, Joukovsky suggested a plot, offering to write the book-

"At one of their gatherings, Joukovsky suggested a plot, offering to write the book of the proposed opera and actually completing some verses. . . . Joukovsky's reason for abandoning the promised work

was that he had no leisure for additional labors. He was able, however, to procure the services of the Tsarevich's secretary, Baron Rosen, an erudite German litterateur.

"Having settled the plan of his opera, Glinka took the steps which, as may be gleaned from his correspondence at that time, he hoped would bring him life-long happiness. This hope, as we shall see, was not to be realized.

"Early in the year he betook himself with his horse to Novospasskoi, and lost no time in setting to work on his opera. During a journey to Novgorod, he composed its famous nuptial chorus in 5-4 time.

"Conjugal felicity seemed now to the young husband to be the one thing needed to inspire him. The poet pressed his splendidly' runs the autobiographical account: 'Every morning I sat at my table and wrote about six pages in small score. . . . In the evening, sitting

on the sofa, surrounded by the whole family, and occasionally by a few intimate friends as well, I was for the most part oblivious of what was going on around me. I was wholly absorbed in my work."

RUSKIN'S SINCERITY

JOHN RUSKIN, an authority on painting, sculpture and architecture, was no musician, but at least he admitted it conditionally. He was a member of the orchestra (as once great pianist, afterward conductor) of the Halle Orchestra in Manchester, England) by his son and daughter, we learn the following year. He was not a very good player. Rusklin asked him to come and play to a school of young girls in whom he was greatly interested. My father readily consented, and as the girls were all named after him, it was the first time he had played to him, he was careful to select what was most great and most beautiful, and played his very best. He was so good that the father of one of the girls told me she had been practicing Thalberg's arrangement of *Home, Sweet Home*, and would very much like to play it. My father, who was a very good player, my chagrin, Rusklin, who had been politely apologetic, now became enthusiastic and told him that was the piece he liked best, and a week later he was playing it, and nothing at the time but it got

MUSIC AND

NEEDING to have his umbrella repaired in Portland, Maine, Mr. Winthrop P. Tryon wandered into the establishment of a tailor, umbrella maker and all-around craftsman who, it appeared, also was a violinist. The fact led Mr. Tryon to write as follows in *The Christian Scientist Monitor*: "I was told about the umbrella mender that he practices the craft of violin making and belongs to the Violin Makers' Association of Maine, which holds annual competitions and crowns the best instruments built by a member within the year. So I wrote him a note asking him to mend my umbrella as a twin music and umbrellas is what interested me. Did not thousands of men and women once on a time stand under um-

to the cars of the Professor how disappointed my father had been, so he wrote him the following letter:

"Dear Mr. Hallé, My 'children' tell me you were sorry because I liked that 'Home, Sweet Home' of the Brothers. I, however, having expected better sympathy from me but how could you—with all your knowledge of art, and of men's minds? Believe me, *you cannot have sympathy from any untaught person respecting the higher nobleness of composition.* If I were not with you, you would not make me feel that I am quite capable of doing so were I taught—but the utmost you ought *ever* to hope from a musically-illiterate person is honesty and modesty. I do not, should not, expect you to sympathize with me about a bit of art, but I know that you will tell me I liked it, or fancy you liked it to please me."

We learn, with amusement, that Hallé represented the suggestion that he could not appreciate Titian without a year with Ruskin!

MUSIC AND UMBRELLAS

"But the relation of music to umbrellas in Portland is one of the heritages of the town. In the thirties, Jacob S. Paine, father of John Knowles Paine, ran an umbrella manufacturing on Middle Street; in the forties he traded in hats, caps, umbrellas and musical instruments at the corner of Temple and Middle Streets, and in the fifties his stock included, according to the advertisements of the time, umbrellas, parasols and Chickering pianos.

"Young Paine, then, may be said to have begun his musical education under an umbrella."

In Portland, Maine, Mr. Winthrop P. Tryon wandered into the establishment of a tailor, umbrella maker and all-around craftsman who, it appeared, also made violins. The fact led Mr. Tryon to write as follows in *The Christian Science Monitor*: "To note about the umbrella maker that he practices the craft of violin making also belongs to the Violin Society of Portland, Maine, which holds annual competitions and awards the best instruments built by a member within the year, as far as I purpose to go. Finding a connection between music and umbrellas is what interested me. Did not thousands of men and women once on a time stand under um-

THE ETUDE

WHAT STRADIVARI GOT FOR HIS VIOLINS

Scott huge sums are now paid for genuine Stradivari violins that it is interesting to learn what the great Cremona violin-maker himself got for the instruments he shaped during his long life of ninety-three years. The extract is from his biography by the famous London dealers, W. Henry Hill, Arthur F. Hill, and Henry E. Hill, with a discussing certain transactions in the statement of Pétis, and similarly multiply the purchasing power of four hundred, for we get two hundred and forty francs—let us say £10, and as we do not believe any decided rise in the value of Stradivari instruments had taken place within thirty-five years of his death, since their superiority has been keenly contested by the work of the Amati and the Guarneri, we may with considerable prob-

"Having settled the plan of his opera, Glinka took the steps which, as may be gleaned from his diary, were to bring him life-long happiness. With this hope, as we shall see, he did not to be realized.

"Early in May he betook himself with his bride to Novosadko, and lost no time in getting to work on his opera. During a journey to Novgorod, he composed it. A famous nuptial chorus in 5-4 time.

"Conjugal felicity was to be the theme of the opera. It was to be the thing to do to inspire him. The work progressed splendidly," runs the autobiographical account: "Every morning I wrote a page or a small score. . . . In the evening, sitting on the sofa, surrounded by the whole family, and occasionally by a few intimates from the theatre, I wrote the opera. I was oblivious of what was going on around me. I was wholly absorbed in my work."

THE ETUDE

IN THE CAVE

In characteristic vein; a good study in *staccato*; from a new set of pieces by a popular writer. Grade 3.

CEDRIC W. LEMONT

[illegible]

TENDER CONFESSION
WALTZ
For dancing. Grade 4

A charming waltz movement, primarily intended for recital use, but practicable for dancing. Grade 4

Tempo di Valse M.M. $\text{♩} = 68$

THE ETUDE

AUGUST NOELCK, Op. 234

A charming waltz movement, primarily intended for recital use, for piano.

Tempo di Valse M. M. = 68

p

p

mf

p poco rit.

con fuoco

Fine

f marcato

p dolce

f

p dolce

p dolce

rit.

pp

più lento

a tempo

con passione

string.

TRIO

TRIO

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

THE ETUDE

Op. 10, No. 4

piano

string.

dim.

mf

rit.

D. C.

TRÄUMEREI
REVERIE

R. SCHUMANN, Op. 15, No. 7

For an analysis of this composition see the article by Clayton Johns on another page of this issue.

Andante espressivo M. M. ♩ = 58

For an analysis of this composition see the article by Clayton Johns on another page of this issue.

Andante, espressivo M. M. = 58

mf

1 (9) 2 (10) 3 (11) 4 (12) 5 (13) 6 (14)

a tempo

rit.

mf

7 (15) 8 (16) 17 18 19 20

21 22 23 24 25 26

27 28 29 30 31 32

rit.

p

21

SECOND MAZURKA CAPRICE

WILSON G. SMITH, Op. 48, No. 2

A showy drawing-room mazurka by a prominent American composer, Grade 4.
Tempo di Mazurka V.M. ♩ = 120

THE ETUDE

THE ETUDE

FÊTE POLONAISE

F. HIMMELREICH

A brilliant recital number with a delicately contrasting Trio, Grade 4.

Con brío M.M. ♩ = 108

ben marcato

MARCHE MIGNONNE
SECONDO

SECONDO

THE ÉTUDE

RUDOLF FRIML

A typical "toy soldier" march, by one of the most popular modern writers.

Alla Marcia M.M. ♩ = 126

A typical "toy soldier" march, by one of the most popular modern writers.
Alla Marcia M.M. $\text{♩} = 120$

The score is written for piano and includes the following sections:

- Introduction:** Starts with a piano introduction in 2/4 time, marked *Alla Marcia* M.M. $\text{♩} = 120$. The key signature is one flat (B-flat). The tempo is marked *Alla Marcia* and the metronome marking is $\text{♩} = 120$. The introduction features a piano part with various dynamics (*mf*, *p*, *sf*, *pp*) and articulation (accents, slurs).
- CODA:** A section marked **CODA** in 2/4 time, featuring a piano part with dynamics *f* and *pp*.
- TRIO:** A section marked **TRIO** in 2/4 time, featuring a piano part with dynamics *f* and *p*.

* From here go back to ♢ and play to ♠; then play *Trio*.

Copyright 1924 by Theo. Presser Co.

MARCHE MIGNONNE

PRIMO

APRIL 1924

Page 245

RUDOLF FRIML

Alla Marcia M.M. $\text{♩} = 126$

ALLEGRO
 PRIMO
 RUDOLF FRIML
 Alla Marcia M.M. = 126
 f marcato
 CODA
 TRIO
 ff
 p
 pp
 f
 p

* From here go back to § and play to ♠; then play *Trio*.

SECONDO

THE ETUDE

*** From here go back to the beginning and play to ♯ then play Coda.

A plaintive characteristic melody, richly and tastefully harmonized.

With lightness and simplicity M.M. ♩ = 69

INDIAN LOVE SONG

SECONDO

CHARLES WAKEFIELD CADMAN

THE ETUDE

PRIMO

*** From here go back to the beginning and play to ♯ then play Coda.

INDIAN LOVE SONG

PRIMO

CHARLES WAKEFIELD CADMAN

With lightness and simplicity M.M. ♩ = 69

SPINNING SONG

from "THE FLYING DUTCHMAN"

This is the transcription by Spindler, less difficult than Liszt's, but equally effective. Grade 5.

RICHARD WAGNER
Arr. by F. Spindler

Allegretto moderato M.M. ♩ = 82-104

pp *r.h.*
l.h.
Melodia marcata
1
2
un poco rit.
cresc. *f* *dim.* *p* *rit.*
a tempo *pp* *f* *dim.* *l.h.*

mf
ff
Last time to Coda *pp*
ppp
Coda last time only *p* *molto rit.* *a tempo* *ppp*

THE ETUDE

Page 250 APRIL 1924

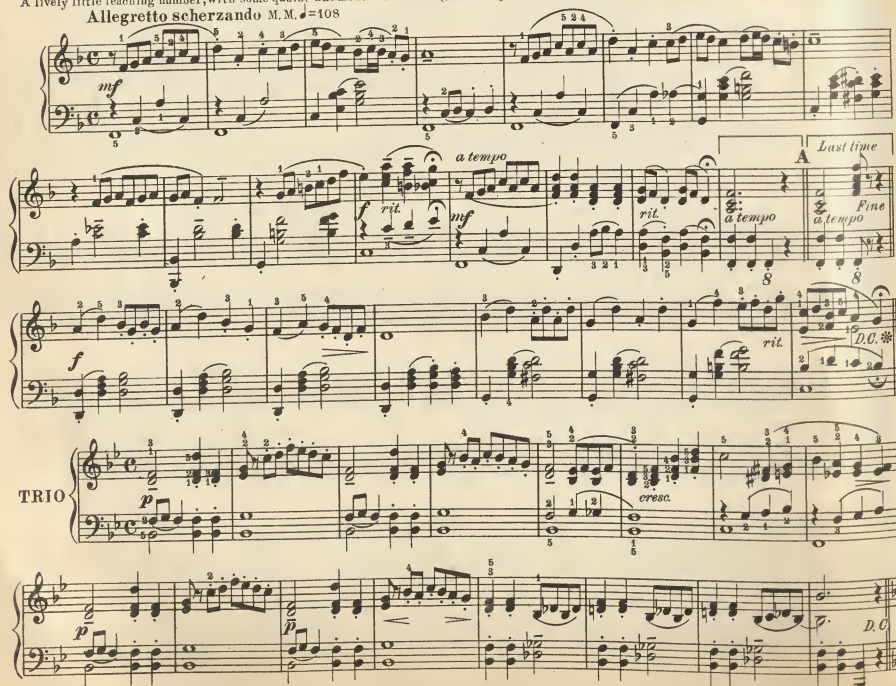


JAPANESE TEA PARTY

A lively little teaching number, with some quaint harmonic effects. A good study in phrasing. Grade 3.

FREDERICK KEATS

Allegretto scherzando M.M. ♩=108



Copyright 1924 by Theo. Presser Co.

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

British Copyright secured

THE ETUDE

for Economical Transportation

Fits the Finest Homes
or Most Modest Incomes

Consider the evident high quality of this all-year family car, and its remarkable price—then you can understand why it has been necessary for us to double our production facilities this year.

Many families already owning the highest priced cars, also own a Chevrolet Sedan or Coupé. They find it not only consistent in style and general quality with their social position, but also astonishingly economical to operate.

Those of more limited means take justifiable

pride in the ownership of this distinguished car, which is nevertheless so easy to buy and maintain.

Thousands of pleased owners will tell you a Chevrolet offers the best dollar value of any car made.

Your own requirements for economical transportation will determine your choice of models.

Any Chevrolet dealer will explain their many points of superiority.

Chevrolet Motor Company, Detroit, Mich.
Division of General Motors Corporation

Prices f. o. b. Flint, Michigan

Superior Roadster	\$490
Superior Touring	495
Superior Utility Coupe	640
Superior 4-Door Coupe	725
Superior Sedan	795

Commercial Cars

Superior Commercial Chassis	\$395
Superior Light Delivery	495
Utility Express Truck Chassis	550

Chevrolet Dealers and Service Stations everywhere. Applications will be considered from high-grade dealers only, for territory not adequately covered.

Five United States manufacturing plants, seven assembly plants and two Canadian plants give us the largest production capacity in the world for high-grade cars and make possible our low prices.



Please mention THE ETUDE when addressing our advertisers.

I'm on



IRVINE
METZ

*These Noted Dance Orchestras Record
Exclusively for Brunswick*

- ISHAM JONES' ORCHESTRA
College Inn, Chicago, Illinois
- GENE RODEMICH'S ORCHESTRA
Grand Central Theatre and Statler Hotel,
St. Louis, Mo.
- LYMAN'S CALIFORNIA AMBASSADOR
ORCHESTRA, Ambassador Hotel,
Los Angeles
- BENNIE KRUEGER'S ORCHESTRA
Private engagements, New York City
- PAUL ASH AND HIS GRANADA ORCHES-
TRA, Granada Theatre, San Francisco
- ORIOLE ORCHESTRA
Edgewater Beach Hotel, Chicago
- THE COTTON PICKERS
Private engagements, New York City
- HERB WIEDOEFT'S CINDERELLA ROOF
ORCHESTRA, Cinderella Roof, Los Angeles
- CARL FENTON'S ORCHESTRA
Private engagements, New York City



Brunswick records folks

But Listen!—*you ain't heard nothin' yet*

Al Jolson

Two of Al Jolson's Very Latest on
One Record. And the accompani-
ment of both played by Isham Jones'
famous Brunswick Orchestra. A double-
header for the price of one show.

