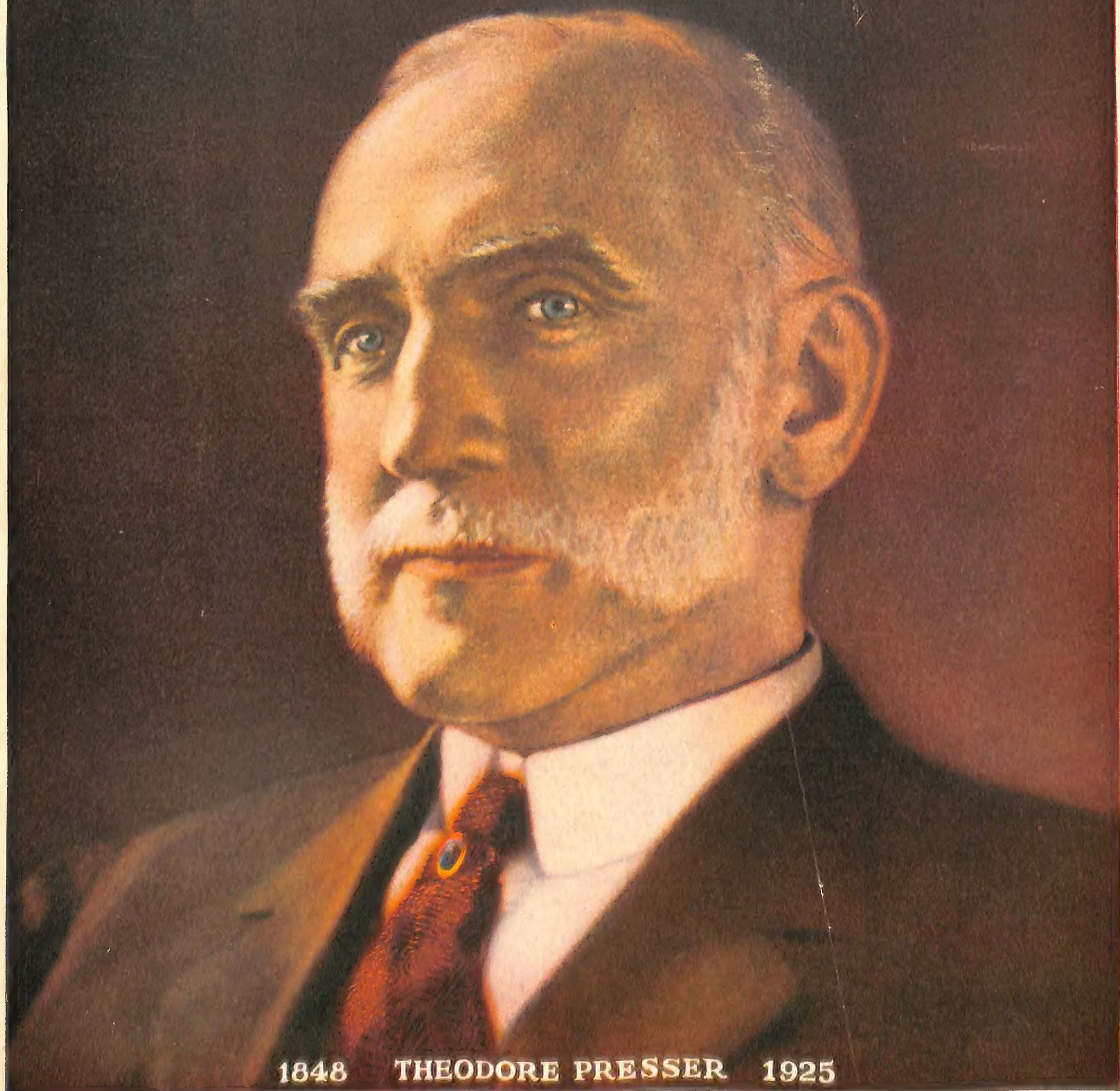


*Helms Christian*

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

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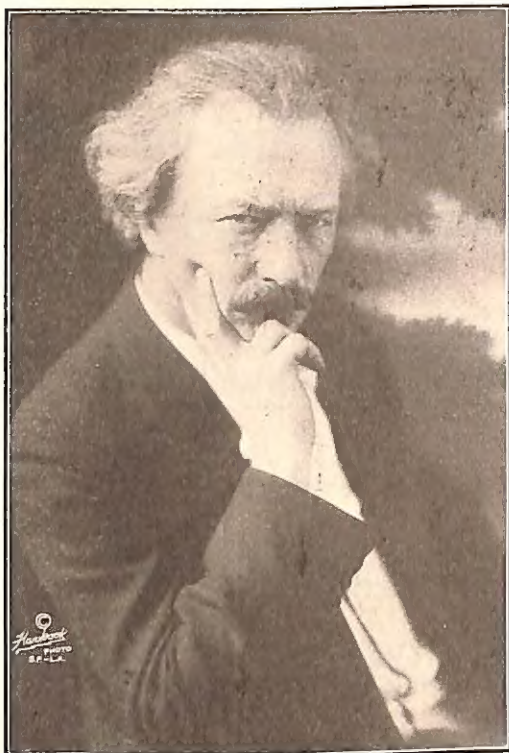


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# The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

Assistant Editor, EDWARD ELLSWORTH HIPSHER

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JANUARY, 1926

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## The World of Music

Spontini's "La Vestale" was sung for the first time by the Metropolitan Opera Company, on November 12. Though one hundred and eighteen years old, and having been given many times in Europe, this was the first time it had been heard in New York. It was produced on a lavish vocal and scenic scale. Though in the type of an earlier day, it had a rather enthusiastic reception. Its last performance in America had been in Philadelphia, in 1828, by the French Opera Company of New Orleans.

The National Association of Schools of Music and Allied Arts met in convention in Chicago, November 27-28. The principal effort was toward the better understanding of and coordinating of standards among the different schools represented.

Ossip Gabrilowitch celebrated the twenty-fifth anniversary of his American debut by a recital in New York on November 21; while in the week of November 9 Willem Mengelberg celebrated the twentieth anniversary of his first American appearance as guest conductor of the Philharmonic Orchestra of New York. Congratulations to each.

A "Radio-Opera" in one act has been commissioned for performance through station WJNY of New York, the composer selected being John Adam Hugo whose opera, "The Temple Dancer," was several years ago in the repertoire of the Metropolitan Opera Company.

"Princess Pat's" Canadian Regiment Band has received permission from the government at Ottawa to make a ten weeks tour of the leading cities of the United States, beginning in August, 1926. Welcome to our neighbors on the north!

The Fortieth Anniversary of Alessandro Vessella as conductor of the Municipal Band of Rome was recently celebrated by a gala concert in the Augusteum. This organization has often been mentioned as "a symphony orchestra of wind instruments," and on this occasion the program included the *Death and Transfiguration* of Strauss and the *Good Friday Spell* from "Parsifal."

A Brahms Festival is announced for next May at Heidelberg. The Brahms Society will sponsor the event and participate in the programs which Wilhelm Furtwangler will conduct.

The Claque has been outlawed by the management of the Chicago Civic Opera Company, in a circular letter sent to the artists of their organization, in which they characterize this old world importation as contrary to American standards of fair play. They intimate that neither the management nor the public are sufficiently gullible to be influenced by paid applause.

The Magnificent Royal Opera House of Madrid is threatening to collapse. Great cracks have appeared in the facade and inner walls, plumbing has broken, supposed to have been caused by blastings in the construction of an underground railway nearby.

The Post of Director of the Regio Conservatorio of Florence, which has been vacant since the resignation of Nello Pizzetti a year ago, has been given to Giacomo Settecioli, formerly teacher of composition at the Liceo Musicale di Santa Cecilia in Rome.

Dr. Edmund H. Fellowes, canon of Windsor Castle, and an authority on English Madrigals, gave three lectures in the auditorium of the Library of Congress, in October. His subjects were "The English Madrigals," "Tudor Church Music," and "English Lutenists and Their Songs."

Dunollun Giannini, the young Philadelphia soprano who leaped so suddenly to fame at her first concert appearance in New York, achieved a real triumph on her recent appearance as *Aida* at the Staatsoper in Berlin. Thirty-six curtain calls were followed by the entire house shouting and clapping their way to the footlights, an ovation unprecedented for a foreign artist on her first appearance there.

Cornerstones of Five Structures of the American Institute of Operatic Art at Stony Point on the Hudson, were laid on November 2. Four of these units are dedicated to the memories of Lillian Nordica, Edward MacDowell, Victor Herbert and David Bispham.

Broadcasters Agreed to Compensate Composers and all owners of copyrights for the use of protected compositions, at meeting of composers, publishers and broadcasters during the Fourth Annual Radio Conference in Washington in the third week of November. Details are still to be worked out and agreed upon.

The Army Music School of Washington is reported to be about to be removed to either Baltimore or New York, the space in the Washington Barracks on the old arsenal grounds having become congested with other activities.

Beniamino Gigli has been decorated with the grand star, ribbon and cross of a Grande Offiziale of the Kingdom of Italy, in honor of his achievements at the Metropolitan Opera and his recent services as Honorary Police Commissioner of New York.

Easthope Martin, one of the most promising and popular of the younger English composers, died in London on October 18, at the age of thirty-eight. He was born at Stourport, Worcestershire, England, of Irish parentage. He had made several visits in the United States where his songs have been popular with both singers and public.

A Xavier Scharwenka Memorial is planned for the site of his entombment; and a fund for that purpose is being raised by a committee of prominent musicians.

Master Everard Stovall, an eleven year old boy of Santa Ana, California, gave a recital in October, devoted entirely to the works of Chopin and containing some of the most taxing compositions of the master. His interpretations gave promise of a really brilliant future.

Municipal Organs are reported as being owned by twenty-seven cities, fifteen of which employ municipal organists.

The Swedish Naval Band is announced for a tour of our eastern cities during the coming spring.

The Women's Symphony Orchestra of Philadelphia made its first appearance of the season with the Philadelphia Music Club, in the Grand Ballroom of the Bellevue-Stratford Hotel, on the afternoon of November 24. With a complete symphonic personnel of seventy members, under the baton of J. W. F. Leman, it gave an artistically satisfying interpretation of a program from the standard orchestral repertoire.

The Honolulu Symphony Orchestra has engaged Rex Dunn, former leader of the Seattle Symphony Orchestra, as conductor of the ensuing season of concerts.

Havana, Cuba, had in December a season of Mozart opera, during which "Don Giovanni," "Le Nozze di Figaro," and "Così fan Tutti" had performances by the Hinzshaw Opera Company. These were under the patronage of the *Sociedad Pro Arte Musical*, a musical society which brings annually to Havana the greatest artists and the best there is in music, from all parts of the world.

Chamber Music, the most refined type of the musical art, is steadily finding greater favor with the public, if the number of organizations for its interpretation and the patronage of their programs may be taken as a measure. Perhaps no other symptom indicates so well a healthy movement of America towards becoming truly musical.

The American Opera Conductor seems to have arrived in the person of Henry G. Weber, the young leader who has won a place on the regular staff of conductors of the Chicago Civic Opera Company. He is at the helm of a full share of the performances, with no apologies offered by the press for either his youth or nationality.

Willem Landré's "Beatrijs," an opera based on a Dutch legend, with a libretto in the Dutch language and music composed by a Dutchman, which is a rarity in the musical world, was produced at The Hague on October 15. So much interest was created that it is to be given in Paris as well as in many Dutch towns. Its plot is founded on the story of a nun who forsook her cloister to live for fourteen years with her lover and who on returning found that during this period her work had been done by the Virgin herself.

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The Associated Glee Clubs of America, with an aggregate of 1,100 men, will give a concert in the Seventy-first Regiment Armory of New York, on February 6, under the direction of Walter Damrosch. The association contemplates instituting a male chorus competition.

The Dutch Music Society celebrated its fiftieth anniversary by a four weeks' festival at Utrecht, in October.

A Marble "Donor's Tablet," executed by Brenda Putnam, the New York sculptress, has been placed in the new Chamber Music Auditorium adjoining the Library of Congress, in honor of Mrs. Frederick Shurtleff Coolidge, donor of the hall.

Carl Maria von Weber's Mass for Four Solo Voices, Orchestra and Organ, which was thought to have been lost in a fire of 1803, is reported to have been found with the score intact, at Salzburg.

Civic Music in Chicago "puts a new feather in its cap" by the announcement that the Chicago Symphony Orchestra is to give a series of concerts in the International Amphitheatre in the heart of the stockyards district, sponsored by the leading packing concerns and aligned with the policy of the Orchestra Association to carry the gospel of good music to all the people. Fifty cents will be the admission to all the seven thousand seats. In the third week of November this orchestra set a new record by daily concerts under local auspices. On Monday it was this concert in the pavilion of the stockyards; on Tuesday a new series of programs was inaugurated; on Wednesday the Children's Concert; on Thursday its Popular Concert; and on Friday and Saturday the regular pair of the subscription season. And the intimation is that this will not be unusual during the winter.

No More Broadcasting Licenses will be issued until there has been a reduction in the number of stations now in operation, according to a resolution passed, at the suggestion of Secretary Hoover, by the Fourth Annual Radio Conference at Washington; and this in spite of one hundred and seventy-five new stations clamoring for official permission to use the already greatly congested ether.

Dibdin's "Lionel and Clarissa," popular in both England and America for fifty years after its appearance in the Eighteenth Century, has had a successful revival at the Lyric Theatre, Hammersmith, London.

"Le Petit Opera Louisianais," a new organization, has been formed in New Orleans for the purpose of a short season of opera in French. Perhaps this is a presage of a revival of the French Opera Company for which the "Creole City" was for more than a century famous.

The Frankfort City Library has acquired a manuscript score of incidental music to the play "Lanassa," attributed to "Capellmeister Mozart." The music is believed to be the lost entr'actes and choruses for the play, "Thamos, King of Egypt," which Mozart composed for a production at Salzburg in 1780, but which performance was deferred and this same music used for a production of "Lanassa" at the time of the coronation of Leopold II at Frankfort in 1790.

Prizes Offered by the National Federation of Music Clubs are: \$1,000 for a Symphony or Symphonic Poem; \$500 for a Choral Composition for mixed voices; \$100 for a Violoncello Solo; \$100 for a Song written by a woman and member of the Federation.

Vasa Suk, conductor of the State Opera Theatre of Moscow, has received the degree of People's Artist of the Republic, the highest honor to which a musician can attain in Russia.

Leonora Cortez, the young Philadelphia pianist, is again winning praise in European centers, her recent appearance in Munich having won for her especial recognition.

(Continued on page 88)



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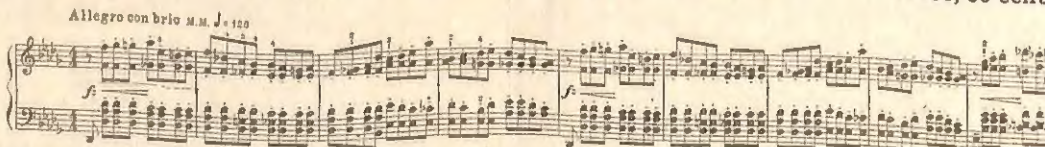
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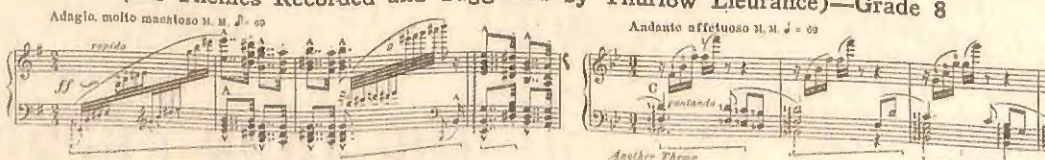
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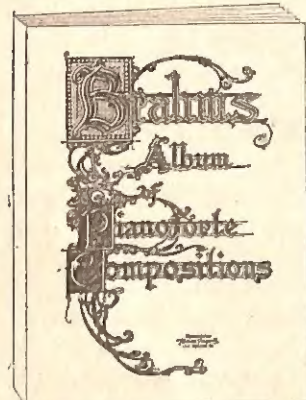


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A WIZARD OF MELODY, Friml might well be called. On this page an example of one of his numbers is given and the six compositions named below also have the enchanting qualities that individualize Friml's numbers.



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# THE ETUDE

JANUARY, 1926

Single Copies 25 Cents

VOL. XLIV, No. 1

## The Triumph of Sacrifice

THIS issue of the ETUDE is fittingly devoted in part to the memory and work of the man whose sacrifices made it possible.

We who have been at his side unceasingly for many years, are perhaps too close in perspective to make an unprejudiced valuation of the great ability, character and soul of Theodore Presser. There are too many incessant remembrances of kindness and thoughtfulness to warrant us in even attempting this.

For that reason we have asked men and women who have viewed his achievements through the years to pay tribute to the man they knew.

His residence in Germantown adjoined that of the Home for Retired Music Teachers, which he established as one of the activities of the Presser Foundation. His attitude towards the residents was never that of a philanthropist bestowing bounty. Night after night he would go to the home, associate with the guests, join in games; and, during his last years, he was virtually a resident of the Home despite the fact that he lived in the adjoining house. He enjoyed his association with the teachers and they welcomed him almost as though he were a fellow-member of the group. Such humility comes only with greatness.

## The Etude's First Radio Hour

THE ETUDE's first radio hour was made momentous by the fact that it became a sad obligation to devote the period in part to a memorial to the founder of the magazine itself—the late Theodore Presser. This Memorial Service was reported by radio owners to have been most impressive. The double quartet of men from the Theodore Presser Company, which sang at the funeral, repeated the hymns used on that occasion: "Abide With Me," and "Nearer, My God, to Thee." Those singing were Albert Ockenlaender, Alfred Clymer, Oswald Blake, T. F. Budington, W. C. E. Howard, Elwood Angstadt, Frederick Phillips and Guy McCoy.

Mr. Henri Scott, of the Metropolitan Opera House, who was a personal friend of Mr. Presser, honored his memory by singing "Over the Mountain of Sorrow." This was followed by a short memorial address by Mr. John Luther Long, author of "Madame Butterfly."

Following the Memorial Service, Mr. Preston Ware Orem, music critic of THE ETUDE, Mr. Edward Ellsworth Hipsher, assistant editor; Mr. Frederic L. Hatch, assistant music critic, and the editor, played and discussed educationally the music in THE ETUDE, assisted by Otto Meyer, violinist, and Mrs. Dorothy Stolberg Miller, soprano.

The program was instructive, varied and interesting. The memorial address delivered by Mr. John Luther Long follows:

"In the death of Theodore Presser, music in all parts of the world has lost a commanding and helpful personality. He was one of those rare men who choose some one great idea upon which to found success. And his idea was simply—Music. But he was active and important in all of the numberless lines which music touches. THE ETUDE, which he founded, is the greatest and most widely distributed of all musical publications, reaching, practically every part of the world. His Home for unfortunate music teachers, in Germantown, is the perfect model of what such a Home should be. It has accommodations for more than a hundred inmates. His unostentatious beneficence to elderly musicians and those too poor to pursue the

study of music without help, penetrate to every country under the sun.

"His great publishing house is known everywhere. These, and many other benefactions which are known and unknown, are now managed directly and indirectly through a great trust known as The Presser Foundation.

"The officers and trustees of the Foundation in all of its departments, and the officers of the company, all are men who have in most cases been in the closest association with Theodore Presser and are impressed with the lofty ideals he established. The president of the Foundation and of the company is Mr. James Francis Cooke, who for eighteen years has been the editor of THE ETUDE.

"To those who knew him well, Mr. Presser was a man of engaging and hospitable manner, and a firm and abiding friend to those whom he called 'worth while.' He was, as he often said himself, 'long suffering' with those who had weaknesses they were striving to overcome. He was a great admirer of efficiency and grew impatient if results were not forthcoming. Therefore, he was frankly irritated by those dillitanti who, however gifted superficially, had nothing of real moment to say to the world.

"His great interest in life was education, and it was his joy to associate with teachers of music. Through the organization of the Music Teachers' National Association, in 1876, in Delaware, Ohio, he laid the foundations upon which have been built the vast number of musical club activities in America, numbering hundreds of thousands of members.

"It is small wonder that many of the keenest observers have said that through his far reaching activities in so many different directions his influence in the field of music in America was greater than that of any other person, not even excepting Theodore Thomas.

"The man, who impresses himself upon his generation as Theodore Presser has done, is not likely to be forgotten; because he has chosen no great monument or mausoleum to house his renown, but the hearts of his fellowmen."

The Etude Radio Hour is held at eight o'clock Eastern Standard Time, on the second Thursday of each month at Station WIP, Gimbel Brothers, Phila., Pa.

## Straight Down to Bed Rock

THE builder who strikes right down to bed rock for his foundations insures permanency.

Theodore Presser built upon far stronger business, educational and philanthropic foundations than perhaps he himself realized.

So many were the principles that he instilled during forty years in the hearts and minds of his employees and fellow-workers, in all of the many branches of the institutions he founded, that it will be a source of great gratification to our friends, particularly our old friends, to know that there is a splendid organization now in charge to develop and expand his ideals in the future.

The Presser interests are now vested in the hands of strong men of eminence in the business, educational and financial world, practical workers in the business itself, men and women who have been trained for years as experts, and finally a considerable corps of musicians who are proud of the fact that they have been teachers of music—all earnestly promoting the policies which have been the basis of the great work established for musical education by Theodore Presser.



## America's Greatest Present Problem

BECAUSE we feel very deeply that music may be one of the most precious remedies in America's greatest problem, we are again devoting valuable space to a subject dear to our hearts. Square miles of news prints have recently been aimed at this greatest problem—the monstrous multiplication of crime in our large cities—particularly crimes committed by young men and young women who are obviously without any moral equilibrium.

Richard Washburne Child, former American Ambassador to Italy, in an alarming series of Articles in *The Saturday Evening Post*, gives an account of the extent of crime in present day America, the sickening inability of the spineless police to suppress crime, and the apparent unwillingness of magistrates to support the efforts of the honest police by punishing offenders. *Collier's Weekly* had previously attacked the subject from another angle.

After having read all of this material, and more, we are far from dismayed. America is a thriving giant with a canker sore. Ninety-nine per cent. of the real manhood of our country is straight and upright. Because of the prodigious size of our land, the crime mania seems prodigious. The *New York Times*, in a lengthy, serious article, estimates that crime costs the United States ten billion dollars a year. The canker sore is getting so large that Americans are beginning to do some real worrying about it. This is the first sign of the promise of healthy concerted action leading to a change.

Readers of THE ETUDE know that for years we have recognized this impending, disastrous condition and have repeatedly called the attention of our readers to it, long before the present newspaper and magazine furore. Our readers know of the non-proprietary "Golden Hour Plan" which we have sponsored and which is already introduced under various names in different schools all over the country. It is a plan for regular, systematic instruction in character building along non-sectarian lines, all glorified by the collateral employment of inspiring music. The ETUDE has circulated gratis thousands of copies of the programs indicated. It will be glad to send you one, complimentary, if you are interested.

While the plan was enthusiastically endorsed by many foremost Americans, including Thomas Edison, Hon. Henry Van Dyke, the late William Jennings Bryan, and many others, the best test of its worth is the continued and enthusiastic interest of musicians and its progressive introduction in many schools.

Here is the greatest present usefulness of music to the state. Good principles of morality, integrity, sobriety, truth, honesty, clean living and patriotism, planted daily in the child mind while that mind is elevated, enthused and spiritualized by means of inspiring music, means that if we can reach enough children in the right manner our crime problem will diminish enormously with oncoming years.

If we want good, law-abiding, God-fearing citizens in the future, we must raise them and not depend upon the clubs of the police to batter them into shape. The policeman's club may maim a crook, but it can never make a character.

THE ETUDE readily admits that this training in the day-schools might be far better handled in the home or in the church. We are however, confronting a very practical problem. It is reported that over half of our population never sees the inside of a church from one year's end to the other. The church schools serve only a comparatively small portion of the public, owing to sectarianism. The American home of yesterday has been auctioned off at the block for an orgie of golf, gasoline, dancing and moving pictures—all valuable and important diversions when not carried to excess.

The garden of Youth was therefore stifled with weeds and the beautiful blossoms of innocence, purity, high American ideals, industry, steadfast honor and love of right faded before the noxious cheap cigarette, hip pocket flask, sensuous dances, putrid magazines, and sensational moving pictures.

This, however, has not changed the raw materials of the America of tomorrow. Our future rests in the hands of our parents, our clergymen and our teachers, far more than in those of the police and the judiciary who at best can only destroy the worst weeds in this generation.

The teachers in the day school and the music

teachers all have a grave responsibility. Through some such plan as the Golden Hour they will have a vast opportunity for saving a great nation from the canker that if neglected might grow into a cancer. Music, and Music only, is the art which so elevates, edifies and enraptures the child mind, that it becomes responsive to suggestions of high ideals.

If your local day school has not introduced some such plan as the Golden Hour, let us send you gratis a copy of Golden Hour program and take it upon yourself to become a missionary of this most important work.

*This issue is ten pages longer owing to the numerous tributes to Theodore Presser.*

*From the Laboratory  
of  
Thomas A. Edison,  
Orange, N.J.*

November 14, 1925.

Mr. James Francis Cooke, Editor,  
ETUDE MUSIC MAGAZINE,  
#1710 Chestnut St.,  
Philadelphia, Pa.

Dear Mr. Cooke:

Your letter of November 10 is at hand. It was with sincere regret that

I learned of the death of the late Theodore Presser, one of the monumental figures in the realm of music.

Mr. Presser was unique in the great work he did in bringing music to the masses, and in the promotion of musical interests, through the various national organizations that he founded, and through the establishment of THE ETUDE.

In view of his great and practical achievements, he has received but scant public recognition, but I trust that his merits may be given more prominence than they have heretofore received, to the end that the American people may give honor to his memory.

Yours very truly,

*Thos A Edison.*

MR. THOMAS A. EDISON'S BEAUTIFUL TRIBUTE TO THEODORE PRESSER





MRS. H. H. A. BEACH

DR. WALTER DAMROSCH

OWEN WISTER

DR. HUGH A. CLARKE

LT. COMM. J. P. SOUSA

ARTHUR FOOTE

## Tributes from Eminent Men and Women to Theodore Presser

### MRS. H. H. A. BEACH

*Distinguished Composer*

A great benefactor to music and musicians all over America was taken from active service when Mr. Presser left us. His work has extended over such wide fields and been of such permanent value that one wonders how one man could have accomplished it all. We are thankful that in many respects it will continue through the years to come, but his genial, helpful presence will be sadly missed by everyone who had the good fortune to know him.

### JOSIAH H. PENNIMAN

*Provost, University of Pennsylvania*

Theodore Presser was a very remarkable man, inspired by high ideals, generous in every way, unselfish and constantly thinking of the comfort and happiness of others. The entire world of music, as well as the wider world, is richer for his having lived in it, and poorer by his death.

### W. J. BALTZELL

*For Many Years Editor of The Etude, Prior to 1907*

Theodore Presser was a builder in the music publishing business. Beyond that, and more significant, he was a builder of service to the music-teaching profession and the music-buying public. He was a captain from the ranks of American music teachers, with wide personal experience and intimate knowledge of their ideas, their ideals and their capacities. Thus he was in advance of the average but never so far as to lose insight into their needs or to fail to keep touch with them. "I want to publish for the masses, not the classes in music," was a saying of his.

Gifted by nature with a tenacious and assimilating memory and with a wide knowledge of musical publications, European and American, he had no equal in the publishing trade in the evaluation of teaching material. THE ETUDE is a monument to his memory.

### HOLLIS DANN

*Head of the Music Department of New York University*

The passing of Theodore Presser is an irretrievable loss to the musical world and a real personal loss to each of his host of friends.

Throughout his long and unique career, Theodore Presser combined remarkable business ability amounting to genius, with a self-sacrificing generosity which took form in the Presser Foundation and other equally beneficent services. The influence of his vigorous personality and of his princely generosity will continue to grow as the years pass.

### WALTER DAMROSCH

*Eminent Conductor*

I had always had a great admiration for the late Theodore Presser; and what I have read since his death, in the press, of his career and ideals, has still further increased my feelings for this remarkable man.

I think he was fortunate, not only because God gave him a very high sense of responsibility and a beautiful ideal for which to work, but also because he was enabled to live long enough to carry them out and to see them bear fruit a thousandfold.

I think that his name will be revered and held in affectionate remembrance for many generations to come.

### OWEN WISTER

*Eminent Author and Publicist*

No longer to have Theodore Presser living among us is a loss both to the community which he benefitted locally, and the larger community which also for so many years felt the good effects of his stimulating intelligence and his beneficent activity. Many who never had the pleasure of knowing him will miss him nevertheless.

### ARTHUR FOOTE

*Eminent American Composer*

For his part in the founding of the Music Teachers' National Association I shall hold Mr. Presser in grateful memory; through the concerts of that association I (as was the case with other young American composers) was given an opportunity to be heard at a time when such chances were rare. And, as an officer of the Oliver Ditson Society for the Relief of Needy Musicians, I have had especial reason to know the splendid work of the Presser Foundation. What a happiness this must have been to him.

### C. M. SCHWAB

*Eminent Industrialist and Music Patron*

Theodore Presser was an unusual combination of an idealist, a musician, a philanthropist and a practical business man.

Through his very great initiative and the enormous number of his publications, including THE ETUDE, he rendered a service of unquestionable importance to the entire musical world through the dissemination of the materials for a musical education.

### ERNEST HUTCHISON

*Eminent Piano Virtuoso*

Permit me to express to you my sincerest sympathy with yourselves and my own sorrow at the loss of one whose memory will long be treasured by all who had the

privilege of knowing him. Mr. Presser nobly served the cause of music, and his steadfast idealism and large-hearted generosity left us all his debtors.