75c

- 2567 The One I Love Belongs to Somebody Else
Steppin' Out
75c Al Jolson, Accompanied by Isham Jones' Orchestra
- 2569 I'm Goin' South
California, Here I Come
75c Al Jolson, Accompanied by Isham Jones' Orchestra

Al Jolson, America's topline enter-
tainer, like noted artists of the concert
and operatic stages, now turns to
Brunswick.

And in dance music—it is Brun-
swick, too! Isham Jones, and Bennie
Krueger, The Oriole Orchestra—Paul
Ash, and Herb Wiedoeft's—Carl
Fenton—and all the rest in the lime-
light of today.

So to have What's What in the music
of today, ask for Brunswick Records.

100% clearer

Every word of a song clearly under-
standable. Every note of every instru-
ment of dance and symphony orches-

tras brought out crystal clear, not a
subtle tone nor beauty missed.

That's why Brunswick Records are
the vogue of the day among music
lovers wherever you go. The differ-
ence is amazing.

Play on any phonograph

Brunswick Records play on any
make of phonograph. But like all
makes of records are more beautiful
on a Brunswick.

Today hear Jolson's newest records
on a Brunswick. Hear, too, other
Brunswick stars.

There is a Brunswick dealer of
recognized musical prestige in your
community who will gladly play them
for you.

THE BRUNSWICK-BALKE-COLLENDER CO.

Manufacturers—Established 1865

General Office—Chicago

Branches in All Principal Cities of the United States and Canada

The Sign of Musical Prestige

Brunswick

PHONOGRAPHS AND RECORDS

*Noted Popular Artists on
Brunswick Records*

AL JOLSON
MARION HARRIS
MARGARET YOUNG
ALLEN McQUHAE
BROX SISTERS
FREDRIC FRADKIN
IRENE WILLIAMS
ELIZABETH LENNOX
RUDY WIEDOEFT

HAUNTING DREAMS
WALTZ

WALTZ

THE ETUDE

A showy waltz movement for study or recital use. Grade 4 $\frac{1}{2}$

WALTER ROLFE

Tempo di Valse M.M. $\text{♩} = 54$

showy waltz movement

Tempo di Valse M.M. 54

mf

cresc.

a tempo

mf

cresc.

poco

a

poco

ff

f Fine

Animato

ff

sostenuto

cresc.

poco

a

poco fff

f D.C.*

Meno mosso

p melodia assai cantabile

cresc.

brillante

mf

f

fff

rall. e dim.

THE ETUDE

a tempo

THE ETUDE
a tempo

mp

cresc. *ff* *decrease*

Fine of Trio (D.C.)

ff

*D.C. Trio ***

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

DANCE OF THE ELVES

A rollicking caprice. This number may be used as a study in touch and in the even alternation of the hands. Grade 3.

PAULINE B. STORY

Lightly M.M. ♩ = 126

[illegible]

CHANSON D' AUTREFOIS

JEAN ROGISTER

Mouv^t de Gavotte

Mouv't de Gavotti

VIOLIN

PIANO

mf

mp

poco accel.

a tempo

mf

rit.

poco accel.

mf a tempo

dim.

rit.

accel.

p

a tempo

p a tempo

rit.

accel.

p

rit.

mp

f

mf

f

mp

f

mp

p

THE ETUDE.

APRIL 1924

Page 259

THE ETUDE. ARTHUR SCHUBERT. Op. 10, No. 1.

p *f* *mp* *f* *mf* *rit.* *p*

p *f* *p* *f* *mf* *rit.* *p*

mp *mp* *rit.* *rit.*

molto lento *pp* *pp molto lento* *rit.* *pp*

CHURCH FESTIVAL MARCH

R. M. STULTS

Useful as a Postlude or for indoor marching

Moderato M.M. = 108

Useful as a Postlude or for indoor marching.

Moderato M.M. ♩ = 108

MANUAL

PEDAL

Sw.

Gt.

Full Org.

Sw.

ff Full Org.

[illegible]

A humorous characteristic number based upon a familiar theme. Grade 2 $\frac{1}{2}$

Tempo di Marcia M. M. $\text{♩} = 126$

THE DONKEY TRAIL

from "BRECKINRIDGE PARK"

APRIL 1924

Page 261

THURLOW LIEURANCE

Tempo di Marcia M.M. = 126

Haw-he Haw-he-haw.

(Rooster crowing in the distance.)

Haw-he Haw-he-haw.

(Rooster)

British Copyright secured

COME, SEE THE PLACE WHERE JESUS LAY

EASTER SONG

PAUL AMBROSE

Moderato

f *dim.* *rall.*

Come see the place where Je - sus lay, And hear An - gel - ic watch - ers say,

p

He lives who once was slain! He lives who once was slain! Come see the place where Je - sus lay, He

rall. *p*

Recit. mf

lives who once was slain. Why seek the living 'midst the dead? Re - member how the

rall. *p*

a tempo *prall.*

Sav-iours said That He would rise a - gain, That He would rise a - gain.

rall. *a tempo* *p* *prall.* *resc.*

animato *f*

O Joy - ful sound! O glo - rious hour,

rall. *f* *animato*

When by His own Al - might - y pow'r He rose and left the grave, He

rall. *a tempo*

rose and left the grave! Now let our songs His tri - umph tell,

rall. *a tempo*

Who burst the bonds of death and hell, And ev - er lives to save. Who

rall.

rose and left the grave - He ev - er lives to save. He

rall.

molto rall.

ev - er lives! He ev - er lives! Re - member how He rose - to save.

resc. cen - do *molto rall.* *f*

ROBIN, SING A MERRY TUNE

Paul Bliss

ERNEST NEWTON

Allegretto

ff gaily *dim.* *mf*

Rob-in, sing a mer-ry tune—

cresc. *cresc.*

On this mer-ry, mer-ry morn-ing, Sing to wake the drow-sy world For the Spring at last is com-ing,
Buds and brooks and breez-es tell "Spring is com-ing Spring is com-ing!"

p a little slower *mf* a tempo *cresc.*

Rob-in, dear, your notes are sweet, Once a-gain your call re-peat; Sing! for time is all too fleet,
Rob-in, with your vel-vet tone, Sing a song of Win-ter gone, Sing a car-ol; Spring is com-ing,

p colla voce *mf* a tempo *cresc.*

Oh the mer-ry morn-ing! Oh the mer-ry, mer-ry morn-ing! Ah!
Love-ly Spring is com-ing! Love-ly Spring is com-ing! Ah!

f *ff* *dim.*

cresc. *f* *rit.*

Ah! Oh the mer-ry, mer-ry, morn-ing!
Love-ly Spring is com-ing!

p slower

Rob-in, sing-ing soft and low,

ing! *ff* a tempo *dim.* *dim. e rit.*

Ah! my thoughts go roam-ing! com-ing. Ah!

dim. *colla voce*

LOVIN' YOU

N. LOUISE WRIGHT

Allegretto
With much freedom

p

I'm just a lov-in' you to-
I'm hop-in' you are lov-in'

colla voce

con Ped.

day, dear, Lov-in' you, lov-in' you, And all my thoughts are just of you dear, Just of
me, dear, Lov-in' me, lov-in' me, That you are feel-in' just like me, dear, Just like

rit. *a tempo* *rit.*

you, Just of you, dear; For just the ver-y thought of you dear, Makes joy and glad-ness ling-er
me, Just like me, dear, Ah, life would be a dear-y place, dear, With-out the love I'm giv-in'

rit. *a tempo* *rit.*

near you I'm just a lov-in' you to-day, dear, lov-in' you, lov-in' you,
I'm just a lov-in' you to-day, dear, lov-in' you, lov-in' you.

a tempo *rit.* *D.C.*

ROSITA

SPANISH SERENADE

WALLACE A. JOHNSON, Op. 104

THE ETUDE

In true Spanish-American style, but less complicated in rhythm than most such dances. Grade 3 1/2
Moderato M. M. ♩ = 96 *a tempo*

THE ETUDE

IVERS & POND

PIANOS



To Music Teachers

More than other buyers musicians and teachers recognize and require quality in a piano. With them it is the musical instrument which counts. For it is their dependence in earning a livelihood and inspiring their best artistic achievements.

Over 500 leading Musical and Educational Institutions and thousands of teachers have bought the Ivers & Pond for their own use. These intelligent buyers have cheerfully paid the price the Ivers & Pond necessarily costs to secure the

Highest Quality Known

to the art. Experience has shown them that not only will they thus have the satisfaction of owning the best, but that ultimately it will prove the cheapest. A new catalogue picturing and describing our complete line of grands, uprights and players will be mailed free on request.

Our Unique Selling Plan

If we have no dealer near you, we can supply you from our factory as safely and as satisfactorily as if you lived near by. We make expert selection and guarantee the piano to please, or it returns at our expense for freight. Liberal allowance for old pianos in exchange. Attractive easy payment plans. For catalogue, price and full information write us today.

Ivers & Pond Piano Co.

141 Boylston Street Boston, Mass.

Lovely Photos Prove Nestle Invention A Marvelous Success

Dainty Home Outfit Safely Transforms Straightest Hair Into Charming Permanent Waves, Curls and Ringlets

Sent Everywhere on 30 Days' Free Trial



The Nestle Lanoil Home Outfit in Use
A single application gives you naturally curly hair. No breakage, tins or hairbrushes is possible. The waving is comfortable and quick, the results are permanent and lovely. Illustrated booklet sent on request.



"So Simple and Easy"
"My husband waved my hair without a bit of trouble," writes Miss G. A. Baturine, 220 Norfolk St., St. Paul, Minn. "I think it is one of the most wonderful inventions in history."

"My Hair Turned Out Lovely"
writes Miss Corbetta Moore, 111 E. John St., Seattle, Wash. "I love it because it looks naturally curly—not put up."

Even Salt-Sea Water Cannot Spoil Lanoil-Waves
Although this invention has been on the market less than 2 years, and is sent everywhere on 30 days' free trial, already you will find it in over 190,000 homes, where entire families and their friends get naturally curly hair through a single application. Nearly a million waves have been given with this dainty apparatus of the eminent New York hair genius. Letters are brimful of ecstasy with our customers' new freedom from nightly curling pins, irons and fluids, of joy with their luxuriant lasting waves.

Gentle—Safe—Quick
In Mr. Nestle's two renowned New York establishments, over 300 women of fashion are Lanoil-waved every day. The best beauty shops everywhere use his Lanoil discovery exclusively. This process has made permanent waving so simple, safe and comfortable that you can realize the dream of your lifetime even in your own home. And not just you alone. One joyful mother writes, "My sister, children and myself enjoyed our lake camp last summer more than ever before, because our water sports only made our Lanoil-waves curl up more prettily."

Send for Your Home Outfit on 30 Days' Free Trial
Are you going to go on struggling for-

ever with your straight hair, when it will cost you nothing to try the Outfit? If you prefer, we will send you our free booklet first, but you will enjoy the same success as the other 190,000 owners, so why not write direct for your Outfit on 30 days' free trial? Wave your hair, with the free trial materials. Then wait. Wash, brush, comb, test your lovely, soft, silky-bright waves and curls in every way you see fit, and if they do not look and act like naturally curly hair if they fall short in any way of your expectations, return the Outfit within 30 days, and every cent of its cost of \$15, deposited with us or with your postman will be refunded immediately.

Send the coupon or a letter or a postal for your Home Outfit today, now, and enjoy the blessing of charming, bright, naturally curly and wavy hair through rain and shine, day and night, through all the summer months to come.

NESTLE LANOIL CO., LTD., Dept. E
Established 1905
12 and 14 East 49th Street, New York City
Just off Fifth Avenue

Fill in, tear off and mail coupon today

Name _____
Street _____
City _____ State _____

TWO professional singers of wide experience were talking shop. Said the older, "You have only to hold fast to your present ideas and practices with regard to singing without rigidity of the tongue, jaw and neck, and with a determination that your tone should always be of a musical quality, to be certain of a long career. You will sing well until you are sixty or over. Look at Battistini, the Italian baritone, singing at seventy-four this year, in Berlin and London, with the severest critics giving him high praise for his beauty of tone, wide compass and artistic expressiveness. But you must be careful that your church work does not upset your voice. Church singing is dangerous for a young singer; he is so likely to get into a vocal ditch; to fix upon his voice and style one tone color and one general type of expression."

"Is not that true?" returned the younger. "We have one rehearsal weekly for two services on Sunday; and, to tell you the truth, we do not half work when we do rehearse. We are singing the same old selections in the same way, year after year. I am tired of it. I cannot get anything out of it."

"And your quartet choir is one of the most highly placed and paid in your section of the country?"

"Yes, and that is the shame of it; but of course, I am not the director of the choir, as you know."

"You must certainly guard your voice and your style against 'churchy' monotony. Keep up your work on a concert and operatic repertoire. That is the practical thing to do."

Operatic Antidotes

"I have committed to memory five operas of the modern school within the last two years. And some day I intend to go to Europe, where I hope to get an opportunity in one of their Municipal Opera Companies, to appear in a number of operas, as you have suggested. I am using them as an 'antidote' to my church singing."

The above is a truthful report, in substance, of a conversation between two American musicians.

The points made are worthy of careful consideration by professional singers, church directors and also by the Church Music Committees, if only such could be induced to take an interest in them. It would be worth a great deal to chairmen of Church Music Committees throughout the country, were they to read through the Editor's Voice and Organ and Church Departments.

Meanwhile, let the professional solo singer consider the real responsibility in connection with the subject under discussion. Church music is worthy of the serious attention of the church singer, or it is not. On what ground does a professional church singer accept a salary of ten to fifty dollars a week for singing at Sunday services, and give to the rehearsals for such services the "flag end" of his week's time, often just before service on Sunday morning, and what is left of his strength and interest, after a strenuous week's travel and employment in other forms of professional singing?

Why should a Music Committee pay one member of the choir more than the other members receive, to hold the position of "Director," when he does not "direct" with intelligence, skill, and above all, with interest and industry. Is it, in fact, "honest" to accept a salary for "directing" and at the same time do the director's work in a more or less indifferent and slipshod manner? It may be said, "That is up to the Music Committee." No, no. It is first "up" to the director who accepts the position, and calls himself "Director." Now let the singing member of the choir who is paid for his services read "solista" for "Director," and consider seriously where he stands today in the light of that

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

and

The Singer's Etude

Edited by Vocal Experts

It is the Ambition of THE ETUDE to Make This Voice Department

"A Vocalist's Magazine Complete in Itself"

The Church Singer's Musical Opportunity

By Frederick W. Wodell

which he has done in church singing for the last few years. An "artist" who appears upon the concert or operatic stage without the fullest possible preparation, and the determination always to do his very best, is foolish. The same holds good with regard to church singing. There is always, in every congregation, some persons who "know," persons who have knowledge and experience as to good singing, and the correct manner of setting forth the truths of religion in song. And it is the part of wisdom for the professional singer always to prepare to satisfy first his own artistic and religious standards, and second to satisfy the "knowledgeable" persons of the congregation to his own satisfaction.