### FELIX BOROWSKI

*Eminent Composer*

It was with the keenest regret that I read of the death of Mr. Presser. His passing will be a great loss to musical art and, indeed, to the community at large. He has always been to me a unique figure, combining in himself, as he did, the qualities of the thoroughly equipped musician and those of a singularly successful business man. And he possessed, too, what not all musicians and not all business men possess—a warm and kindly heart. The Presser Foundation is probably the best evidence of the latter, and it will be, I think, Mr. Presser's most enduring monument.

### ERNEST R. KROEGER

*Eminent Composer and Educator*

Theodore Presser was a great force in the development of musical education in this country. Having been a teacher, he understood the needs of both pupil and teacher. As a composer, he comprehended well the requirements of studies and pieces necessary to interest the pupil as well as to further his progress. As a publisher, he was mainly interested in issuing compositions of a practical nature, which would develop both the technical capacity and the artistic impulse of the pianist.

His great success lay in this combination of an understanding of both the practical and artistic sides of musical instruction. As publisher of THE ETUDE, he was able to bring to the teacher the valuable experiences and authoritative views of the leaders of musical thought. Mr. Presser's name will go down to posterity as one of the foremost men who were influential in shaping the musical destinies of the teachers and students of his generation.

### THOMAS TAPPER

*Formerly Editor of "The Musician"*

It is now more than thirty-five years since I had the pleasure of meeting Mr. Presser for the first time. In fact, it is just thirty-five years since "Chats with Music Students" was published by Mr. Presser, the first of a long line of publications which I had the pleasure of working out with him.

I recall my first visit at his then very humble office in Philadelphia and the enthusiasm with which he discussed plans for the development and expansion of THE ETUDE. I remember that he gave me, at the time, three or four odd numbers of the first volume—modest pages indeed, compared to the splendid press work and general set-up of the magazine today.



DR. THOMAS TAPPER

ERNEST R. KROEGER

WINTON J. BALTZELL

NICHOLAS DOUTY

WILLIAM ARMS FISHER

FELIX BOROWSKI



I have known few men whose habit it was to go so directly and stay so persistently upon the matter under discussion. In fact, I have often wondered, in my many meetings with him, when his consciousness drifted away from business to roam sometimes at freedom, as it does with most men. He seemed almost monastic in his adherence to the rubrics of business; yet one had not to go far with him to discover many an attribute that most hard-shelled business men count not among their assets, though certainly with him they were ever active and admirable. I refer to his sympathy, his kindness, his helpfulness (never conceived by him in terms of charity), his consideration for others and, above all, an earnestness that reigned supreme not only over his business but as well in the realm of his ethics of brotherly relationship.

The business must have been small when I first knew him; but the man was big and therefore it was only a question of time when the business should grow to the proportions of the man. I shall never forget his words to me on the occasion of my visiting him not so very long ago. When we had finished the business under consideration, he said, "Now, Mr. Tapper, I hope there will come a time when you will come in and we can have a visit together entirely free of any consideration of business. Just come in and see me sometime!"

And I am glad to have had the privilege of having seen him "sometime"

### JOHN PHILIP SOUSA

*Famous Composer and Band-Master*

The life and career of Theodore Presser is an example of what energy, fidelity and singleness of purpose will accomplish. Starting as a music teacher, he ended his career by being one of the most important figures in advancing the curriculum for the proper study of music. No copy of THE ETUDE that I have read but what contains invaluable advice, alike to the teacher and the student. And wherever the source of this information was imparted, the guiding mind of Theodore Presser was the motive power that put it into circulation. Those that knew him, knew his purpose, his philanthropy and his splendid business acumen will always revere his memory and cherish his work.

### WILLIAM ARMS FISHER

*Composer and Editor*

The great majority of mankind follow the herd instinct and go through life with eyes on the crowd lest they be considered peculiar and out-of-step; but Theodore Presser was a man who thought for himself, who had the courage of his own convictions and with eye on the goal he sought never swerved to the right or left in pursuit of it.

He was markedly individual and differed from all other music publishers in a most important respect. Other publishers have also begun their careers as music teachers, others have become distributors of music because they loved it, and other houses have issued more or less successful music magazines; but Mr. Presser was unique in that he started the publication of his magazine, not as an adjunct to music publishing, not as a house-organ, but as the main thing, with the central dominant idea of helping teachers meet their practical daily problems. The publishing of music grew out of the necessities of the magazine. He had to have new music for its pages, music that would meet the working teacher's needs. He began by publishing a magazine and later discovered that he had become a music publisher as well. The magazine, which grew amazingly beyond his first picturing, was ever the principal thing, the very core of his business; for he built up his great establishment around it, and when he finally had the satisfaction of knowing that THE ETUDE had the largest circulation of any music magazine in the world, he also discovered, if he ever took the time to look up the figures, that he was publishing more music each year than any other publisher in America, and those who looked on knew that this notable achievement was the outcome of a purpose that never wavered and an energy that never faltered until his summons came.

### LEON R. MAXWELL

*President Music Teachers' National Association*

The Music Teachers' National Association owes its founding to Mr. Presser; and he has always been a friend ready to give his time and advice. The members, many of whom knew him intimately, will feel his loss deeply.

My own personal contact with Mr. Presser was very brief; but in the few hours in which I talked to him, I discovered a most lovable old gentleman.



GEORGE W. CHADWICK

### GEORGE W. CHADWICK

*Eminent Composer, A Lifelong Friend of Theodore Presser*

My acquaintance with Theodore Presser began in 1874 when he came to Boston to study at the New England Conservatory of Music. I was at that time clerk in my father's insurance office in Lawrence, and I found Presser's lodgings very convenient whenever I stayed in Boston for an evening concert.

He was full of enthusiasm, very friendly, and we speedily became intimate. In 1876, he was at Greenwich, Rhode Island, in Dr. Toujee's Summer School, a branch of the New England Conservatory. To this place came Dr. Butterfield, the President of Olivet College, Michigan, looking about for a director for his musical department. He offered the place to Presser who was already engaged for another place, but on the strength of Presser's warm, and perhaps too warm, recommendation of me, Dr. Butterfield came to Boston and engaged me for the position.

He was rather aghast when he first saw me, as my face was innocent of any hirsute decorations; and I probably looked younger than my real age which was twenty-one. But Presser's enthusiastic endorsement got me the position through which I was able to save enough money to go to Europe the next year, which was the principal inducement in accepting it.

In December, 1876, he carried out the great idea which had long been in his mind, of organizing an Association of Music Teachers. This was held at Delaware, Ohio, where he was teaching, and was attended by quite a number of the western teachers. On this occasion, I delivered my maiden speech in the form of an address on Popular Music. I was perhaps rather too much in earnest, although there was nothing in the address which does not apply with even greater force at the present time. Dr. George F. Root, whose patriotic and other songs during the Civil War attained a great vogue and are still sung, made a very courteous but effective reply, which I confess, modified my opinions to a certain extent. He was one of the finest gentlemen I have ever met, and a real folk-song composer.

Presser had the foresight to realize that the National Association of Music Teachers would grow to great power and influence of which in later years he was able to take full advantage. In 1878, without any warning, Presser turned up in Leipzig, and entered the Conservatory as a piano student. He immediately became a great favorite with the American and English boys, and was a ringleader in all sorts of practical jokes, some of which recoiled on his own head.

He practiced faithfully on elementary Sonatinas and studies which did him very little good. He was too old to acquire the necessary technique even for easy music.

We went to many concerts and rehearsals together, although he would never allow them to interfere with

his pianoforte practice. He had a little card at the side of his piano on which his occupation for the day was spaced out, hour by hour, and he did not often allow his schedule to be interfered with. He lectured me faithfully for not adopting this method, as well as on other subjects, and as I seldom practiced if I could go to a rehearsal or a concert, he often said to me, "Chadwick, you cannot pick up music on the fly," in which of course he was entirely mistaken.

In the summer we made a walking trip of a week in company with some other students, through the romantic region of the upper Elbe, known as Saxon Switzerland. Presser was the life of the party. He was so irrepressible that on one occasion, the landlord of a little inn threatened to eject us. He had some peculiar ideas. He would not go to the opera on a Sunday evening, but he would sit in a cafe and play chess all the evening! At one time, he was all for making a search for Bach's burial place. Singularly enough, it was afterward found in a church in Leipzig.

When I was working on my Overture to Rip Van Winkle, which was to be played at the Annual Conservatory Concert, he was full of interest and enthusiasm, even predicting great success for me. He heard a private rehearsal with a local orchestra whom I induced to try the piece over, and at the Conservatory rehearsals he was equally enthusiastic; but when it came to the performance, he disappeared, and I did not see him for several days afterwards.

I was very much hurt by this, because the competition was very keen, and I wanted his moral support as my principal backer. When I finally saw him, and demanded an explanation, he shrugged his shoulders and said, "You have enough friends without me." Peculiarities of this sort occasionally developed in him; and none of his friends could ever understand them.

After my return to Boston in 1880, he came to see me, and occasionally we met in Philadelphia. He was so absorbed in his particular line of work that possibly he did not follow the progress of musical art in this country with the same interest.

His was certainly a remarkable career, and he has left a monument in the Presser Foundation, which is entirely characteristic of his interest in the workers for musical education.

There is no class of musicians so deserving of assistance as the faithful and conscientious teachers who through accident or illness have become unable to support themselves. The Presser Home is a practical illustration of his sympathy with these worthy teachers.

### O. G. SONNECK

*Noted Critic and Musicologist*

On the few occasions that it was my privilege to chat undisturbed with Mr. Presser and frankly to discuss matters with him that interested us both, I gained an insight into the idealistic side of Mr. Presser's character that was stimulating.

His eminent place in the history of musical life in America is secure. No future history of music in our country would answer its purpose, unless it informed the student of Theodore Presser's contributions to the organization of the teaching profession and his constructive efforts in other directions, including his interest in the establishment of a real National Conservatory. For all of this the magnificent Presser Foundation is a fitting symbol, frame and crown.

### WALDO S. PRATT

*Treasurer, Music Teachers' National Association*

I have just been startled to read of the death of Mr. Presser, for which I was quite unprepared. I feel that I must at once send a line to express my sympathy for you and all your large circle of fellow-workers, and also for the family circle.

I think that everyone who knew Mr. Presser must have come to have a peculiar regard and esteem for him. He had a remarkable personality in many ways, a warm heart and a fine desire to be of service to others. And no one can consider the great business and the princely fortune that he built up without recognizing how keen was his practical skill. All these things, and many more, you know better than anybody else. But I cannot forbear speaking of them as I set down these hasty words of my instinctive personal feeling of loss.

### CLARENCE G. HAMILTON

With Mr. Presser a landmark in American music has slipped away; and I am sure that his death will be keenly mourned by the thousands of musicians to whom his name has been a household word. No doubt it will mean much to you, especially, and added responsibilities.

(Continued on page 14)



# How to Teach the Major and Minor Scales

BY JOHN M. WILLIAMS

**W**HEN to teach the scales might be a debatable subject; but that they should be learned, and with as little effort as possible on the student's part, is generally admitted.

The following presentation of the subject has been found beneficial, whether introduced in the second or the sixth month of the pupil's study.

## First Lesson

Thoroughly drill the pupil on Whole-steps and Half-steps and allow at least the time from one lesson to the next for this to be thoroughly assimilated.

Definition: From one key to the next, if there is a key between (either black or white) is a whole-step; if there is no key between it is a half-step. (The words whole-step and half-step are preferable to whole-tone and half-tone as the word "interval" means "distance"; and the idea of distance is better suggested by the word "step" than "tone.")

## Second Lesson

Definition: The major scale is a series of eight tones; the last tone being the same as the first. Make a diagram in the pupil's note book, thus:

1 Whole 2 Whole 3 Half 4 Whole 5 Whole 6 Whole 7 Half 8 Step Step Step Step Step Step Step Step  
From the first to the second tone is a whole-step.  
From the second to the third a whole-step.  
From the third to the fourth a half-step.  
From the fourth to the fifth is a whole-step.  
From the fifth to the sixth is a whole-step.  
From the sixth to the seventh is a whole-step.  
From the seventh to the eighth is a half-step.  
In other words all the intervals are whole-steps except from 3 to 4 and from 7 to 8. These are half-steps.

This may be demonstrated on the black board by drawing a ladder, or, if a small child is being taught, by "walking" the scales, that is, two whole-steps, a half-step, three whole-steps, and a half-step. Two tetrads, joined by a whole step, is also an excellent way to teach them.

Drill the pupil thoroughly in the building of the major scale beginning on each of the 12 keys (black or white). Assign the building of all scales for an entire lesson. (Caution: Do not allow the pupil to confine his efforts to building the C scale, or the scales starting on the white keys only. And remember, the pattern remains the same, the keys must be made to fit the pattern, not *vice versa*. The pupil should be taught to count aloud; thus: One whole-step, two whole-steps and a half-step, one whole-step, two whole-steps, three whole-steps and a half-step.

## Third Lesson

If, at the third lesson, the pupil can build the scale beginning on any key (while building them allow him to use the fingers of both hands when playing them), he may be assigned C G D A and E major scales at one lesson for practice. As there are 8 keys to be played, and we have but five fingers, we must finger R.H. 1 2 3 1 2 3 4 5 and L.H. 5 4 3 2 1 3 2 1.

Important: Before each scale is played the pupil should be taught to recite the signature aloud thus:

C major scale—signature no sharps or flats  
G major scale—signature one sharp; F sharp  
D major scale—signature two sharps; F and C sharps

A major scale—signature three sharps; F, C and G sharps

E major scale—signature four sharps; F, C, G and D sharps

The hands should be practiced alone. In ascending, when the second finger of the right hand plays its note, the thumb should move under the hand quickly and thus be prepared to play its note when needed. Likewise the left hand, when descending. The preparation of the thumb does away with the ugly throwing out of the wrist in which some pupils indulge each time the thumb is put under.

## Fourth Lesson

Assign F major, B-flat major, E-flat major and A-flat major, for practice at this lesson.

Rule for fingering: Right hand, the fourth finger always plays B-flat. Left hand, the fourth finger goes on No. 4 of the scale, except in F-major scale (which is fingered the same as C major).

Perhaps the first group may be studied with the hands together for this lesson, while the flats are being practiced hands alone.

The pupil should recite before playing, thus:

F major scale—signature one flat; B flat

B-flat major scale—signature two flats; B and E flats

E-flat major scale—signature three flats; B, E and A flats

A-flat major scale—signature four flats; B, E, A and D flats

These four scales with flats frequently require two lessons to learn instead of one. Do not attempt the hands together until they can be played separately easily.

## Fifth Lesson

When the fourth lesson can be done well, assign B-sharp, F-sharp, D-flat and G-flat, to be practiced with the hands alone; the remainder to be practiced hands together.

The pupil should recite before playing, thus:

B major scale—signature 5 sharps; F, C, G, D and A sharps

F-sharp major scale—signature 6 sharps; F, C, G, D, A and E sharps

D-flat major scale—signature 5 flats; B, E, A, D and G flats

G-flat major scale—signature 6 flats; B, E, A, D, G and C flats

## When to Give Two Octave Forms

**W**HEN ALL the major scales can be played perfectly one octave, hands together, with correct and rapid recitation of the signatures; then the two octave forms may be given.

NOTE: This last group is the easiest to play and these scales should be the first ones to be assigned for two octave practice.

When B and F sharp and D-flat and G-flat can be perfectly played two octaves, assign B-flat, E-flat and A-flat, hands together, two octaves. These are decidedly easier for the pupil than the first group. Later assign the first group (C, G, D, A, E); and, if any difficulty is experienced in getting these, have the pupil practice the nine-tone scale first. This gets him over the crossing spot and into the second octave. Later they should be extended to two octaves.

## "Dromedary" and "Merrily"

Play all scales in quarter, eighth and sixteenth notes, also 1, 2 and 3 notes to a count.

When counting sixteenth notes use the word "Dromedary," accenting the first syllable.

When playing three octaves, if you want triplets use the word "Merrily," accenting the first syllable.

Caution: Do not continually assign new material. When the pupil can play all scales one octave, do not rush immediately into the two octave forms; let him "camp" on the one-octave scales for a few weeks. Likewise, when he has learned the two-octave forms, do not rush into the minors, "camp" on these until they are

played without hesitancy and with ease. One of the secrets of getting good scale playing from pupils is never to leave one group for another until each is thoroughly learned. Half-learned work is the cause of much trouble later on.

## The Minor Scales

In teaching the minor scales it is preferable that the pupil learn A, E and B minor and D, G and C minor before taking up the more difficult keys like F-sharp minor, C-sharp minor, and others. It is more desirable that the pupil be thoroughly at home in these six keys than to have a hazy knowledge of the 12; hence, in some cases it is better to work on these six for an entire year, rather than assign the more remote and difficult keys.

## Formation of the Minor Scales

The minor scales may be explained thus:

Just as every child has "relatives," likewise every major scale has a Relative Minor Scale. This minor scale "lives" or "starts" on the sixth note or "house" of the major scale. In other words the Relative Minor begins on the sixth note of the Major Scale.

There are three forms of the minor scale:

1. The Natural or Pure Minor.
2. The Melodic Minor.
3. The Harmonic Minor.

The ability to recognize the key in which a piece or exercise is written will be greatly enhanced if before playing the minor scale the pupil is taught to recite thus:

A minor scale, relative of C Major scale, signature no flats or sharps.

E minor scale, relative of G Major scale, signature one sharp, F sharp; and so on. Pupils should recite quickly and accurately.

In the natural minor scale the notes are identical with those in its relative major; the only difference is that the minor begins on the sixth note of the major (thus giving it a minor third).

In the beginning it is much better to have the pupil count all minor scales 1 2 3 4 5 6 7 instead of 1 2 3 4, 1 2 3 4, and so on.

After playing the pure or natural minor, show that in the Melodic Minor the sixth and seventh tones are raised ascending and canceled descending. (Hence the importance of counting seven instead of four.) In the Harmonic Minor the seventh tone is raised both ascending and descending.

Have the natural minor played one octave only, as it is a "theoretical minor" from which we build the others.

## Stories That Help

**I**N explaining the melodic minor you may tell a story something like this:

"You go up town by one street, and come back by another." Or, if it is C minor, for instance, "the two black birds (A-flat and B-flat) fly away and then come back," and similarly with other advanced keys. Points driven home with a story always lodge better in a child's mind.

One new minor scale at each lesson is quite enough; and on the more difficult ones, like F-sharp minor and C-sharp minor, it frequently takes several lessons each. But no matter how many, make it a rule never to leave one scale for another until it is perfectly and easily played; and remember, the pupil should do the reciting and without assistance from the teacher.

## NEW FINGERING OF SCALES

Do you know the fingering of the scales advocated by some of the world's greatest masters? Richard Epstein, Moszkowski, Jonas, Stokowski, and most of the great virtuosi, advocate the following:

Scale of G major, left hand, begin with the third finger. The fourth finger will go on F-sharp.

G major scale is fingered 3 2 1 3 2 1 4 3.

Begin the scale of D major and A major (left hand) with the second finger. In each case the 4th finger goes on F-sharp.

D major scale is fingered 2 1 4 3 2 1 3 2.

A major scale is fingered 2 1 3 2 1 4 3 2.

F major scale is the only one of the flats that is changed. Begin with the third finger of left hand. The fourth finger goes on B-flat.

F major scale is fingered 3 2 1 4 3 2 1 3.

## Important Constructive Work

Mr. John M. Williams has conducted classes from coast to coast which have been attended by hundreds of progressive teachers who have been glad to pay generous fees for just such practical information as he gives in this lucid and interesting article. Mr. Williams has written many highly successful elementary instruction books including:

"First Year at the Piano,"

"Tunes for Tiny Tots," for the Pianoforte,

"What to Teach at the Very First Lessons,"

"Book for Older Beginners,"

"John M. Williams' Very First Piano Book,"

"Nothing Easier" or "Adventures of Ten

Little Fingers in Mother Goose Land,"

"Child's First Music Book."





PRESSER HOME FOR RETIRED MUSIC TEACHERS, IN GERMANTOWN, PENNSYLVANIA

(At the left is seen Mr. Presser's residence which he transferred to the Home prior to his death. The grounds comprise upwards of three acres of Gardens and Park)

**Minor Scales**

THE HARMONIC FORM of the F, C, G, D and A minor scales, left hand, all begin with the second finger and are fingered in each case:

2 1 3 2 1 4 3 2.

The only scale changed in the right hand is C minor, which is fingered:

2 3 4 1 2 3 1 2.

This fingering is generally supposed to have been discovered or "invented" by Moszkowski; but Alberto Jonas, in his celebrated *Master School of Modern Piano Playing and Virtuosity* gives the credit to a Frenchman named Charles Eschmann-Dumur.

Undoubtedly this fingering has great advantages. Try it and see. For instance, in the standard fingering of the D major scale, the fourth finger of the left hand goes on E, with the thumb crossing under to D. In the new way descending (from F sharp to E), the player has a much easier crossing (from a black key to a white key), as it is less difficult to put the thumb under to a white key when the long fingers are over the black ones. The short thumb naturally falls on a white key. Experiment with this and observe the results.

The teacher's first impulse is to ask, "If this is the better way, then why teach the old way at all; why not teach the new way from the beginning?" A matter like this will have to be decided by each teacher for himself; but the writer has found it rather useful to have pupils learn and practice the old fingering for the first five or seven years and then learn the new. This has several advantages, a few of which are here enumerated:

First, in practice we frequently finger things in a difficult way so that when we try the less difficult, the latter will seem quite easy by comparison. For instance, a pupil who can finger the scales in the more difficult way will have little or no trouble in the easier crossing of the new manner.

Secondly, if the pupil cannot play the scales with the standard fingering, all the sonatines, pieces and usual works that he uses in his earlier grades would have to be re-fingered for him. This would take a great deal of the lesson time and is hardly advisable, is it?

A splendid book that is widely used by progressive teachers, and one of the standard works on the subject is "Mastering the Scales and Arpeggios," by Mr. James Francis Cooke.

The following exercise called "Radiating Exercise," has been found very beneficial, particularly for pupils who have difficulty in remembering the note on which the fourth finger goes.

These have been given the name of "Radiating Exercises," because radiating from a given center note they ultimately touch the limits of the two-octave scale. By means of this exercise, we go from the known to the unknown, step by step, until the fingering becomes second nature.

**Radiating Exercise—Section A**

This exercise is designed to fix the fingering in the mind by advancing the fingering step by step.

Play each exercise separately eight times, or until the fingering of each exercise becomes as second nature, or until it is not necessary to have to think about the details of fingering. In other words, the little exercises become automatic. Proceed in the same manner with all the scales.

**A Suggestion for Orchestra Goers**

By Leonora Sill Ashton

IN that very discerning volume, "The Lore of Proserpine," Maurice Hewlett says:

"If during an orchestral symphony you look steadily enough at one musician or another, you can always hear

his instrument above the rest, and follow his part in the symphony."

This is an interesting and beneficial thing to do. In the mere act of using one's eyes as well as ears, concentration is increased and deepened.

I follow this advice when listening to a new, or unfamiliar composition; for it is the best way possible to become conversant with obscure parts. It is also a very valuable aid to ear training.

To come right down to actual teaching, however, this is a good principle to apply to both the practice and instruction hour.

Expressing it simply, one might use the well-worn phrase, "Take one thing at a time."

It may be a little hard to explain this to your pupils at first, but they will soon learn your meaning, which would be something like this:

"In each repetition of an etude or piece, instead of aiming in a haphazard manner at the whole, try to concentrate upon one separate part, with a view to making that part perfect."

Of course, there must be a good general idea of the whole at the outset.

This is obtained by reading over the music carefully, away from the piano. In this process many details of time, rhythm and expression are seen and noted, which might be overlooked in the interest of the music itself when played.

In actual practice, try to concentrate upon one portion of the music at a time.

A practice record of this sort would read somewhat as follows:

Watch especially—

1st time—Melody,

2nd time—Phrasing,

3rd time—Pedal,

4th time—Expression.

One of the great lessons for scholars and self-seeking musicians to learn is that of not spending too much time on useless work.

The farmer, the housekeeper, the business man, all have had their work enlightened and enlarged and benefitted by "labor-saving devices."

The actual processes of the hands at the piano will always remain the same. It is for each one of us to quicken and enliven the mental processes which go with our practicing, which are going to free us from the long-called "drudgery" of piano work.

Clear thinking and vital concentration wait upon this end; and you will find that these two, persevered in faithfully, will enhance the beauty of music as a whole, when you give yourself up to the enjoyment of listening or performance.

"He is dead, the sweet musician,  
He is gone from us for ever,  
He has moved a little nearer  
To the Master of all music,  
To the Master of all singing!  
O my brother, Chibiabos!"—Longfellow.



MR. PRESSER'S BIRTHPLACE IN PITTSBURGH, PENNSYLVANIA

(The building is now demolished)



# Some Aspects of America's Advance in the Musical Art

An Interview With the Eminent American Author and Publicist

OWEN WISTER

## Biographical

[Mr. Owen Wister was born in Philadelphia, June 14, 1860. His family is one of the most distinguished of the Quaker City. The biographical dictionaries make mention of the fact that he received his A. B. degree from Harvard University in 1882, followed by A. M. and L. L. B. in 1888; that he was admitted to the Bar in 1889; that he has been engaged in literary work since 1891; that he is an Overseer of Harvard University; that he is author of a long

list of notable novels, including "The Virginian;" that he has written a number of important political essays, such as "The Pentecost of Calamity;" that he is a member of many learned societies; that he has received distinctions innumerable, but no mention whatever is made of the very significant fact that Mr. Wister's training and ambition up to the time he commenced his legal studies were focused upon becoming a professional musician, a composer; that he won the en-

thusiastic praise of world-famous music critics, and that he still retains a deep interest in the art. His own relation of the incidents of his musical activity makes one of the most interesting and surprising stories of the annals of our complex musical life. We prefer to have him tell this in his own words. The number of distinguished men and women in America who are fine musicians is a source of great satisfaction to eager music workers.]

"WHEN WE speak of the musical advance in our country, we must not forget that there were over fifty years ago, in America, certain roots of musical culture which, however attenuated, were nevertheless active forerunners of the present notable and widespread interest and enterprise in the music art of to-day: Numerous American families had representative members well versed in music; and it was my privilege to have been born in a family where music was hereditary, as it also was in my wife's family.

"My mother and I used to play four-handed arrangements upon the pianoforte—Haydn, Mozart, Beethoven, Schubert; she formed my taste.

"Once when in late years I was playing Mendelssohn's charming overture, 'Die Schoene Melusine' (Opus 32), with my eldest daughter, I was able to tell her that from those same pages I had played the same overture with her great-grandmother Fanny Kemble, who was the daughter of a well-known musician named Decamp, with her grandmother, Mrs. Owen Jones Wister, her mother, and my own great-grandmother, Mrs. Charles Kemble. My great aunt, Adelaide Kemble, was a singer of note, and her favorite rôle was *Norma*.

"My earliest musical recollections are those of hearing my mother play Beethoven Sonatas and some of the works of Chopin. My lullabies were played upon the piano rather than sung; although my mother did the sing Schubert and Franz, as well as cradle songs. The piano fascinated me. It seemed a very wonderful thing to be able to make one's fingers fly over the keys and to produce beautiful music. My mother's playing has been unforgettable. Why is it that the music one's mother plays seems so different, so distinctive from that of all others? The mother influence in art is always a vivid one, and many an artist of the past has merely translated into his own career the ambitions and impulses of his mother.

"Fortunately at about the age of seven or eight I was started in the study of Solfeggios under a Mr. Bishop, of Philadelphia. It is hard to imagine a better foundation of ultimate musicianship. Before one can get very far in music one must learn the keys, the intervals and the chords. These are the vocabulary of the art. I have a strong feeling that one can learn them better by singing them than in any other way. Singing seems to fix the relation of the notes in the mind as nothing else does.

"At the age of ten, I was taken to Hofwyl, a school near Berne in Switzerland. There I was given my first lessons in pianoforte playing. These continued in other places for some three years. Coming back to America I went for five years to St. Paul's School at Concord, New Hampshire, where the organist and choir director was James C. Knox, writer of much excellent church music and composer of the well-known anthem, *O Pray for the Peace of Jerusalem*. His musical taste was like my mother's—perfect. It was from them I heard the first strains of Wagner, when Wagner was almost unknown here.

"At eighteen I went to Harvard where I became the pupil of the well-known American composer and educator, John Knowles Paine. Paine was an admirable musician who was sometimes given the name of being more erudite than practical. This, however, was not the case; he was a splendid performer upon the organ and produced many works for chorus and orchestra. He gave many organ concerts in Germany and in the United States. He went to Harvard as a teacher of Music in 1862, and became Professor of Music in 1875. He, like scores of teachers of theory in that bygone era, refused to recognize as legitimate, many harmonies which to-day seem like Sunday School

commonplaces, and which I was rather prone to use in the exercises I wrote for him. The musical receptivity of the public the world over has advanced enormously during the past fifty years. Sometimes I feel that this advance is more notable than the progress of the art itself. Music, in order to develop, must depend upon the ear and upon the trained intelligence of listeners. Paine, who died in 1906, went through a period of strict classicalism followed by an indulgence in romanticism. He would probably, nevertheless, enjoy as little as most of us some of the orgies of cacophony which are brayed by orchestras continually in this day. His music for the Sophocles trophy, *Ædipus Tyrannus*, was his highest achievement and deserves to be revived more frequently. He wrote the words and text of a Grand Opera, 'Azara,' which was published in 1901.

"It should be remembered that when I was at Harvard, music in this relation to University life was still regarded by many as something of an experiment and by others as an intrusion upon the conservative academic plan of study. Professor Paine, and Professor Hugh A. Clarke, at the University of Pennsylvania, were the first University professors of music in America; and both were appointed as recently as 1875. In the English Universities the post of Professor of Music has existed for hundreds of years. Among Harvard students, Arthur Foote, Converse, Carpenter and Hill are well-known musicians to-day. Foote preceded, the others followed me. Frederick Russel Burton was in my class. Burton received his entire musical education at Harvard. He later became conductor of a notable Choral Society in Yonkers and also a music critic for the *New York Sun*. He published an excellent work on the Songs of the Ojibway Indians and in 1898 produced a dramatic cantata, 'Hiawatha,' employing real Indian themes.