The truly "great" ones in Grand Opera, as for instance Gigli, the Metropolitan tenor, make a deep and intelligent study of the rôles they are to take. See the article regarding Gigli's method of operatic study in the July ETUDE, Vocal Department, for the present year. In the same way, the professional singer who claims to be an artist should prepare his part in his church work. And this not only for solo singing, but for quartet or ensemble singing as well.

Presupposing that the singer has a good vocal technique, such as will make it possible for him to depend upon it in the interpretation of varied styles of music, it is his business then to dig into the meaning of the verbal of the church compositions he is to sing, and into the musical content of the solo or ensemble piece, and then so to sing as to bring out the meaning of both text and music.

The Inner Meaning

The "Anthem" in the church service may be a solo, duet, trio, quartet, or piece in which any desired number of voices may be used; but the director remains upon director and singers to get at the inner meaning of text and music, and to bring it out in the singing, as much when twenty singers are engaged as when there is but one.

Church singers are sometimes willing to take much trouble with a "solo," but will not take the same trouble with their part in an ensemble piece. Why? As "artists" and as conscientious singers, the duty is obvious in the one case as in the other. Given the necessary vocal technique, as stated, the church singer owes it to himself and to his congregation to "interpret" truthfully and as adequately as possible the message of the words and the music used.

To accomplish this it is necessary to study and so to discover what the words mean. It must be evident to even the least intelligent among church singers that the words of the Lord's Prayer, the "Agnus Dei," and "Comfort Ye My People," mean something quite different. Yet there are many so-called trained church singers who

sing everything they undertake with the one type of tone, the so-called "church music" type. Some imagine they have done all that is possible in the way of "expression," when they have modified the strength and volume of the tone used, as did a certain quartet, upon every occasion, in an anthem, when the phrase "the Holy Spirit" occurred. Not at all. Back of all the accentuation, shading, and all the rest of the mechanics of expression in singing comes the subtle, yet true, "expression" or "color" of the voice. The professional singer and musician which arises when the singer knows and feels what is the full content thereof and sincerely desires that those who hear shall come to understand and feel in like manner with himself.

The Spirit of Appeal

What is the well-known quartet by Phaenger, "Consider and Hear Me, O Lord, My God?" Is it that which so many singers and quartet choirs think to be, as they indicate by their rendition of it, namely, a show piece, for a deep contralto solo voice, and for a choir which has learned to shade so as to sing an effective obbligato? By no means. It is a genuine prayer; a prayer of appeal to the Almighty. With that spirit animating all the singers, given the vocal control already referred to, and sufficient training in the mechanics of good singing, whether solo or ensemble, there will be a giving out of this selection which will take hold of the hearts of most of those who listen.

In other words, the professional singer, with his vocal technique, training in all the chances of ensemble choir singing—all good—nevertheless is not without the need of a deep knowledge of the real content of the words and music and a sincere desire to make that content known to the auditors.

In preparing an opera, one naturally studies the times and manner in which the "story" is set, the particular character to be taken, the relation of that character to other characters in the play, and so on. Would it be asking too much of the singer of anthems that he also should study the words of the selections, do collateral reading and try to understand the "situation" in which they were uttered, or something of the circumstances under which they were written, and so on?

This sort of comprehensive preparation for the Sunday services, by singers as well as by the church director, is what which they in reality owe to themselves as artists, and to their congregations, as honest men. If it could be obtained, generally, throughout this country, there would be such a change for the better in the character of church services as would amaze and delight many a hard-pushed minister and tired congregation. And without doubt many a solo and ensemble piece now in use would be signed to the rubbish heap as unworthy.

Those Who Sing Off Key

By Charles Tammé

The only persons who sing off key, and who cannot correct themselves, are those who lack a sense of pitch. These are not singers, for they cannot carry a tune; and they are comparatively rare, like persons who are color blind.

However, many persons with normal pitch sense still sing off key; and among them are even professional vocalists. Singing off key is a fault which may or may not be difficult to correct. All depends upon the cause. If the trouble lies in a faulty method, the right one must be learned and applied before singing off key will yield permanently to correction.

At times the cause is purely psychological. This must be carefully studied and understood before the singer can be taught to remain on key. A vocal student was of a highly sensitive disposition. When a sound, coming out by any other means, singing; and his subconscious mind set a complex which told him he could not sing. Now that he is mature, his conscious intelligence tells him that he can sing; but the wrong complex which he had formed in his childhood keeps trying to prove it self by making him sing off key. Not until this singer's mature intelligence was guided into the right channel, and there appeared the wrong complex, was he able to sing correctly on pitch.

Among mechanical causes, excessive breath pressure is one of the most frequent for singing off key. Connected with this the amount of breath used in setting the vocal chords into vibration, a tension is set up above and about the vocal chords to keep them from vibrating at their normal, free breath calls for excessive throat strain, which in turn, tends to close the throat. Those who sing with excessive breath pressure have a tendency to sing flat, namely, a show piece, for a deep contralto solo voice, and for a choir which has learned to shade so as to sing an effective obbligato? By no means. It is a genuine prayer; a prayer of appeal to the Almighty. With that spirit animating all the singers, given the vocal control already referred to, and sufficient training in the mechanics of good singing, whether solo or ensemble, there will be a giving out of this selection which will take hold of the hearts of most of those who listen.

In other words, the professional singer, with his vocal technique, training in all the chances of ensemble choir singing—all good—nevertheless is not without the need of a deep knowledge of the real content of the words and music and a sincere desire to make that content known to the auditors.

In preparing an opera, one naturally studies the times and manner in which the "story" is set, the particular character to be taken, the relation of that character to other characters in the play, and so on. Would it be asking too much of the singer of anthems that he also should study the words of the selections, do collateral reading and try to understand the "situation" in which they were uttered, or something of the circumstances under which they were written, and so on?

This sort of comprehensive preparation for the Sunday services, by singers as well as by the church director, is what which they in reality owe to themselves as artists, and to their congregations, as honest men. If it could be obtained, generally, throughout this country, there would be such a change for the better in the character of church services as would amaze and delight many a hard-pushed minister and tired congregation. And without doubt many a solo and ensemble piece now in use would be signed to the rubbish heap as unworthy.

Lowered vitality often brings flat notes in the singing. A singer should never attempt to render a program unless physically up to the mark.

Many singers lack the ability of coordination between mind and vocal mechanism. This is usually due to having learned an improper method of singing.

When a singer becomes aware that the voice refuses to carry out the wishes and desires of his mind, he must change his method until the voice will obey the mind. Perhaps, too, it will be necessary to revise every idea in his mind. But, perfect coordination between mind and voice is essential. It is brought about, first, by the singer's own mind, and then by the teacher who is to guide him.

In the larger cities where the specialist in piano techniques, the specialist in theory, and the specialist in voice culture. The latter branch is sometimes divided, as one teacher will teach voice production alone, and another the interpretation and rendition

THE ETUDE

stand guard, insisting upon correct pitch from the voice. By this same method of the production of singing off key, many of the physical faults and difficulties would clear up automatically.

The writer has never known a person whose ear proved defective and became the offender in producing notes off key. Unless absolutely lacking the pitch sense

Kinetics and Feeling in the Vocal Art

By Charles Tammé

Although its importance is often exaggerated, the kinetic sense, or the sense of movement, does hold a place of considerable importance in singing.

A knowledge of kinetic sense is valuable, especially in the teaching of singing. For, by whatever method a pupil has been taught to sing, his teacher can always check up results through the kinetic sense, and by any other means. There is a definite movement for the tongue, the teeth or the lips, in the articulation of every consonant, and in the enunciation of every vowel; there is a definitely correct shape that the mouth should assume for every note which is sung; and even the kinetic sense can be partially controlled by the larynx.

The consonants P, B, W, M are articulated by the action of both lips; F and V, by the lower lip and upper teeth; TH, by the tip of the tongue and the teeth; T, D, L, N, initial R, by the tip of the tongue and the upper gums; S, CH, Z, ZH, final R, by the front of the tongue and upper gums; K, G, NG, by the back of the tongue and the soft palate.

For the vowels E (eve), I (hi), A (ate), E (end), A (at), A (ask), the front of the tongue is raised; for the vowels OO (oat), U (hook), O (oak), U (up), the back of the tongue is raised; and for the vowels A (arm), U (urn), the middle of the tongue is raised. In accordance with the various vowel sounds, too, the different parts of the tongue are raised high, medium or low, whether the front, back or middle.

Another phase of the kinetics of singing is the change of movement which takes place when the singer goes from one vowel to another. For instance, in going from Ah to Ee a distinct change in the position of the mouth and tongue takes place, or should take place. Ah requires an open mouth; for Ee the mouth should be nearly closed; the tongue's position, too, is changed from the middle, medium position for Ah to the front, high position for Ee.

It is the kinetic sense which must teach the beginner to change the tongue, the mouth, the lips and sometimes the throat. It is in various sounds, even the simplest vocal study pass into the subconscious, sings. This is far different, however, from facial contortions which should be avoided like a pest; only those changes in the muscles of the vocal mechanism should be permitted which have been learned as

Diagnosis and the Vocal Teacher

By Harry Hill

Time age is of the specialist. Most of the professions have divided and subdivided into various branches. And the same influence is operating in music. The teacher who used to teach piano, organ, violin, banjo, mandolin, guitar, theory and singing, is being replaced by the specialist. The larger cities where the specialist in piano techniques, the specialist in theory, and the specialist in voice culture. The latter branch is sometimes divided, as one teacher will teach voice production alone, and another the interpretation and rendition

which is in the brain, nobody need sing out of tune. If a person can sing a phrase of reasonable length, carrying the melody, and thereby proving his faculty of normal pitch, he can be taught to sing all the phrases, in all songs, exactly in tune. The teacher should be on guard against notes either in the ascent or the descent of the scale.

Although its importance is often exaggerated, the kinetic sense, or the sense of movement, does hold a place of considerable importance in singing.

A knowledge of kinetic sense is valuable, especially in the teaching of singing. For, by whatever method a pupil has been taught to sing, his teacher can always check up results through the kinetic sense, and by any other means. There is a definite movement for the tongue, the teeth or the lips, in the articulation of every consonant, and in the enunciation of every vowel; there is a definitely correct shape that the mouth should assume for every note which is sung; and even the kinetic sense can be partially controlled by the larynx.

The consonants P, B, W, M are articulated by the action of both lips; F and V, by the lower lip and upper teeth; TH, by the tip of the tongue and the teeth; T, D, L, N, initial R, by the tip of the tongue and the upper gums; S, CH, Z, ZH, final R, by the front of the tongue and upper gums; K, G, NG, by the back of the tongue and the soft palate.

For the vowels E (eve), I (hi), A (ate), E (end), A (at), A (ask), the front of the tongue is raised; for the vowels OO (oat), U (hook), O (oak), U (up), the back of the tongue is raised; and for the vowels A (arm), U (urn), the middle of the tongue is raised. In accordance with the various vowel sounds, too, the different parts of the tongue are raised high, medium or low, whether the front, back or middle.

Another phase of the kinetics of singing is the change of movement which takes place when the singer goes from one vowel to another. For instance, in going from Ah to Ee a distinct change in the position of the mouth and tongue takes place, or should take place. Ah requires an open mouth; for Ee the mouth should be nearly closed; the tongue's position, too, is changed from the middle, medium position for Ah to the front, high position for Ee.

It is the kinetic sense which must teach the beginner to change the tongue, the mouth, the lips and sometimes the throat. It is in various sounds, even the simplest vocal study pass into the subconscious, sings. This is far different, however, from facial contortions which should be avoided like a pest; only those changes in the muscles of the vocal mechanism should be permitted which have been learned as

"Really, Mother, our piano is impossible. Any more of that corny stuff have you got for me. I wish we had."

"Well, Betty, I'll talk to over with your father. He's had this piano for literally years to spare. Let's ask him about it to-night."



Mother, why can't we have a good piano?

What genuine pleasure and enjoyment there is in owning a good piano, and the Weaver Piano can give it to such a marked degree. For the Weaver is a really fine piano. Its beautiful tone and perfect action distinguish it throughout years of continuous use.

Reinold Wernershan, the brilliant baritone, says of the Weaver: "It gives me the pleasure to express my genuine admiration for the Weaver Piano. . . . The piano has tremendous power and

charming brilliancy. I consider the Weaver Piano artistic in the superlative degree."

Buy a Weaver Piano. Convenient terms are easily arranged and a liberal allowance made on your former piano. Write us for the name of the Weaver dealer in your locality, and ask for the Weaver catalog. Weaver Piano Co., Inc., Factory and General Offices: York, Pa. Weaver, York and Livingston Plains and Player Pianos.

WEAVER PIANOS

Oily skin

How you can correct it

An oily, shiny skin is not only unattractive in itself—it is especially liable to infection from dust.

You can overcome this condition by using, each night, the following treatment:

FIRST cleanse your skin by washing in your usual way with Woodbury's Facial Soap and luke-warm water. Wipe off the surplus moisture, but leave the skin slightly damp. Now with warm water work up a heavy lather of Woodbury's Facial Soap in your hands. Apply it to your face and rub it into the pores thoroughly. Rinse off with warm water, then with cold. Then rub your face for a few seconds with a piece of ice.

Within a week or ten days this treatment will bring about a marked improvement.

Get a cake of Woodbury's today, at any drug store or mail order house. A 25-cent cake lasts a month or six weeks. Or send six cakes for sample cake. Address The Andrew Jergens Co., 51 Spring Grove Ave., Cincinnati, Ohio.

Copyright, 1924, by The Andrew Jergens Co.

Wonderful Volumes!

More appealing or useful collections we have never published. One fills a genuine and perpetual need in the musical home; the other is a veritable mine of musical delight not only for motion-picture pianists and organists but for performers in general.

Family Music Book

Re-Issued by Great Popular Demand

252 Pages of Vocal and Instrumental Music, 790 Pages; Stiff Cloth Ornamental Cover.

TWO years ago prohibitive manufacturing costs compelled us to cease publishing this huge book. However, insistent demands came from all quarters for copies and we were compelled to heed them. We offer this volume again in its old form with contents exactly as formerly at but slightly increased cost. The Family Music Book is absolutely the largest, choicest and most comprehensive collection of instrumental and vocal music ever assembled in one volume. There are twenty-four different classifications, and the composers, all of whom are classical or standard, indicate the caliber of the music. The contents were chosen and edited by musicians of the highest standing. It is printed in the most approved manner from beautifully engraved plates. It is durably bound in cloth.