"Upon graduation in music from Harvard, I took

highest honors in that course with a Sonata, a comic opera in three acts, and some fugues. During college, I wrote three comic operas with Thomas Whaton. I have written eight altogether, none ever offered to a manager, three privately performed. In my senior year I wrote the text and some of the music for our Hasty Pudding Show, 'Dido and Æneas,' the first Hasty Pudding opera which had an orchestra. It was played in Boston, New York and Philadelphia. Some manager made us an offer to go on 'The New England Circuit,' but we had our degrees to get. I also had two or three things published at that time, one of which I remember was a dance of the semi-popular sort. I was very proud to have this become one of the favorites at the dancing class.

"At twenty-two came one of the great events of my early life. I went to Europe and it was my wonderful fortune to come to know Franz Liszt. Imagine my excitement and my trepidation when I learned that the great master had consented to have me play for him one of my own compositions and that the audition was to occur in Wagner's home, 'Wahnfried.' To see Liszt once was to remember him always. I was lucky enough to see him several times. I played for him, at Wahnfried, an operatic duo, 'Merlin and Vivien.' He was most encouraging and said in French that I had '*un talent prononcé pour la musique*.'

"He advised me to continue my studies, and I then went for one year to Paris where I studied with Ernest Giraud. At that time my sole thought was that of making music my profession. Circumstances called me back to America, and I returned to Harvard where I entered the Law School. Upon graduation I was admitted to the Bar in Philadelphia. My practice was short-lived, because I soon found myself writing stories. The public and the publishers demanded more and more of my writings, and since that time music has been compelled to step to the background. Nevertheless, I have never lost my great love for the art and myself continually writing music. Indeed I have just completed another comic opera, 'The Honey Moonshiners,' which will be given by the Tavern Club in Boston this year.

"It is a great gratification for me to see the vastly different attitude of the public towards music in this day. At Harvard, for instance, there is a totally different sense of appreciation of the art. This is in a large measure due to the very liberal attitude of President Emeritus Dr. Charles W. Eliot. In Paine's day, whenever Harvard was poor the corporation said, abolish the Music Department. To this advice Mr. Eliot never listened. To-day the Music Department stands Dean, Premier and Consulting Engineer for all others. It has drawn students from all over the country. The methods of Professor Walter R. Spalding have been widely adopted, even in France at the University of Toulouse. Music in university work is of course largely theoretical; but I cannot see why there should be any legitimate objections to the study of practical musical work in the modern university. The world cries for trained men. The universities are supposed to furnish them. The modern university without fine equipments for practical study of chemistry, engineering or medicine would feel itself woefully behind the times. Why should not the musician have every possible facility for practical study of the instruments as well as for theoretical study? The chemist has his laboratory, the athlete his gymnasium, the doctor his hospital.

"Of course some universities, such as Harvard, are so located that there are fine adjacent conservatories where piano and other instruments are taught and there is really no need for creating a 'musical laboratory' on the campus to teach these instruments.



OWEN WISTER



"IN THE field of composition America unquestionably suffered from the Puritan pall which shrouded so much of our early creative work. In music the effect was terrible. The English have never been a profound musical race; and even at that time, some fifty years after the landing at Plymouth Rock, when England was reveling in the beautiful music of Purcell, our blue-nosed Pilgrim and Quaker forefathers were finding in music the double-distilled quintessence of fire and brimstone. It is difficult to estimate the damage done to music by the Puritan commonwealth. The genius of Purcell was one in which the British people have reason to glory. Unfortunately, they were in poor position to promote it; and when the overwhelming genius of Handel arrived, the native composer was neglected—a misfortune for which Britons even today are trying to atone.

"In America the situation, in so far as composition is concerned, is most hopeful at this time. We have our men of Anglo-Saxon heritage such as John Alden Carpenter, Foote, Hadley, Converse, all musicians with most excellent technical training. We have had the Celtic MacDowell. Now we may expect a great admixture of blood of many different nations; and already in the works of younger composers, such as Sowerby and Hansen, this new note is to be heard. Have no fears about the music of the America of to-morrow. The whole world will listen to it.

"Our equipment in music will excel that of the world. I refer to the schools cropping up in many parts of the country, with endowments which would have seemed enormous if they had come from an imperial hand instead of that of American manufacturers, merchants and publishers. Our orchestras command world attention. Charles Martin Loeffler, of Boston, told me that he considered the Philadelphia Orchestra the finest in existence. I certainly have heard nothing to equal it. I have heard the great orchestras of Europe, and there are many magnificent ones. I remember a particularly beautiful performance of the G Minor Symphony of Mozart, by the excellent orchestra of Barcelona, conducted by the brother of Pablo Casals.

"The nations of Europe have long recognized the value of music to the State. To me this value seems enormous, because music adds greatly to the Joy of Life. It gives all an additional reward for existence. Its appeal is so broad and its effects are so exhilarating that its importance is immense. In religion it is indispensable, if only because it appeals so definitely to the emotions. A religion without emotion is worthless.

#### Why the Pianoforte is the Most Important Instrument

"MUSIC, as an art, may be best approached through the pianoforte; that is, unless one is preparing to make a specialty of some other instrument, it is perhaps a mistake to inaugurate a musical education with another instrument. There is nothing in the literature that cannot be explored through the piano. It is for this reason that I feel very strongly that everyone who desires to study music, whether the design is professional or amateur, should at first strive to gain a certain pianistic facility. The piano is easily the most practical instrument for this purpose, and the average student gets more from it.

"The ability to play the piano, if merely for exploring purposes is a valuable possession for anyone in these days when there is such a world interest in music. I rather pity the man or the woman who has not this ability, just as one is to be pitied who cannot read. The further this ability is developed the more interesting the subject becomes—precisely as the acquisition of the ability to read in foreign tongues widens and deepens one's outlook in literature.

"This is peculiarly true in its relation to the American people. Probably we work harder and longer than most peoples. The strain is often terrific. The American man deeply engrossed in business, has scant variety in his life. If he has learned to turn to music, he finds a precious relief from the grind. The turning toward music in this country has become very marked in recent years. It seems to have come almost like a phenomenon. Certainly the interest in 1880 is not to be compared with that of today. The occasional concerts given at the Philadelphia Academy of Music, by Theodore Thomas and his wonderful orchestra, were played to half empty houses. Now there are queues around the whole square an hour before the doors open on orchestral nights.

"Except drama, music is the only fine art which can be recreated wherever there is the right medium. By this I mean that in order to see the 'Sistine Madonna' or the 'Descent from the Cross' one has to travel to Europe. Photographic reproductions leave a great deal to be desired. With music, however, one may recreate a Beethoven Symphony in the backwoods, if one but has a proper instrument. I have been told that Handel's

'Messiah,' for instance, is given in the little college town of Lindsborg, Kansas, in remarkable fashion, by a large chorus and orchestra. The St. Olaf Chorus of a small college town of Minnesota tours the East, singing the masterpieces of the early church composers in a fashion that wins the enthusiastic applause of great critics. The girl in the country town, with a little library of Bach, Beethoven, Haydn and Mozart, can get just as much joy from playing these works as if she lived in a great metropolis. Thus music grows daily more an American possession, instead of being, as it used to be, an American importation."

### Tributes to Theodore Presser

(Continued)

ERNEST R. KROEGER

Noted Composer

Theodore Presser was a man of sterling integrity, with high ideals, and he was in a position to carry out his plans. It is a fine thing for a man to see in his lifetime the maturing of such plans as Mr. Presser had. It must have given him great gratification. The musical world loses much by his death. I feel a sense of personal loss, because of our close friendship extending over many years.

WALTER T. FISCHER

Music Publisher

Mr. Presser was one of the most respected figures in our national musical life and, through many years of earnest endeavor succeeded in winning not only unusual material success, but also a guerdon of widespread admiration even from those who did not always share his point of view.

He was one of the last of the "grand old men" of the music industry and his passing brings to each of us a deep sense of irreparable personal loss.

GUSTAVE SAENGER

Editor of The Musical Observer

In summing up the careers of those who have gained unusual prominence in either a business or professional vocation, we must be guided by the personal character of the individual, his aims, and methods of arriving at whatever goal he has set for himself.

The outstanding qualifications which helped to distinguish the late Mr. Presser, and which made of him a personality which had become an established factor in his particular sphere of activity, are to be sought in the indomitable energy he displayed at all times, his ceaseless attention to large or small business matters, and his generosity in having provided for at least a part of the needy musical profession through the Presser Foundation, which will remain a perpetual monument to his kindly and charitable human traits.

#### BOSTON MUSIC PUBLISHERS ASSOCIATION

November 7th, 1925

It was with deep and sincere sorrow that this Association learned, on October 28th, 1925, of the passing from this life of Theodore Presser, one of the outstanding members of the Music Industry of this country and of the world.

While not unexpected, the announcement of his passing came as a severe shock to all of us.

As founder of THE ETUDE and of the honored house which bears his name, he made a reputation for himself which will endure. Truly may it be said of him: "Gone is the living but his works remain."

Uncounted thousands have blessed him for the helpful inspiration put forth month by month for more than forty years in the columns of THE ETUDE; and countless unborn thousands, and thousands now living, will revere his memory because of his benefactions to be wisely distributed to deserving music students and retired music teachers, by the Theodore Presser Foundation, a wonderful dream of Mr. Presser's life fulfilled.

The world is poorer by the loss of such a valued life cut off at the very acme of its usefulness. Our heartfelt sympathy goes to his relatives, friends, and business associates in this their hour of trial; and it is directed that this minute of respect to his memory be spread upon our records and a copy of it suitably engrossed and sent to the President of the Theodore Presser Co. and the Theodore Presser Foundation.

BOSTON MUSIC PUBLISHERS ASSOCIATION,

By F. E. BURGSTALLER,

President.

HAROLD E. ROBINSON,

Secretary-Treasurer.

C. A. WOODMAN, Chairman

H. B. CROSBY

W. DEANE PRESTON, JR.

### A Practice Hour for the "Rusty" Housewife

By Mabel Blair Macy

How many a busy mother and housewife has suddenly realized that she no longer can play the Beethoven "Apassionata." No longer can she play the Hungarian Rhapsodies as she once did, when fingers were accustomed to hours of practice and, perchance, little dish-washing!

Take heart, Weary One! Don't be a "has been!" Don't admit that you haven't been able to keep up your practice. Rather, say that you certainly have continued your music—and not only say it, *do it*.

Take an hour early in the morning, and practice. Concentrate on that one hour. You have no idea how much can be accomplished, nor what a wonderfully free feeling will result. Once more you are developing your own individuality. And it is surprising how much more easily the day's work can be finished. It seems to go faster. If it doesn't, what matter? Much better to have had that hour of freedom in the morning, and to do the dusting in the afternoon.

Now for the practice itself! Hunt up the old studies—Czerny, Hanon, Cramer—any of them. Start out with finger exercises, and go *slow*. Think of each finger; don't let it bend in; strike on the tip; play very legato; make each tone *sing*. Listen! Do special exercises for that weak fourth finger. Do stretching exercises. Watch your thumb; see that it passes under the other fingers easily and smoothly. If your wrists or fingers are fatigued, or stiffen, take your hands from the keyboard and shake them limply from the wrist. Relax!

If you have worked slowly and carefully your hour has probably been consumed in this. Just to see if your practice has been to some purpose try the first or second of the Chopin Etudes or whatever has been your former technical tool. Does it not go a little easier than the last time you tried it?

The second morning you will probably do finger exercises for only about twenty minutes. Concentrate on those twenty minutes, however. Then pass to scales! Just to renew your memory of the different scales, try the "cycle" first. Do C scale up and back four octaves, ending up with

Ex. 1



That brings you to A, for your minor scales, Harmonic and Melodic. Finish them with

Ex. 2

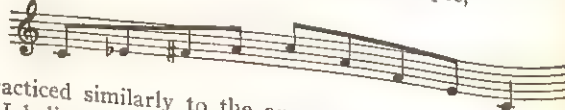


and you are ready for F scale. Go on around the cycle of scales. Then try them a different way. Take each scale up and back four octaves, counting four, first with one note to a count, then two notes to a count, then three, and then four.

Try scales in thirds and sixths for a change. Do not forget the Chromatic Scale.

As you do the different scales, work on the corresponding arpeggios, one, two, three, and four notes to a count. It is interesting, too, to do the arpeggios without stopping, four octaves up and back, in the keys of C, D, E, G and so on, through the octave. Then, for stretching the fingers and "limbering up," an excellent exercise is the diminished seventh chord. For example,

Ex. 3



practiced similarly to the arpeggios.

I believe it is a good thing to pass on to some octave practice now. Look up your octave exercises. Do them slowly, keeping your wrist relaxed. Practice, first with the weight of your touch coming only from the fingers, then with the weight from the forearm, and finally the arpeggios, in diminished sevenths. Try octaves in scales, in *pianissimo*.

Every day do some finger exercises, scales, arpeggios, and octave work. Look up exercises on trills, thirds and sixths. After you have your fingers fairly well "limbered up," divide the practice hour thus: twenty minutes for exercises of all kinds, twenty-five minutes on "pieces," and fifteen minutes on memorizing. By that method you will always have something ready when you are asked to play.

Do not lose your enthusiasm; and *do not* "fizzle out!"



# A Character Study of Theodore Presser the Man

By WILLIAM ROBERTS TILFORD

Biography of Theodore Presser as it appears in *Who's Who for 1925*

Theodore Presser, music pub.; b. Pittsburgh, Pa., July 3, 1848; s. Christian and Caroline (Diets) P.; student Mt. Union (O.) Coll.; studied music, N. E. Conservatory of Music (Boston, Mass.), 1873-4, Leipzig Conservatory, 1878-80; m. Helen Louise Curran, of Phila., Pa., 1890 (died 1905); m. 2d, Elise Houston, of Phila., 1908. Entered retail music business Pittsburgh, Pa., 1864; teacher of piano, Ohio

Northern U., Ada, O., 1869-71, Smith Coll. and Conservatory, Xenia, O., 1872-5, Ohio Wesleyan U., 1876-8; prof. music, Hollins (Va.) Coll., 1880-3; founded "The Etude," monthly music jour., at Lynchburg, Va., 1883, removed to Phila., 1884, and continued as editor "The Etude" until 1891; head of Theodore Presser Co., music pubs. Erected and endowed, 1914, the Presser Home for Retired Music Teachers; founded, 1916, Presser

Foundation; founder Music Teachers' Nat. Assn., 1876; a founder and hon. pres. Phila. Music Teachers' Assn. Author: School for Pianoforte Playing; School for Four Hand Playing; Polophony Playing; also numerous ednl. studies, piano pieces, etc. Presbyn.

Theodore Presser died October 28, 1925, of heart failure, after an operation at the Samaritan Hospital, Philadelphia.

**D**URING THE course of several years it was my very great privilege to know Theodore Presser and to observe him in his daily life "in action." Only those thus situated could understand just what the words, "in action," meant in reference to this most remarkable man in his many faceted life. So numerous have been the biographies that have been printed during the last few months that it is not worth while in this article to recount chronological facts. The biographies, however, give a very scant and imperfect glimpse of his real greatness. It is only by regarding psychologically and analytically the outstanding traits of his character that we may discern those factors which entered into the greatness of his soul and the success of his achievements.

## Capacity for Work

**L**IKE most men of large accomplishments he possessed an uncanny capacity for work. During the forty-three years he was engaged in music publishing, no man in his business equalled him in this respect. Coming from strong stock and blessed with a vigorous frame, which in later years actually became bent with labor, he had the additional asset of a youth spent partly in very hard manual work. In fact, he made cannon balls during the "War of the States," though the work in a foundry proved too much for his very youthful ambitions. Later, as a music clerk, then as a music student, as a music teacher in colleges, as an organizer of notable musical associations, and finally in the publishing business, he left a trail of records for hard and unrelenting work, which is extraordinary in every way. For years, after a severe day's labor at his business, he would take home great bundles of work and spend his evenings investigating manuscripts, signing checks, auditing bills, and so on. In addition to this he wrote at home instruction books, and edited works, which have been used by hundreds of thousands of students. His instruction books were partly original and partly compilations. It is safe to say that he created and assembled educational material that has been used by more people than the works of any other musical educator, with the possible exception of Carl Czerny.

This capacity for work, combined with his great determination and strong will, became an excess in his last days. His best friends and counsellors found it impossible to prevent him from doing things which were obviously injurious and liable to shorten his life. In order to get physical exercise, he persisted in sawing heavy logs, clearly a dangerous exertion for a man of seventy-seven with an uncertain heart. He never rode when he could walk, and only in his very last years could he be persuaded to use the elevator except when a climb was too high. His mentality was exceedingly virile and he would be found "on the job" long after younger men were tired out.

## A Friend of the Teacher

**H**IS interest in his business, and particularly as it related to the promotion of the interests of the music teacher, impelled him to be at his desk at times when his medical advisors insisted he should be in bed. He was at his office four days before his passing; and only a few hours before his death he was struggling valiantly in behalf of a plan he had to help the teacher of music.

Many of those who for years had known of the enormous accomplishments of Theodore Presser were surprised when they met him; and often they would exclaim, "Is that really Theodore Presser?" This was largely because of his great simplicity. He hated af-

fection and complexity of any kind. A bombastic person amused him greatly. Few men have ever retained so little of their worldly goods during their lifetime and given away so much. He had a fine home in Germantown adjoining the far more expensive building he erected for retired music teachers. For a man of his means he lived very simply and without ostentation. In his business house he lunched daily with his employees, making little distinction between them as to their position in the business. He disliked display and it distressed him to stand in the lime-light. Many Universities proffered degrees to him; but these were always refused, because he insisted that he was not really en-

sohn, Reinecke, and others, gave him an excellent background of the art. His knowledge was fundamental and practical. This inclined him toward educational music; and his grasp of the requirements of a good educational piece was uncanny. As a composer his works were not representative of strikingly original creative powers; and he realized this. As an editor he was most careful and painstaking. His great fondness was for the works of Bach and Schumann.

He was known to have been a most excellent and exacting teacher of pianoforte; but his own playing in later years was often inaccurate. Strangely enough he had an aversion to certain instruments, which was due to a peculiar sense of hearing. Any sound that was very strident or very high seemed to pain him. For this reason he had a great antipathy to certain string quartets and always avoided a string quartet performance when he could possibly do so.

## Human Qualities

**T**HEODORE PRESSER was one of the most clean-minded men I have ever known. In long years of association I never heard him relate an objectionable story. Although he could be vigorous and emphatic, he had no use for profane or coarse language. On the other hand, he was far from being a sacrosanct prude. Adhering to a strict moral code himself, he was at the same time very tolerant and "long suffering" in his aspect of the frailties of others. In the cases of unfortunate girls whose hearts had gone up the wrong lane, the little Magdalen of life, he was most considerate, often extending financial help. In one case he wrote a pathetically naive letter to parents, assuring them he was certain that the world's judgment of their erring daughter was untrue and unjust.

While unostentatious, he was extremely social and dreaded to be without congenial company and companions. A conventional, old-fashioned picnic to the woods gave him far more delight than anything that pretended to be formal, and a hike with a group of boys was a special diversion. In a small group he was an extremely animated conversationalist and enjoyed humor immensely. He dreaded public speaking; and although, when inspired, he could make a very excellent talk upon subjects in which he was interested, he had a fear of audiences and frequently confined himself to notes.

He had a habit of expressing himself in a peculiar and emphatic manner which he understood perfectly himself, but which was often misinterpreted by others. This sometimes led to misunderstandings in later years, and to the sacrifice of friends, which pained him greatly. It thus often became necessary for those who did understand him to interpret his meaning; and this he appreciated greatly if accurate, but detested when it became apparent to him that he was in the least falsely interpreted. He was

always most anxious to have his meaning perfectly clear and would struggle for hours with letters, documents and circulars, until there could be no doubt as to what he wanted. On the other hand, he was ready when necessary to change his mind; and this, indeed, he frequently did.

His methods of work and his persistence were also highly individual. His enormous "stick-to-it-iveness" in securing what he believed to be right, his extreme caution, and his huge energy, wore out the patience of strong men. This was particularly the case with men of active, "rapid-fire" minds. Time and again conferences have broken up largely because those concerned



MR. AND MRS. THEODORE PRESSER IN THE GARDEN OF THEIR GERMANTOWN RESIDENCE, MRS. PRESSER (ELISE HOUSTON) DIED NOVEMBER, 1922.

titled to them. Always a champion of the highest in education and a strong advocate for the best materials in the curriculum of the universities, yet he was a great admirer of the young person whose education was acquired as the result of long, weary hours of work at home. To such he longed to make his own life an inspiration.

## Musicianship

**T**HE MUSICIANSHIP of Theodore Presser was far better grounded than most people realized. Fifteen years in actual teaching, plus many years of study under such really eminent teachers as B. J. Lang, Stephen A. Emery, G. E. Whiting, Zwintscher, Jadas-



could not realize the laborious and "agonizing" processes with which he scrutinized what to others seemed a very simple problem.

His love for animals was very great and he looked forward to the end of the day when his little dog would romp joyously to greet him.

At different times he possessed many kinds of animals—crows, parrots, rabbits, pheasants—and he once acquired a bear which he kept until it became too strong for any domestic confines. He gave the bear away and shortly after the beast was found strangled at the end of his chain. Mr. Presser always insisted that the bear committed suicide because he had lost a good home. He reproached himself for giving the animal to others, who, he feared, had been unkind to it.

Flowers were a passion with him, and his gardens and greenhouse were a constant source of delight. Every new and rare plant was a treasure. He continually wrote to distant points for new specimens. Once, when returning from a trip to Bermuda, I brought him a small collection of tropical plants. His reception of the plants so overwhelmed him that he quite forgot the donor.

In sports he retained to his very last days the naive enthusiasm of a child. At a football game he was a delight to see. He frequently attended professional baseball games and his usual inquiry at the end of the day was, "What's the score?" He enjoyed playing games himself and eagerly hunted companions to play with him. His complete democracy is shown by the fact that in his last years he spent much of his time in the Home for Retired Music Teachers which he built, enjoying conversations with the teachers and joining heartily in their games. He was a teacher right to the end and never forgot it. In the Philadelphia Music Teacher's Association, of which he was a founder, he was a regular attendant for years, caring little for the huge formal banquets which enlisted such speakers and artists as James M. Beck, John Luther Long, Henry Van Dyke, Henry T. Finck, Owen Wister, Josef Lhevinne, John C. Freund, Rudolf Ganz, John Philip Sousa, Reginald de Koven, Mrs. Edward MacDowell, Cyrus H. K. Curtis, and others, but preferring to take actual part in little meetings, with a few earnest teachers, comparatively unknown to the world at large, debating practical problems.

His Americanism was intense. This was shown in the construction of his catalog, in which he favored American composers on every possible opportunity. During the great war his antagonism to German militarism was bitter and unrelenting. This was a relic of his own student days in Germany. But he was none the less opposed to any show of militarism in France, England, Russia or in his own country. He believed emphatically in peace and in arbitration. He was a strong advocate of prohibition and in his last years eschewed tobacco.

After the Great War the Presser Foundation sent thousands of dollars abroad to Germany, Austria and other countries to help musicians in distress.

#### Merchant and Publisher

THEODORE PRESSER was a hard, fearless and tenacious fighter in his business life. Every business move was made upon principles that he first of all assured himself were necessary and right. Thousands, who have profited through his enormous commercial initiative, learned that in making a bargain with him success was conditioned by two outstanding factors. If Theodore Presser found the bargainer liberal and willing to do more than his share, he would go to an even greater extreme of generosity. On the other hand, if he found that the bargainer was trying to take an unfair advantage, or attempting to do something that he felt was not for their best mutual interests or for the ultimate advantage of the music teaching profession which he so valiantly championed, no shrewder, harder, stronger bargainer could be found than Theodore Presser. More than this, the moment he suspected trickery, or what is known as "sharp practices," he stopped the deal immediately.

In his relations to his customers he believed in the very greatest liberality. "The customer was always right." Orders had to be filled on the day received, whenever possible. Breaches of courtesy, direct or through mails, were unforgivable, as was inaccuracy in filling orders. All these principles he instilled into his large corps of faithful employees, until they became the habit of the entire establishment.

He feared entangling alliances, as much as did George Washington. He frequently said, "What you keep out of is quite as important as what you go into." He proceeded with extreme caution; but, once assured he was right he was unusually bold in his attack of a new venture. Every business problem was considered down to the smallest details; and his habit of literally "drench-

ing" a new proposition with thought was most interesting to observe. Snap judgments he abhorred. He had a habit of saying that "I am big in big things and small in small things." This was not quite true, because his real bigness often came out into boldest relief in the smallest details, whether the detail was the selection of a first grade teaching piece or in the performance of some slight kindness. If, during a conversation, someone were prompted to criticize another for a seeming fault, invariably he would advise caution, with the admonition that "we can never tell what we would have done under similar circumstances."

Despite his advanced years he was systematic and orderly in his work. Before dictating he would spend a long time in reading and sorting his mail, so that the stenographer's time might not be wasted. He took delight in clearing his desk of the day's work each day.

His investments were made with remarkable understanding. He had no thought of speculation at any time, whether the investment was in stocks, bonds or real estate. Only a very small fraction of the investments he made proved unprofitable. He attributed this to the fact that he invested only after careful personal analysis and then enlisted the advice of brokers of unquestionable integrity. One firm of brokers served him most of his business life.

Despite the fact that he became a rich man, money in itself interested him very little. He did not enjoy the expensive things that money can buy and thought of money largely in terms of how advantageously it might be used for others, particularly in the direction of music education. When he was engaged upon the preparation of a notable series of books, such as his *The Beginner's Book*, *Student's Book* and *The Player's Book*, which ultimately had a very large sale, he had no thought of their commercial possibilities, only of the position they might acquire in real practical study of the piano.

#### Altruist and Philanthropist

THE altruism and philanthropy of Theodore Presser are hard to describe and still more difficult to understand. In the first place, he shunned praise for his philanthropies. He did not even expect praise and sometimes would quote the old German saying, "Undank ist der Welt Lohn." (Ingratitude is the world's thanks). His desire to do good was like an uncontrollable passion. Although he could be extremely severe in his discipline, when he thought it necessary, his great joy was to see people happy. The annual Christmas gatherings of his employees were marked by generous gifts and festive ceremonies. These delighted him through and through.

He loved to perform little kindnesses unostentatiously. His left hand rarely knew the good deed of the right. Time and again the writer has visited department stores with him when he has been in the quest of gifts to make others happy. Sometimes it was a warm overcoat for a poor boy; sometimes it was caps for poor children; sometimes it was booties for a new baby—anything to express his desire to be kind to others.

In so far as his benefactions were concerned, he was inordinately modest. In fact, it was only with great difficulty and with great persuasion that the Trustees of the Presser Foundation were able to get his consent to the use of his own name with the Foundation. His own choice was "A Foundation for the Promotion of Musical Education."

For many years prior to the establishment of the Foundation he had assisted students in securing an education. He always refused to help the individual, as he said that he had not the time and the machinery to determine the worthiness of the student. Therefore he made provisions that the grants should be made to colleges and that the entire matter of the selection of the student should be in the hands of the college. This provision still exists. The Presser Foundation does not give money to individuals direct. The students are selected by colleges. This illustrates the very remarkable manner in which he apportioned labor that otherwise might have centered upon him personally. In this manner, he assisted thousands of students whom he never even saw. Many of them had no idea of the source of their scholarships; and there are hundreds of letters on record, written by students to the college authorities, headed, "To my unknown benefactor."

It was his desire that the operations of the Presser Foundation should be controlled by boards of directors with a sufficient number in majority to act in every way independently of the business, in making philanthropic grants. This is distinctly the case, and the grants of all kinds are and have been made without any relation whatsoever to the business of the Theodore Presser Company.

In the Department of Relief for Deserving Musicians the same spirit of tolerance was invariably preserved.

Help was given in emergency without regard for creed or country. The only questions were, "Does the applicant really need and deserve help as an actual case of a music teacher in hard straits?" In one case an elderly Protestant teacher, long an invalid, was in the care of Sisters at a Roman Catholic Hospital in the far west. She proved very ungrateful and a great trial to the Sisters which they bore with patience and fortitude. Because of this the stipend she had been receiving from the Presser Foundation was withdrawn from her personally and given over to the Sisters for her care.

His philanthropy was deep, fundamental and genuine, and by no means an expedient for disposing of superfluous wealth. An incident illustrates this. In the eighteenth-seventies, Karl Merz, teacher and musical philosopher, whom Theodore Presser admired greatly for his altruism and lofty spirit, was publishing a musical paper in an Ohio town. He advertised for assistance for an aged music teacher in distress. Later Mr. Presser, then a poor and struggling music teacher himself, called for the first time upon Merz, who greeted him eagerly and said, "I always wanted to see you because you sent me two dollars for that poor old music teacher; and you were the only contributor."

In the contemplation of such a genius as Theodore Presser, called by some "the Horace Mann of Music," by others the "Andrew Carnegie of Music," and by still others "the John Wanamaker of Music," it is difficult, in anything less than a volume, to comprehend with words the fullness of his life. Those who knew him and associated with him daily were so impressed by his simplicity that they hardly realized the greatness of the man. To them Theodore Presser will remain forever in their memories as a virile but gentle friend, an exacting but wise mentor, and as a benefactor whose vision will become more remarkable as the years pass.

His funeral was one of the largest ever held in Philadelphia. The room was flooded with floral tributes. Educators, musicians and publishers came from all of the country. The officiating clergymen were Dr. E. Ladd Thomas and the Reverend John Parks, the latter having been for twenty years a regular employee of The Presser Company. The singing was by a double male quartet of employees of the Theodore Presser Company. The interment occurred during a severe snow storm, nevertheless one hundred mourners went to the cemetery.

In religious matters he was thoroughly tolerant, and he made a provision that "creeds" should not be considered in any way at the Home for Retired Music Teachers. This has been followed and the Home has been opened to all creeds. His father, Christian Presser, was a devout member of the Christian Brethren Church. For many years, Mr. Presser attended the Presbyterian Church. He was, however, a member of the Methodist Church and shortly before his death took his letter from the Church at Delaware, Ohio, and joined the First Methodist Church of Germantown. His late wife, Elise Houston Presser, was an enthusiastic worker in "New Thought," and after her death, Mr. Presser published her inspiring book, "Fruits of the Spirit." The last words of this great man were:

"Saviour, You are right."

#### THURLOW LIEURANCE

Composer and Eminent Authority on Music of the American Indians

Theodore Presser was my great benefactor and friend. For twenty years he has ministered and advised. He has passed; but we will still be guided by his kindly and sincere advice.

#### Inspirational Moments

"Don't always bring me the 'standard' things—Chopin, Beethoven, and so on. Try to develop Americanism in your piano repertoire. If you will search for good American piano compositions, you will develop an originality and a force which you will never get from foreign works, which, of course, you do not understand racially."

—PERCY GRAINGER TO HIS CLASS.

"Music should be to language what language is to thought, a kind of subtle expression and counterpart of it. It should range over the wordless region of emotions, giving an inexpressible relief to the heart by clothing its aspirations with a certain harmonious form. This salutary state of affairs will arrive when music is felt here as it is felt in the various countries of Europe, the heart pines and the emotions rather—a need as of light and fire and air."

—MRS. EDGAR STILLMAN KELLEY.



# What Part Has Modernism in Present Day Piano Study?

By the Well-known Pianist-Composer

LEO ORNSTEIN

## Biographical

Leo Ornstein was born at Krementchug, the birthplace of the famous author, Gogol, Little Russia, December 11, 1895. He studied at the Petrograd Conservatory. In 1906 he came to America, where he continued his studies at the Institute of Musical Art, becoming the pupil of Bertha Feiring Tapper, to whom he gives the credit for the greater part of his pianistic training. His early appearances as a pianist attracted wide attention because of his brilliant technic and his warm, sensuous tone-color. Subsequent appearances in all parts of the country have won him the regard of

critics and pianists alike, ranking him with the foremost pianists of the day. His interest in ultra-modernistic music and his radical compositions have won him the reputation of an iconoclast. His concert programs, however, have been unusually orthodox; in part; and Mr. Ornstein in the following article has indicated why he returns to the classics even on his fiery Pegasus of musical anarchy. Mr. Ornstein has taken up his residence in Philadelphia, conducting "Master Classes" at the Philadelphia Musical Academy.

**I**N THE art of music there can be no such thing as perfection. There is always room for further development. Merely to admit the contrary would be to proclaim that the art is dead. Therefore, the attempts of the "so-called" modernists are to be regarded as efforts to carry on the development a little farther. This is the obligation of every age in which real artists work.

"We must remember that, when all is said and done, no composer has really surpassed Bach, although he may have carried the art into a different avenue. The *Chromatic Fantasia* of Bach is in itself a monumental evidence of the greatness of the art of music over two centuries ago.

"From Bach to the present time there have been numerous steps in different directions made by many outstanding composers. Each one in his day has been outstanding, whether it was Haydn, Gluck, Schumann or a modern, whether it was Wagner. In the latter part of the last century we find men of the ilk of Franck, Moussorgsky, and others of even more iconoclastic tendencies, coming into evidence. Franck with his version and superior scholarship represents one type. Moussorgsky, infinitely less skillful technically, with shortcomings that demanded the posthumous revisions of Rimsky-Korsakoff, represents another.

"Eric Satie is reputed to have been the first to employ the whole toned scale extensively.



"This scale has been known since the earliest times; but its beauties were foreign to the average ear. Satie was a far more voluminous worker than most Americans are aware.

"Satie and Debussy met about 1890 when the latter had returned from Rome; and the two men became intimate friends. There can be little doubt that the extremely radical Satie had a very strong effect upon his older contemporary.

### Debussy's Limitations

**D**EBUSSY had very great limitations and seems to me quite distinctly a descriptive composer. In his pianoforte works his greatest charm is indicated in such compositions as *Reflections in the Water* and *The Gold Fish*. His use of arpeggios and consecutive fifths is distinctive. There can be no question that Debussy's talent is individual. To me a very much greater talent is that of Ravel. His numerous compositions should be better known in America. I consider him organically superior to most of his contemporaries. His works are well-knit and have a virile kind of musical logic which falls refreshingly upon tired ears. He possibly excels in the smaller forms. His works have not, however, the barbaric, exciting character of those of Stravinsky.

"Here again we do not seem to meet with the organic, structural musical evolution of ideas such as we find in Ravel. Stravinsky's works seem like a succession of tableaux. This effect of a series of snatches does not impress me so deeply as does a work with a definite organic structure.

"Scriabin was a man of tremendous talent and great musical gifts.

"With such wide differences in technic and æsthetic viewpoint, there can hardly be said to be a modernistic school of music. Most of the modern composers constitute individual schools in themselves. There are too many theories floating around; and there is too little real music. The main point is that the composers have tried to go ahead. Some may be utterly wrong; but it is better to be wrong than to stagnate. The work has always advanced and it always must. Most of all we must realize that we must build upon the foundations of

the past. All life is evolution. New forms do not spring into existence without relation to that which has passed.

"For this reason the musical education of the child must be chronological. This is obviously the process of nature, from the first germ cell. The human being develops and passes through all the stages of the evolution of the race. We cannot afford in musical education to disregard this imperative sign post. By this I mean that the child, after being taught the elements of music and trained to love simple melodies of the folk song type, should be brought up in music chronologically. He should hear the music of the earlier composers and climb up step by step through Bach, Handel, Mozart, Haydn, Beethoven, Chopin, unto the present day.

"My own works have always been an expression of moods and ideas. I have written in many different idioms.

"The subject matter requires appropriate setting; and, where simple means suffice, I do not see any reason for artificially complicating the treatment.

"Comparatively few people are aware that a very little-known pianist was responsible for what amounted to a revolution in piano playing. How it came about makes a very interesting story. The pianist was Julius Schulhoff, who was born at Prague in 1825 and died in Berlin in 1898. He is little known in this generation, in America, because most of his works were largely in a type of Salon Music, which seems to have passed. His arrangement of the Mozart *Minuet in E flat*, is, however, widely known. Schulhoff was a friend of Chopin, who acted as a patron for Schulhoff's concerts in Paris. For many years he was a popular teacher of pianoforte playing in Paris, Dresden, and in Berlin, where he became Royal Professor.

### Schulhoff's Luscious Tone

**T**ECHNICALLY, Schulhoff's playing was very much restricted. It is said that the most difficult piece in his limited repertoire was the *Rondo Capriccioso* of Mendelssohn. Yet he was immensely popular in his day as a pianist, because of the magical charm of his tone. Once he was playing in Vienna when Leschetizky



LEO ORNSTEIN

was present. Up to that time, practically all pianists played the piano 'on the surface of the keys.' Although Leschetizky himself was one of the most remarkable technicians of the day, he was immediately impressed with the luscious tone of Schulhoff. Here was a pianist who seemed to have fingers as strong as iron, but who really played with his shoulders, elbows and wrists entirely relaxed. His efforts never sounded hard, although the volume of sound was full and strong.

"Leschetizky, with his quick mind, noted this at once, and spent days and weeks trying to achieve similar effects. It was from this that the main principle of the Leschetizky method was evolved, if, indeed, one can say that Leschetizky had a method at all. Later Leschetizky met Rubinstein in Petrograd and asked him to play something. Rubinstein played and Leschetizky at once noted that he had adopted Schulhoff's methods of touch. Rubinstein was reticent on the subject, but Leschetizky always insisted that Rubinstein's playing was greatly improved.

"The whole idea is exceedingly simple. The hand is curved much after the plan generally used by the best teachers. The fingers themselves are held strong as steel. That is, they do not break in at the joints at any time. The remainder of the arm is relaxed at the wrist, the elbow and the shoulder.

"The trouble with most pupils is that they have good fingers; that is, fingers that are capable of playing rapidly and accurately, but which do not play with good tone because a beautiful tone cannot be produced by the fingers alone. It comes from the whole, relaxed arm, and a pressure touch. To secure tone the fingers must not 'get into the keys' too fast. That expression may seem enigmatical, but it is full of meaning. If a slow-moving picture were to be taken of the fingers of the novice playing a passage that calls for tone, and this compared with the fingers of a virtuoso noted for beautiful tone, the result would be highly instructive. What one would see would be that the fingers of the novice reached the bottom of the keys in about half the time taken by the virtuoso. In one case, we have fingers working spasmodically; and in the other we have fingers controlled by the brain of the player. The novice makes the stroke so quickly that it is all done before the mind has had time to consider what is happening.

"This control of tone and the study of the pedal are the two things which make for big distinctions in pianistic work to-day. As for what was formerly known as technic, one has but to stop and marvel at the achievements of the boys and girls of America of to-day. They accomplish prodigious things, with an ease which would have been quite a shock to virtuosos of other days. It is in the realms of beautiful tone and pedalling (to say nothing of superior musicianship) that they fail to advance. The pedal deserves long and careful study. I spent months in Paris, working the pedals with my hands while others played, so that I could sense the pedal effects more readily. Let five pianists of equal skill play a given measure equally well without the pedal. Let the same five pianists repeat the same experiment with the pedal, and the difference will be astonishing. With such a group the master pianist will be the one who best knows how to control the pedal. If the pedals were played with the hands instead of with the feet, it would be possible to operate them with greater sensitiveness. What must be studied is to make the foot as deft as the hand.

### Expensive Leaps

**O**NE OF the reasons why the modern piano student lacks the niceties of touch is that too little attention is given to the works of such composers as Haydn, Mozart and Schubert. The modern student wants to leap from Bach to Liszt and Debussy, playing just as little of the intervening music as possible. This is a very great mistake. The Sonatas of Mozart and those of



Haydn will amply repay close study. Haydn particularly seems to develop a kind of clarity and definiteness in playing that is hard to acquire otherwise. I would strongly recommend the study of the sonatas in D major, in E-flat major and in C-sharp minor. Later, the famous *Variations in F minor* may be studied. Schubert is a greatly neglected composer for pianoforte. Many teachers never seem to have investigated the Schubert pianoforte literature; and to my mind he has written numerous compositions which should not be omitted from the educational repertoire. Such music enables the student to give expression to tonal and other effects which are likely to be treated in slovenly fashion if employed for the first time in music of some of the later composers. It is the old story. One does not become an artist by accident nor by mere inspiration. Work, and work of the hardest kind, is the only thing which can produce a powerful style as well as an exquisite finish.

"When the student becomes sufficiently advanced, he may learn a great deal by doing a little teaching. I was amazed by this experience during my later student days. I found that I could readily discover in the work of the pupil certain faults that I was committing, although I had not been conscious of them. I believe that the thoughtful pianist can find in teaching an infinite opportunity to discover new possibilities in his own work."

### Editorial

THE foregoing interview with Mr. Ornstein is possibly quite different from that which many people who have associated extreme radicalism with Mr. Ornstein might expect to read.

"It is easily conceivable that a portion of the general public may look upon the efforts of certain so-called modernistic composers as deliberate attempts to do things in an eccentric fashion, with the possible aim of attracting publicity. Publicity earned in such a manner is extremely expensive and very short-lived. Mere eccentricity, mere desire to do things in a different manner, without any artistic design, can never hope to produce results that are worthy to remain in the literature of music.

"Many people seem to regard the work of modern composers as something exploited to take the place of the older art of music. This is absurd. The immortals have given us classical foundations upon which we must build everything, lest the whole structure will fall to the ground."

In view of the fact that some of the works of the composers mentioned by Mr. Ornstein may be entirely new to many ETUDE readers, we are giving herewith a few biographical notes:

Erik Satie was born at Honfleur, Eure, France, May 17th, 1866, died in 1925. After some elementary instruction he studied for a short time with Guilmant. In 1879, he entered the Paris Conservatoire, but took such scant interest in his work that the authorities of the institution regarded him as a student with small talent. He left the Conservatoire and became the pianist in a cabaret on Montmartre, that peculiar bête in the heart of Paris where artists of somewhat restrained habits make their lives enjoyable for themselves through misery or through hilarity. There he remained as one of the enthusiasts in a mystic order known as the "Salon de la Rose Croix." After some years he realized that he did not have technic sufficient for what he desired to accomplish and he became a student of the Schola Cantorum. His compositions, particularly those for piano, are called extravagant; but they have been played by many fearless artists, including Ravel.

Unlike Satie, Debussy was very thoroughly trained from the academic standpoint. Taken all in all, there was a certain popular appeal to his works which made him a little more acceptable to the general public; and for this reason he probably did more to break down certain conventions than any of his contemporaries.

Claude Debussy was born at St. Germain en Laye, August 22nd, 1862, and is thus only four years older than Satie. His work, however, gained wide recognition years before that of Satie; and he thus seems to many a composer of a much earlier period. In his childhood he studied with a pupil of Chopin (Mme. de Sivry). This may account for the Chopinesque character which some of his works possess. He was admitted to the conservatory of Paris at the very early age of eleven, studying with Marmontel, Lavignac and Guiraud. He repeatedly won medals, and in 1884 he won the Grand Prix de Rome. Although his first works did not attract wide attention, he completed, eight years after his departure from the conservatory, what still remains his most famous opus for orchestra, *L'Après Midi d'un Faune*.

During the following ten years he devoted his serious attention to his greatest work, "Pelléas et Mélisande."

Maurice Ravel, like Debussy, had a most excellent technical training. He was born at Ciboure, Basses-Pyrénées, March 7th, 1875. At the conservatory Ravel was the pupil of de Beriot, Pessard, Gedalge and Faure. He won the Grand Prix de Rome in 1903. Without frequent resort to the whole tone scale and the chord of the ninth, he establishes a new idiom quite his own.

Igor Fedorovitch Stravinsky was born at Oranienbaum, near Petrograd, June 17th, 1882. As early as ten years of age, he exhibited great talent as a pianist. His father wished him to follow law. It was Rimsky Korsakoff who dissuaded him from a legal career and who taught the youth the fundamentals of composition and instrumentation. Sergei Diaghileff, the director of the famous Ballet Russe, commissioned Stravinsky to write a ballet. This resulted in the fanciful "L'Oiseau de Feu (Fire Bird)" through which Stravinsky was introduced to America. This was followed by many works revolutionary in character.

Many of the modernistic composers started innocently enough but became dissatisfied with stale effects and sought new means for expression. Moussorgsky, for instance, was

at one time a parlor pianist, playing the anaemic arrangements of Italian operas, for piano. Compare them with the later Moussorgsky speaking in his own natural idiom. Again, Alexander Nikolaievitch Scriabin, the Russian composer, who was born at Moscow, January 10th, 1872, and died April 27th, 1915, began his career as a composer writing in a kind of Chopinesque idiom. Later he became very radical in his style, endeavoring to devise a new musical system based upon what he termed "mystic chords." Eventually he wrote his "Prometheus" (Opus 60), which called for a color-producing instrument to be played synchronously with the orchestral score. At the end he was devising combinations of colors, music and perfumes.

### Do You Know—

THAT many of the folk-songs are not folk-songs at all, in the sense of "having no composer, but having just grown"; but that they are melodies of definite authorship, which the people of a nation or of the world have taken to their hearts?

That Mme. Schroeder-Devrient, the great German soprano, was credited by Wagner as being the inspiration of much of his best compositions?

That Mme. Adelina Patti, "The Queen of Song," made a distinct failure as *Carmen*, a rôle requiring a style of singing and acting quite at variance from that for which she was world-famous?

That the first mention of the word "Piano Forte" was in a Covent Garden (London) poster which declares that in a special performance of the "Beggars' Opera," in May, 1767, "at the end of the first act Miss Brickler will sing a favorite song, accompanied by Mr. Dibdin on a new instrument called 'Piano Forte'."

### Teaching Old Pianists New Tricks

By May Hamilton Helm

FAR be it from a music teacher to dispute the truth of the old proverb, "You can't teach an old dog new tricks;" for music teachers abundantly realize the power of habit.

But there is quite a difference between teaching new tricks to one who has known no tricks, and improving upon those already learned.

Every teacher has heard the cry, "I had to begin all over," but students whose technic is founded on correct principles seldom complain of having been put back, when changing teachers or methods. The great pianists do not all agree on a certain hand position, so it would be dogmatic to assume that there is but one correct way to hold the hand. In my student days I recall being horrified at the high-wrist of a very fine pianiste, as I had been told that Liszt held his hand so flat that he could place a glass of water, level full, and play the piano without ever spilling a drop. Later, the low-wrist succeeded the flat-hand, yet I found no difficulty in changing. Any position that cramps hand or arm is bad—no matter what label the system advocating it bears.

If one carefully observes the artists heard, it is not necessary to try to imitate their mannerisms, but to see how much better he can play the piece, in his own way, after having listened to a superior performer.

It is often helpful to test one's self in the mechanics of playing, by Handel's three simple (yet difficult to follow) rules: The right tone, for the exact length, with the right finger. The importance of the last is never appreciated by beginners; but adults should not fail to grasp these self-evident truths; correct fingering is a great time-saver, a great aid in memorizing (as one "engraves tracks" in the muscular-fibres by correct repetition) and it is also helpful in sight reading, as there is always a finger free to take the next note.

The writer has found that in reading new music if she plays softly as well as slowly the first time, it seems to make a more lasting impression than loud playing does. "I love you" is much more impressive (and convincing) when whispered in the ear, than when shouted from the house-top.

Listening to one's own playing has been advised and re-advised, but until this excellent advice is acted upon, one cannot expect much improvement in tone quality. If we could hear ourselves as others hear us, we would not need a teacher. We would be self-regulating. But, since we are not, let us not be smug and too easily satisfied. Let us sincerely try to be more critical of our own playing than we would dare to be with a pupil's.

For those who are trying to teach themselves, or to improve upon what they already know, there is no better motto than, "Plan your work, then work your plan." If a piece is worth memorizing, "go to it" with a will, and force yourself to finish it. On the other hand there are many pieces one wants to play, just as a well-loved book is re-read. In that case, all the attention should be focused on the interpretation, so that each reading brings out new beauty.

### Touch

By S. M. N.

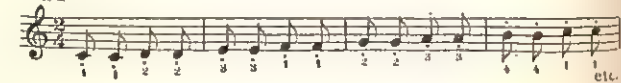
THERE are three methods of evoking sound from the piano with the fingers, each very useful in its place: (1) The key may be forced down by the velocity of the finger as it descends—this is attack by stroke; (2) it may be pushed downward by the weight of the arm—this is attack by weight; (3) it may be pressed downward by the muscular tension of the finger—this is attack by pressure.

Touch by stroke produces a tone brilliant, firm and carrying. It is used principally in rapid passage-work and staccato playing. The fingers should be curved so that the fleshy ball of the finger-tip is in contact with the key. The fourth finger should be curved more than the others, on account of its weakness. The knuckle-joints should never be depressed below the level of the wrist.

The fingers should be prepared for stroke long in advance, and not raised at the moment of attack. The muscles which support the finger in the air should be relaxed at the moment when the opposite muscles bring the finger swiftly down upon the key. The wrist should be held perfectly loose and quiet in stroke-playing by the finger. The higher the elevation of the finger at the moment of attack, the louder will be the tone.

The following exercise has been found very helpful in gaining velocity of execution.

Ex. 1



If the fingers are not free and independent, the following exercise may be practiced thus,

Ex. 2



holding down all unoccupied fingers, and with a loose wrist and arm!

To obtain an equal touch on all keys, practice this exercise:

Ex. 3



The secret of acquiring a good tone lies in slow practice.

### Utilizing Sensations

By Melvin Ahlert

HERE is something which I have found to be a great help to "weighty tones," that beacon in the art of piano playing.

When one acquires weight in his touch he becomes aware that at first the "trick" of keeping it depends a great deal on his ability to call it forth, by means of the physical sensations which accompany it and which introduce the touch while he puts his fingers down and up.

Therefore, the secret lies in consciously summoning those sensations again and again, and not merely waiting until they appear again or racking one's brain for the cause of the lack of weight.

When a new piece is to be learned, I memorize, along with the notes, the physical movements, the relaxations and the rhythm of the thing, in such a thorough manner that all becomes united and inseparable.

Thus the physical "feelings" are made a part of the piece, and, if one feels those while practicing, they will bring the weight in very short time, and with the weight comes tone color, and all from the mere fact that since the weight is a material, corporal thing, to produce that weight one must use things that are likewise corporal.

"If the intensity of a musician's art approaches the point of reality, almost of a sense of perception, he is usually regarded as one of those 'crazy musicians,' whereas he is merely a musical mystic in the same way that religious people are mystics."—MAX ROSEN.



# Life Appreciations of Theodore Presser from Those Who Knew Him

## MRS. FRANCES E. CLARKE

*Educational Director Victor Talking Machine Co.*

Theodore Presser has gone.

We who knew him personally find it difficult to adjust our thoughts to his absence from our inner circle. Kindly, keen, interested in many subjects within and without the music world in which his life so signally centered, he was the dominating figure and factor in our informal councils. His major purpose in life was the improving, developing, culturing, and finally nurturing of the music teacher.

His life-long devotion to this single idea is unique in music annals. He amassed a great fortune, not for the sake of self-indulgence or enjoyment, but only to pour it out in the service of his ideals. Yachts, private cars, regional residences, collections of art, pottery, antiquities, and so on, all were within his reach; but no, the one general idea was ever uppermost. He toiled like a very slave to the inner drive of it, as if it were a holy order and he the one High Priest of abnegation and sacrifice.

Theodore Presser has received his "Well done" from the Master who set the stars singing and all nature in tune with the Infinite.

Music alone can harmonize the jarring cacophony of the clashing factions of our present life. Theodore Presser's life work is one of the foundation stones in the history of American music.

## HUMPHREY STEWART

*Famous Organist and Composer*

It is difficult to express in words my appreciation of the late Theodore Presser, or to speak of the loss which the musical world has sustained by his death.

Theodore Presser was a kindly, lovable man, whose personality invariably attracted those with whom he came in contact. His goodness and generosity will ever be remembered by all who knew him, and his thoughtful care for those in need of assistance will be an imperishable monument to his memory. As the Psalmist says: "The righteous shall be in everlasting remembrance."

## JOHN LOUIS HANEY

*President of the Central High School, Philadelphia*

I consider it a privilege to set down a few words of personal appreciation of the late Theodore Presser. Others who knew him longer can testify more fittingly as to his commercial genius and the indefatigable industry that enabled him to build up the splendid enterprise that bears his name.

Theodore Presser combined the vigorous, dominating personality of a self-reliant business man with an unexpected spiritual humility and an alert mental attitude that covered a wide range of human interests. Even in the complicated mazes of modern life, most men are likely to be content with a few restricted activities when they pass the allotted age of three score and ten; but to the end Mr. Presser amazed his associates by the scope of his intellectual curiosity. He delighted in learning the views of those who were leaders in their respective fields. By his questioning, often adroit and ingenious, he acquired an unusual fund of knowledge and developed his own distinctive philosophy of life. He revealed to a remarkable degree the inquiring spirit of the earnest seeker after truth.

Civilization has its innumerable dreamers of vain dreams who can never bring their fantastic ideas to shape and substance. It has others who conceive quite reasonable schemes for human betterment, but who, because of some serious defect in plan or execution, fail to achieve their worthy purposes. Relatively few are those who can formulate large projects for the well-being of others and in due course establish their philan-



KARL MERZ, Educator  
Whom Theodore Presser Greatly Admired for His Wisdom and Altruism

thropic plans upon a successful and enduring basis. Among such Theodore Presser will be remembered in years to come as a practical, broad-minded man of vision, imbued with a sincere zeal to further the welfare and progress of his fellow-men.

## FLOYD W. TOMKINS

*Distinguished Clergyman*

Mr. Theodore Presser, who has lately passed to his reward, was one of those rare men who did great things and said very little about them. His quiet earnestness, his musical knowledge, which was unusually great, and his strong persistence in urging forward excellent things, made him a citizen of whom Philadelphia may well be proud, and a worker in the advancement of art for whom we may thank God. I doubt whether any man in our country has done as much to advance the real musical interests as Mr. Presser. His publication of THE ETUDE, the largest musical paper in the world and the best, and his establishment of the beautiful Home for Aged Musicians, which it is a benediction to visit, prove the unselfishness and the zeal of our lamented friend. All who love music and are trying to make it more and more useful in human life must thank God and take courage because of what Mr. Theodore Presser was and did. The benediction from on high is certainly his: "His works follow him."

## MATTHEW H. REASER

*Founder of Beechwood School*

It was my great privilege to know Theodore Presser, not only as a music publisher and very successful business man but also in his home; as a ship companion; in the hunting camp; with rod and reel on Florida waters; and before an open fire on winter evenings.

These were some of his characteristics: A mind constantly inquiring into things big and little, worrying over disappointing details but with a never failing optimism as to the large outcome; a consuming love of his business as a service—a service to those whom it employed and to those it touched; an abiding faith in humanity, with a keen joy in everything that justified this faith; and always, everywhere, a desire to help when and how he could and an equal desire to be unknown in the helping.

"Inasmuch as ye have done it unto one of the least of these my brethren, ye have done it unto Me."

## DR. HUGH A. CLARKE

*Professor of Music, University of Pennsylvania*

From my earliest recollection of Mr. Presser he was a man full of energy, with a consuming desire to help his fellow-musicians. This ambition, as he became more and more successful, took the form of a resolve to endow a home for aged music teachers. He always contended that musicians were fundamentally unfit to earn their livelihood, that they were too great artists to have to contend with the world in their struggle for ma-

terial existence. With this understanding of them, he determined to found his home and kept to his great purpose until, in 1906, it was realized in the institution which bears his name. Not only those brother professionals who were aided by him through this channel, but also many others who were helped more personally, can bear witness to his large generosity.

Mr. Presser was one of the few men in any generation, whose generosity not only has helped his contemporaries but also will help the needy of generations to come.

## JAMES H. ROGERS

*Eminent Composer and Critic*

Theodore Presser was my friend for many years; and the news of his passing comes to me bringing with it a deep sense of personal loss. Though I have seen Mr. Presser a good many times, our acquaintance, since he lived in Philadelphia, and I in Cleveland, was chiefly one of correspondence, but none the less cordial because of that. Quiet and unassuming to the last degree, Mr. Presser was yet a man of very strong and very marked individuality. The sort of man you are pretty sure to remember, even though you meet him casually and but once. To those who knew him well, then, an unforgettable personality. His success in business was great, as everybody knows, and it was achieved by distinctly original methods.

Mr. Presser had not a few imitators; but he imitated nobody. He built up a publishing business of the first importance. His heart was in it. But still more, I believe, his heart was in the doing of good deeds to his less fortunate fellow beings. The home he founded and supported in Germantown for elderly and needy musicians—really a pleasant and well equipped hotel in appearance—is one of the finest philanthropies of which I have knowledge. Its future is amply provided for in Mr. Presser's will. And that is a fine thing, too.

## CHARLES WAKEFIELD CADMAN

*Famous American Composer*

Am only too glad to add my humble tribute to Theodore Presser, whose demise has brought forcibly before the American musical public the greatness and usefulness of this big man—big in every way.

One cannot adequately estimate his accomplishment, and while our own generation does appreciate it, it will be the succeeding generations which shall feel the full effect of his constructive work. His humanity and kindness are evidenced on every hand through his benefactions, which speak for themselves.

Personally, I shall ever hold in tender memory my personal acquaintance with Theodore Presser. My little dinner with him and your editor, last Spring, touched me greatly, and also reminded me of the fact that it was Theodore Presser who actually purchased my first composition, and "broke the ice" in the early marketing of my compositions.

Theodore Presser lived a useful life, an eventful life, a strenuous life, but above all, an unselfish life.

## NICHOLAS DOUTY

*Member of The American Academy of Singing Teachers*

In the Presser Building, which is partly given over to studios and offices, Theodore Presser established a cafeteria where his employees and his tenants enjoyed a clean, substantial meal at a ridiculously low price.

Here, each working day, seated at the head of a plain, undecorated table, innocent of cloth, surrounded by the heads of his departments and such friends and guests as he chose to invite, he ate his simple, abstemious luncheon. Others knew him as a wealthy publisher, as a philan-



PARKER EMERY LANG  
Famous American Teachers of Theodore Presser



JADASSOHN REINECKE ZWINTSCHER  
Famous European Teachers of Theodore Presser



thropist, or a prominent figure in the musical life of America. We, who had the inestimable privilege of breaking bread with him, saw a side of his nature seldom shown to the public. We touched the heart of the man as well as the hand. He radiated there kindness, generosity, good humor and that deep wisdom which comes alone to those who have lived a long and useful life. This is the picture that I shall ever retain of him; of a quiet, modest, soft-spoken, almost patriarchal figure, seated at his simple meal, surrounded by those who worked with him and loved him.

**W. J. HENDERSON**  
*Eminent Musical Critic*

I believe that the late Theodore Presser was one of the strongest and most beneficial influences in the musical life of this country. His organization of the teachers of the United States, his persistent upholding before them of high artistic ideals and his success in inducing them to formulate their own views and to publish them in *THE ETUDE*, created a vast and irresistible force which operated always for the good of music. I have for years felt that I owed him my personal gratitude; and his loss brings to me a real sorrow.

**J. LAWRENCE ERB**  
*Musical Educator*

In Mr. Presser's passing, music in America has lost one of its great leaders. The Presser Foundation and all that it stands for is still largely an unrealized dream; but the great educational work to which Mr. Presser devoted his life has borne golden fruit. He was thoroughly American in his every view-point, and for that reason, no doubt, was able to sense and later to a large extent to supply the needs of the American people along musical lines. He was of the race of pioneers in many of his undertakings and had as well a good deal of the statesman in his outlook. He was one of the most dynamic men I have ever met, but kindly as well. Hence it is not to be wondered at that he accomplished so much. He will be sorely missed. It will take more than one man to take up and carry on his work.

**WASSILI LEPS**  
*Noted Conductor*

In the death of Mr. Presser all of us musicians lose a very good friend.