PRICE
NET
\$4

Motion Picture Moods

FOR PIANISTS AND ORGANISTS

By ERNO RAPÉE

Just Published

A Rapid-Reference Collection of 200 Pieces, Selected and Arranged to be Adapted to 52 Moods and Situations on the Screen.

THE importance of which Mr. Rapée explains in the following paragraph:

"In preparing this Motion Picture Manual for Piano and Organ, I tried to create the necessary bridge between the screen and the audience which is created in the larger motion picture houses by the orchestra. If we consider that the theaters of the size and standard of the Capitol Theatre in New York have a half a dozen or so music experts under the direction of the Director working out the music to fit action on the screen, we realize what a very hard task it must be for any single individual, either at the piano or at the organ, to go through with music selected at random and to make up a very short notice, and supply good musical accompaniment to pictures."

This excellent volume supplies a highly desirable library in itself, containing two hundred pieces of all kinds and descriptions, including folk-songs, patriotic songs, operatic airs, snatches from great symphonies, melody pieces of the day, immortal short gems from the masters, old songs, new songs, dances, descriptive pieces, characteristic numbers, and other groups distinct in themselves but impossible to enumerate, composers grading from Beethoven to certain of our contemporary popular writers, and the music of such moderate difficulty as to place the majority of the pieces at the disposal of the average motion picture performer.

One of the chief features of the book is an original marginal index on every page which permits of instant jumps from any part of the book to any other so the user may follow continuously with perfectly suitable music any mood or action taking place on the screen.

PRICE
NET
\$5

Order These Books of Your Regular Dealer



A complete assortment of Schirmer's catalogs is an invaluable aid to every educator. Your local dealer will supply you free if you ask him, or write to us.

G. SCHIRMER, INC.
NEW YORK

Please mention THE ETUDE when addressing our advertisers.

Mrs. H. H. A. Beach Sets an Example

EVERYBODY realizes the great work done by musical clubs in America. The need for activity in the musical club field is not nearly so much with the adult who employs the music club at times as a kind of social pastime in which to get away from the problems of business or the home, as it is for the child who is just beginning to get an acquaintance with music. Mrs. H. H. A. Beach, who doubtless ranks as the greatest living composer of her sex and is certainly one of the comparatively few "great" American composers, has found time and enthusiasm to assist in many ways a club formed for her honor in her home at Hillsboro, N. H. This ETUDE has made it a more or less strict rule not to publish pictures of clubs, because we have so many hundreds of applications to do so that we can not accommodate all. But the instance of an extremely busy woman, standing at the top of her profession, finding time to promote the interests of a child's club is so noteworthy that we desire to call Mrs. Beach's example to the attention of others. Do not say that you are "too busy to form a children's music club." If you really want to, you will find a way. The following report of the activities of the club coming from one of its supporters will be interesting to our readers:

To THE ETUDE:
Here, we are! The Beach Club of Hillsboro, New Hampshire, and the happiest group of children, the whole State, and the picture of ourselves taken on purpose to give to our dear Mrs. Beach, for a Christmas present.

We are very proud of our Beach Club, and think we have reason to be, for we are the oldest, the largest, and the most successful in New England. And then, as Mrs. H. H. A. Beach, the most famous woman composer in America, lives in Hillsboro, we have her present at all our meetings. We all love Mrs. Beach; she is so jolly and kind to us, we are not a bit afraid to play and to sing. She seems to enjoy it and she always plays for us.

As we are too young and do not play well enough to belong to the Hillsboro Music Club, our piano teachers helped us to organize the Beach Club. There are nearly thirty members in all; and most of us are under twenty years of age. We have one drummer, a violinist, and a singer; all the rest play the piano.

We have officers just like the grown-up club. When we elected our first president by ballot, some of the boys voted for their sister. They said afterwards they really wanted Marguerite, but did not know how to spell her name. The president we have now was not tall, plain, but she is very dignified and we never think of whispering.

After the business part of the meeting is over, the president announces our names and each one tells the name of his piece and why he likes it, and we have to learn to sing correctly. We do not sit in the room with the piano; but when Mrs. Beach plays she sits all stand around her.

We had a Beach and Beach program and one of the boys, knowing that his mother if Beach would be at the meeting, told his sister to play. For in December we gave a Beach play and learned many things about Mrs. Beach. Mrs. Beach's piano of his she learned when just a little girl. There is a whole lot of these things written by Mr. James Francis Cooke. We are glad, for we think it is more fun to play than to read about the composer.

We all children could have a Beach Club, and of course they can, but there is only one Mrs. Beach and she belongs to us.

LIBERAL GAY

THE BEACH CLUB

If Mrs. H. H. A. Beach, the most distinguished woman in American music and also one of the busiest, can take time to foster a musical club, should not others follow her example and fine initiative? There are hundreds of clubs like this in various parts of the country. Unfortunately this one picture must remain as the prototype of many, many pictures simply because THE ETUDE has not room to print such pictures regularly. The Young Folks' Music Clubs are the real foundation of all American musical club activity. Why not follow Mrs. Beach's example and found a club?

ZABEL BROTHERS & CO. INC.
MUSIC PRINTERS, ENGRAVERS AND LITHOGRAPHERS
Send for
ITEMIZED PRICE LIST
Write to us about anything in this Line
The Music Supplement of this Magazine is Printed by Us
Fifth St. and Columbia Ave., PHILADELPHIA, PA.

Question and Answer Department

Conducted by ARTHUR DE GUICHARD

Always send your full name and address. No questions will be answered when this has been neglected.

Only your initials or a chosen nom de plume will be printed. Make your questions short and to the point. Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of ETUDE readers will not be considered.

Musical Inspiration or "Style-of-Thrust" for a Composer?
Q. Just how is music composed? Can a piece be composed without inspiration? Can one have to be advanced in Harmony, Counterpoint, Canon, Fugue, and Composition in order to compose? If so, can one study these subjects and become a composer?—V-10, Annapolis, Texas.

A. Music is composed in the same manner that literature is written, or as a language, universal as speech, having differences of style, sense and idiom, but created by different authors. It has its scales or alphabet, its laws of syntax, prosody, and so forth. Before attempting composition, a fundamental working knowledge of the basic forms of composition must be acquired—Canon, Fugue, Instrumentation and the better forms of composition.

It is studied later, but upon that foundation. The basic forms of composition are the language, without which the musician's language cannot be correctly constructed, any more than can the story-teller's anecdote be related in grammatical and correct English, without a thorough knowledge of the principles of grammar and rhetoric.

A species of piece can be constructed without inspiration—this species is called "a sort-of-kind-of-a-piece that tells you nothing." There must be a story to tell—original for children, and a specially gifted intellect, the subjects named may be considered successful by oneself. But experienced advice and example are of the greatest assistance. It will shorten the novice's initiation materially.

Sonata-Concerto.
Q. (1) What is the chief form of classical composition? (2) What is a Concerto, and for how many instruments should it be written?—Bosnia, Kalamazoo, Mich.

A. (1) The chief form of instrumental (classical) music is the sonata form, the string quartet, quintet, sextet, septet, and so on. (2) A concerto is a solo instrument and orchestra, concert overture, symphony and all belong to the Sonata Form. A concerto (in concert with) is a composition in sonata form for one or more solo instruments with an orchestral accompaniment.

Pitch—How Determined—Various Kinds.
Q. What is it that determines the pitch of a note? Are there various kinds of pitch, or is there one universal pitch? How does the pitch use in use compare with that of the time of Handel and Bach?—A. C. D., Providence, R. I.