**IN GRATEFUL MEMORY OF THEODORE PRESSER**

*By the Well-Known Composer*  
**MATHILDE BILBRO**

We shall miss his kindly smile;  
And yet we know  
That smile beams just as kindly now  
As in the days ago

When he was here.

We shall miss his words of cheer,  
His never-failing sympathy,  
And gentle understanding;  
And yet that voice is heard,

His very word  
Speaks all around in signs we see  
Of countless deeds of kindness.

So how can we

Say that our friend is gone,  
While his great works and greater heart  
Live on and on?



Age 17

EARLY PORTRAITS OF MR. PRESSER



Age 21

**GEOFFREY O'HARA**  
*Composer-Lecturer*

And now Theodore Presser is history. Posterity alone will know really what he did to advance the greatest of the fine arts. His was a big task, a large undertaking; and he did it with a will. He was the friend of the teacher, and the teacher is the hope of the ages, the moulder of destiny, the preserver of mankind. No greater work than this, to teach the teacher to teach. He did it and did it well.

**MRS. FREDERIC W. ABBOTT**  
*Director, Philadelphia Music League*

During the last eleven or twelve years the friendship of Theodore Presser has been one of my valued possessions. This is not lightly said; for it is indeed an assumption to claim the friendship of a man of Mr. Presser's ability and accomplishments. His comments, criticisms and friendly advice on my varied efforts in behalf of the advancement of music in Philadelphia were always of practical value. Whenever Mr. Presser believed in an individual and in that one's efforts he made that belief mean something. Never did he fail in backing up his words with action whenever action was required. His indefatigable efforts proved an inspiration to all of us; and the cumulative wisdom of his many years made his kindly personal contact a stimulation and an inspiration.

**WILLIAM C. CARL**  
*Famous Organist*

A man of great ability; a man who worked unceasingly to bring the best in music before the musical public; an educator, and a man beloved throughout the broad expanse of this great country of ours. His work will live and be an enduring monument to his memory.

**Opus-Numbers**

*By Ardale C. Cross*

THE following incident shows quite a common oversight on the part of most music teachers and students: While trying a strange piano, a young musical acquaintance entered the hall. Upon completing the piece, I turned and asked her how she liked it.

"That was very pretty," she replied, "what was it?"

"That was Chopin's *Prelude, Opus 28, No. 20*," I answered.

"Oh, I never bother with the opus and number of a piece," she boasted.

Do you, my reader, "bother" with the opus-number? It is to be hoped that you do. Is it enough for you to say, "That was a *Prelude* by Chopin"?

"Why is it not?" you ask.

"Because it is too indefinite. There are many other pieces by the same name and by the same composer. How are they to be distinguished except by opus number?"

"By the key," you say.

"Very good, but what would you do if there were several pieces in the same key? The safe and sanest way is to give the opus number. Beethoven wrote several sonatas in the same key."

It would be just as sensible to leave out the composer's name as it is to omit the opus number! It takes both to identify such a composition.

Yes, it will take some effort to remember these details; but anything not hard to attain is scarcely worth the having.

**The "Adaptable" Wrist-Action**

*By Sidne Taiz*

WE spend hours and hours working to acquire "wrist-action for octaves" and then overlook the application of this facility to many other musical forms.

How valuable this use of the wrist becomes when single notes are wanted to be repeated in a round, ringing tone as at (a) in our example.



For repeated chords, as at (b), the wrist-action is precisely the same as in playing octaves. Is there any good reason why the use of the wrist should vary just because three rather than two fingers are in use?



**THEO. PRESSER AS A TEACHER**  
*By Miss Mattie L. Cocke*

*President, Hollins College, Hollins, Virginia*

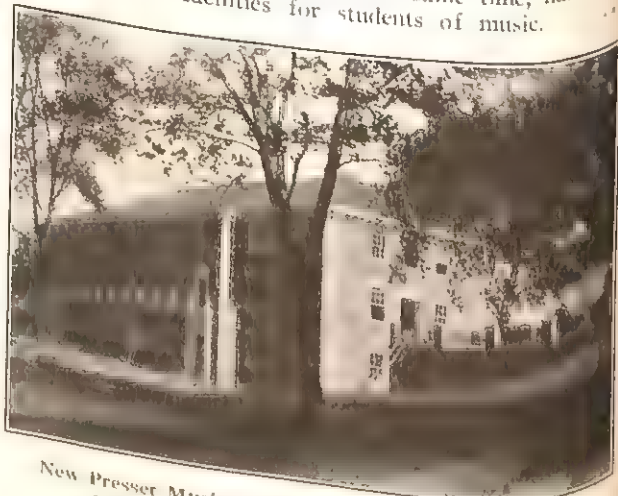
I note that the January, 1926, issue of *THE ETUDE* will be devoted largely to tributes to the memory of its creator and guide—Theodore Presser.

It was in 1880 that Mr. Presser first came to Hollins College, having accepted a professorship of Piano and Theory of Music. He was connected with this college for three years, and during that time became a vital part of its academic life, commending himself to both faculty and students as a man of sterling worth, untiring energy, an inborn loyalty, a love of truth, and a consecration to duty. As a teacher, he inspired in his pupils a love for honest work, and as a man he demonstrated in his own work all that he taught. A warm friendship existed between Mr. Presser and the president of Hollins College, the late Dr. Charles L. Cocke, and at the time of his resignation, when unfolding to Dr. Cocke many of his plans for the future and a need of a broader field in which to carry out and promote his desires and aspirations, Dr. Cocke said to him, "You will succeed unless you kill yourself with over-work."

Forty years later, Mr. Presser came to Hollins again, a man crowned with success, his life work having touched its zenith, his eyes looking, with modest pride, upon his great work of love and philanthropy, and his success along many lines. His friend, Dr. Cocke, had ment the fruition of his dreams. As Mr. Presser grasped the hands of his many friends, we felt that he missed the commendation of the one whose faith in him had meant so much.

The handsome music building for which he provided last January, and which will be known as the "Presser Music Hall," will be ready for occupancy in a few weeks.

In this generous gift, so lately made, we feel that Mr. Presser has paid a tribute to his friend and to his students of earlier days, and, at the same time, has provided broader facilities for students of music.



New Presser Music Building Just Completed at Hollins College, Virginia, by the Presser Foundation



# Practical Fingering Illustrated For Individual Needs

A Self-Help for Advanced Students—Tone Color, Temperament and Its Development

By MRS. NOAH BRANDT

IT IS customary for students to accept as final all standard editions, regardless of adaptability to individual requirements; therefore the ensuing article will serve to emphasize the importance of self-reliance, plus expert guidance, to instruct the student, as he advances, to study his individual needs, never considering any edition infallible.

The examples given below are taken from medium and advanced grades of familiar piano compositions. One shows the original fingering; the other a practical fingering.

No. 1. Seguidilla, Albeniz.

Ex. 1 Allegro e leggiero

In crossing over, the right hand must be placed under the left, the latter crossing over to take the f-sharp with the second finger. Extreme accuracy of attack is necessary when making the shift, as the speed and brilliancy is not to be diminished. It is far less awkward to reverse the positions, playing the f-sharp in the right hand, and chords in the left, as in the illustration.

This is accomplished without altering a single note and places the hands in a playable position, assuring security, smoothness, and freedom from blurring, which is almost unavoidable for large hands in such close proximity.

The reader will at once see in the following example from MacDowell's *Witches' Dance* how much simpler the second fingering is.

Example No. 2:

Here (a) presents the notation of the original edition, while (b) suggests a practical execution which avoids the unnecessary shifting of the fifth finger.

The alteration of one finger in the foregoing example, placing the last two notes in the left hand, avoids an unnecessary shift, allowing greater speed and security.

In the following example from *Murmuring Zephyrs* by Jensen-Niemann, the reader may see how readily a passage may be improved in fingering to suit smaller hands.

Ex. 3 Murmuring Zephyrs, Jensen-Niemann

By a division of fingering, using both hands, the fingers remain directly over the note, assuring repose, the requisite accentuation and also avoiding unnecessary rotation.

The fingering in the following difficult passage from Chopin's *Phantasic*, Op. 49, is practical and free from difficulty only after a thorough training of the thumb and a perfect understanding of relaxation and weight, as equality and a sustained legato are absolutely essential to an even performance.

The interval B-flat to G-flat, indicated by an asterisk (\*), must be accomplished in a connected legato by the use of weight.

In the Schubert-Liszt *Hark, hark! the Lark* is the following:

Unless the hand is unusually wide and flexible the foregoing fingering of (a), for the left hand, is impractical and the execution will be much facilitated by employing the change made in (b). Even the smallest hands are assured cleanliness, purity of tone, and speed, by the use of the first finger of the right hand at the point indicated.

In the *Venezia e Napoli (Gondoliera)* of Liszt is the passage which is reproduced in Ex. 6.

Here the part assigned to the left hand is quite difficult for the left hand, when executed as at (a). The change used in (b) greatly simplifies this and allows the left hand to maintain a pure legato.

The next example, from the *Arabesque, No. 1* of Debussy, is a perfect instance for students in the art of developing tone by means of relaxation and weight.

Ex. 7 Andantino con moto

In the right hand the notes of each beat-group will be similarly fingered, employing weight; all quarter notes will be held, maintaining a pure legato, thereby sustaining the melody. Thus the muscles at the right side of the hand will be strengthened by the continuous use of the fifth finger. This is accomplished by a perfect connection of the value notes, using the same set of fingers throughout the passage. If this is invariably accompanied by a distinct finger staccato in the left hand, and a gradual crescendo in the ascending passage, the effect will be startlingly beautiful, especially as *ff* is immediately followed by *pp*. The same set of fingers throughout the passage enables the performer to concentrate his attention exclusively on the musical effect. If the preliminaries are not carefully observed, the musical progression and rhythmical perfection will be ineffectual.

Hundreds of similar passages may be thus simplified and perfected by a study of individual requirements and perfection of detail as the slightest flaw in the preparation mars the musical performance.

When students encounter great difficulty in developing tone and technic by means of relaxation and weight, they lack the necessary temperament, and are devoid of a sense of color; therefore, after careful preparation the result is a perfect mechanism only, which is very disheartening and unsatisfactory to the instructor. A sense of color is almost invariably accompanied by a magnetic personality, charm and brilliancy; therefore, an experienced conductor senses the temperamental student almost immediately by his manner of grasping the keys.

The phlegmatic student (totally devoid of temperament) is a great trial to a magnetic instructor. Therefore, it is advisable to explain to him his shortcomings and dismiss him, in preference to attributing his listless, indifferent attitude to anything but lack of temperament, thereby doing him a grave injustice. He simply can not give what he does not possess.

Many students are gifted with natural musical intelligence; and, if added to that the temperament is also of a high order, the advancement is exceedingly rapid. This class of student instinctively feels and controls the key without effort, grades his weight, produces every variety of tonal color to meet each musical demand, as music is a part of his nature. Failure would be impossible to this class, if scientific methods and musical guidance accompanied these gifts.

Students may be classified as follows:

First—Exceptionally gifted type (found not very frequently), with ability to rise to any height by possession of every musical requisite for success.

Second—The emotional type, often extremely poetical, lacking in intellectuality and imbibing very slowly.

Third—The brilliant, intellectual type, quick to learn, but not so temperamental.

All these classes are successful; but the first class is head and shoulders above the others and should be the recipient of every advantage in training to perfect his art.

The student not classified in the foregoing is the timid, shrinking kind, lacking self-confidence. This type (often exceptionally musical) requires judicious treatment, tact and ability in his training, as the instructor must gradually draw the music from him by constant encouragement. A nature so sensitive shrinks from severe criticism, and only by patient perseverance are artistic results as-

NOTE—Observe the thumb, preserving unusual lightness. The weight must be on the right side of the hand, as the melodious progression is on the fifth finger. The lightness is on the thumb, therefore it springs back instantly when interfering with the melodious progression on the fifth finger.



sured. When once accomplished, this class of student is enthusiastic in his gratitude and appreciation.

All far-advanced pupils require a perfect model and must constantly listen to the difficult classics they are studying, therefore the instructor should be a virtuoso as well as a teacher (never neglecting his own music). Listening at recitals broadens and develops the musical instinct, but the student is entitled to know:

First—How to perform a difficult passage musically.

Second—Why it should be performed thus, to produce a musical effect, and given a scientific demonstration to prove it. Then he must be trained to do it.

Third—What to do, and exactly when to do it.

After thorough initiation, constant association with artists in every line of endeavor is necessary, to obtain breadth and vision in every form of art.

Students most musically inclined are given to the greatest distortions, ridiculous sentimentality and mannerisms. They give vent to their feelings, regardless of rhythm, phrasing, or any of the laws governing real art; therefore, they require a rigid foundation in early youth, as otherwise they drift hopelessly from one instructor to another, ending in mediocrity.

After careful preparation by a preparatory instructor, capable in every way, a gifted child (regardless of his youth) is entitled to the attention of a master-teacher, as it is nothing short of criminal to place a budding genius in the hands of an incompetent one, often affecting his entire musical future.

### MRS. THOMAS FRENCH

*Editor of The Musical Leader*

News of the death of Theodore Presser will be received with regret and sorrow by thousands of musicians and students who knew him as the founder and editor of a great paper, THE ETUDE. Mr. Presser was a remarkable character. A music lover, he labored long and earnestly for art in this country. He founded his paper many years ago and grew rich, but during his later years used his wealth to benefit deserving musicians. In death as in life, he has continued to contribute to their needs, for his fortune of two million dollars is to be used for the maintenance of the home he built a few years ago which is to be used exclusively for needy musicians. Theodore Presser was a great man, a great soul, and the home he created is an enduring monument.

### PAUL KEMPF

*Editor of The Musician*

Theodore Presser, who died in his seventy-eighth year, on Oct. 28, had, through his own initiative and talents, established himself as one of the most vital forces in the musical life of America. He was essentially a practical man; both in his splendid magazine, THE ETUDE, and in his music publishing business, he sought to serve his patrons with the kind of materials for which he so successfully sensed their demand. This policy brought him rich returns, as is shown by the large fortune he had accumulated. But his astuteness in business matters did not stultify his philanthropic and humanitarian instincts. The Presser Home for Retired Music Teachers, which now enjoys even greater bounties through his bequests, will long remain a fitting monument to his life work.

### Why not Develop the Left Hand First?

By Fanny G. Eckhardt

In teaching new pupils, why not stress the development of the left hand before that of the right? How many times have we heard the remark, with reference to a trill or run, "Oh yes, I can do it all right with my right hand, but somehow or other I cannot seem to manage it with my left!" And yet, how many compositions there are which require equal and sometimes more dexterity with the left hand than with the right!

With most people (excepting those who are left-handed) the right hand is naturally capable of greater possibilities because, from the moment a child becomes conscious of the ability to hold or reach out for an object, he is taught to hold or reach out for that object with his right hand. Later he is taught to write with his right hand;—in fact, to do everything with his right hand instead of with his left hand. Thus, with the early and continual use of the right hand, the muscles of the arm, wrist and fingers begin to develop even before the child has given thought to the study of music. And yet, when he is ready to put his knowledge of signatures, notes and rhythm into actual use, both hands are given equal attention.

Try the simple act of snapping the fingers, with the right hand, then with the left hand. Which is clearer?

### Seeking Perfection

By Kenneth M. Hart

ALL great things suffer the pangs of birth, so if you are seeking to be a great player you must bear the pains of conquering faults you may have. Be ever on the alert, watching every chance of improvement. Form the highest ideals, seek inspiration in poetry, books, art and the playing of others.

Be sure your playing is well rounded and not cold and mechanical. Strive for beautiful legato and staccato, from exquisite *pp* to tornadic *ff*, on billows of crescendo and diminuendo. Scales played this way are most important, also in double thirds. Practice the Forty Daily Studies of Tausig; observe every detail and practice slowly; watch that every slight hitch is overcome.

Have a repertory of at least fifty numbers of various moods. Constantly make self-examination; and remember you make yourself.

### First Lessons in Scale Playing

By Alice M. Steede

THE wise music teacher of today does not ask a young beginner to attempt scale playing until some facility has been gained in the five-finger position, not only in the key of C, but also in the keys of F and D.

The teacher can then point out that we frequently want to play more than five notes in succession that for instance we often play from C to C.

"Now, tell me how many notes there are in the octave?"

"Eight, of course; and you have only five fingers; so we need three more fingers to finish the scale, downwards."

It is well to confine the scale to one octave for some time; and, of course, the hands should play separately. When the time comes to play a scale in two octaves, the one in D or B $\flat$  will be found best. The C scale has no black keys to stop the fingers and make the brains behind them think?

The ascending scale requires some preparatory work for passing the thumb under. For this the exercise known as the "scale walk" is one of the most useful and may be given to quite young children. It has been already described in the pages of THE ETUDE; but for new readers it may be explained that it consists of playing the C scale in one or more octaves with the thumb and one other finger. It can be made quite interesting to little eight-year-olds by telling them that the thumb is the father of the family and he is taking the fingers out for a walk one at a time, 1st and 2nd, 1st and 3rd, 1st and 4th.

Occasionally the 1st and 5th fingers may make the attempt; but as the 5th finger is the baby of the family, not very much can be expected from it. However, with the other fingers, a fairly even scale can be obtained, and any lameness in the walk should be pointed out and remedied as soon as possible.

### Compelling Results from Your Practice

By Harold Mynning

We are told that practice makes perfect; but, alas, we know that it is but a half truth. The late Teresa Carreno used to say that well directed work would bring success. But the trouble with so much work done on the piano is that it is not well directed.

The violinist, Jacques Thibaud, says that if one plays a passage over fifteen times a day for fifteen days, it ought to be mastered. But we can easily imagine that a passage could be practiced in this way and yet fail to lay well under the fingers. The following mode of practice has been proven to bring results.

Let us suppose that you wish to master a passage; and of course all pieces contain passages big and small. First decide on the fingering. Careless, or perhaps we might better say undecided fingering, is a great time waster. Sometimes Paderewski marks the fingering of every note in a new piece he is studying. In the long run it would prove to be better to do this than to go ahead with the piece, uncertain as to its fingering.

After you have decided on the fingering, play over the left hand part first. Most students learn the right hand part first. It would seem natural to do this, but it is a serious mistake and is one of the main reasons why we hear so much poor playing. Always start with the left hand.

### For the Young Church Pianist

By Eutoka Hellier Nickelsen

TEACHERS, who have pupils playing for the Sunday evening church services, should suggest appropriate selections for the offertory, also a few measures of soft, solemn chords to play while the minister offers the short prayer that generally precedes this part of the service. These few measures may be smoothly modulated into the offertory that is to follow.

For the inexperienced player of church music it would be well for the teacher to include a hymn each time in the lesson assignment, not neglecting to explain that if the distance between the bass and tenor is too great a reach for the hand, play the tenor note with the right hand. When the tenor note is more than an octave from the bass, it is rare indeed that it is not within an octave of the soprano, thus making it possible to combine the tenor, alto and soprano in a three-note chord for the right hand.

### A Student's Courtesy

By Gertrude G. Walker

VERY few music students realize that there is more or less obligation to the teacher who regularly reserves a specific hour for them. It is quite a difficult proposition for the teacher to arrange a convenient hour for each student. Knowing this, in planning a new season's program most teachers look over the schedule of the previous year and, for those pupils who have given any indication of continuing lessons, keep a reasonable length of time the reservation they had previously.

Therefore, students, who find that, owing to stress of high school studies, business ties, or whatsoever reason, they temporarily at least have to discontinue their lessons, should telephone or write the teacher of this fact, fulfill a more or less moral obligation but cement the friendship made in the studio.

This courtesy, which is too little practiced by the general public, is of inestimable value to the conscientious teacher who not only has the musical education at heart but also is a personal friend interested in each and every life placed under her tutelage.

### How Do You Listen to Him Play?

By Sarah Alvide Hanson

How do you listen to a person playing for you? Do you keep quiet or do you talk a "blue streak" when he is performing? Only stopping for breath between his pieces—of course you urge him to play more than one—while he, perhaps cynically, does, apparently himself sole audience and playing under decided difficulties.

Do you ask him to play for you at all times, in or out of season, without regard to his wishes, or whether he is tired or really unwilling to play, amiable though he usually is about offering his music and efforts for you?

How about applause in public places? There are times and not times for this also, you know, or perhaps you do not know.

Do you stamp your feet "in time" with the music; comment on it during its rendition, and ah, oh, hum—do you—hum? Perhaps we'd better not pursue this further.

### What the Piano Teacher Should Know

By T. S. Lovett

That relaxation is a preventive and not a propulsive. That friction is the only active or propulsive. That in all of nature's activities there is repulsion as well as attraction, tension as well as devitalization, energy as well as conservation, friction as well as lubrication.

That it is the proportions that count, not merely the ingredients.

That a principle must be understood and a sensation sensed before either or both can be applied.

That the amount of friction necessary is measured by control.

That more friction than is necessary to control is an unnecessary amount of friction.

That a balanced action means a balanced tone.



# New Ideas on Study and Practice

An Interview Secured Expressly for THE ETUDE With the Eminent Concert Pianist and Composer

PERCY GRAINGER

This Interview Was Secured by Leslie Fairchild

## Part II

This section of Mr. Grainger's interview may be read independently of the First Section, which appeared in "The Etude" for December, 1925.

How should one adapt fingerings, chord divisions and passage divisions to the limitations of small hands?

"By dividing up passage work, chords, arpeggios, and so forth, in closer (more frequent) divisions than those normally used. For instance:

Ex. 7

Instead of  play 

Instead of  play 

"In such a chord as is shown in 7a, it should be rolled very rapidly.

"In a passage like 7b, one may hesitate just a little between the two groups of four notes, to allow the hand to travel down to the low D.

"Many passages for one hand involving uncomfortably big stretches can with advantage be divided between the two hands, thus avoiding the element of stretch:

Ex. 8


Written  Played 

"Even players with big hands should divide up passages and chords more than they do. Stretching lessens accuracy (because a stretched position of the hand is always accompanied by a certain degree of cramp—of lessened acuteness of position sense) and should, therefore, be avoided by all hands, small or large, as far as practicable, as in the following from Liszt's *Liebestraume*, III.

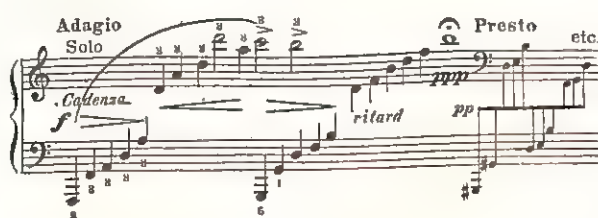
Ex. 9



"In my edition of the Grieg Concerto will be found several instances of passage work divided up to suit small hands and to ensure greater accuracy for large hands, as in 10,



Ex. 10



or in the following from the same work."

Ex. 11



How should one study chords, octaves and heavy attack in general?

"This is partly answered under our earlier discussion of stiff fingers, position of greatest resistance, wrist and arm action.

"In practicing heavy attack raise the arm (in arm action) about one foot above the keyboard, between each blow. The fingers must be trained (by continued heavy practice) to stand a lot of pummeling, otherwise they will not stand the strain of concert playing.


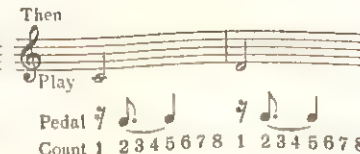
"When finger tips or nails crack and break badly, cover with plenty of adhesive plaster and play with it on (also in concert) rather than with colodion or newskin."

How should one study pedalling, including the sustaining pedal?

### Damper Pedal

"Legato pedalling is the backbone of all pedalling and can be practiced as follows:

Ex. 12

First  Then 

"In legato pedalling the pedal should never descend with the note, but always immediately afterwards.

"Irish Tune from County Derry" is an example of legato pedalling. The tune is throughout printed in bigger notes."

Ex. 13

Slowish, but not dragged, and wayward in time. M. M. 

### Sustenuito Pedal

(As described by Mr. Grainger in his edition of Grieg's "Norwegian Bridal Procession"—published by Theo. Presser Co. Mr. Henry T. Finck, the eminent critic and author, says of this edition that it exemplifies like nothing else he has ever read for mixing brains with music and also calls attention to the ravishing use that Mr. Grainger makes of the sustenuito (middle) pedal.)

"The growing realization of the advantages to be derived from the liberal use of the sustaining (or 'sustenuito' or 'middle') pedal has, during recent years, developed, extended and perfected piano playing more than any other single factor; so much so that in the near future a pianist not availing himself of the advantages of this truly wonderful American invention will be as much out of date as the dodo—as much of an anachronism as is to-day a pianist making no use of the damper pedal.

"A properly functioning sustaining pedal will, as long as it is pressed down, clearly sustain any note or notes the keys of which were pressed down prior to the depressing of the sustaining pedal, and will not (as with the damper pedal) sustain any note or notes played after the depression of the sustaining pedal, provided the following three rules are faithfully carried out:

(1) The note or notes to be sustained by the sustaining pedal must be pressed down *before* the sustaining pedal is depressed, otherwise the sustaining pedal will not take effect upon the note or notes.

(2) The note or notes to be sustained by the sustaining pedal must be held down by the fingers until the sustaining pedal is fully depressed, otherwise the sustaining pedal will not take effect upon the note or notes.

(3) The damper pedal must always be *fully raised* at the moment of pressing down the sustaining pedal, otherwise the sustaining pedal, as it is held down, will "sustain" the entire damper system and a complete blur will result, thus defeating the whole object of the sustaining pedal. Immediately the sustaining pedal is *fully* depressed, however, and at any time during its retention, the damper pedal may be freely used and delightful new effects produced by the co-operation of these two pedals.

"The object of a lavish use of the sustaining pedal is the attainment of greater tonal clarity, and the result of this clarification is a strong influence in the direction of greater refinement and subtlety of performance, purging the student's playing of 'banging' no less than of 'blurring,' if rightly understood and applied.

"Enlightened pianists employ the sustaining pedal almost as extensively as they do the damper pedal; and I would strongly advise all pianists hitherto unfamiliar with its technic to acquire the 'sustaining pedal habit' as soon as possible.

"The left foot must be able to negotiate both the soft pedal (*una corda*) and the sustaining (middle) pedal at the same time. He who lacks this technic of the left foot (double pedalling) cannot claim to master modern pedalling.

"In order to accomplish this the sustaining pedal should be held down by the tip of the left shoe, while the heel is raised upwards and outward (the left knee turning inward towards the right knee) until the ball of the left foot is able to rise above the soft pedal and press it down. When both soft and the sustaining pedals are thus held down by the left foot the position of that foot will be nearly at right angles to the position of the right foot (which retains its usual position) with the toe of the left foot turned in towards the right foot and the heel turned outward towards the bass end of the piano. Though this position seems very awkward at first, it can readily be acquired and effortlessly controlled with a few weeks of practice. This branch of technic should not be neglected by the student, since the simultaneous use of the soft and the sustaining pedals by the left foot is a constant necessity in modern music and an indispensable adjunct to mature pianism.

"In the Norwegian Bridal Procession, by Grieg, at measures 13 and 116, the *una corda* pedal is used simultaneously with the sustaining pedal.



## Ex. 14

Alla Marcia M.M. about 162

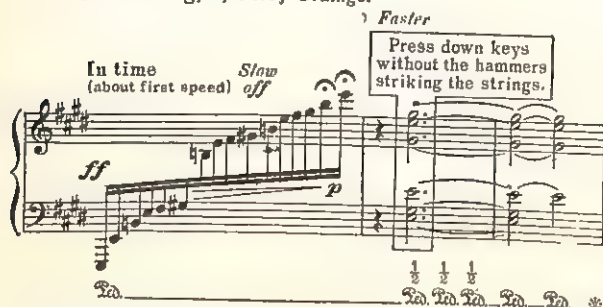


## Half Pedalling

"By 'half pedalling' is meant lifting up the right foot pedal just so high that the dampers only partially arrest the vibrations of the strings. Beautiful diminuendos and many other charming effects can be made by the use of the vibrating pedal."

## Ex. 15

Colonial Song, by Percy Grainger



How should one study to gain rhythmic accuracy and consciousness?

"By using the metronome largely when practicing (both in slow and fast practice) and by counting the smaller sub-divisions of rhythm."

## Ex. 16

Posthumous Chopin Study



"The following measure from the third measure of Fugue 4, in D minor, second part of Bach's 'Well-Tempered Clavichord,' should be practiced in both the ways here given (A and B)."

## Ex. 17



"The whole Fugue should be practiced in these two ways, counting aloud, and using the metronome throughout as at A, and then throughout as at B."

"There are no rhythmic combinations that cannot be accurately controlled by counting the smaller sub-divisions plus metronome. Players and teachers should be able to handle and explain all sub-divisions of rhythm. Rhythm is not a 'heaven-born gift' or a 'feeling.' It is the result of knowing the sub-divisions, counting them faithfully in practicing and even in performance, and plenty of rhythmic self-criticism through the impartial metronome."

## How Should One Study to Gain Reliability of Memory?

- (1) By memorizing each hand separately.
- (2) By slow playing, thinking of each note as one plays at the keyboard.
- (3) By unconscious physical memory, reading a book or holding a conversation while playing from memory (in some respects this is the most important side of memory).

(4) By conscious no-physical memory. Think a piece out, away from the keyboard, accounting for every note in the imagination, recalling such details as fingering, passage divisions and pedalling as minutely as possible.

(5) By selecting in each piece as many "starting points" (points from which one can start afresh, with calm certainty, at a moment's notice) as possible, to the nearest of which one can return in the event of a sudden lapse of memory.

(6) By thinking out each piece according to its harmonic procedure and formal structure.

## The Presser Foundation

What it is. How it was Founded. What it Will Mean.

UNLIKE other great philanthropies created entirely through bequests, the Presser Foundation has been in active existence, functioning through many departments, for nearly two decades. The Founder was thus able to determine with care just how he desired to have his fortune dispensed for the benefit of the followers of the art through which he acquired his means and to which he always had a very deep sense of gratitude.

The Foundation is the outcome of Mr. Presser's fundamental principles of philanthropy. He always gave in far greater proportion to his earnings than the average man. In his youth he was inspired to help others.

The Foundation itself was the outgrowth of his established practice of helping aged musicians, musicians in distress, and musical education.

Accordingly, in 1893, he reported to the Music Teacher's National Association, in convention assembled, that he had visited the Home for Retired Musicians, founded at Milan, by Giuseppe Verdi, and proposed that such a home be established in America. In 1907 he endowed and opened such a home in Philadelphia. This was moved later to a larger building in Germantown, a beautiful suburb of Philadelphia, and in 1914, a much larger home, accommodating sixty residents, was built adjoining his own dwelling. The home is a fine modern building in every respect. The principal conditions of admission are that the applicant shall be between the ages of sixty-five and seventy-five, in reasonably good health, shall have taught music at least twenty-five years in the United States of America, and shall pay an admission fee of four hundred dollars. A booklet giving pictures and full detailed information about the Home will be sent upon application to the Presser Foundation, 1713 Sansom Street, Philadelphia, Pennsylvania.

In 1916 the Foundation itself was established to consolidate Mr. Presser's existing philanthropies and to make possible the creation of other branches. Up to the present time the Foundation has adhered strictly to one policy, that of limiting its grants to the existing branches. Money is not disbursed through any other channel. In the future the Foundation may establish other channels.

For instance, help has not been administered to individual pupils, because the Foundation has never had the proper machinery for the adequate musical examination of individuals. The scholarships, therefore, are granted only to colleges which are doing a specific work in music, and even then the students must also be pursuing a general course in education.

The general channels of the Foundation are at the present time represented in the following departments:

- The Home for Retired Music Teachers;
- Department for the Relief of Deserving Musicians;
- Department for Scholarships;
- Department of Grants for Music Buildings at Colleges.

The work of these departments may be thus briefly described:

## Department for the Relief of Deserving Musicians

THIS Department was organized in 1916 for the purpose of administering emergency aid to worthy teachers of music in distress. Those needing assistance are required to fill out an application blank. This is forwarded to the Board of Directors, who make proper investigation and then take prompt action on the case. Every effort is made to do away with "red tape" and to bring relief as quickly as possible. All correspondence is regarded as strictly confidential.

The activities of the Board of Directors are supplemented by those of a Board of Non-Resident Directors, who have kindly consented to act in their respective localities, informing the Foundation of cases of real need that may come to their attention and obtaining supplementary information concerning cases that may be referred to them by the Foundation. Small pensions have been granted in a few extreme cases.

## Department of Scholarships

THIS Department, inaugurated in 1916, grants to universities or colleges where music is taught, an annual sum of \$250.00 to provide one or more scholarships for students taking music as part of their college work, especially those who aim to become teachers of music.

Institutions desiring such scholarship grants are required to make formal application to be included in the approved list, and to make the award of scholarship aid in accordance with the regulations governing the activities of this Department. The students recommended by them must be young persons of good character and ability, who, without such assistance, would not be able to carry on their studies. Moreover, the students recommended for aid must include at least six hours per week, throughout the academic year in non-musical collegiate subjects.

During his life the Founder insisted that no mention of the Foundation or of the Founder should appear in any catalog or other publication of the institution. All grants are made directly to the institution, not to the individual students.

## Department of Grants for Music Buildings at Colleges

THIS is the most recent branch of the Foundation's work. By this it is planned to help colleges which have been conducting thriving musical departments, but which have no suitable buildings, by assisting the college to secure such a building. The conditions under which such grants may be obtained, as funds become available, will be furnished upon request. These conditions were familiar to Mr. Presser, and he was engaged upon the active consideration of them within a few days of his death. The first building to be erected under the new department is the Music Building at Hollins College, Hollins, Virginia, where Mr. Presser was at one time a Professor of Music. The next will be erected at Mt. Union College, Alliance, Ohio, where Mr. Presser was both student and teacher.

Other departments of the Foundation doubtless will be established in the future, to embrace other phases of musical philanthropy, as the needs become apparent.

*The grants of The Presser Foundation are made through the decisions of Trustees and Directors of the various Boards of some thirty members. Only six of these are on Boards of the Theodore Presser Company. Thus all grants are made independent of the Theodore Presser Company and representing various musical, philanthropic and educational interests. This plan of applications was fostered by Mr. Presser during his lifetime.*

## THEODORE PRESSER ON GRADING TEACHING PIECES

By C. A. Woodman

Managing Director, Oliver Ditson Company

Shortly before the completion of The Presser Home for Retired Music Teachers, I spent a week-end with Mr. Presser, who was a delightful host and companion. One night, after the household had gone to bed, he said to me:

"One of the secrets of my success is the perfect grading of every teaching number published by me. Did you ever see a little child go out to coast with his sled right in the middle of it? That jounce was a source of delight to the older children but terrifying to the young child. Did you ever see a first-grade teaching number that flowed along so easily and smoothly just like a slide and then suddenly there appeared a measure of a third or fourth grade that was just as terrifying to the child as the jounce in the slide? I make it my particular business to see that all 'jounces' are removed from every teaching number. A first-grade number is first grade from beginning to end and that is why teachers like THE ETUDE and why they have such success with their pupils; for in addition to the perfect grading every number has a pleasing little melody running through it."

No one but a broad gauge and generous hearted man ever would have thought of confiding a secret of this kind to a business competitor.

R. G. McCUTCHEN  
Musical Educator

A great and good figure has been lost to American music, I have admired him from boyhood, because of his high character, the things for which he stood, and those he did.



# The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries

## The Work of the First Two Years

What would a reputable teacher expect a child to know who has two years of piano instruction?—E. A. S.

Doubtless the question refers to that hypothetical creature, "the average pupil." Practically, as Betsey Prig would put it, "there ain't no sich thing." For every pupil has his peculiarities, some of them to the good and some to the bad. So any scheme must be more or less modified to suit the particular case.

Let us then consider the following as merely an approximate statement of the work, which can be adapted as much as is necessary:

### FIRST YEAR

1. THE INSTRUMENT: how the piano is constructed, and what happens when a key or pedal is depressed.

2. NOTATION: The staff, clefs and all characters used in connection with the staff; the notes, at least including sixteenth, and their location when applied to the keyboard, also rests and accidentals; the definition of the most common musical terms.

3. TECHNIC: the study of touch and technic through elementary finger exercises; the major scales of C, G, D, F and the minor scales of A, E, D at a moderate pace through two octaves, in parallel and possibly contrary motion; simple arpeggios on the tonic chords of the above keys.

4. THEORY: intervals between the notes of the scales, and the structure of the tonic chord.

5. EAR TRAINING, on the above intervals.

6. TRANSPOSITION of simple finger exercises into nearby keys.

7. PIECES AND STUDIES OF THE FIRST GRADE, with explanation of their forms and some knowledge of their composers.

### SECOND YEAR

1. NOTATION: Sixteenth and thirty-second notes and rests; further definitions of words encountered in the music studied.

2. TECHNIC: the remaining major scales and the addition of B, G and C minor, through three octaves, still in parallel and contrary motion and in canon form, in moderate tempo; arpeggios through two octaves, founded on the three principal triads of each key studied; finger exercises on varied rhythms, the trill, mordent and other embellishments.

3. THEORY: the consonant intervals; the three principal triads in root position and inversions, cadences.

4. EAR TRAINING: writing from audition of melodic fragments derived from music that is studied.

5. TRANSPOSITION of exercises and simple pieces into familiar keys.

6. STUDIES AND PIECES OF THE SECOND GRADE, with analysis of their forms, principles of interpretation, and study of composers.

### Advance Materials

Can you suggest material for a girl of sixteen who has studied Czerny, Op. 299; Heller, Op. 47; Bach, Three-voiced Inventions; some of Chopin's Preludes and Impromptus, and who has also played such solos as Grieg's *To Spring* and Rachmaninov's *Prelude in G Minor*. Of course, she has had scales, arpeggios, and so on. She has done a few Beethoven Sonatas. She loves it all, and I think she is a wonderful student, having had her as pupil for four years.—Miss O. B. G.

For studies, I suggest the first book of Moscheles' Op. 70, and, in modern vein, *Nine Etudes*, Op. 27, by Arthur Foote, or *Twelve Etudes*, Op. 39, by MacDowell.

For pieces, try the following:

Moszkowsky: *Gondoliera*,  
Schütt: *A la bien aimée*,  
Alabieff-Liszt: *The Nightingale*.

MacDowell: *Polonaise*.

More elaborate compositions may include Bach's *Italian Concerto*, Schumann's *Papillons*, Op. 2, Mendelssohn's *Rondo Capriccioso*, Op. 14, and Grieg's *Sonata in G minor*.

## High Wrists

My pupil holds her wrists too high and, as a result, her arms are stiff, making her tones forced. She insists that she cannot relax when her wrists are slightly lower than her knuckles. After proving to her that this is not the case, she argued that I was not correct, since she has been told to raise her wrists.—V. L. F.

Perhaps your pupil sits on too high a stool when practicing. If you are careful in prescribing just the right height for the piano stool, the first condition for a correct hand-position is assured.

Anyway, it is much better for her to hold her wrists too high than too low, since high wrists give a better command of tone-qualities than low ones. Don't bother too much about the matter, but stress rather the principle of relaxation, and the wrists ought eventually to adjust themselves properly.

It looks as though your pupil were too much inclined to dictate to you. Why does she study with you, if she thinks that she knows more about the matter of playing than you do? Wrong or right, the teacher is the one to prescribe how the pupil is to play, and not the pupil. I should say that she needs a little judicious "sitting on."

## Touch and Technic

Please give a definition of the two words, *touch* and *technic*, which will show the difference between them: for example, in Dr. Mason's *Touch and Technic*.—F. J. T.

As applied to piano playing, the word *touch* refers to the different ways by which the keys may be depressed: i. e., by striking them, by pressing them with the fingers in contact with the keys, by "caressing" them (*caressando*), and other variations.

On the other hand, *technic* refers to the various uses of the playing muscles, by which different kinds and degrees of touch are secured.

In other words, touch is the end to be attained, while *technic* is the means of attaining that end.

## Extemporization

As piano teachers, we are of course occupied mainly with the interpretation of written music. If, however, we could transport ourselves back to about the year 1800, we should find that the necessary equipment of a professional pianist included the ability to extemporize upon any theme that was given him for the purpose. Mozart, when a small boy, for instance, won his chief laurels for his marvellous extemporizations.

In the subsequent glorification of technic, however, this power of expressing one's self directly on the keyboard has well-nigh died out; so that many proficient players are now quite unable to perform even the slightest chord progression without the backing of written notes.

True, too much rambling about on the piano is apt to make a budding pianist careless when it comes to accurate interpretation; but, given a pupil who has acquired careful habits, would it not be a good idea to encourage him, out of practice hours, to browse about on the keyboard and to taste some of the joys of self-expression in music?

I am led to these reflections by a correspondent in the far West who makes a plea for this kind of work; apropos of the subject of "chording," she says:

Too many teachers teach about chords, but not how to put them to practical use. If more were taught to find the three principal triads in each key and to use these in any position, they would enjoy and learn music much sooner and train their fingers better than by any other means, even if they had not an ear true enough to enable them to "chord" in accompanying.

I have a young son who saw no use in practicing chords, preferring to spend his time in playing given compositions. But one day, when we were snowed in with others, and had plenty of time on our hands, we discovered in the crowd a violinist and a pianist, but no music! I offered to play with the violinist, with the result that we gave so much pleasure that everyone asked, "How do you know how to do it?" I told them that I learned how when a child, and that it had been years since I had had anyone to play with. I had to hustle, especially to find out the minor chords that are occasionally necessary!

When we arrived home my son got busy, and pressed me to sing all the old songs for him, while he learned to "chord!"—Mrs. E. R. O.

I wonder if any of our Round Table members give to their pupils any instruction in extemporization. If so, will you not send us an account of your experiences, or how you go about teaching it?

## The Pedal, and First Pieces

When and how should the use of the pedal be taught? When should a beginner be given his first piece, and what would you suggest that I give?—F. Z.

Don't be in too much of a hurry to introduce the pedal, as it is a disturbing factor for a beginner. It had better be avoided entirely by children whose legs are not long enough to reach it, except, perhaps, in the case of the "infant prodigy," when a special attachment to raise the pedal may be employed.

For larger children or adults, wait till the fundamentals of notation and touch are well understood, and then occasionally introduce a pedal effect, marking it carefully on the music by the sign [ ] , in which the first down stroke shows just where the pedal is to be depressed, the horizontal line how long it is to be kept down, and the final vertical line where it is to be released. Exercises in depressing and releasing the pedal promptly should be previously given. For some time, do not allow the pupil to use the pedal except where you distinctly mark it.

It is often a marvelous inspiration to a child to have a "real piece," just like the grown-ups. So it may be wise, if the pupil is an apt one, to give, even as soon as the fifth or sixth lesson, a little piece in the treble clef, such as:

*Dance of the Fairies*—BUGBEE  
*My First Waltz*—ENGELMANN.

These may be followed by

*In the Boat (Waltz)*—NORRIS  
*Melodie, Op. 68, No. 1*—SCHUMANN  
*Little Drum-Major March, Op. 3*—ENGEL.

## Cabinet Organ Practice. Materials

(1) I live in a country town where a box-shop and blanket mill are the chief industries. Among my pupils are several who have cabinet organs. These pupils do not continue lessons very long, but go to work as soon as they are able. But they want to play for their own pleasure. They practice on an organ, but take their lessons on my piano, and, of course, make technical mistakes, such as playing too staccato, making breaks in arpeggio work, and so on. Is it best to be particular about these mistakes? It seems to me best to overlook some of these, and to let them go ahead as far as possible, learning scales, chords, sight-reading, and plenty of pieces that can be played on an organ. Is this right?

(2) What exercises should be given to a thirteen-year-old girl who plays 3½ grade pieces very nicely? She has had Czerny-Liebling, Book 2; Presser's *Album of Trills*, and a few octave studies, which seem to be too hard for her hands.—M. T. S.

(1) It is practically impossible to make a pupil into an expert pianist who practices only on a cabinet organ. But such a pupil can yet learn to read fluently and correctly and, above all, can cultivate a knowledge and love of good music which will enrich his whole life. I should not allow these pupils to play in a slipshod way, but, on the other hand, should not expect them to cultivate much of a distinctively pianistic style. Emphasize, however, the structure of the music itself; interest the pupil in musical history and the master composers, explaining why their music is considered of supreme merit. Thus they may be led to a real appreciation of music, which is, after all, the best thing you can do for them.

(2) I should give her Heller's *Studies*, Op. 46. These may be followed by Cramer's *Selected Studies*.

## Third Grade Studies

What studies may be used after Billroth's *Second Melody Lessons*?—A. M.

For technical studies, use Berens, *New School of Velocity*, Op. 61, Book 1.

For interpretative studies, use Heller, *Twenty-five Studies*, Op. 47, Lazarus, *Style and Technic*, Op. 129.

"Of what value is all this talk about dissonance, digital dexterity, polytonality and double stops? Composers of today seem to have lost track of the innermost quality of music, the expression of the soul."

—MAX ROSEN,



THE COMPOSING OF  
"DIE MEISTERSINGER"

WAGNER was fifty years old, broken and defeated when he undertook to write "Die Meistersinger." Broken and defeated, he wrote this lovely music in a fit of absolute despair. He was in debt and homeless, his wife had left him, and he was even thinking of becoming a tutor to an English family about to leave for India. In his extremity, he took refuge at the house of friends in Marienfeld, and it was the hospitality of Frau Wille that made this glorious music a reality.

"He wanted to work, to be undisturbed, and I had even given him servants for his own use. Many visitors from Zurich, brought here by curiosity or sympathy, when the news spread that the famous man was at Marienfeld, were turned away by me; Wagner was not in a mood to submit to such interruptions. He wrote and received many letters; he begged me to pay no attention to him, to let him eat alone in his room, if that did not disturb my domestic arrangements too much."

And in the end the good lady received her reward. "One morning," she writes, majestic chords came to me in my sitting-room from the salon. Opening the door softly, I held my breath to hear what came, as it were, directly from the master's first cast. Nothing could have induced me to interrupt him. It was as if I felt directly the power of a great artist's mastery over refractory material. What was it that so mightily agitated my fancy and spirit? First darkness—suddenly a ray of light—then, like a flash of lightning, joy illumines the soul. Silently as I had come, I went. I never told Wagner of the impression made upon me by what I had heard."

## CHABRIER'S LIVELY PARTIES

SOME interesting facts about Chabrier and his "Spanish Rhapsody" are given in the notes on this French master and his work in a Boston Symphony program. We give somewhat abbreviated excerpts.

Chabrier, we learn, had uncommon mechanical skill as a pianist and his left hand was marvelous. In his later years, however, he said, "When a man has little hair left, and that is white, he should stop playing the piano in public."

He is described as having been exceedingly fat until disease shattered his body and brain. His eyes were bright, his forehead unusually well developed. He delighted in snuff-colored waistcoats. Hugues Imbert describes him as amiable, gay, fond of a joke.

Chabrier gathered about him artists and amateurs, for whom he provided curious entertainment. There were Saint-Saëns, with prodigious musical memory and true Parisian gaiety; the actors Grenier and Cooper; Manet, the painter; Taffanel, the flute-player. There were performances of Schumann's symphonies; there were also delirious parodies, as when Saint-Saëns impersonated Gounod's *Marguerite*. There were strange instruments, such as a queer organ with strange stops, which set in motion drums, cannon, and so on.

Chabrier went to Spain to get the material for his "Spanish Rhapsody," which is based on old Spanish dance forms, particularly the *Jota Aragonesa* and the *Malagüena*.

The *Jota* is said to have originated in the 12th century and is attributed to a Moor named Aben Jot, who, expelled from Valencia, on account of his licentious songs, took refuge in Aragon, where his songs were well received.

The *Jota* is frequently accompanied by verses, of which this is a brief sample: "Your arms are so beautiful, they look like two sausages hanging in winter from the kitchen ceiling."

The Musical Scrap Book  
Anything and Everything, as Long as it is Instructive  
and Interesting

Conducted by A. S. GARBETT

## THE UNWRITTEN SYMPHONY

ONE of the most tragic pages in Berlioz's "Memoirs" is that in which he had the inspiration to write a symphony, but was compelled to let it go unwritten for purely financial reasons. The beginning of it, an Allegro in A minor, two-four time, got him out of bed one night and he began to write it, but, on second thoughts—

"If I begin this bit, I shall have to write the whole symphony," he confides to his diary. "It will be a big thing, and I shall have to spend three or four months over it. That means I shall write no more articles and earn no money. And when the symphony is finished I shall not be able to resist the temptation of having it copied (which will mean an expense of a thousand or twelve hundred francs) and then of having it played. I shall give a concert, and the receipts will barely cover half the

cost. I shall lose what I have not got; the poor invalid will lack necessities (this refers to Berlioz's wife, who was ill at the time); and I shall be able to pay neither my personal expenses nor my son's fees when he goes on board ship. . . . These thoughts made me shudder, and I threw down my pen, saying, 'Bah! tomorrow I shall have forgotten the symphony.' The next night I heard the allegro clearly, and seemed to see it written down. I was filled with feverish agitation. I sang the theme; I was going to get up . . . but the reflections of the day before restrained me; I steeled myself against the temptation, and clung to the thought of forgetting it. At last I went to sleep; and the next day, on awakening, all remembrance of it had indeed gone forever."

## MENDELSSOHN'S "OVERTURE TO THE DRAMATIC FUND"

Mendelssohn did not want to write his Overture to "Ruy Blas," yet it is a masterpiece. He wrote it in less than four days, yet it shows no signs of hurried workmanship. He considered Victor Hugo's play of that name "of no value," yet it inspired in him some fine melodies splendidly and vigorously treated. Here is the whole story as Mendelssohn told it in a letter to his mother, written March 18, 1839:

"You wish to know how it has gone with my overture to 'Ruy Blas.' Merrily enough. Between six and eight weeks ago the request came to me to write something for the performance connected with the Theatrical Pension Fund, a very excellent object, for the furtherance of which they were going to play 'Ruy Blas.' The request came to me to write an overture, and in addition they besought me to compose a *Romanza*, because they thought the thing would succeed better if my name were connected with it."

"I read the play; it is really of no

value, absolutely beneath contempt; and I told them I had no time to write an overture, but I did compose the *Romanza*. Monday (a week ago) was to be the day of the performance. On the Tuesday before, the people came, thanking me warmly for the *Romanza*, and said they were sorry that I had written no overture, but they saw perfectly that for such a work time was needed, and next year they would be more thoughtful and would give me more time. They stirred me up; I took the thing at once in hand, that same evening, and blocked out my score; Wednesday morning was rehearsal, Thursday was concert, and yet on Friday the overture was ready for the copyist. Monday it was given three times in the concert room, then rehearsed once in the theatre, and in the evening was given in connection with the wretched play, and has made me as much fun as anything I ever did in my life."

Ever afterwards, according to Grove, Mendelssohn called this work "the Overture to the Dramatic Fund."

## SCHUBERT AS A STUDENT

"SALIERI was the first to recognize Schubert's supreme gift," says Duncan in his biography of this composer. "He placed him with Rucizka for lessons in composition. Before long the pupil so astonished his teacher that he reports to his chief—Salieri—that 'the boy knows everything already; he has been taught by God.' Salieri himself then took Schubert in hand. The accomplished Italian was a handsome man, with an expressive eye, a quick temper and a great reputation."

"He soon perceived that in *Hagens Klage* (March 30, 1811) and some string quartets, there was genius of an unusual order. 'He can do everything,' exclaimed he of Schubert, 'he is a genius. He composes songs, masses, operas, quartets—whatever you can think of.' Schubert used to go to his house in the Seilergrasse, carrying a large roll of MSS. under his arm, for the master's verdict and advice."

"Music is a moral law. It gives a soul to the universe, wings to the mind, flight to the imagination, a charm to sadness, gaiety and life to everything. It is the

essence of order and leads to all that is good, just, and beautiful—of which it is the invisible but nevertheless dazzling, passionate, and external form."—*W. F. M.*

## WHEN TOLSTOI SAW "SIEGFRIED"

TOLSTOI and Wagner had nothing in common, and the great Russian was merciless in his criticisms of the equally great German. Here is an account of a performance of "Siegfried" taken from Tolstoi's "What is Art?"

"When I arrived, an actor in tight-fitting breeches was seated before an object that was meant to represent an anvil. He wore a wig and a false beard; his white and manicured hands had nothing of the workman about them; and his easy air, prominent belly, and flabby muscles readily betrayed the actor. With an absurd hammer he struck—as no one else would strike—a fantastic-looking sword-blade. One guessed he was a dwarf, because when he walked he bent his legs at the knees. He cried out a great deal, and opened his mouth in a queer fashion. The orchestra also emitted peculiar noises like several beginnings that had nothing to do with one another. Then another actor appeared with a horn in his belt, leading a man dressed up as a bear, who walked on all-fours. He let loose the bear on the dwarf, who ran away, but forgot to bend his knees this time. The actor with the human face represented the hero, *Siegfried*. He cried out for a long time, and the dwarf replied in the same way. Then a traveller arrived—the god *Wotan*. He had a wig, too; and, settling himself with his spear, in a silly attitude, he told *Mime* all about things he already knew, but of which the audience was ignorant. Then *Siegfried* seized some bits that were supposed to represent pieces of a sword, and sang: 'Heaho, heaho, hoho. Hoheo, haho, hoho.' And that was the end of the first act."

"The majority of musicians nowadays expect a maximum of fame from a minimum of effort."

—*Musical News and Herald.*

## MUSICAL PARIS

THOUGH written before the war, when all things were different, Romain Rolland's "Musicians of Today" gives a vivid word-picture of the part Paris plays in modern musical art, that is still fundamentally true: "The nature of Paris is so complex and unstable that one feels it is presumptuous to try to define it. It is a city so highly-so changeable in its tastes, that a book which truly describes it at the moment it is written is no longer accurate by the time it is published. And then, there is Paris—fashionable Paris, middle-class Paris, intellectual Paris, vulgar Paris—all living side by side, but intermingling very within the great Town, you cannot know this great organism as a whole."

"If one wishes to get an idea of the musical life of Paris, one must take into account the variety of its centres and the perpetual flow of its thought—a thought which never stops, but is always overshooting the goal for which it seemed bound. This incessant change of opinion is scornfully called 'fashion' by the foreigner. And there is, without doubt, in the artistic aristocracy of Paris, as in all great towns, a herd of idle people on the watch for new fashions—in art, as well as in dress—who wish to single out certain of them for no serious reason at all. But in spite of their share in the changes of artistic taste the brain itself—a brain that is in the Parisianish, always working, greedy of knowledge, easily tired, grasping today the splendors of a work, seeing tomorrow its defects, building up reputations as rapidly as it pulls them down, and yet, in spite of all its apparent caprices, always logical and sincere."



# Keeping Your Piano in the Best Possible Condition

By STEPHEN CZUKOR

*The Author of this Article has been Connected with a Leading Pianoforte Manufacturer for Many Years*

I SHALL TRY in the next few minutes to tell you just exactly how to take care of your piano.

As we all know, climatic conditions play havoc with any sort of musical instruments, especially so with a piano. The average piano owner is always in doubt as to just exactly what to do during the different seasons of the year; whether to keep the piano open, keep the piano closed, what to polish it with, etc. The majority of piano owners pay no attention to their piano for several reasons, some through ignorance and others through carelessness.

When you purchase a car, you buy it with the full knowledge that service and up-keep is absolutely essential. When you buy your piano and after you have had your free tuning and polishing, unless you are a musician using the piano constantly, you neglect attention to your piano. This is one of the reasons many people are dissatisfied with their piano. During the Spring when we have cold and wet weather, you open your windows without any regard to the consequences upon your instrument. During the summer, the windows are naturally open. Should a squall or rainstorm happen along, you close your windows and as soon as it is over you open them, and all the moisture and dampness that is caused by the rising vapor swell the keys, rust the strings and do untold damage. But, of course, many people go away during the summer and say "Well, our piano needs no attention, because we do not use it."

## Send for a Good Tuner

IN THE FALL you are busy arranging your home and quite likely wait until the heat is turned on. Then you send for a tuner. If he is a good, reliable and thorough man and understands repairing, he will tell you just what is wrong with the piano. If he is just merely a tuner, he will simply tune the piano, collect his fee and you will be no wiser as to the condition of your piano. In many cases a good reliable man tells you about the condition of your instrument and the answer he gets is, "Oh, it is good enough, I only have the children study on it."

This goes on year after year when the children have learned to play really well, they'll start to complain about the piano. You again call your tuner in and he will probably tell you it will cost you anywhere from \$40 to \$80 to repair the piano, whereupon you ask for smelling-salts. For this is what you say, "Why, I have taken the best of care of this piano, and had it tuned regularly and I don't see why there should be so much trouble with it." Then you call another tuner. This man immediately realizes that you know nothing about a piano and says, "Oh, I can fix this piano up for about \$15 or \$20." As a rule this is the man who gets the job and when he is through with it, the piano is no better and at times worse than when started. But your mental condition does not permit you to admit this until two or three weeks after the work has been done.

To avoid this sort of thing call up some reliable concern who specialize in this sort of work or better still let the concern from whom you have purchased your piano do the work, for they have more interest in the instrument they manufacture or sell than anybody else.

## Spring Cleaning for Your Piano

You have a spring cleaning in your home and you take down your draperies, your curtains, pick up your rugs, dust the furniture, in fact you do everything possible to make your home clean, but you give absolutely no thought to the piano. This piece of furniture, as some people term it, requires more attention than anything else in the house; not only from a view point of view. You clean, but also from the investment point of view. You may buy a new rug for \$100, a new chair or curtain for \$15 or \$20, but you cannot buy a real good piano for many times that sum.

## Cleaning the Piano

AFTER you have your spring cleaning, call in your piano man and have him clean the inside of your piano thoroughly so that when the summer months come along and bring with them the moths, they should not have an opportunity of eating the delicate felts inside of the instruments.

There are many opinions as to just exactly what to do in order to keep the ivory keys from turning yellow.

We all know that ivory turns yellow with age, but there is a way of retarding it by giving them careful and constant attention. The fallboard of the piano, or the front piece which covers the keys, should be kept open at all times, except when sweeping or dusting, at night and during rainy weather. A great amount of uric acid exudes through the finger tips and when this is permitted to stay on the keys it gradually turns them yellow. The best way to wash ivory keys is to use alcohol, wood alcohol preferably. Take a small piece of rag on the tip of your index finger and just moisten it the least bit, taking great care not to touch any of the black keys or any of the varnished surface of the piano. Another way to help keep the ivories white is to purchase a piece of good quality felt, the length of the keyboard. This is best when it is white, as the dye of any other color may be injurious unless it is of exceptionally fine quality.

Some apartments are very damp and while you may not feel it physically, the piano being very delicate, shows it by having a bluish hue over the varnish work constantly. Dampness in the apartment will also take immediate effect upon the steel strings and cause a great deal of corrosion. A good way to prevent the strings from rusting is to place about one half pound of unslacked lime in the bottom of the piano, when it is a grand piano you may place one quarter of a pound in the back of the plate and one quarter of a pound on the plate on the righthand side of the piano.

Never put anything on the sounding board, as this will cause a buzz or jingling sound, or possibly muffle the tone.

## Polishing the Piano

THERE are many chemical preparations on the market for the purpose of polishing furniture and also recommended for pianos. These polishes, while they really put a gloss on the instrument, in the end do untold damage to the delicate varnish work. To recommend anyone of these would be a rather difficult thing, but a simple and inexpensive polish that anyone can use, is  $\frac{2}{3}$  lemon oil and  $\frac{1}{3}$  turpentine. This is for high polished surfaces. For dull finish or semi-gloss finish  $\frac{2}{3}$  crude oil and  $\frac{1}{3}$  turpentine. The process is as follows:

Take a small piece of cheese-cloth and apply this oil sparingly. Take about one yard of cheese-cloth and wipe the oil off until it is thoroughly dry. Whenever purchasing cheese-cloth try and get the very best. This should not cost any more than 12 cents or 15 cents a yard. Always rinse out the cheese-cloth in lukewarm suds in order to remove the starch therefrom. When through polishing the piano, the cheese-cloth may be washed and used several times. Never leave oil soaked rags in the closets as the lack of oxygen may cause spontaneous combustion. Many fires start from unknown origin that can be traced to these kitchen closets where you have old oil soaked rags laying around from time to time.