A. The pitch of any given note is determined by the number of vibrations per second necessary to produce the note, and is related to the accepted standard of pitch. The different uses are: (1) F (first) (third) space; (2) C (first) (second) (third) space; (3) G (first) (second) (third) space; (4) D (first) (second) (third) space; (5) E (first) (second) (third) space; (6) F (first) (second) (third) space; (7) G (first) (second) (third) space; (8) A (first) (second) (third) space; (9) B (first) (second) (third) space; (10) C (first) (second) (third) space; (11) D (first) (second) (third) space; (12) E (first) (second) (third) space; (13) F (first) (second) (third) space; (14) G (first) (second) (third) space; (15) A (first) (second) (third) space; (16) B (first) (second) (third) space; (17) C (first) (second) (third) space; (18) D (first) (second) (third) space; (19) E (first) (second) (third) space; (20) F (first) (second) (third) space; (21) G (first) (second) (third) space; (22) A (first) (second) (third) space; (23) B (first) (second) (third) space; (24) C (first) (second) (third) space; (25) D (first) (second) (third) space; (26) E (first) (second) (third) space; (27) F (first) (second) (third) space; (28) G (first) (second) (third) space; (29) A (first) (second) (third) space; (30) B (first) (second) (third) space; (31) C (first) (second) (third) space; (32) D (first) (second) (third) space; (33) E (first) (second) (third) space; (34) F (first) (second) (third) space; (35) G (first) (second) (third) space; (36) A (first) (second) (third) space; (37) B (first) (second) (third) space; (38) C (first) (second) (third) space; (39) D (first) (second) (third) space; (40) E (first) (second) (third) space; (41) F (first) (second) (third) space; (42) G (first) (second) (third) space; (43) A (first) (second) (third) space; (44) B (first) (second) (third) space; (45) C (first) (second) (third) space; (46) D (first) (second) (third) space; (47) E (first) (second) (third) space; (48) F (first) (second) (third) space; (49) G (first) (second) (third) space; (50) A (first) (second) (third) space; (51) B (first) (second) (third) space; (52) C (first) (second) (third) space; (53) D (first) (second) (third) space; (54) E (first) (second) (third) space; (55) F (first) (second) (third) space; (56) G (first) (second) (third) space; (57) A (first) (second) (third) space; (58) B (first) (second) (third) space; (59) C (first) (second) (third) space; (60) D (first) (second) (third) space; (61) E (first) (second) (third) space; (62) F (first) (second) (third) space; (63) G (first) (second) (third) space; (64) A (first) (second) (third) space; (65) B (first) (second) (third) space; (66) C (first) (second) (third) space; (67) D (first) (second) (third) space; (68) E (first) (second) (third) space; (69) F (first) (second) (third) space; (70) G (first) (second) (third) space; (71) A (first) (second) (third) space; (72) B (first) (second) (third) space; (73) C (first) (second) (third) space; (74) D (first) (second) (third) space; (75) E (first) (second) (third) space; (76) F (first) (second) (third) space; (77) G (first) (second) (third) space; (78) A (first) (second) (third) space; (79) B (first) (second) (third) space; (80) C (first) (second) (third) space; (81) D (first) (second) (third) space; (82) E (first) (second) (third) space; (83) F (first) (second) (third) space; (84) G (first) (second) (third) space; (85) A (first) (second) (third) space; (86) B (first) (second) (third) space; (87) C (first) (second) (third) space; (88) D (first) (second) (third) space; (89) E (first) (second) (third) space; (90) F (first) (second) (third) space; (91) G (first) (second) (third) space; (92) A (first) (second) (third) space; (93) B (first) (second) (third) space; (94) C (first) (second) (third) space; (95) D (first) (second) (third) space; (96) E (first) (second) (third) space; (97) F (first) (second) (third) space; (98) G (first) (second) (third) space; (99) A (first) (second) (third) space; (100) B (first) (second) (third) space; (101) C (first) (second) (third) space; (102) D (first) (second) (third) space; (103) E (first) (second) (third) space; (104) F (first) (second) (third) space; (105) G (first) (second) (third) space; (106) A (first) (second) (third) space; (107) B (first) (second) (third) space; (108) C (first) (second) (third) space; (109) D (first) (second) (third) space; (110) E (first) (second) (third) space; (111) F (first) (second) (third) space; (112) G (first) (second) (third) space; (113) A (first) (second) (third) space; (114) B (first) (second) (third) space; (115) C (first) (second) (third) space; (116) D (first) (second) (third) space; (117) E (first) (second) (third) space; (118) F (first) (second) (third) space; (119) G (first) (second) (third) space; (120) A (first) (second) (third) space; (121) B (first) (second) (third) space; (122) C (first) (second) (third) space; (123) D (first) (second) (third) space; (124) E (first) (second) (third) space; (125) F (first) (second) (third) space; (126) G (first) (second) (third) space; (127) A (first) (second) (third) space; (128) B (first) (second) (third) space; (129) C (first) (second) (third) space; (130) D (first) (second) (third) space; (131) E (first) (second) (third) space; (132) F (first) (second) (third) space; (133) G (first) (second) (third) space; (134) A (first) (second) (third) space; (135) B (first) (second) (third) space; (136) C (first) (second) (third) space; (137) D (first) (second) (third) space; (138) E (first) (second) (third) space; (139) F (first) (second) (third) space; (140) G (first) (second) (third) space; (141) A (first) (second) (third) space; (142) B (first) (second) (third) space; (143) C (first) (second) (third) space; (144) D (first) (second) (third) space; (145) E (first) (second) (third) space; (146) F (first) (second) (third) space; (147) G (first) (second) (third) space; (148) A (first) (second) (third) space; (149) B (first) (second) (third) space; (150) C (first) (second) (third) space; (151) D (first) (second) (third) space; (152) E (first) (second) (third) space; (153) F (first) (second) (third) space; (154) G (first) (second) (third) space; (155) A (first) (second) (third) space; (156) B (first) (second) (third) space; (157) C (first) (second) (third) space; (158) D (first) (second) (third) space; (159) E (first) (second) (third) space; (160) F (first) (second) (third) space; (161) G (first) (second) (third) space; (162) A (first) (second) (third) space; (163) B (first) (second) (third) space; (164) C (first) (second) (third) space; (165) D (first) (second) (third) space; (166) E (first) (second) (third) space; (167) F (first) (second) (third) space; (168) G (first) (second) (third) space; (169) A (first) (second) (third) space; (170) B (first) (second) (third) space; (171) C (first) (second) (third) space; (172) D (first) (second) (third) space; (173) E (first) (second) (third) space; (174) F (first) (second) (third) space; (175) G (first) (second) (third) space; (176) A (first) (second) (third) space; (177) B (first) (second) (third) space; (178) C (first) (second) (third) space; (179) D (first) (second) (third) space; (180) E (first) (second) (third) space; (181) F (first) (second) (third) space; (182) G (first) (second) (third) space; (183) A (first) (second) (third) space; (184) B (first) (second) (third) space; (185) C (first) (second) (third) space; (186) D (first) (second) (third) space; (187) E (first) (second) (third) space; (188) F (first) (second) (third) space; (189) G (first) (second) (third) space; (190) A (first) (second) (third) space; (191) B (first) (second) (third) space; (192) C (first) (second) (third) space; (193) D (first) (second) (third) space; (194) E (first) (second) (third) space; (195) F (first) (second) (third) space; (196) G (first) (second) (third) space; (197) A (first) (second) (third) space; (198) B (first) (second) (third) space; (199) C (first) (second) (third) space; (200) D (first) (second) (third) space; (201) E (first) (second) (third) space; (202) F (first) (second) (third) space; (203) G (first) (second) (third) space; (204) A (first) (second) (third) space; (205) B (first) (second) (third) space; (206) C (first) (second) (third) space; (207) D (first) (second) (third) space; (208) E (first) (second) (third) space; (209) F (first) (second) (third) space; (210) G (first) (second) (third) space; (211) A (first) (second) (third) space; (212) B (first) (second) (third) space; (213) C (first) (second) (third) space; (214) D (first) (second) (third) space; (215) E (first) (second) (third) space; (216) F (first) (second) (third) space; (217) G (first) (second) (third) space; (218) A (first) (second) (third) space; (219) B (first) (second) (third) space; (220) C (first) (second) (third) space; (221) D (first) (second) (third) space; (222) E (first) (second) (third) space; (223) F (first) (second) (third) space; (224) G (first) (second) (third) space; (225) A (first) (second) (third) space; (226) B (first) (second) (third) space; (227) C (first) (second) (third) space; (228) D (first) (second) (third) space; (229) E (first) (second) (third) space; (230) F (first) (second) (third) space; (231) G (first) (second) (third) space; (232) A (first) (second) (third) space; (233) B (first) (second) (third) space; (234) C (first) (second) (third) space; (235) D (first) (second) (third) space; (236) E (first) (second) (third) space; (237) F (first) (second) (third) space; (238) G (first) (second) (third) space; (239) A (first) (second) (third) space; (240) B (first) (second) (third) space; (241) C (first) (second) (third) space; (242) D (first) (second) (third) space; (243) E (first) (second) (third) space; (244) F (first) (second) (third) space; (245) G (first) (second) (third) space; (246) A (first) (second) (third) space; (247) B (first) (second) (third) space; (248) C (first) (second) (third) space; (249) D (first) (second) (third) space; (250) E (first) (second) (third) space; (251) F (first) (second) (third) space; (252) G (first) (second) (third) space; (253) A (first) (second) (third) space; (254) B (first) (second) (third) space; (255) C (first) (second) (third) space; (256) D (first) (second) (third) space; (257) E (first) (second) (third) space; (258) F (first) (second) (third) space; (259) G (first) (second) (third) space; (260) A (first) (second) (third) space; (261) B (first) (second) (third) space; (262) C (first) (second) (third) space; (263) D (first) (second) (third) space; (264) E (first) (second) (third) space; (265) F (first) (second) (third) space; (266) G (first) (second) (third) space; (267) A (first) (second) (third) space; (268) B (first) (second) (third) space; (269) C (first) (second) (third) space; (270) D (first) (second) (third) space; (271) E (first) (second) (third) space; (272) F (first) (second) (third) space; (273) G (first) (second) (third) space; (274) A (first) (second) (third) space; (275) B (first) (second) (third) space; (276) C (first) (second) (third) space; (277) D (first) (second) (third) space; (278) E (first) (second) (third) space; (279) F (first) (second) (third) space; (280) G (first) (second) (third) space; (281) A (first) (second) (third) space; (282) B (first) (second) (third) space; (283) C (first) (second) (third) space; (284) D (first) (second) (third) space; (285) E (first) (second) (third) space; (286) F (first) (second) (third) space; (287) G (first) (second) (third) space; (288) A (first) (second) (third) space; (289) B (first) (second) (third) space; (290) C (first) (second) (third) space; (291) D (first) (second) (third) space; (292) E (first) (second) (third) space; (293) F (first) (second) (third) space; (294) G (first) (second) (third) space; (295) A (first) (second) (third) space; (296) B (first) (second) (third) space; (297) C (first) (second) (third) space; (298) D (first) (second) (third) space; (299) E (first) (second) (third) space; (300) F (first) (second) (third) space; (301) G (first) (second) (third) space; (302) A (first) (second) (third) space; (303) B (first) (second) (third) space; (304) C (first) (second) (third) space; (305) D (first) (second) (third) space; (306) E (first) (second) (third) space; (307) F (first) (second) (third) space; (308) G (first) (second) (third) space; (309) A (first) (second) (third) space; (310) B (first) (second) (third) space; (311) C (first) (second) (third) space; (312) D (first) (second) (third) space; (313) E (first) (second) (third) space; (314) F (first) (second) (third) space; (315) G (first) (second) (third) space; (316) A (first) (second) (third) space; (317) B (first) (second) (third) space; (318) C (first) (second) (third) space; (319) D (first) (second) (third) space; (320) E (first) (second) (third) space; (321) F (first) (second) (third) space; (322) G (first) (second) (third) space; (323) A (first) (second) (third) space; (324) B (first) (second) (third) space; (325) C (first) (second) (third) space; (326) D (first) (second) (third) space; (327) E (first) (second) (third) space; (328) F (first) (second) (third) space; (329) G (first) (second) (third) space; (330) A (first) (second) (third) space; (331) B (first) (second) (third) space; (332) C (first) (second) (third) space; (333) D (first) (second) (third) space; (334) E (first) (second) (third) space; (335) F (first) (second) (third) space; (336) G (first) (second) (third) space; (337) A (first) (second) (third) space; (338) B (first) (second) (third) space; (339) C (first) (second) (third) space; (340) D (first) (second) (third) space; (341) E (first) (second) (third) space; (342) F (first) (second) (third) space; (343) G (first) (second) (third) space; (344) A (first) (second) (third) space; (345) B (first) (second) (third) space; (346) C (first) (second) (third) space; (347) D (first) (second) (third) space; (348) E (first) (second) (third) space; (349) F (first) (second) (third) space; (350) G (first) (second) (third) space; (351) A (first) (second) (third) space; (352) B (first) (second) (third) space; (353) C (first) (second) (third) space; (354) D (first) (second) (third) space; (355) E (first) (second) (third) space; (356) F (first) (second) (third) space; (357) G (first) (second) (third) space; (358) A (first) (second) (third) space; (359) B (first) (second) (third) space; (360) C (first) (second) (third) space; (361) D (first) (second) (third) space; (362) E (first) (second) (third) space; (363) F (first) (second) (third) space; (364) G (first) (second) (third) space; (365) A (first) (second) (third) space; (366) B (first) (second) (third) space; (367) C (first) (second) (third) space; (368) D (first) (second) (third) space; (369) E (first) (second) (third) space; (370) F (first) (second) (third) space; (371) G (first) (second) (third) space; (372) A (first) (second) (third) space; (373) B (first) (second) (third) space; (374) C (first) (second) (third) space; (375) D (first) (second) (third) space; (376) E (first) (second) (third) space; (377) F (first) (second) (third) space; (378) G (first) (second) (third) space; (379) A (first) (second) (third) space; (380) B (first) (second) (third) space; (381) C (first) (second) (third) space; (382) D (first) (second) (third) space; (383) E (first) (second) (third) space; (384) F (first) (second) (third) space; (385) G (first) (second) (third) space; (386) A (first) (second) (third) space; (387) B (first) (second) (third) space; (388) C (first) (second) (third) space; (389) D (first) (second) (third) space; (390) E (first) (second) (third) space; (391) F (first) (second) (third) space; (392) G (first) (second) (third) space; (393) A (first) (second) (third) space; (394) B (first) (second) (third) space; (395) C (first) (second) (third) space; (396) D (first) (second) (third) space; (397) E (first) (second) (third) space; (398) F (first) (second) (third) space; (399) G (first) (second) (third) space; (400) A (first) (second) (third) space; (401) B (first) (second) (third) space; (402) C (first) (second) (third) space; (403) D (first) (second) (third) space; (404) E (first) (second) (third) space; (405) F (first) (second) (third) space; (406) G (first) (second) (third) space; (407) A (first) (second) (third) space; (408) B (first) (second) (third) space; (409) C (first) (second) (third) space; (410) D (first) (second) (third) space; (411) E (first) (second) (third) space; (412) F (first) (second) (third) space; (413) G (first) (second) (third) space; (414) A (first) (second) (third) space; (415) B (first) (second) (third) space; (416) C (first) (second) (third) space; (417) D (first) (second) (third) space; (418) E (first) (second) (third) space; (419) F (first) (second) (third) space; (420) G (first) (second) (third) space; (421) A (first) (second) (third) space; (422) B (first) (second) (third) space; (423) C (first) (second) (third) space; (424) D (first) (second) (third) space; (425) E (first) (second) (third) space; (426) F (first) (second) (third) space; (427) G (first) (second) (third) space; (428) A (first) (second) (third) space; (429) B (first) (second) (third) space; (430) C (first) (second) (third) space; (431) D (first) (second) (third) space; (432) E (first) (second) (third) space; (433) F (first) (second) (third) space; (434) G (first) (second) (third) space; (435) A (first) (second) (third) space; (436) B (first) (second) (third) space; (437) C (first) (second) (third) space; (438) D (first) (second) (third) space; (439) E (first) (second) (third) space; (440) F (first) (second) (third) space; (441) G (first) (second) (third) space; (442) A (first) (second) (third) space; (443) B (first) (second) (third) space; (444) C (first) (second) (third) space; (445) D (first) (second) (third) space; (446) E (first) (second) (third) space; (447) F (first) (second) (third) space; (448) G (first) (second) (third) space; (449) A (first) (second) (third) space; (450) B (first) (second) (third) space; (451) C (first) (second) (third) space; (452) D (first) (second) (third) space; (453) E (first) (second) (third) space; (454) F (first) (second) (third) space; (455) G (first) (second) (third) space; (456) A (first) (second) (third) space; (457) B (first) (second) (third) space; (458) C (first) (second) (third) space; (459) D (first) (second) (third) space; (460) E (first) (second) (third) space; (461) F (first) (second) (third) space; (462) G (first) (second) (third) space; (463) A (first) (second) (third) space; (464) B (first) (second) (third) space; (465) C (first) (second) (third) space; (466) D (first) (second) (third) space; (467) E (first) (second) (third) space; (468) F (first) (second) (third) space; (469) G (first) (second) (third) space; (470) A (first) (second) (third) space; (471) B (first) (second) (third) space; (472) C (first) (second) (third) space; (473) D (first) (second) (third) space; (474) E (first) (second) (third) space; (475) F (first) (second) (third) space; (476) G (first) (second) (third) space; (477) A (first) (second) (third) space; (478) B (first) (second) (third) space; (479) C (first) (second) (third) space; (480) D (first) (second) (third) space; (481) E (first) (second) (third) space; (482) F (first) (second) (third) space; (483) G (first) (second) (third) space; (484) A (first) (second) (third) space; (485) B (first) (second) (third) space; (486) C (first) (second) (third) space; (487) D (first) (second) (third)

O., 1815-19 Orchard St., Chicago, Ill.

SUMMER MASTER SCHOOL

June 23 to July 26, 1924

MME. FANNIE
BLOOMFIELD

ZEISLER

MME. DELIA
VALERI

VALERI

Renowned Pianist and Instructor
PRIVATE LESSONS
Repertoire—Teacher's Classes—Auditor Classes

Famous New York Expert
on Tone Production
Private Lessons—Repertoire—Teacher's Classes

GEORGE H. GARTLAN DIRECTOR OF PUBLIC SCHOOL MUSIC
OF NEW YORK CITY

EMINENT FACULTY OF 100 ARTIST-INSTRUCTORS

SUMMER SESSION of Six weeks from June 23rd to August 2nd, 1924. Special courses for Teachers and Advanced Students in all branches of Music and Dramatic Art. Special Courses for Supervisors of Public School Music. Recitals by distinguished Artists. Lectures by eminent Educators.

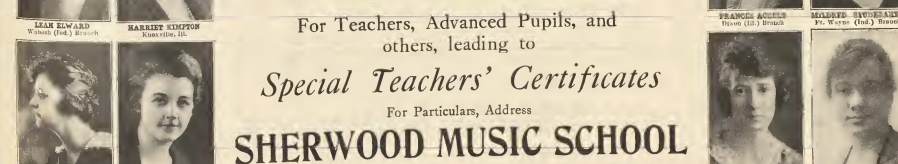
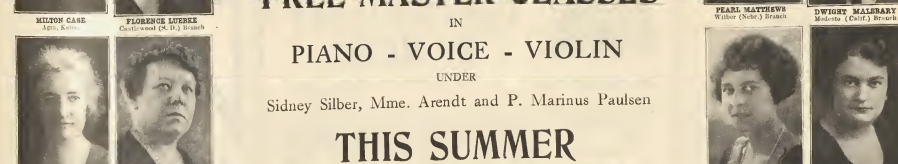
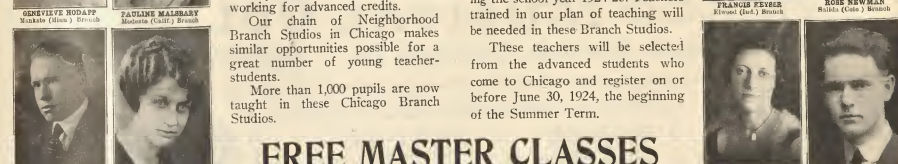
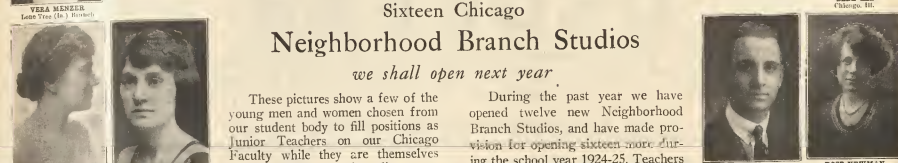
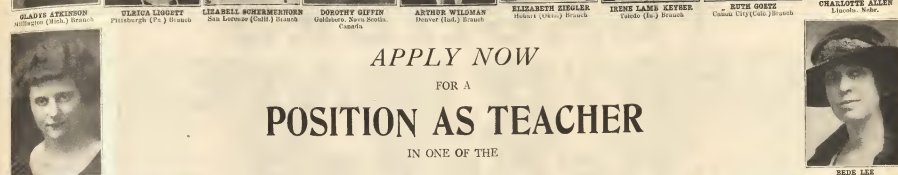
The American Conservatory awards Teacher's Certificates, Diplomas and Degrees by authority of the State of Illinois

FREE SCHOLARSHIP awarded by Delia Valeri and Fannie Bloomfield Zeisler. Send for Application Blank. Excellent Dormitory Accommodations. Rates of tuition moderate. Summer Session booklet mailed free on application. For detailed information address

American Conservatory of Music

571 Kimball Hall, Chicago, Ill.

John J. Hattstaedt, President



APPLY NOW

FOR A

POSITION AS TEACHER

IN ONE OF THE

Sixteen Chicago

Neighborhood Branch Studios

we shall open next year.