## Preserve This Article

*Here is an article by a real piano maker. It is one of the very best of its kind we have ever read. It should be preserved by ETUDE readers for future reference. A cheap piano is always an expensive investment. A fine piano may become likewise if you do not take care of it. The article is reprinted from THE MUSICAL ADVANCE, by permission of that publication.*

Just to give you an idea of how some people neglect their pianos through sheer ignorance; not ignorance through lack of education, but through ignorance of not knowing just exactly what to do.

## Not Tuned in Eighteen Years

WHILE TRAVELLING through the south some years ago, I had occasion to visit a well-known family. After dinner they requested that I play the piano. When I sat down to play I found that the pitch was over a tone flat. Not only that, the keys went all the way down on the frame and were striking the wood-work. I asked the hostess when she had this piano tuned last, as I saw it was in pretty bad condition. This is the answer I received. "Well, that certainly is very surprising. I have had that piano eighteen years and it has never been tuned and I don't see why it should be giving trouble now."

Now can you imagine, my dear listeners, what would happen to your automobile or any other mechanism if you had given it no attention for eighteen years? Then the hostess remarked, "Well, it is really surprising that you should find any fault with it. Why, everybody that comes here just simply raves about the beautiful tone of the piano." This of course, is the big fault of our so-called friends. They naturally will not come to you and knock your piano for fear of incurring your ill will. It is only in rare occurrences where a person will take the responsible task of telling you that your piano is in a poor condition, and the only person who will really tell you this without hurting your feelings is the piano man. Teachers as a rule know something about a piano. They all know tone quality, but only a few of them really know piano construction.

Whenever there is something wrong with the piano, the teacher immediately suggests a tuning. This gives an opportunity for the piano tuner or repair man to tell you the exact condition your piano is in. Take advantage of his advice and keep your piano in good condition so that you may have plenty of pleasure and good music for many years.

## Helpful Piano Rules

NOW LET US go over in detail of the most important features of "How to take care of your piano" properly.

1. Keep your piano open at all times except when sweeping or dusting and at night or during rainy weather.
2. Wash the keys with alcohol, taking care not to touch any of the black keys or varnished surface of the piano. Also keep a strip of felt on the keys.
3. To avoid corrosion of the metal parts place  $\frac{1}{2}$  lb. of unslacked lime on the bottom of the piano, when it is a grand piano place  $\frac{1}{4}$  lb. of unslacked lime on the plate.
4. Do not use any of the so-called furniture polishes, but instead take  $\frac{2}{3}$  lemon oil and  $\frac{1}{3}$  turpentine, for high polished pianos and  $\frac{2}{3}$  crude oil and  $\frac{1}{3}$  turpentine for dull finished pianos. Take a dry piece of cheese-cloth that has been previously rinsed in lukewarm suds and dry thoroughly.
5. Have your piano tuned at least twice a year.
6. Have your piano cleaned every year during your spring cleaning.
7. Make sure that the piano tuner or repair man is really an expert in his line. If in doubt phone your order to the company of whom you have purchased your piano as they are really best qualified to give your instrument the proper attention.

If you keep these points in mind, the average good make piano should last from twenty-five to thirty-five years.

## Forward—March

By Sylvia Weinstein

STUDENTS having difficulty in playing marches at the proper tempo may simplify this problem as follows:

Set the metronome at the speed the composition is being played; then leave the piano and march around the room, singing to the beat of the metronome. If this test indicates that the tempo has been incorrect, regulate the metronome to a comfortable march time, and practice the piece with it, at the newly acquired tempo.



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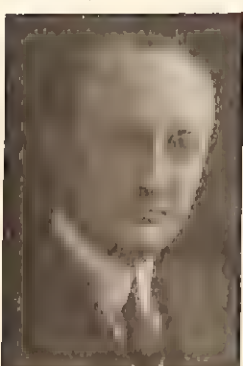
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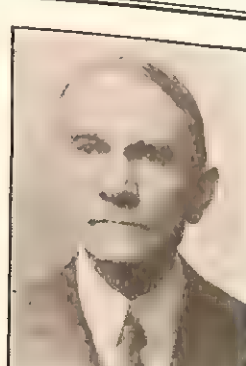
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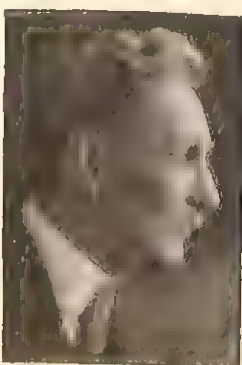
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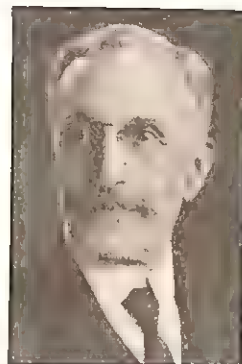
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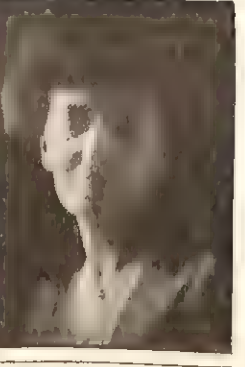
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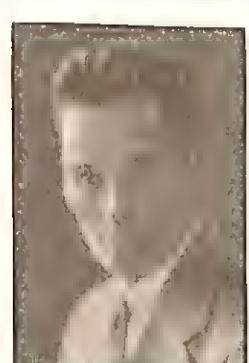
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## A MERRY LILT

JANUARY 1926

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To be played rather briskly and in good humor. Grade 3.

Moderato M.M. ♩ = 108

GEORGE DUDLEY MARTIN

*mf* *rall.* *mp* *p* *mp* *p* *1st time only* *last time only* *p* *mf* *Fine* *mp* *p* *sch.* *mf* *sch.* *p* *mp* *p* *D.C.*



# THE CELEBRATED LARGO

Arranged by Theo. Presser

Aria from the "Opera of Xerxes"

G.F. HANDEL

Mr. Presser was a great admirer of the works of Bach and Handel. The arrangement of this number in particular was to him a veritable labor of love.

Largo M.M. ♩ = 69-72

*p legato e cantabile*

*cresc.*

*p*

*Air*

*p sostenuto*

*ten.*

*pp*

*p*

*(Orchestra)*

*poco rit.*

*ff a tempo*

*Air*

*dolce e armonioso*

*p*

*cresc.*

*mf*

*cresc.*



*p* *ff* (Orchestra) *ff* *molto allarg.*

## SARABANDE

Arranged by Theo. Presser

From Sixth Sonata for Violoncellò in D Major

J.S. BACH

A favorite number with Mr. Presser.

Lento M.M. ♩ = 72

*p espressivo* *cresc.* *p dolce* *cresc.* *dim.* *mf* *mf* *mf* *pp* *cresc.* *dim.* *pp*



## POLONAISE JOYEUSE

THE ETUDE

In the orchestral manner. To be played brilliantly and with firm accentuation.

Con brio M.M.  $\text{♩} = 108$ 

SECONDO

RICH. KRENTZLIN, Op. 113

The musical score is written for piano and consists of 108 measures. It is in 3/4 time and the key signature has two flats (B-flat major). The tempo is marked 'Con brio' with a metronome marking of 108. The score is written for piano and features a variety of dynamic markings and articulations. The first system begins with a forte (f) dynamic and a series of chords. The second system features a fortissimo (ff) dynamic and a series of chords. The third system features a mezzo-forte (mf) dynamic and a series of chords. The fourth system features a fortissimo (ff) dynamic and a series of chords. The fifth system features a fortissimo (ff) dynamic and a series of chords. The sixth system features a fortissimo (ff) dynamic and a series of chords. The seventh system features a fortissimo (ff) dynamic and a series of chords. The eighth system features a fortissimo (ff) dynamic and a series of chords. The ninth system features a fortissimo (ff) dynamic and a series of chords. The tenth system features a fortissimo (ff) dynamic and a series of chords. The score concludes with a 'Fine' marking.

trattando

sfz

p

f

sfz

ff

cresc.

f

sfz

p

f

sfz

ff

cresc. molto

sfz Fine

rit.

p a tempo

f



## POLONAISE JOYEUSE

JANUARY 1926

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RICH. KRENTZLIN, Op. 113

Con brio M.M.  $\text{♩} = 108$ 

PRIMO

*f* *sf* *p* *f* *ff* *p* *mf* *p* *cresc.* *f* *sf* *p* *f* *cresc. molto* *ff* *Fine*

*tranquillo* *p dolce* *f* *p a tempo* *mf*



SECONDO

THE ETUDE

*energico e vivo*

*f*

*sf* *p* *cresc. molto*

*f* *f tranquillo*

*D.C.*

VALSE

SECONDO

R. SCHUMANN, Op. 124, No. 10

Moderato M.M. ♩=104

*mf* *f* *f* *ff* *mf*



8

2 5

3

3

*sf*

*p*

*cresc. molto*

*f*

*rit.*

*D.C.*

Detailed description: This block contains the musical score for 'The Etude' by Chopin, Primo version. It consists of four systems of piano music. The first system has a treble and bass staff with a key signature of two flats and a 3/4 time signature. The second system continues the piece. The third system includes dynamic markings *sf*, *p*, and *cresc. molto*. The fourth system ends with *f*, *rit.*, and *D.C.* (Da Capo). Fingerings are indicated by numbers 1-5 above or below notes.

## VALSE

PRIMO

R. SCHUMANN, Op. 124, No. 10

Moderato M. M. ♩ = 104

*mf*

*f*

*ff*

*f*

*ff*

*mf*

Detailed description: This block contains the musical score for 'Valse' by Schumann, Primo version. It consists of three systems of piano music. The first system has a treble and bass staff with a key signature of two flats and a 3/4 time signature. The tempo is marked 'Moderato M. M. ♩ = 104'. The second system includes dynamic markings *f* and *ff*. The third system includes dynamic markings *f* and *ff*. Fingerings are indicated by numbers 1-5 above or below notes.



## QUIPS AND QUIRKS

A valuable study in rhythm, but very attractive musically. Note carefully the various time values. Grade 3.

M. M. ♩ = 126

ALLENE K. BIXBY

*mf* *p* *mf animato* *stargando* *a tempo* *Fine* *mp* *cresc.* *mf* *rit.*

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## GYPSY DANCE

D. S. al Fine  
British Copyright secured

Quick and delicate finger work, with snappiness of rhythm. Grade 2½.

Con moto M. M. ♩ = 100

FRANCES TERRY

*mp animato* *f* *mp* *f* *animato* *p*

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grazioso

*p*

*f*

*a tempo*

*poco rit.* *mf*

*f* *mf* *cresc.* *f* *risoluto* *mf*

*p* *mf* *pp*

This musical score is for a piece titled 'The Etude'. It is written for piano in G major (one sharp) and 4/4 time. The score consists of four systems of staves. The first system begins with the tempo marking 'grazioso' and a dynamic of 'p'. The second system features a forte 'f' dynamic and a tempo change to 'a tempo', followed by a 'poco rit.' (slightly ritardando) section with a 'mf' dynamic. The third system includes a 'cresc.' (crescendo) leading to a 'f' dynamic, followed by a 'risoluto' (determined) section with a 'mf' dynamic. The fourth system starts with a 'p' dynamic, moves to 'mf', and ends with a 'pp' (pianissimo) dynamic. The piece is characterized by intricate fingerings and various articulations.

## MARCH OF THE CLASSES

M. L. PRESTON

Suitable for indoor marching, calisthenics and the like. Play in steady time, four steps to the measure, Grade 3.

Tempo di Marcia M. M. ♩ = 108

*mf*

*Fine*

*cresc.* *mf* *D.C.*

This musical score is for a march titled 'March of the Classes' by M. L. Preston. It is written for piano in G major (one sharp) and 4/4 time. The score consists of five systems of staves. The first system begins with a 'mf' (mezzo-forte) dynamic. The second system ends with a 'Fine' marking. The third system includes a 'cresc.' (crescendo) leading to a 'mf' dynamic, followed by a 'D.C.' (Da Capo) section. The piece is characterized by a steady, marching rhythm with various articulations and fingerings.



Lyrics by Mort Eiseman

## JACK IN THE BOX

A jolly little recreation piece, which may be used as a musical recitation by reading the given text, using the Piano part as an accompaniment.  
Grade 3.

Allegretto M. M.  $\text{♩} = 108$ 

WALTER C. SIMON

1 A - mid a heap of toys with-out one bit of noise Sat a sweet, quite pe-tite miss, And her eight years seemed so wise  
2 But while she list-end to words that Jack said were true She heard her moth-er dear call And she heard some ti - ny sighs

as she im - pro-vised Dreams a - bout Toy-land bliss all Just then a Jack - in - box by her side sprang  
as she rubbed her eyes For this would end it all Yet she must not in - voke Jack's dis - like for

from his mys-tic do - main And with three bow-ing knocks to Miss Gold-ie Locks said he'd not re -  
she must keep his es - teem Just then the spell was broke so when she a - woke She found all a main -  
dream.

"Can't wait! Be late! I'm in such a hur - ry" Jack said half an - noyed "Just so! Must go!

Real - ly I can't tar - ry Ho! the Land of Toys! And then he asked her would she go with him to

lands of strang-ness on the sun's big rim; Where streets are paved with layers of glitt'-ring gold, it was no whim. So

'cross the lands of earth They both romped, filled with mirth, Hap-pi-ly their great glee seemed, For they both were much con-tent

While on pleas-ure bent seek - ing joys that she dreamed. They skipped thru fair - y tales mag - ic - ly, the



stor-ies that she had read, And from cares they did flee so that hap-pi-ly To the Jack she said:

"Jack Box, Jack Box, All the world is bright and mer-ry, Jack Box, Jack Box, No one here is quite con-tra-ry;

I do not know Life is al-ways gay" 'Cause that was not so; He then had to say:

"Girl - ie, Girl - ie, Life takes on so man-y guis-es, Girl - ie, Girl - ie, It is full of queer sur-pris-es,

Life you may find like a rose in hue, But in your own mind You make dreams come true. *D.C. al Fine*

## A HAYRIDE PARTY

Attention must be given the interlocking passages in measures 7 and 15. Finger them as indicated. They should be executed just as smoothly as though played by a single hand.

L. RENK

Allegretto M.M.  $\text{♩} = 108$ 

*mf* *f* *dim.* *cresc.* *Fine* *f* *cresc.* *molto* *dim.* *rit.* *D.C.*



## SONG OF THE CELLO

CARL A. PREYER

An expressive melody, in what may be termed the "baritone register" of the piano. To be played with warmth and feeling. Grade 2½.

Allegro agitato M. M. ♩ = 108

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## MEMORIES

A miniature song without words. Play very smoothly, in sustained style. Grade 8.

Andante moderato M. M. ♩ = 72

WALTER ROLFE

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## MELODIE

The notes of the *melody* are divided between the thumbs of either hand. These are indicated in larger type. They must be well brought out and linked together. Grade 4.

GEORG EGGEING, Op. 250

Andante molto espress M.M. ♩ = 63

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

*a tempo* *mf* *mf* *f* *rit.* *mp* *simile*

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

*f* *ff* *mf*

*Tempo I.*

*pp* *molto rit.* *mf* *f*

*a tempo* *rit.* *mf* *rit.* *pesante* *ff* *rit.*

*a tempo* *rit.* *p* *mf* *molto rit.* *f*

International Copyright secured







*f* *mp*

*dolce* *f*

*p*

*dim.* *pp* *mf*

*rit.* *a tempo* *ff*

*allarg.* *pp*

*marcato* *pp*



## BERCEUSE-VALSE

One of the most recent compositions of the great European Master. Play in modern style, with strong contrasts. Grade 5.

Poco Allegro grazioso M.M.  $\text{♩} = 52$

EDOUARD SCHUETT

*poco espress.* *espress.* *poco rit.* *a tempo*

*p* *più espress.* *mp* *espress.* *p* *poco cantando* *leggiere*

*cresc. e più espress.*

*dolce* *p* *con grazia* *Ped. simile*

*poco rall.* *cresc.* *mf* *calando e dim.* *molto leggiere* *mp* *pp* *p*

*poco espress.* *p* *espress.* *poco rit.* *a tempo* *più espr.*

*poco cantando* *espress.* *p* *p*



*cresc. e più espress.*

*dolce p*

*mf*

*con grazia*

*poco calando*

*espress.*

*molto legg. e dim. mp*

*pp*

*2 dolce espress. mp*

*più tranquillo*

*pp*

*un poco rall.*

*ppp*

## AQUARELLE

HERBERT RALPH WARD

In modern gavotte rhythm. Just right for certain forms of aesthetic dancing. Grade 3.  
 Tempo di Gavotte M.M. ♩ = 108

*mf*

*mp*

*mf*

*rall.*

*mf*

*a tempo*

*mf*

*rit.*

*mf a tempo*

*mp*

*rit.*

*p*

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# SLEEPY HOLLOW TUNE

[illegible]



*rit. pp a tempo p a tempo*

*rit. pp a tempo rit. pp p a tempo pp*

*mf*

*pp*

*mf*

*pp a tempo meno mosso*

*rit. mp*

*pp a tempo meno mosso*

*piu f*

## MEDITATION

W. BERWALD

A fine sustained melody for the solo stops.

**Moderato cantabile** M.M. ♩ = 72  
Ch. Dulciana and Melodia

**MANUAL**

*pp p espress.*

Sw. Oboe, Soft Strings

**PEDAL**

*pp*

Bourdon to Ch.

Sw.

Ch.

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Ch. Flutes 8' & 4'  
un poco animando

First system of musical notation. The top staff is for Ch. Flutes 8' & 4' with a dynamic marking of *mp*. The bottom staff is for Sw. Oboe *off* with a dynamic marking of *p*. The music is in 2/4 time and features a series of chords and melodic lines.

Second system of musical notation. The top staff is for Sw. Strings 8' with a dynamic marking of *mf*. The middle staff is for Ch. Clarinet with a dynamic marking of *p*. The bottom staff is for Sw. to Ped. with a dynamic marking of *p*. The music continues with various instrumental textures.

Third system of musical notation. The top staff is for Ch. with a dynamic marking of *mp*. The middle staff is for Sw. with a dynamic marking of *mp*. The bottom staff is for Sw. with a dynamic marking of *mp*. The music features a mix of sustained and moving lines.

Fourth system of musical notation. The top staff is for Ch. Flutes with a dynamic marking of *mp*. The middle staff is for Sw. with a dynamic marking of *mp*. The bottom staff is for Sw. with a dynamic marking of *mp*. The music continues with a focus on the flute and string textures.

Fifth system of musical notation. The top staff is for Sw. with a dynamic marking of *mf*. The middle staff is for Ch. Dulciana *tranquillo* with a dynamic marking of *mf*. The bottom staff is for Ch. 16' 4' couplers with a dynamic marking of *pp*. The music concludes with a series of chords and a final melodic line.



## THROUGH DREAMLAND'S GOLDEN HOURS

Edwin Wright

Moderato

R. S. STOUGHTON

Andante con moto

Pur-ple shad-ows fall-ing,  
Daybreak comes too soon dear,

Birds have gone to sleep,  
tak-ing me from you,  
Stars are brightly shin-ing  
Back comes all the yearn-ing,  
As si-lent watch they keep.  
and wea-ry heart-aches too!

An-gel wings are rust-ling  
O to nev-er wake dear,  
In the slum-ber-land,  
From the slum-ber-land,  
Old sweet hearts re-turn-ing,  
Just to dream for ev-er I

**Moderato (Refrain)**

Thereto clasp us by the hand.  
hold your heart and hand.  
Through Dreamland's golden hours,  
Down Dreamland's sun-ny lane,  
Our souls u-nit-ed

wan-der Till day-light comes a-gain.  
Per-fect our love is then dear,  
Sor-row and pain for-got,  
O

beau-ti-ful hours in  
Dream-land, Love's own For-get-me-not!  
own For-get-me-not!

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CHARLES O. ROOS

## IN THE GARDEN OF SAHARA

CHARLES WAKEFIELD CADMAN, Op. 83, No. 2

Languorously, moderately

1. I watch the sun go fading out — To pale the yel-low des-ert  
 2. I see the soft touch of the wind — Now sway the cur-tains of thy

sand; I wait the ris-ing moon to cast Her mag-ic spell up-on the land. Ah!  
 tent! O Al-la, whis-per in the heart! My Fate, my Heav-en - Sent Ah!

Far a-bove a  
 Let the Sul-tan

thous-and white stars light the way; And I mark where rests thy car-a-van this night des-ert  
 storm with-in his mar-ble halls! Let his horse-men cir-cle wide the night des-ert

I will take the fair-est of Sa-har-a's bloom, Mine for ev  
 plain! Safe in some sweet scent-ed gar-den far-a-way I will walk with

*mf*  
*con Ped.*  
*mp*  
*p*  
*Piu mosso*  
*mp*  
*rall.*  
*mp legato*  
*f*



er, the Thou White Flame of Heart's De - - light! tell love's tale a - gain! I will

And

walk — with thee And tell love's tale a - gain!

*Tempo I.* *mf* *ff* *marcato* *a tempo*

## O LOVE THAT WILT NOT LET ME GO

LOUIS SHENK

Rev. GEORGE MATHESON

Moderato

*mf* With a joyful feeling of rev-  
O Love that wilt not let me

erence go, I rest my wea - ry soul in Thee, I give Thee back the life I owe, That in Thine

o - cean depths, its flow may rich - er, full - er be, may rich - er, full - er be.

*mf* *poco rit. e dim.* *a tempo* *f*

British Copyright secured



*mf*  
O joy that seek-est me through pain — I can-not close my heart to Thee, — I trace the

*mf*  
rain-bow through the rain, And feel the prom-ise is not vain, That morn shall tear-less

*mf*  
be, That morn shall tear-less be. O Cross that lift-est up my head, I dare not ask to fly from

*mf*  
Thee, — I lay in dust life's glo-ry dead, And from the ground there blos-soms red, Life that shall

*poco* *poco* *oressc.* *exaltedly* *ff* *mp tranquilly*  
end-less be, Life that shall end-less be. O Love that wilt not let me

*poco* *a poco* *oressc.* *mp*  
go, I rest my wea-ry soul in Thee.

*rit.* *mp*



## Fascinating Tasks for Tiny Tots

By Rena I. Carver

CHILDREN like these ways of learning note and rest values and thus never find time notation confusing.

Buy two large sheets of cardboard in each of these colors—red, blue, green, yellow, pink and purple; also three large sheets of black cardboard and one of white.

Lay aside the black and white sheets and cut the others into circles eight inches in diameter. Draw a line through each of the blue circles dividing it into two equal parts. Divide the green circles by equal lines into four equal parts; the yellow circles into eight; the pink circles into sixteen; and the purple circles into thirty-two equal parts.

Draw the outlines of whole and half notes on the white sheet and cut out. On one of the black sheets draw and cut out one of the eighth, sixteenth and thirty-second notes. From the other black sheet cut all the rests. These cardboard notes and rests may be secured from some supply houses.

See that the children are provided with paste and scissors. Taking a red circle, paste and tell them that this whole circle may represent (or stand for) a whole note or a whole rest in music. Let each choose a whole note and paste it in the center of a red circle. Do the same with a whole rest.

Then explain that the blue circle has a line dividing it into two equal parts, each part being called one-half. Have each child select two half-notes, paste one in each part in correct position, and cut the circle at the indicated line.

At each lesson explain a new note and rest value. Let them keep the work which they finish each lesson.

Prepare the Great Staff with enlarged spaces on white cardboard and divide it into long measures of equal length. Cut at each bar line and place the Base and Treble Clefs on each measure card. Place the time signatures, as 4-4, 3-4, on separate cards.

Using 4-4 time let each child select a whole note and paste it on Small C and One-line C of the Great Staff. Continue this work until each child has a measure of every note and rest value in every time signature, including the dotted notes and rests. (It is understood that the children are being trained to distinguish by ear the different kinds of time and rhythm.)

In connection with this call at random for different note and rest values, which they may pick up from the loose pile. With these separate notes, rests and time signatures they love to construct measures on Great Staff cards.

By this time they are usually familiar with their notes and a charming variation may be instituted.

Let each child think of a little melody that he has learned to play and permit him to construct it with these movable notes. They may have wide-spaced music paper on which to paste some of these melodies. This work trains their powers of observation and attention, besides being an aid to memorizing.

## How One Teacher Treats the Missed-Lesson Problem

By Marie M. Lyon

I am giving below a copy of the notice which I send on a card five by three inches in size.

It has produced fine results with my clientele and is passed along with the hope that it may do the same for others.

According to my custom each parent receives a written statement of my only rule. Absences must be made up.

All lessons missed must be made up. Absences (due to sickness of more than two weeks) is excepted.

If for any reason a lesson cannot be taken

at the appointed time, please notify me before the lesson period so that the time will not be held open for you. Failing to comply with this request, the pupil is subject to dismissal. Tardiness is not excused.

Parents are asked to keep a careful report of pupil's practice time, and sign report before each lesson. Reports on pupil's work will be made at each lesson.

Pupils who fail to show interest in the work after a reasonable period of time will be reported to their parents for special consideration.

I am sure you will see the justice of this, and co-operate with me in making it effective.

## Musical Smiles

Muchly Musical

Tim—"A pretty girl is like a melody."

Jim—"Yes, I saw one the other night that looked pretty sharp, and she knocked me flat, so I sent her a note."

Tim—"What did she write?"

Jim—"Oh, she told me not to play around."—*California Pelican*.

No Good

"Madame, the children won't go to sleep!"

"Tell them to come here and I will sing to them!"

"I've already threatened them with that, but it doesn't help."

Optimist—"Harmony exists everywhere for him who would find it."

Pessimist—"Sorry to disagree with you, but how about the Clasher family? They are eternally scrapping."

Optimist—"Well! That's modern harmony, isn't it?"

Mr. Newrich wished to give a concert in his splendid *salon*, and so consulted a musician about the necessary arrangements.

"You will need two first and two second violins," said the musician.

To which Mr. Newrich sniffed offensively. "No second violins for me, sir! I am rich enough to have only the first."—*London Musical Mirror*.

## The Only Drawback

"Only one thing kept my daughter out of opera," said the proud father.

"Yes, I know," said the weary one. "I've heard her sing."

## Equipped

"Is your son going away to college?"

"He hasn't said, but he's bought a second-hand ukulele."

## Should Be a Leader Too

Subhead—"Sousa sues cigar manufacturer for giving his name to a 3-center."

The Sousa cigar should have a band of course.

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HERE is much to be said in favor of summer work at a conservatory bearing a high musical reputation. Its credentials are honored over the States; its certificate is proof that the singer has studied, not only his or her individual subject, but also harmony, theory and piano. One lives for the time in a musical atmosphere; credit is for home study; and if one passes a good test it increases self-confidence. There are opportunities to hear good artists almost free of charge.

Then, too, conservatorial training is cheaper than gipsy-study with first one teacher and then another; the reputation of one's teachers is learned from constantly revised catalogs.

If a conservatorial course is elected, there is one feature, often overlooked, that proves of incalculable value to the singer who does choir work, and that is directing.

Those who have studied harmony and theory are equipped to study directing. It steadies rhythm; it gives practical experience in ensemble; it makes sight reading easier; it places the singer in a position to add ten or fifteen dollars a month to the income. Churches and Sunday schools are always looking for leaders. It is a field of certain remuneration and added prestige.

#### A French Maxim

An old French lady used to say, "Self-taught is poor taught." Self-taught is better than total ignorance.

Ambitious singers do not need to be told that they can not approach real artists for musical instruction without a background; and the background must be colored with pigments of knowledge. Artist teachers ask pertinent and occasionally impertinent questions and soon find out the exact extent of the pupil's studies.

Singers and teachers sometimes remark, "Why should I rack my brains studying harmony? Singers do not need it."

There is more to singing than keeping on the key. Teachers who know their business require diversified knowledge. Students have a right to expect that the teacher will be able to correct their French and Italian diction, give them interpretive colorings, explanations of famous songs, hints on how to study and what to study. Pupils who expect to become teachers should never venture into the ranks of professionals until they have grasped the cultural ideas they expect in their own artist teachers. When the embryo teachers realize how quickly students catch up with the teacher, they have to dig in and get the requisite knowledge to keep ahead of their pupils!

It is easier to build the foundation when the house is begun; the most impalpable sort of a career is one where the foundations are poked in from underneath after the career is in full swing.

#### Harmony Without Teacher

It is possible (but difficult) to study harmony and theory without an instructor—but it can be done. The main difficulty is the lack of dictation. Singers go gaily off to summer school, expecting to put in six weeks hard work, only to find upon arrival, that they are ignorant of the elementary knowledge to enter classes, and their advancement is delayed. The wise pupil is not caught this way again.

It is possible to teach one's self piano—but it takes work. The pupil who has grit and persistence to study outside subject, without teachers will retain knowledge thus acquired. It has been bought with soul struggle; and what we buy with our souls is our inalienable possession.

If a French teacher is unavailable, the following method will give results, provided the pupil has a bowing acquaintance with French as it is "spoke" by natives.

Arnold's "French Diction for Singers and Speakers," gives phonetic rudiments.

## The Singer's Etude

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

"A Vocalist's Magazine Complete in Itself"

Edited for January by MAUDE BARRAGAN

### Can the Voice be Self-Taught?

Never attempt actual reading until every rule for pronunciation has been mastered. When this book is completed, follow it with a phrase book giving conversations and vocabulary and picturesque pronunciations. Along with this take a good French grammar course as taught in the local high school and study rules and regulations. This self-taught course takes two years concentration; but, if in the meantime the earnest pupil has listened to the very excellent French sung by native American artists on phonograph records, and has applied himself diligently to acquiring the easy, tripping roll of the French "r" and the proper understanding of the rules, the resultant power is full of thrills. One may translate with a diction-

ary; but one cannot speak without the rolling of the "r."