These pictures show a few of the young men and women chosen from our student body to fill positions as Junior Teachers on our Chicago Faculty while they are themselves working for advanced credits.

Our chain of Neighborhood Branch Studios in Chicago makes similar opportunities possible for a great number of young teachers.

More than 1,000 pupils are now taught in these Chicago Branch Studios.

During the past year we have opened twelve new Neighborhood Branch Studios, and have made provision for opening sixteen more during the school year 1924-25. Teachers trained in our plan of teaching will be needed in these Branch Studios.

These teachers will be selected from the advanced students who come to Chicago and register on or before June 30, 1924, the beginning of the Summer Term.

FREE MASTER CLASSES

IN

PIANO - VOICE - VIOLIN

UNDER

Sidney Silber, Mme. Arendt and P. Marinus Paulsen

THIS SUMMER

For Teachers, Advanced Pupils, and others, leading to

Special Teachers' Certificates

For Particulars, Address

SHERWOOD MUSIC SCHOOL

Fine Arts Building

Chicago, Illinois

SUMMER MASTER SCHOOL

June 30 to August 9 (Six Weeks)

SUMMER FACULTY

Prof. Leopold Auer Master Violin Instructor of the World
Herbert Witherspoon Famous Singer and Teacher
William S. Brady Celebrated Vocal Instructor
Richard Hageman Noted Coach and Accompanist
Sergei Klibansky Internationally Famous Vocal Teacher
Prof. Xaver Scharwenka World's Greatest Piano Instructor
Percy Rector Stephens Notable Teacher of Teachers
Graham Reed Authority on Voice Production

Florence Hinkle America's Foremost Soprano
Leon Sametini Renowned Violinist and Teacher
Clarence Eddy Dean of American Organists
Dr. Georg Schumann Illustrious Composer and Theorist (Begins Teaching May 1st)

And the Regular Faculty of Over 100 Brilliant Artist-teachers

Remarkable Courses in—Public School Music, Lyceum and Chautauqua, Movie Picture Organ, Languages

Unexcelled Normal Courses in—Piano, Violin, Vocal, Expression and Dramatic Art

Remarkable Courses in—Expression and Dramatic Art, Musical Theory and Composition, Opera Coaching, Accompanying

FREE SCHOLARSHIPS Teachers' Certificates and DEGREES conferred at the end of the summer session upon candidates who show sufficient knowledge and who take the required studies. Lesson periods should be engaged now.

Dormitory Accommodations Full Session Opens September 15 Complete Catalog on Request

CHICAGO MUSICAL COLLEGE

620 S. Michigan Ave., Chicago, Ill., The Leading and Largest College of Music and Dramatic Art in America
FELIX BOROWSKI, President
CARL D. KINSEY, Manager
Please mention THE ETUDE when addressing our advertisers.

SUMMER MASTER SCHOOL

June 30 to August 9, 1924 (Six Weeks)

TEACHERS' CERTIFICATES AND DEGREES

Teachers' Certificates and the Degrees Bachelor of Music, Master of Music, Doctor of Music, Bachelor of Oratory and Master of Oratory will be conferred at the end of the Summer Session upon Candidates who show sufficient knowledge and take the required studies.

Full Details in Summer Catalog

CHICAGO MUSICAL COLLEGE

620 S. Michigan Avenue, Chicago, Ill.

FELIX BOROWSKI, President
CARL D. KINSEY, Manager

LYCEUM ARTS CONSERVATORY

A SCHOOL OF MUSIC AND DRAMATIC ART

ELIAS DAY
President and Director of
Dramatic Department
ANNOUNCES

A SUMMER
MASTER SCHOOL
June 16 to July 26 (Six Weeks)



THEODORE HARRISON

Theodore Harrison
Dir. of Music Dept.
In addition to private lessons will conduct a class in Interpretation and Repertoire

For Students, Teachers and Professionals
Mr. Harrison's time is in great demand. Please make early application.

Superior faculty teaching every branch of Music and Dramatic Art will be in attendance at the summer normal. Work taken during the summer will be credited on regular courses. Diplomas and Degrees.

Studios and Dormitories in our own building ideally located in the heart of the North Side Art Center.

Write TODAY for SPECIAL SUMMER BULLETIN
LYCEUM ARTS CONSERVATORY
Dept. R. S., 1160 N. Dearborn St., Chicago



First Conservatory in the West

SUMMER
MASTER
SCHOOL—
June 23 to
August 2—
Six Weeks

DETROIT CONSERVATORY OF MUSIC

50th Year

FRANCIS L. YORK, M. A., Pres. ELIZABETH JOHNSON, Vice-Pres.

OFFERS courses in Piano, Voice, Violin, Cello, Organ, Theory, Public School Music and Drawing, Oral Interpretation, etc. Work taken in our summer sessions is credited on regular courses. Diplomas and Degrees awarded. We own our own building, located in the center of most musical environments. Students may enter at any time.

For particulars of summer session and detailed information address
JAMES H. BELL, Sec., Box 7, 5035 Woodward Ave., DETROIT, MICH.

GALLI-CURCI to Give Free Scholarship Under Her Vocal Coach
FRANTZ PROSCHOWSKY
at the MacPhail School of Music

Mr. Proschowsky will teach during the month of June in Minneapolis. Information will be mailed free on application to the

MacPHAIL SCHOOL OF MUSIC
1123 LaSalle Avenue
Minneapolis, Minn.

Minneapolis School of Music,

ORATORY AND DRAMATIC ART
WILLIAM H. PONTIUS, Director
66-62 Eleventh St., S., MINNEAPOLIS, MINN.
Large Faculty of European and American Artist Teachers.
Full Book Free on Request

LAWRENCE CONSERVATORY

A Department of Lawrence College. Advancing course in all branches of Music. Superior Faculty in Vocal Music, Organ, Piano, Violin, Cello, Viola, Trombone and Theory. Certificates, Diplomas and Degrees awarded. Bountiful Free Catalogue.
Address
CARL J. WATERMAN, Dean Appleton, Wisconsin

EFFA ELLIS PERFIELD
TRINITY PRINCIPLE
PEDAGOGY
MUSICIANSHIP
SIGHT SINGING { not "do re mi"
"numbers"
not "intervals"
Studios
121 Madison Ave. (30th St.)
New York City
Phone Madison Square 9069
Associate Teachers Wanted
Write for Special Announcement about
Summer School in New York City

VALPARAISO UNIVERSITY School of Music

(Unaccredited)

VALPARAISO, INDIANA
The University School of Music offers courses in Piano, Voice, Violin, Organ, Theory and Public School Music. Students may attend the Music School and also take the regular work at the University.

THE EXPENSES ARE THE LOWEST

Under University supervision, the cost of board and room as well as tuition, is exceptionally low. Divided fees are available in our catalogue.

Catalogue will be mailed free. Address: Valparaiso University, Dept. 6, Valparaiso, Indiana.
Summer School Begins June 1st



PERCY FULLINWIDER
VIOLINIST

Head of Violin Department
LAWRENCE CONSERVATORY
APPLETON, WIS.
A MASTER TEACHER
Unusual opportunity for the serious student of violin. Write for free catalogue and information
CARL J. WATERMAN, Dean

FLOWERS - SHRUBS - FRUITS
Given FREE for new subscribers
Write for list of offers that will allow you to beautify your grounds at no cost to you.
THE ETUDE, 1712 Chestnut St., Philadelphia, Pa.



CHARLES W. CLARK
Voice



JAN CHIAPUSO
Piano



KENNETH M. BRADLEY
President



EDGAR A. NELSON
Piano



RICHARD CZERWONY
Violin



BOZA OUMIROFF
Voice



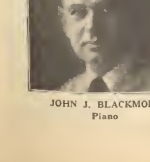
MME. JULIE RIVE-KING
Piano



EDGAR A. BRAZELTON
Composition



MAE GRAVES ATKINS
Voice



JOHN J. BLACKMORE
Piano



BUSH

CONSERVATORY Chicago

An institution of international prominence with accredited courses leading to Certificate, Diploma and Degrees

FACULTY OF OVER NINETY ARTISTS
many of international reputation

SUMMER SCHOOL

JUNE 25 to JULY 29
TEN WEEKS (Special Courses) MAY 21 to JULY 29

All Branches of Music—Expression—Stage Arts—
Opera—Languages—Dancing—Accompanying—
Repertoire and Interpretation Classes

NORMAL TRAINING COURSES
in the above subjects

Daily Recitals, Lectures and Concerts by famous artists
Free to all accredited students

PUBLIC SCHOOL MUSIC

Six Weeks' Course—JUNE 25 to AUGUST 5
Lyravine Votaw and William Nordin, Co-Directors

FREE SCHOLARSHIPS

One Free Scholarship for the Summer School will be given by each of the artists mentioned on this page. The successful candidates for the scholarships will receive two Private Lessons a week for the five-week term. Send for application blanks.

STUDENT DORMITORIES

Only conservatory in Chicago maintaining large student dormitories for men and women students. Prices reasonable—\$10.00 and up. Good accommodations. Practice Pianos.

For Summer Announcements, with full information on
Scholarships, rates of tuition, address

T. E. Schwenker, Secretary 839 N. Dearborn Street
Chicago, Ill.



MME. NELLI GARDINI
Voice



LESTER LUTHER
Stage Arts



MAE RILEY MCKINLEY
Expression



BRUNO STEINDEL
Cello



BRUNO ESBJORN
Violin



MME. JUSTINE WEGENER
Voice

NORMAL CLASSES FOR TEACHERS OF PIANO

AND
TEACHERS' TRAINING CLASSES
FOR
PIANO STUDENTS WHO WISH TO BECOME TEACHERS
CONDUCTED BY

John M. Williams

Author of "Child's First Music Book," "Nothing Easier" or "Adventures of Ten Little Fingers in Mother Goose Land," C. Schirmer's "First Lessons in Piano Playing" (in press),
Pravsky's "Times for Tiny Tots," Presser, Mr. Williams' series of articles entitled "What to Teach at the Very First Lesson" began in the January issue of "The Etude."

ITINERARY

CHICAGO.....June 16 to June 28.
NEW YORK.....June 29 to July 15.
SEATTLE.....July 21 to August 2.
SAN FRANCISCO.....August 4 to August 16.
SAN DIEGO.....August 18 to October 30.

LOS ANGELES.....September 1 to September 13.
SALT LAKE CITY.....September 15 to September 27.
DENVER.....October 1 to October 10.
TUCSON.....October 13 to October 30.

EL PASO.....October 27 to November 8.
SAN ANTONIO.....November 10 to November 22.
DALLAS.....November 24 to December 6.
HOUSTON.....December 8 to December 20.
NEW ORLEANS.....January 12 to January 26.

NORMAL TRAINING
Only recently has attention been directed to the important matter of preparing musicians for their work as teachers. The JOHN M. WILLIAMS SYSTEM OF

FUNDAMENTAL TRAINING is devoted to the teaching of the piano player, and exclusively to the piano player, and prepares music teachers for the work of giving fundamental training to

music students through the first four years' work. This system shows the teacher how to plan a SYSTEMATIC and CONSISTENT COURSE OF STUDY FOR EACH PUPIL

and provides teaching material for the first four years' work and suggests methods of presenting it. Many teachers using this system are earning from \$400 to \$600 monthly.

Booklet describing the Course in detail sent upon request. Address JOHN M. WILLIAMS SYSTEM OF FUNDAMENTAL TRAINING, 449 West 123rd Street, Suite 32, New York City

Special Summer Course

for training of
Music Supervisors
ITHACA CONSERVATORY
OF MUSIC

June 26th to August 6th
Special Teachers of Wide Reputation
and Experience

ALBERT EDMUND BROWN, Dean
First President of Eastern Music Supervisors' Conference

Courses in Methods, Sight Singing, Harmony, Ear Training, Conducting, etc. School Certificate at conclusion of Summer School Course. Opportunity for private instruction in any branch of music with famous Ithaca Conservatory teachers. Large summer school dormitory and orchestra. Residence Halls, Gymnasium, Auditorium. Student and faculty quarters. Ithaca is located in the heart of the beautiful Finger Lakes Region, an ideal location for summer school work. Friday evening social gatherings and weekend excursions to scenic spots. Ithaca is a beautiful city.

ITHACA CONSERVATORY OF MUSIC
301 DeWitt Park, Ithaca, N. Y.

VIRGIL Piano Conservatory

MRS. A. M. VIRGIL, Director

SPECIALTIES

Virgil Artistic Technique
Advanced Piano Playing
Public Performance
Harmony Playing
Course for Teachers

Competent Staff of Teachers and Assistants

SALES DEPARTMENT FOR—

Perfect Practice Instruments,
Portable Keyboard, 4 Octaves

Tekniklavier, 70 Octaves

Child's Pedal

Virgil Publications

Portable Keyboard—4 Octaves
VIRGIL PIANO CONSERVATORY
Open until August 1st

130 West 72nd Street New York City

FLETCHER-COPP MUSIC METHOD NORMAL SCHOOL

Two Summer Sessions

THE first under the management of the NEW YORK PIANO CONSERVATORY and SCHOOL OF AFFILIATED ARTS—teachers Carriage Hall—June 16th in beautiful New York City. This instruction with its own piano will be a Summer Camp for beginners or boys and girls who are advanced in Fletcher Method and wish to "carry on" in the Fletcher Method Advanced Harmony—modern Chords, Scales and Technique with Mrs. Fletcher-Copp and Dr. Westlake. Riding, swimming and the usual Camp opportunities and pleasures included.

This system is recognized in AMERICA AND EUROPE AS THE MOST PRACTICAL AND THE MOST IDEAL AND THERE IS AN EVER-INCREASING DEMAND FOR TEACHERS.

For full information apply to either of the above addresses or directly to

MRS. FLETCHER-COPP, 411 West 144th Street, New York

AMERICAN INSTITUTE OF APPLIED MUSIC

Metropolitan College of Music

THIRTY-EIGHTH YEAR

Kate S. Chittenden, Dean

and a FACULTY OF SPECIALISTS

teaching Music in all its branches

Winter Term

Opens January 2nd

Highest Type of Musical Instruction for Professionals and Amateurs

J. LAWRENCE ERB Managing Director

212 W. 59th St. New York City

GRANBERRY PIANO SCHOOL

Carriage Hall, New York

SUMMER

Courses for PIANISTS-TEACHERS ACCOMPANISTS

50th Street—Hearst Building, New York City

Crane Normal Institute of Music

Training School for Superiors of Music

BOTH SEXES

Voice culture, sight-singing, ear-training, harmony, form, music-history, choral-conducting, method, practice-teaching. Graduates hold important positions in colleges, city and normal schools.

32 MAIN ST., POTSDAM, NEW YORK

NEW YORK SCHOOL OF MUSIC AND ARTS

148-150 RIVERSIDE DRIVE 22nd YEAR Ralfe Leech Sterner, Director

SIX WEEKS SUMMER COURSES for Teachers and Professionals, also Beginners and Advanced Students

Starting May 15th pupils may enter any day Rates: \$250 and \$300

CELEBRATED FACULTY INCLUDING

Frederick Riesberg Distinguished piano teacher of the heads of voice departments in colleges and schools. Also Opera, Church and Concert Singers who will give course of Lectures from Voice Anatomy to Grand Opera.

Paul Stoeving The eminent violin artist, teacher, scholar and author.

Send for Booklet, Prices and Outline

Please mention THE ETUDE when addressing our advertisers.

58th SUMMER SESSION CINCINNATI CONSERVATORY OF MUSIC

A Complete School of Musical Learning

Faculty of International Reputation All Departments open until August 2nd

Six weeks MASTER CLASS Conducted by the great Pianist and Teacher MME. MARGUERITE MELVILLE LISZNEWSKA

(One free Scholarship offered for a new pupil in this class)

Six Weeks Intensive (State Accredited) Course in PUBLIC SCHOOL MUSIC

Classes in Instrumental Class Instruction, Pageantry, etc.

PROGRESSIVE SERIES OF PIANO LESSONS Ideal residential halls on beautiful wooded campus. Students may enter at any time.

SEASON OF SUMMER GRAND OPERA AT THE ZOÖLOGICAL GARDENS of great interest to summer students

Send for announcements to BERTHA BAUR, Director BURNET C. TUTHILL, Mr. Highland Ave., Burnet Ave., and Oak St., Cincinnati, Ohio

DANA'S MUSICAL INSTITUTE WARREN, OHIO

A University of Music with Daily Instruction in All Branches of Musical Education

SUMMER SESSION OPENS JUNE 16th

Address Lynn B. Dana, Pres. Desk E. Warren, Ohio

COMBS CONSERVATORY PHILADELPHIA

THIRTY-NINTH YEAR

A School of Individual Instruction

Four Pupils' Recitals a week give you opportunity for Public Performance

All branches and all the elements of the high Supervision shows you how to teach. Two complete

Approved and Accredited Three Year Course in Public School Music Supervision. Pennsylvania Standard

Si Specious Buildings A School of Inspiration, Enthusiasm, Loyalty and Success

GILBERT RAYNOLDS COMBS, Director

Office, Dormitories and Studios Broad and Reed Streets

Zeckwer - Hahn PHILADELPHIA MUSICAL ACADEMY

1617 Spruce Street

Director: Frederick Hahn

Camille Zeckwer

Pennsylvania's Leading SCHOOL OF MUSIC

5th Season

Now Open. Pupils may enter at any time.

P.M.I. PITTSBURGH MUSICAL INSTITUTE, Inc.

131-133 Bellefield Ave. Pittsburgh, Pa.

VIRGIL SCHOOL OF MUSIC

Founded by the late A. K. Virgil

Originator of the Virgil Method, Inventor of the Virgil Practice Clavier

SUMMER SESSION Beginning Monday, June 16th, Ending Saturday, July 19th.

For all particulars address: Mrs. A. K. VIRGIL, 510 West End Avenue, New York.

THE PORTER PIANOFORTE SUMMER SCHOOL

BOSTON, MASSACHUSETTS

EASTMAN SCHOOL OF MUSIC

of The University of Rochester

SUMMER SESSION

Opens June 23, 1924

All regular departments in session with complete faculties. Special courses for Public School Teachers of Music and for Public School Teachers of Instrumental Music, Classes for Piano Teachers, Methods, Repertory. Organ Accompaniment of Motion Pictures, Operatic Training, Intensive Preparation for Operatic Performance.

Academic Work in University in Conjunction with Music Study. For information address the Secretary

EASTMAN SCHOOL OF MUSIC, ROCHESTER, N. Y.

Ithaca Conservatory of Music

and Affiliated Schools

Vocal, John Quinn, Bert Rogers Lyon, Albert Edmund Brown, and other assistants.

Faculty: Leo Kampfar, Director, pupil of Leodechitz. Seven assistant teachers.

Organ, George Daband, Director. Former official organist Cornell University. Preparatory, Academic, Post Graduate and Special Courses.

Superior equipment of eleven buildings, including the dormitories, auditorium, gymnasium, society and fraternity buildings, etc. All courses approved by the New York State Board of Regents. Usual advantages in concert work. Normal Training Course. Graduates filling highest positions available in America.

Six Affiliated Schools

Williams School of Expression and Dramatic Art, George C. Williams, Dean. Four Graduate Courses—Teachers, Dramatic, Literary, and Personal Culture Courses. All courses include both private and class instruction.

Private instruction in both voice and piano. Methods of Conducting. Violin Classes. Band Instruments. Foundation of School Courses. Cello, etc.

Conway Military Band School, Patrick Conway, Dean. Daily band rehearsals. Music instruction in all branches. Private instruction in all branches. Conway Military Band School, Patrick Conway, Dean. Daily band rehearsals.

Music instruction in all branches. Private instruction in all branches. Conway Military Band School, Patrick Conway, Dean. Daily band rehearsals.

Music instruction in all branches. Private instruction in all branches. Conway Military Band School, Patrick Conway, Dean. Daily band rehearsals.

Music instruction in all branches. Private instruction in all branches. Conway Military Band School, Patrick Conway, Dean. Daily band rehearsals.

Music instruction in all branches. Private instruction in all branches. Conway Military Band School, Patrick Conway, Dean. Daily band rehearsals.

Music instruction in all branches. Private instruction in all branches. Conway Military Band School, Patrick Conway, Dean. Daily band rehearsals.

Music instruction in all branches. Private instruction in all branches. Conway Military Band School, Patrick Conway, Dean. Daily band rehearsals.

Music instruction in all branches. Private instruction in all branches. Conway Military Band School, Patrick Conway, Dean. Daily band rehearsals.

Music instruction in all branches. Private instruction in all branches. Conway Military Band School, Patrick Conway, Dean. Daily band rehearsals.

Music instruction in all branches. Private instruction in all branches. Conway Military Band School, Patrick Conway, Dean. Daily band rehearsals.

Music instruction in all branches. Private instruction in all branches. Conway Military Band School, Patrick Conway, Dean. Daily band rehearsals.

Music instruction in all branches. Private instruction in all branches. Conway Military Band School, Patrick Conway, Dean. Daily band rehearsals.

Music instruction in all branches. Private instruction in all branches. Conway Military Band School, Patrick Conway, Dean. Daily band rehearsals.

Music instruction in all branches. Private instruction in all branches. Conway Military Band School, Patrick Conway, Dean. Daily band rehearsals.

Music instruction in all branches. Private instruction in all branches. Conway Military Band School, Patrick Conway, Dean. Daily band rehearsals.

Music instruction in all branches. Private instruction in all branches. Conway Military Band School, Patrick Conway, Dean. Daily band rehearsals.

Music instruction in all branches. Private instruction in all branches. Conway Military Band School, Patrick Conway, Dean. Daily band rehearsals.

Music instruction in all branches. Private instruction in all branches. Conway Military Band School, Patrick Conway, Dean. Daily band rehearsals.

Twenty-Five Selected Studies For Violin

By H. E. Kayser

Arranged and edited by Charles Levenson. A new violin study work which will be sure will have a wide appeal. Mr. Charles Levenson has selected twenty-five of the best of the Kayser Studies, opus 20, and has added a very effective second violin part, in score. It is very beneficial to the student to have the teacher play along with him, and it adds greatly to the interest to have others possibly try exercises made into very interesting duets. This book could be adapted for a class work, having part of the class play the second violin. Up-to-date teachers who recognize the value of the Kayser studies will welcome this new edition and will not neglect the opportunity to secure a copy at the advance of publication price of 40 cents a copy, postpaid.

Album of Piano Pieces For Six Hands

By A. Sartorio

This volume is now ready but we will afford our readers one more opportunity to secure copies at the special low price. It is the very best Six-hand Collection ever published. While the pieces are chiefly of the intermediate difficulty, many of the parts for the Third Player may be played by students of the Second Grade. There are original pieces by Mr. Sartorio besides his arrangements from some of the standard writers. There are also some original pieces by other popular composers. The special introductory price in advance of publication is 30 cents per copy, postpaid.

Advance of Publication Offers Withdrawn

There are some exceptionally fine works in this group of publications on which the Advance Offer price is now withdrawn. Reasonable retail prices have been placed upon them and the usual liberal discounts upon Presser Co. publications to the profession are allowed upon these prices. A copy of any or all of the works may be secured for examination according to our "On Sale" plan.

Favorite Musical Readings and Pianologues of Cugat May Spring, written and compiled by Cugat May Spring, a well-known number that has been the successful repertoire of one of the foremost known concertos. But with a melodious attractive number such as this by Accolay to serve as the stepping stone, the task becomes less formidable. This concerto contains real technical difficulties, and is built along the regular form, but in its attractive style as to appeal to the popular eye. We are giving our edition earlier editing and it will soon be ready; the advance of publication cash price being 35 cents.

Scene de Ballet Violin and Piano

By Chas. de Bériot

Dr. Presser Catalogue, recognized by musicians as a superior edition of standard music, is soon to be augmented by the addition of this violin masterpiece. Featured on many concert and recital programs and used by many teachers for advanced technical study, its advent in a new edition by Dr. Theodor Fliet, Concertmaster of the Philadelphia Symphony Orchestra, and recognized authority on violin literature, is eagerly awaited. Preliminary to publication we are offering this work at a special price of 30 cents a copy.

Vocal Studies For Low Voice By George Whelpton

There are certain elementary vocal studies and exercises which have become nearly well standard. Having them collated and arranged in a systematic, practical manner in one volume is a great convenience for the busy teacher, as it saves writing them out. The author, who is experienced both as a teacher and writer, has drawn upon his own comprehensive knowledge of the vocal literature for these exercises and studies which are best suited for the development of low voices.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Songs For Girls

Many teachers write us asking for a selection of songs from which to make a program for girls or young ladies, and state clearly that they do not want, nor do they use, the kind of songs of romance or religion. We have made such a collection and bound these songs in one volume, a copy of which may be ordered in advance of publication at the price of 40 cents, postpaid.

Only the best songs by good composers and in the subjects of the subjects of the texts are flowers, birds, nature in her many moods, humorous and direct songs which may be used as musical recitations.

Watch the Expiration Date On Your Etude Wrapper

Many of our friends tear off the wrapper without noting the expiration date opposite the name. Your wrapper shows the following: "March 25" it means your paid for subscription expired with the March issue. Read the note in the upper left-hand corner of the third page of every *Etude* relative to discontinuances. This is important. Remember the price of *THE ETUDE* is \$2.00 for ten years \$20.00 for two years. Make it a point to subscribe for two years in advance and save the money which he will save on them in these days of high prices.

We Are Sorry, But

Many new subscribers, and those who did not send in their renewals promptly, failed to receive a January copy of *The Etude*. We ordered several thousand in excess of previous issues, but the demand was heavy and we did not have enough. Some hundreds of copies of the January issue, which will account for what no doubt appeared to our friends to be neglect on our part. We again increased the issue for February but that was also sold out before the first of that month. We were sorry to disappoint so many of our friends, but we are gratified and we know that our friends will be gratified to know that *Etude* circulation is going forward by leaps and bounds.

From now on we will endeavor to anticipate all demands by greater printings, but the surest way of securing each and every issue is to order in advance from your dealer or better still place a subscription that will insure your receiving each and every copy.

The Most Popular Teaching Pieces

(Used by the best class of Piano Teachers)

Are the Compositions of

MRS. A. M. VIRGIL

Over 200 pieces. Valuable for Recitals. Special Studies for Beginners. Send for Catalog. Order from your dealer, or direct

THE VIRGIL PIANO SCHOOL CO.

120 West 72nd Street

New York City

KINDERGARTEN

TOWSLEY'S SYSTEM

If you need further information, send for our free and successful work. Indorsed by Leading Authorities.

Not a correspondence course. Get it today—Use it tomorrow

TOWSLEY'S KINDERGARTEN SHOP

Suite 6-12 Bern Bldg. Grand Blvd., Kansas

OFFICES FOR RENT

AT 1228 ARCH STREET

Desirable offices in modern building

at reasonable rental

Apply to JOHN N. LANGRISH, 1228 Arch Street

PHILADELPHIA, PA.

Phone: Locals 9422, Kensington 2966

Mr. and Mrs. Crosby Adams

Annual Summer Classes for Teachers of Piano

First Session—1924

In Montreal June 11 to July 13

In Asheville August 13 to the 25th

Montreal North Carolina

ESTABLISHED 1857

PEABODY CONSERVATORY

BALTIMORE, MD.

HAROLD RANDOLPH, Director

One of the oldest and most noted Music Schools in America.

DUNNING SYSTEM

of Improved Music Study for Beginners

Endorsed by the Leading Musical Educators of the World

NORMAL CLASSES AS FOLLOWS:

MRS. CARLE LOUIS DUNNING, Originator, 8 West 46th St., New York City.

Miss A. E. Andrews, Leonard Bldg., Spokane, Wash.

Miss E. R. Borne, 100 College Ave., Ft. Worth, Texas.

Miss E. R. Borne, 100 College Ave., Ft. Worth, Texas.

Miss E. R. Borne, 100 College Ave., Ft. Worth, Texas.

Miss E. R. Borne, 100 College Ave., Ft. Worth, Texas.

Miss E. R. Borne, 100 College Ave., Ft. Worth, Texas.

Miss E. R. Borne, 100 College Ave., Ft. Worth, Texas.

Miss E. R. Borne, 100 College Ave., Ft. Worth, Texas.

Miss E. R. Borne, 100 College Ave., Ft. Worth, Texas.

Miss E. R. Borne, 100 College Ave., Ft. Worth, Texas.

Miss E. R. Borne, 100 College Ave., Ft. Worth, Texas.

Miss E. R. Borne, 100 College Ave., Ft. Worth, Texas.

Miss E. R. Borne, 100 College Ave., Ft. Worth, Texas.

Miss E. R. Borne, 100 College Ave., Ft. Worth, Texas.

Miss E. R. Borne, 100 College Ave., Ft. Worth, Texas.

Miss E. R. Borne, 100 College Ave., Ft. Worth, Texas.

Miss E. R. Borne, 100 College Ave., Ft. Worth, Texas.

Miss E. R. Borne, 100 College Ave., Ft. Worth, Texas.

Miss E. R. Borne, 100 College Ave., Ft. Worth, Texas.

Miss E. R. Borne, 100 College Ave., Ft. Worth, Texas.

THE ETUDE

that was also sold out before the first of that month. We were sorry to disappoint so many of our friends, but we are gratified and we know that our friends will be gratified to know that *Etude* circulation is going forward by leaps and bounds.

From now on we will endeavor to anticipate all demands by greater printings, but the surest way of securing each and every issue is to order in advance from your dealer or better still place a subscription that will insure your receiving each and every copy.

THE ETUDE

CONDUCTED BY ELIZABETH A GEST

Joseph Haydn

How many of you have played Haydn's sonatas?

A-and have you ever heard him called the "Father of the Symphony"? He wrote 125 symphonies.

You remember he wrote many oratorios too.

Do you remember the names of any? "Creation" and "The Seasons" are the best known.

Near Vienna he was born and in Vienna he is buried.

Birthday, April 1, (1732)

Play one of his pieces on that day.

Letter Box List

DEAR JESSIE LITTLE:

I was surprised and to find any letters from Texas, the "Long Star" State. I have been playing music for five years and have taken the *Etude* all that time, but strange to say, I had never noticed the *Etude* in my list of the other day, when one of my friends showed it to me. Now I eagerly await its coming each month. With best wishes, I remain, your friend,

BILLIE BUKNETTE (Age 12).

N. B.—THE JUNIOR *Etude* certainly helps. There are not many readers who have been reading *THE JUNIOR ETUDE* for years and never discovered the *Etude* pages. Perhaps, however, some of your friends are the Billies and if so you should be the one to tell them about the *Etude* in my list. Sometimes it is away at the back of the book, and some one might easily overlook it if they did not know about it.

DEAR JESSIE LITTLE:

I was surprised and to find any letters from Texas, the "Long Star" State. I have been playing music for five years and have taken the *Etude* all that time, but strange to say, I had never noticed the *Etude* in my list of the other day, when one of my friends showed it to me. Now I eagerly await its coming each month. With best wishes, I remain, your friend,

BILLIE BUKNETTE (Age 12).

N. B.—THE JUNIOR *Etude* certainly helps. There are not many readers who have been reading *THE JUNIOR ETUDE* for years and never discovered the *Etude* pages. Perhaps, however, some of your friends are the Billies and if so you should be the one to tell them about the *Etude* in my list. Sometimes it is away at the back of the book, and some one might easily overlook it if they did not know about it.

DEAR JESSIE LITTLE:

I was surprised and to find any letters from Texas, the "Long Star" State. I have been playing music for five years and have taken the *Etude* all that time, but strange to say, I had never noticed the *Etude* in my list of the other day, when one of my friends showed it to me. Now I eagerly await its coming each month. With best wishes, I remain, your friend,

BILLIE BUKNETTE (Age 12).

N. B.—THE JUNIOR *Etude* certainly helps. There are not many readers who have been reading *THE JUNIOR ETUDE* for years and never discovered the *Etude* pages. Perhaps, however, some of your friends are the Billies and if so you should be the one to tell them about the *Etude* in my list. Sometimes it is away at the back of the book, and some one might easily overlook it if they did not know about it.

DEAR JESSIE LITTLE:

I was surprised and to find any letters from Texas, the "Long Star" State. I have been playing music for five years and have taken the *Etude* all that time, but strange to say, I had never noticed the *Etude* in my list of the other day, when one of my friends showed it to me. Now I eagerly await its coming each month. With best wishes, I remain, your friend,

BILLIE BUKNETTE (Age 12).

N. B.—THE JUNIOR *Etude* certainly helps. There are not many readers who have been reading *THE JUNIOR ETUDE* for years and never discovered the *Etude* pages. Perhaps, however, some of your friends are the Billies and if so you should be the one to tell them about the *Etude* in my list. Sometimes it is away at the back of the book, and some one might easily overlook it if they did not know about it.

DEAR JESSIE LITTLE:

I was surprised and to find any letters from Texas, the "Long Star" State. I have been playing music for five years and have taken the *Etude* all that time, but strange to say, I had never noticed the *Etude* in my list of the other day, when one of my friends showed it to me. Now I eagerly await its coming each month. With best wishes, I remain, your friend,

BILLIE BUKNETTE (Age 12).

N. B.—THE JUNIOR *Etude* certainly helps. There are not many readers who have been reading *THE JUNIOR ETUDE* for years and never discovered the *Etude* pages. Perhaps, however, some of your friends are the Billies and if so you should be the one to tell them about the *Etude* in my list. Sometimes it is away at the back of the book, and some one might easily overlook it if they did not know about it.

DEAR JESSIE LITTLE:

I was surprised and to find any letters from Texas, the "Long Star" State. I have been playing music for five years and have taken the *Etude* all that time, but strange to say, I had never noticed the *Etude* in my list of the other day, when one of my friends showed it to me. Now I eagerly await its coming each month. With best wishes, I remain, your friend,

BILLIE BUKNETTE (Age 12).

N. B.—THE JUNIOR *Etude* certainly helps. There are not many readers who have been reading *THE JUNIOR ETUDE* for years and never discovered the *Etude* pages. Perhaps, however, some of your friends are the Billies and if so you should be the one to tell them about the *Etude* in my list. Sometimes it is away at the back of the book, and some one might easily overlook it if they did not know about it.

DEAR JESSIE LITTLE:

I was surprised and to find any letters from Texas, the "Long Star" State. I have been playing music for five years and have taken the *Etude* all that time, but strange to say, I had never noticed the *Etude* in my list of the other day, when one of my friends showed it to me. Now I eagerly await its coming each month. With best wishes, I remain, your friend,

BILLIE BUKNETTE (Age 12).

N. B.—THE JUNIOR *Etude* certainly helps. There are not many readers who have been reading *THE JUNIOR ETUDE* for years and never discovered the *Etude* pages. Perhaps, however, some of your friends are the Billies and if so you should be the one to tell them about the *Etude* in my list. Sometimes it is away at the back of the book, and some one might easily overlook it if they did not know about it.

DEAR JESSIE LITTLE:

I was surprised and to find any letters from Texas, the "Long Star" State. I have been playing music for five years and have taken the *Etude* all that time, but strange to say, I had never noticed the *Etude* in my list of the other day, when one of my friends showed it to me. Now I eagerly await its coming each month. With best wishes, I remain, your friend,

BILLIE BUKNETTE (Age 12).

N. B.—THE JUNIOR *Etude* certainly helps. There are not many readers who have been reading *THE JUNIOR ETUDE* for years and never discovered the *Etude* pages. Perhaps, however, some of your friends are the Billies and if so you should be the one to tell them about the *Etude* in my list. Sometimes it is away at the back of the book, and some one might easily overlook it if they did not know about it.

DEAR JESSIE LITTLE:

I was surprised and to find any letters from Texas, the "Long Star" State. I have been playing music for five years and have taken the *Etude* all that time, but strange to say, I had never noticed the *Etude* in my list of the other day, when one of my friends showed it to me. Now I eagerly await its coming each month. With best wishes, I remain, your friend,

BILLIE BUKNETTE (Age 12).

N. B.—THE JUNIOR *Etude* certainly helps. There are not many readers who have been reading *THE JUNIOR ETUDE* for years and never discovered the *Etude* pages. Perhaps, however, some of your friends are the Billies and if so you should be the one to tell them about the *Etude* in my list. Sometimes it is away at the back of the book, and some one might easily overlook it if they did not know about it.

DEAR JESSIE LITTLE:

I was surprised and to find any letters from Texas, the "Long Star" State. I have been playing music for five years and have taken the *Etude* all that time, but strange to say, I had never noticed the *Etude* in my list of the other day, when one of my friends showed it to me. Now I eagerly await its coming each month. With best wishes, I remain, your friend,

BILLIE BUKNETTE (Age 12).

N. B.—THE JUNIOR *Etude* certainly helps. There are not many readers who have been reading *THE JUNIOR ETUDE* for years and never discovered the *Etude* pages. Perhaps, however, some of your friends are the Billies and if so you should be the one to tell them about the *Etude* in my list. Sometimes it is away at the back of the book, and some one might easily overlook it if they did not know about it.

DEAR JESSIE LITTLE:

I was surprised and to find any letters from Texas, the "Long Star" State. I have been playing music for five years and have taken the *Etude* all that time, but strange to say, I had never noticed the *Etude* in my list of the other day, when one of my friends showed it to me. Now I eagerly await its coming each month. With best wishes, I remain, your friend,

BILLIE BUKNETTE (Age 12).

N. B.—THE JUNIOR *Etude* certainly helps. There are not many readers who have been reading *THE JUNIOR ETUDE* for years and never discovered the *Etude* pages. Perhaps, however, some of your friends are the Billies and if so you should be the one to tell them about the *Etude* in my list. Sometimes it is away at the back of the book, and some one might easily overlook it if they did not know about it.

DEAR JESSIE LITTLE:

I was surprised and to find any letters from Texas, the "Long Star" State. I have been playing music for five years and have taken the *Etude* all that time, but strange to say, I had never noticed the *Etude* in my list of the other day, when one of my friends showed it to me. Now I eagerly await its coming each month. With best wishes, I remain, your friend,

BILLIE BUKNETTE (Age 12).

N. B.—THE JUNIOR *Etude* certainly helps. There are not many readers who have been reading *THE JUNIOR ETUDE* for years and never discovered the *Etude* pages. Perhaps, however, some of your friends are the Billies and if so you should be the one to tell them about the *Etude* in my list. Sometimes it is away at the back of the book, and some one might easily overlook it if they did not know about it.

DEAR JESSIE LITTLE:

I was surprised and to find any letters from Texas, the "Long Star" State. I have been playing music for five years and have taken the *Etude* all that time, but strange to say, I had never noticed the *Etude* in my list of the other day, when one of my friends showed it to me. Now I eagerly await its coming each month. With best wishes, I remain, your friend,

BILLIE BUKNETTE (Age 12).

N. B.—THE JUNIOR *Etude* certainly helps. There are not many readers who have been reading *THE JUNIOR ETUDE* for years and never discovered the *Etude* pages. Perhaps, however, some of your friends are the Billies and if so you should be the one to tell them about the *Etude* in my list. Sometimes it is away at the back of the book, and some one might easily overlook it if they did not know about it.

THE ETUDE

CONDUCTED BY ELIZABETH A GEST

Joseph Haydn

How many of you have played Haydn's sonatas? A-and have you ever heard him called the "Father of the Symphony"? He wrote 125 symphonies. You remember he wrote many oratorios too. Do you remember the names of any? "Creation" and "The Seasons" are the best known. Near Vienna he was born and in Vienna he is buried. Birthday, April 1, (1732) Play one of his pieces on that day.

DEAR JESSIE LITTLE:

I was surprised and to find any letters from Texas, the "Long Star" State. I have been playing music for five years and have taken the *Etude* all that time, but strange to say, I had never noticed the *Etude* in my list of the other day, when one of my friends showed it to me. Now I eagerly await its coming each month. With best wishes, I remain, your friend,

BILLIE BUKNETTE (Age 12).

N. B.—THE JUNIOR *Etude* certainly helps. There are not many readers who have been reading *THE JUNIOR ETUDE* for years and never discovered the *Etude* pages. Perhaps, however, some of your friends are the Billies and if so you should be the one to tell them about the *Etude* in my list. Sometimes it is away at the back of the book, and some one might easily overlook it if they did not know about it.

DEAR JESSIE LITTLE:

I was surprised and to find any letters from Texas, the "Long Star" State. I have been playing music for five years and have taken the *Etude* all that time, but strange to say, I had never noticed the *Etude* in my list of the other day, when one of my friends showed it to me. Now I eagerly await its coming each month. With best wishes, I remain, your friend,

BILLIE BUKNETTE (Age 12).

N. B.—THE JUNIOR *Etude* certainly helps. There are not many readers who have been reading *THE JUNIOR ETUDE* for years and never discovered the *Etude* pages. Perhaps, however, some of your friends are the Billies and if so you should be the one to tell them about the *Etude* in my list. Sometimes it is away at the back of the book, and some one might easily overlook it if they did not know about it.

DEAR JESSIE LITTLE:

I was surprised and to find any letters from Texas, the "Long Star" State. I have been playing music for five years and have taken the *Etude* all that time, but strange to say, I had never noticed the *Etude* in my list of the other day, when one of my friends showed it to me. Now I eagerly await its coming each month. With best wishes, I remain, your friend,

BILLIE BUKNETTE (Age 12).

N. B.—THE JUNIOR *Etude* certainly helps. There are not many readers who have been reading *THE JUNIOR ETUDE* for years and never discovered the *Etude* pages. Perhaps, however, some of your friends are the Billies and if so you should be the one to tell them about the *Etude* in my list. Sometimes it is away at the back of the book, and some one might easily overlook it if they did not know about it.

DEAR JESSIE LITTLE:

I was surprised and to find any letters from Texas, the "Long Star" State. I have been playing music for five years and have taken the *Etude* all that time, but strange to say, I had never noticed the *Etude* in my list of the other day, when one of my friends showed it to me. Now I eagerly await its coming each month. With best wishes, I remain, your friend,

BILLIE BUKNETTE (Age 12).

N. B.—THE JUNIOR *Etude* certainly helps. There are not many readers who have been reading *THE JUNIOR ETUDE* for years and never discovered the *Etude* pages. Perhaps, however, some of your friends are the Billies and if so you should be the one to tell them about the *Etude* in my list. Sometimes it is away at the back of the book, and some one might easily overlook it if they did not know about it.

DEAR JESSIE LITTLE:

Philadelphia, Pa.



For Walls

INSTEAD OF KALSOMINE OR WALL PAPER

FOR homes, schools, churches, auditoriums, studios, offices and public buildings of all kinds, Alabastine is the correct wall coating. It is artistic, sanitary, durable and economical.

A wide range of standard colors which intermix perfectly to form others permits perfect harmony with rugs and furnishings, provides the exact color most becoming to your personality, forms a suitable

background expressive of your taste and proper setting for your appearance.

Alabastine is quickly and easily applied to all interior surfaces over plaster, wallboard, paint, burlap or canvas. It may be self-applied with satisfactory results where decorators are not available.

The Alabastine *Opaline* Process

Let us send you samples showing the interior decorating possibilities of the Alabastine Opaline Process. Richly mottled walls in pleasing tones all harmoniously blending Alabastine colors give tiffanized

effects which must be seen to be appreciated. Let us send samples and show you how to secure at little cost wall treatments heretofore only within the reach of the wealthy.

ALABASTINE COMPANY

847 Grandville Avenue

GRAND RAPIDS, MICH.