No writer wishes to disparage the value of phonograph records; but it is well to warn aspirants that it is possible to Italianize one's French by listening to a French air by an Italian artist. Phonograph records are meant to be illustrative, not instructive.

Piano knowledge acquired by persistent work becomes a liberating power to the voice student. It is necessary to have a knowledge of harmonies; and, if one can read at sight the close harmonizations in modern church music, one has gained a living fire in one's work, a soul alight with understanding, fingers alert with skill, and a voice attuned to life.

### The Vocal Battle

THE ramifications of musical knowledge extend into all branches of the musical arts. A painting without a background is incomplete, mponderable, without substance or setting. The singer without a background of diversified reading is only half a singer; a butterfly of song.

The public library is an excellent place in which to obtain a background of diversified reading. There are shelves of musical books, biographies of operatic stars, books on orchestration and symphonies, books of folk-songs and pagentry, books upon chorus work and books by famous teachers explaining their methods.

#### Library Scores

Many libraries, under the persuasive influence of some opera study club or music club, have installed sets of operatic scores obtainable on membership cards. One may keep these books a month or two. The pleasure of working them out is keen. The music lover may work out the score of "Carmen," "Madame Butterfly," "La Gioconda" or "La Tosca," realizing that the expense is nothing! Concentrated work like this stimulates the brain, gives singers an intelligent comprehension of opera, makes them knowledgeable to the highest degree of understanding of the strength or weakness of a particular score. Enjoyment upon performance is doubly enhanced; the opera is drawn out like a pattern; one has guide-posts of familiarity to mark the way; not an emotion is lost.

Who has not studied the life of a composer or pianist, placing him on a mental music shelf, only to come across him in some historical novel and thereupon feel entranced to discover the connection between a stirring historical event and a tremendous musical epic!

When one reads in the life of an oratorio composer that he worked with the fluid conditions of boy choirs, and perforce wrote his scores for youthful voices, new features in the peculiarities of oratorio music are seen.

There are elementary descriptive books on symphonies, and more than one publication gives details of symphonic construction comprehensible to the lay mind. If

the actual symphony orchestra is beyond reach, one may buy symphonic records for the phonograph and sit absorbed while the symphony unfolds itself to an enlightened brain.

Music is largely mental. That which we put into our brains in the way of knowledge is translated into actual technic, but we never obtain musical prestige from what we know—we derive it from the manner in which we use our knowledge.

#### The Prima Donna's Origin

When we read the life of a prima donna, sparkling with triumphs, do we reach back to her humblest beginnings and read how she starved in Germany, wore frayed clothes, went hungry, sang in beer gardens to obtain her education? Do we see how she swapped English with a German girl for fundamentals of German history, folklore and language; how she played accompaniments for a French singer in order to be taught French without cost? These are the inspirations of careers—not the printed records of triumphal concert tours or operatic high lights.

Recently the musical journals carried the story of a well-known soprano's sister who stepped back from a career, devoting herself to lucrative vaudeville engagements, in order to let the younger sister achieve grand opera. On a Sunday afternoon this vaudeville mezzo-soprano, now an artist after years of hard-won tuition, appeared in concert with her famous sister, reaping her delayed triumph. Does not that make one's heart lift with emotion at the realization that the elder sister's sacrifice had not been in vain?

Have you watched an opera company perform some well-known opera, singing fluently in a language not their own? Then have you seen them the next day, going through a new opera, repeating, to the point of desperate weariness, phrases that will not go right, their bodies limp with fatigue, their voices climbing up into regions where it hurts one to think? That life is not easy.

Have you heard a coloratura dazzling an audience with ecstatic, bird-like trilling? Have you heard her the next morning beginning vocal gymnastics? You marvelled,

"Why, it is almost as hard for her to get up there to-day as it is for me!" She does that every day—you may bank on it, her work is harder. Each day she fights a new battle; each day she fights to sustain her pinnacle of art. The vocal battle is not something to be taken up and laid down at the whim of the will; it is a strenuous, day to day grind, a never relaxing watch upon one's habits, diet, thought and will.

### The Singer Must Have a Definite Aim

ARTISTS have definite aims; one is seldom an artist without knowing it. Artists mature with a consuming ambition which they gratify because it is their nature to achieve first place; but average singers derive from music a quality of satisfaction that is more than food or drink, it is a completing spiritual experience. Realizing that they may never become artists in the professional sense of the word, they work with music not for money compensation—of which they receive little—but because they have a talent, and the urge to sing is within their hearts.

Singing is as spontaneous as prayer; and songs are mostly prayers. Those who have savored grief know that without the desire to sing there can be no song. Music expresses love; and if love, either for our Creator or fellow mortals, goes out of the heart, the gift of song departs.

#### The Science of Singing

Because the science and study of voice is such a serious thing, and its consequences so far-reaching in physical results, spiritual growth and mental capacity, the teaching of voice should be approached with respectful hesitancy. Only one well qualified should teach. By "qualified" is meant that state of education resulting from musical cultivation of one's intellect, a scientific understanding of body processes, languages, and music in all its details.

Smaller cities have many "teachers" whose only qualification for the profession is a desire to make money. Some of these charlatans are not even tone-conscious, nor have they any respect for accepted standards of voice production.

Is your voice teacher a real teacher or a charlatan?

The word charlatan means "quack." The definition of quackery is "boastful pretension; false pretensions to any art. Imposture."

Can you assure yourself that your teacher is intelligently directing your voice the way it should go?

Voice teaching is not standardized like piano technic. Any individual can teach voice and get away with it, as long as there are ignorant pupils. In selecting a teacher the aspiring student should be satisfied that the teacher possesses a fundamental musical knowledge and more than average intelligence, for it takes intelligence, keen musical sense, and a competent teacher's work should be musicianly and authoritative. By their breathing shall ye know them; for, as they sing, so shall they teach.

Never intrust a good voice to a teacher unless you can assure yourself that the teacher's pupils exhibit the proper grasp of primary elements. Do they sing with bright, clear voices? Can they sing with "ping" of resonant tones? Have the pupils body poise? Is their repertoire standard?

#### Tone by Listening

Learn to listen to tone production. Mark whether the tones are breathy, sustained and tensed muscles. One sure proof of proper voice production is tone quality. If the pupil's tone becomes clearer and more



forward, acquires carrying power, grows in volume and strength, then the pupil is progressing in a satisfactory manner. However, if the larynx shows strain, if one becomes hoarse after lessons, if the tone is quavery and far back in the throat, the pupil is singing erroneously and needs correcting. And the teacher needs more knowledge!

"Madame" bore her title by selection. Her musical and physical antecedents were clothed in impenetrable mystery.

"Zing ze phrase again," she directed her pupil. "Now—draw ze tone up from ze feet. Young man, you are to make yourself a mental idiot—nobody needs brains to sing—ze voice comes from ze feet nawt from ze face."

Her die-away words were accompanied by a twisting and contortioning of a lithe body; her eyes opened and closed mystically. Her pupil, an Italian boy of great intelligence, looked vastly perplexed.

"But what sort of acoustics is it you use, Madame?" he asked with innocence. "I cannot sing without my brains!" he added indignantly. "If I do not think what I am doing I cannot put the tone out."

"I use ze best methods," Madame drew herself up with offended dignity; her words cracked like a whip. "Ze best!" Languor was gone from her demeanor. "Ze sound-box is your spine," she enunciated carefully, "resonate your voice there, not in the face—only dumb teachers say the voice is resonated there. That is nonsense—be an idiot, I say—relax—you do not need brains to sing."

#### Spinal Singing

The boy relaxed and lost all control of his vocal organ. His lesson was a failure.

Madame's method produced a hollow, empty, chesty tone, with no insides. After a few years it shattered into particles like bits of glass. Madame was a better actress than teacher. Her pupils stood with closed eyes, drowsily stumbling behind the accompaniment—panting for breath, protesting that they could not sing unless "relaxed." They relaxed, incidentally, all hold upon musical careers.

The other teachers said of "Madame" that she might know, indeed, where voices came from but she didn't tell her pupils where voices should go.

### The Singer's Musicianship

ALL SINGERS should have an accompanist-coach.

A musically equipped companion is a necessary feature to every ambitious student. An accompanist who combines, in addition to thorough musical knowledge, a working knowledge of French and Italian, or either, is invaluable to the earnest student whose language work needs supervision.

In vocalizing it is necessary to watch one's tone. If the tonal attack is not correct the tone should be stopped. It is not necessary to sing yards of exercises, and it is unwise to do so with improperly placed tones. See that the tone is placed forward into the cavity back of the teeth; make sure of its resonance; never enslave exhaust the breath; leave hearers tired under the impression that the tone could have been held another beat or two.

#### Working Alone

Difficult numbers should be worked upon by one's self. The motto of a fine teacher, frequently quoted to aspiring pupils, is: "At sight of new music the amateur begins to perform, but the musician begins to think."

Study the work alone; mark the rhythms in your mind; circle the rests. Study the contour of the number, as an artist studies a picture; work it out slowly, carefully, sketching it mentally until you have what a picture of it. Now that you know what it is about, you may sing the words, beat-precise tempo. If you are able to accompany yourself you may work the accompaniment out separately. Now combine voice and piano. Single out difficult passages where syncopation makes the rhythm tricky. Never perform the number until you have mastered outstanding difficulties.

### Lesson Tablets

To THE ETUDE: A recent issue of THE ETUDE contains a valuable hint to teachers relative to fastening an assignment slip of each lesson to the instruction book. I have found an even better plan. Every pupil is provided, at the first lesson, with an ordinary five-cent composition book marked with his name and the date of the lesson. The first page contains our rule for correct position: Body—Straight, comfortable. Arms—Quiet. Wrists—louse (most important). Fingers—Curved, each raised in its turn. Below this are quotations from eminent authorities, advising very slow, careful practice. If the pupil is a beginner, the next page contains a description of the keyboard: C—First key at left of group of 2 black keys. D—Key at centre of group of 2 black keys. E—Key at right of group of 2 black keys. F—Key at left of group of 3 black keys.

G—Key at left-centre of group of 3 black keys. A—Key at right-centre of group of 3 black keys. B—Key at right of group of 3 black keys.

Middle C—C nearest the name of the piano. The book is now ready for "active service," and the date of the next lesson appears at the top of the next page. Here under scales, technical studies, etudes and pieces, the new lesson is outlined and special points stressed. The advantages of such a book are obvious. The student not only remembers what to practice, but the teacher sees at a glance just what should be accomplished. Such a book is valuable when assigning reviews, and is presented to a new teacher when making a change of instructors. Much valuable time is sometimes lost when making such a change, for the new teacher must often do much questioning and testing to find out just where the pupil's knowledge begins and ends.

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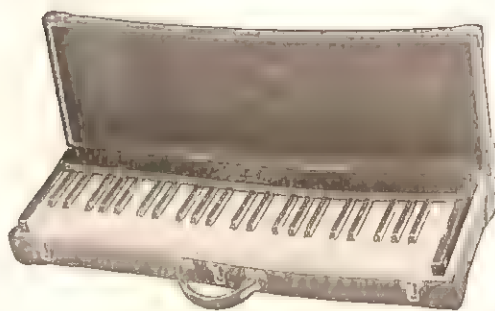
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## Business Hints for Singers

TEMPERAMENT, in the average singer, is nothing but temper.

It is a jealous apprehension that some singer will be honored above one's self; it shows in a lifted eyebrow, muted criticism, withheld praise.

Do not shrug and say, "That does not apply to me!" It applies to all singers and musicians. Each musician thinks, upon hearing a favorite number performed, that they could do it twice as well; forgetting how hard the performer has worked to acquire his knowledge of the piece. Self-control is good manners publicly exercised.

The singer who is afraid of losing prestige is not exhibiting "temperament"; he or she is giving tangible proof of a jealous nature. One never loses prestige by working with singers who know less than one's self; one loses prestige by doing poor public work.

### Artist; Amateur?

Unless one is an artist, one is perforce an amateur; but there are artistic amateurs. Some work for a perfection attainable only to artists with broad knowledge, thus becoming discouraged. Perfect the works that lie within your range; work at higher things because it is beneficial to aspire; but do not perform difficult things without proper coaching or there will be betrayal marks in your work.

Amateurs may do musicianly work; they may have pure vocal tone, authoritative execution; they may avoid singing rests (to sing a rest is the unmistakable mark of an amateur) they may have a diction so clean that there is no doubt of the song's text.

When the average singer comes in contact with a jealous rival, it is well to remember that the rival does not hurt the one attacked, only himself.

The most effective defense in choir work is silence. No matter what the insult, no matter what the hurt, be silent. Silence can be thunderous. Silence creates a mental clamor. It quells disturbers and squelches the belligerent member into muted grumblings. It gives the silent one the upper hand. The attacker hunts new victims.

This seems difficult when one's soul is torn with unwarranted hurt, when one is boiling inwardly, seething with words one dares not speak; but words will become a boomerang, and silence stops everything instantly.

### The Stranger in Your Midst

Is there a musical stranger in your town?

It is a wicked thing to push aside, through unfriendly jealousy, a talented stranger. The average singer is probably a hard-working, hopeful musician, constantly improving technique, repertoire and interpretation. Why force her to wait a year to win what local singers could grant in the beginning after the first exhibition of the stranger's skill? Why not be the first to welcome her, to give her opportunities? The established ones cannot possibly be hurt by admitting a stranger. The new musician has come to your town to build along with you; she must grow into community life. Why not assist her in becoming assimilated before she tastes the bitter bread of loneliness and selfishness?

The new-comer is prepared to give you her best; if her gifts are rejected she loses interest in her work. Open your musical doors; treat her as you would wish to be treated in a strange town. Afford oppor-

tunities to display, to market her wares. Talents that are not used soon become rusty. It is not fair to push a gifted stranger into obscurity.

Singers without audiences soon cease to sing. They cannot market their songs without a music club—and the city without a music club is musically dead.

It is so easy to have a club; federations are eager to help; libraries are ready to co-operate; singers are always anxious to sing! Let us grant that the average small town is not only unacquainted with, but even actively antagonistic to classic music. How shall we overcome ignorance and prejudice?

Canvass the town for names and addresses of people who like to sing and play; put down on your list violinists, cellists, saxophonists, every musically inclined person. Canvass a subsidiary list of those who only love music, for you need patrons, inactive members who will supply the funds. Approach social workers and community leaders, club people and church people. Sound everybody on the subject—and collect \$1.00 each, which will give you a nucleus fund to build upon. Give these funds into the keeping of a patron well known to all prospective members. With a healthy list and a small treasury, prepare to hold a meeting of representative musicians and talk the matter over in an informal manner. Write the president of the federated music clubs of your state and ask her to send the chairman of your district to your city on a certain date when you will hold an organization meeting. Write a circular letter and explain your plans; broadcast them in the newspapers through friendly society reporters. Have a rousing big meeting, and put it through with enthusiasm. Elect officers; incorporate; have monthly concerts and give your 400 members two guest tickets each. Advertise!

### "Mob Personality"

Now get one of the choir directors to go in with you—be sure he has "mob personality." Write to one of the musical libraries in New York or Philadelphia for quotations for a costumed concert of a die. The scores are complete, the music rent, and the royalties not exorbitant. The library is eager to assist in every way.

In assigning your singing rôles be certain that the soprano part goes to a "high C" soprano; you will need climaxes. Never assign a rôle to a singer simply because of local prestige or preference. Have your baritone rôle in capable hands. sung by a man who can make a rousing effect; give the tenor rôle to a tenor who can be heard without throaty quavers. If possible, hold a symposium for the selectry big solos. Never assign a high tenor rôle to a medium baritone or you will lose your climactical effects. Do not assign a high soprano part to a low mezzo-soprano.

Figure your expenses and put your ticket price within popular reach. Remember, you are trying to give a prejudiced public a sugar-coated pill; you are trying to make them swallow music, and it must be pleasant to the taste, eye and pocket-book. If your preliminary skirmish is a success in October and you have won public confidence, you will have no difficulty in making your people listen to a symphony and a big local chorus in March.

"Let the American learn to sing his own language, and eventually English will be as popular in singing as are the foreign languages. The thing to do is to give opera in our language; and our language is English."—MARK OSTER.



## The Etude Music Lover's Memory Contest

Answers to Puzzle in the December, 1925, Etude

(1) Second Rhapsody (or Rhapsody March), Liszt; (2) Valse in E, Moszkowsky; (3) Rosemund Air, Schubert; (4) Slumber Song, Schumann; (5) Last Hope, Gottschalk; (6) March from Capriccio in B-minor, Mendelssohn; (7) Witches' Dance, MacDowell; (8) Fantasic Impromptu, Chopin.

Because of the great labor required for this special issue the Music Lovers' Memory Contest is omitted this month. It will be resumed in February.

## The Coat and the Cloth

By Ethel F. Boak

How many young players have heard the old adage: "Cut your coat according to your cloth"? Even though they may have heard it, how many have thought of applying it to the management of the bow? Rough bowing is not always caused by lack of control, but often by not heeding this ancient proverb.

Many a violin student has had the uncomfortable experience of arriving at the end of his bow before he expected, finding himself stranded, with no bow left for the finish of his phrase. His sensations are much like those of a singer who, for one reason or another, has exhausted his breath before his phrase is ended; and the effect on the performance is the same. A violinist must manage his bow quite as carefully as a singer his breathing, always arranging to have ample reserve to sustain his tone at the required volume.

Some of us may have had that very trying experience of catching the point of the bow between the strings; this is a real catastrophe, and is a case of being stranded with a vengeance. The speed of his bow has not been correctly gauged by the player, consequently he has not enough left with which to finish. If this once happens in public it is a lesson in accuracy in dividing the bow not easily forgotten. The result of the same fault at the heel of the bow is that horrid little click one sometimes

hears, which is certainly not a musical sound, or one to be found on the printed page.

On the other hand, a player sometimes finds himself in the opposite predicament: that of having too much bow remaining, and has to hurry to the end. Instead of being stranded, he is in danger of being swamped in a sea of bow; in order to avoid this he rushes full steam ahead, and ends by scuttling his craft. The little click aforementioned may also be caused by this rush.

Attention should be drawn to a point that is often not clearly understood by beginners; namely, it is not the number of notes to be played in one bow that signifies, but their time-value. For instance, suppose there is a whole note in one bar, and next a bar of sixteenth notes; the speed at which the bow travels at every portion of its length should be quite the same when playing the whole note as when playing the sixteenth notes. Perhaps it may be said, "Of course, we all know that." But one often finds that a pupil will save the bow carefully if he sees a bar of sixteenth notes, whereas if he sees only one note in a bar he will use his bow up too quickly. It is a case of the eye confusing the mind. The value of the notes should be considered, not their number.

## "Handel's Forgotten Operas"

By Alanson Weller

HANDEL's tremendous fame as a composer of oratorio, in which field he is practically unrivalled and certainly unsurpassed, has somewhat dimmed his undoubted gifts as a composer of operas. As is well known, the composer of the "Messiah," "Saul," "Israel in Egypt," and other celebrated oratorios wrote a great many operas in the Italian style of the period and was in fact one of the earliest operatic composers.

His rivalry with Buononcini, and his failures in this line, are now matters of history. It was this failure which proved the turning point in Handel's career and led him into the field of oratorio. Had he been more successful in his operatic ventures, the world might have been denied the beauties of his long list of sacred compositions. Nevertheless these early operas, though not dramatic enough for the modern stage, contain many lovely melodies of which the *Largo* from "Xerxes" is but one. A few of these airs have become popular, but the vast mine has scarcely been tapped as yet.

Among the numbers which have attained at least a small measure of success are "Where'er you walk and O! Sleep why dost thou leave me?" from "Semele," the *Lascia Scio* from "Atalanta," and the *Best, the chio Pungia* from "Rinaldo."

celebrated English organist, has made an arrangement for organ of the exquisite minuet from "Berenice," which was published in the ETUDE some years ago.

There are also arrangements, most of them quite old, of various other airs from these old works. What a pity that more interest is not taken in them! A few years ago Walter Damrosch brought out the long forgotten "Acis and Galatea," with long pronounced success. Why do not some other enterprising conductors and singers revive at least portions of the Handelian operas? They would certainly be a novelty and probably a very delightful one to most concertgoers.

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## Question and Answer Department

Conducted by ARTHUR DE GUICHARD

### The Primitive Sonata Form—Its Different Periods and Composers.

Q. Kindly give some idea of the primitive Sonata Form. (ii) State briefly the different periods. (iii) With some of the chief composers, all before Beethoven.—DOROTHY, Pawtucket, R. I.

A. The Sonata and, indeed, all instrumental music of every form, is a direct descendant of the popular songs and the popular dances of the Middle Ages: Folk-songs, Motets, Madrigals, Canzona; Pavane, Gaillarde, Allemande. The grouping of these last three formed a Suite—variously known as Suite, Sonata, Exercise or Partita. They were in Sonata, Exercise or Partita. They were in what is termed the Binary form, comprising some four to nine pieces, but never less than four, consisting of an Allegro, a slow movement, a moderate movement and a rapid movement. The slow movement is also in the binary form, as seen in the Saraband, the Courante, the Sicilienne and the Aria. The rapid movement, also binary, is generally represented by the Gigue. Out of these movements of the Suite came the Sonata, but mostly written in the Ternary form, although a few of them, before the time of Beethoven, are to be found with only two movements. The primitive German composers of the Sonata: Dietrich Becker (1554), Kuhnau (1680), Mattheson (1683), Handelmann (1681), Graupner (1683), Bach (1714), J. H. Rolle (1718), J. G. L. Mozart (1719), G. Benda (1722), J. C. Bach (1735), J. W. Haessler (1747), P. Domenico Paradisi (1710), an Italian domiciled in London, Eng.; F. Joseph Haydn (1732), Wolfgang Amadeus Mozart (1756), F. Wilhelm Rust (1739). The primitive Italian composers of the Sonata: Legrenzi (1625), Vitali (1644), Bassani (1657), Corelli (1653), Geminiani (1680), Vercelli (1685), Tartini (1690), Locatelli (1693), Pescetti (1704), Galuppi (1706), Nardini (1722), and Pugnani (1731). It should be noted that the Sonata style, the chief characteristic of the form, owes its origin to the repetition of the first plan of the Suite in its second part, when it returns to the chief key.

### Concerning Various Musical Matters.

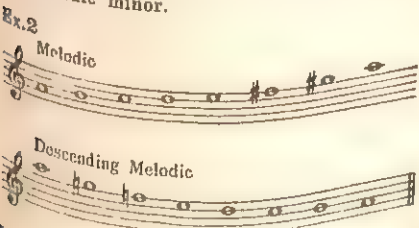
Q. (i) In "Schubert Album," page 38 (Moment Musical), fourth measure, should grace note Ab be taken with accented bass note and held until C is reached, or should grace notes precede the bass note and the second Ab be sounded, as the fingering C seems to indicate? (ii) In June, 1920, THE ETUDE, page 384, should the three grace notes be played with the bass or accented note, or before the accent? (iii) In Chopin Nocturne, Op. 9, No. 1, how should the group of five notes be accented? Like 12345, or 12345? (iv) Is the melodic minor ever used in a descending scale? (v) Please describe this cadence: 1-7-1-7, so often used in the so-called "popular" music of the day.—N. B. Mc., Mt. Carmel, Ill.

A. (i) Your first supposition is correct. The notes should be played as follows:



Ex. 1  
Hold the Ab

In further answer to this question as well as to (ii) you should observe the general rule for the performance of all grace-notes in all classical compositions, i. e., in compositions by all classical composers, namely, the first note of this embellishment (whether consisting of one note or more), is played with the bass or the beat, not before it unless so directed. It is quite a modern practice to play the grace-notes before the bass, or beat; and this is not permissible in the classics. (iii) The accent occurs on the first of each group, whether of 3, 4, 5, 7 or 11 or more notes. (iv) This question is very imprecise, because the descending scale is an integral part of the melodic minor.



Ex. 2  
Melodic  
Descending Melodic

You probably mean: "Is the ascending half of the melodic minor scale (with the semitones between the 2nd and 3rd and the 7th and 8th) ever used in descending?" Yes; this minor scale, having the 6th and 7th degrees shaped, is often found in the works of Beethoven, Mendelssohn and many other composers. This scale, ascending and descending by the same notes, was in use before the

melodic form was adopted. It received, later, the name of "transition minor;" that is, a transition from the natural minor to the melodic minor. The latter was adopted because of the ambiguous sound of the former which, in descending, could not be distinguished from a major scale until the third of the key was reached.



(v) It is a chromatically altered form of a plagal cadence, keeping the tonic in the bass and flattening the 6th.

### The Ear's Capacity for Musical Sounds.

Q. How many notes can the human ear distinguish? That is to say, what is the compass of human hearing.—CONDON, Auckland, N. Z.

A. About 88 notes or the extent of the modern piano.

### Signatures in Music.

Q. What is a signature? Are there more than one?—ADELARD, New Bedford, Mass.

A. A signature is a sign placed on the staff at the beginning of a piece or movement. There are three kinds of Signatures: The Clef Signature, which determines the absolute pitch of the notes; the Key-Signature, which determines the group of sharps or flats which determines the key; the Time Signature, which determines the time and the rhythm.

### The Value of Study of Harmony.

Q. My teacher insists upon my studying Harmony. I find it very arid and don't like it at all. Do, please, tell me if I must learn it? Cannot I become a good pianist without it?—MARIE C., Pittsburgh, Pa.

A. It is just as essential to good playing that you study harmony, as the study of grammar and spelling is to one who would be a good speaker and player have to interpret speaker, reader and thought so that an audience another person's thought. This cannot be done (except superficially) unless the interpreter understands the construction of the work. Therefore, to be an adequate interpreter the pianist must delve into the composer's inmost intentions by studying the composer's structure. Study your Harmony faithfully and you will discover all kinds of hidden or suggested beauties of expression that the player who is ignorant of harmony never even imagines to be there.

### A Canzonetta.

Q. What is the exact meaning of a Canzonet, or Canzonetta?—VIOLINIST.

A. Canzonet, English, from Canzonetta, Italian, means a little song.

### Signs for Repetition.

Q. In using "D. C." I am told you start in at "M. F." and omit the introduction. Please give me the right rule about it. I know it gives me the right beginning, but does that mean to go to the beginning, should the repeat with 1st and 2nd endings, should the repeat with both endings be used up to the sign "Fine?"—MRS. F. E., Vestaburg, Mich.

A. "D. C." is a direction to repeat from the beginning, introduction and all. If the latter were to be omitted the sign would read *Dal Segno*, or "D. S." Where two endings are given, marked respectively "1st" and "2nd," the first ending only is played before the repeat; after which the "2nd" ending only is played (the "1st" being omitted) right up to the sign "Fine," which means "end." The other questions cannot be answered, because they refer to hymns and pieces which are not in the possession of the writer. If the questions are of general interest, it would be well, another time, if you copied and sent the passages you might wish explained.

### Bass or Base?

Q. What is the correct way to spell the lowest part in music? Should it be "bass" or "base"? I have seen it spelled both ways, and it seems to me that the second is more correct, for is it not the foundation upon which the entire superstructure of harmony is built?—MALEMBERG, East Greenwich, R. I.

A. From the point of view of the integrity of the English language, "base" would seem the more correct. Shakespeare and many other writers of his time so wrote it. However, the musical use of the word has become altogether obsolete. It gave way entirely to *basso* (Italian), *basso* (French), *basso* (German), *basso* (Spanish), *basso* (Portuguese), *basso* (Russian), *basso* (Polish), *basso* (Czech), *basso* (Slovak), *basso* (Hungarian), *basso* (Croatian), *basso* (Slovenian), *basso* (Serbian), *basso* (Bosnian), *basso* (Macedonian), *basso* (Bulgarian), *basso* (Romanian), *basso* (Greek), *basso* (Turkish), *basso* (Arabic), *basso* (Persian), *basso* (Hebrew), *basso* (Yiddish), *basso* (Ukrainian), *basso* (Belarusian), *basso* (Moldovan), *basso* (Georgian), *basso* (Armenian), *basso* (Azerbaijani), *basso* (Chechen), *basso* (Dagestani), *basso* (Ingush), *basso* (Kabardian), *basso* (Ossetian), *basso* (Abkhazian), *basso* (Abkhaz), *basso* (Georgian), *basso* (Armenian), *basso* (Azerbaijani), *basso* (Chechen), *basso* (Dagestani), *basso* (Ingush), *basso* (Kabardian), *basso* (Ossetian), *basso* (Abkhazian), *basso* (Abkhaz), *basso* (Georgian), *basso* (Armenian), *basso* (Azerbaijani), *basso* 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THE best advice that can be given any student is: "Get the Fundamentals!" The accepted routine, individual manual and pedal work, then two parts combined, then trio studies, cannot be supplanted by any short-cut. Education is, as Rousseau said, "certainly nothing but a formation of habits;" and skill is largely a matter of well-directed habit. As Prof. James has put it, habit is largely "a new pathway of discharge formed in the brain," and until this pathway is well and smoothly traversed nothing can be said to have been truly learned. It will be well for all of us to realize that a thing that is negotiated only by straining concentration and high nervous tension is really not mastered; only when it is done with ease is it truly well done.

The fundamentals of technic are, and should be, the same for all students, irrespective of natural endowment or musical inclination. After these are secure the most important factor to develop is the faculty of self-analysis. Rosenkranz, in his *Philosophy of Education* says, "The power to break up habits, as well as to form them, is necessary to the freedom of the individual." It should be obvious that in the case of an instrument which has undergone a tremendous evolution during a period of a few decades, as has the organ, there are not a few points in its technic that are certainly debatable.

#### Organ Evolution

In this article we are calling attention to several matters that are obviously by-products of this recent evolution in organ design and construction. And the first is the need for greater accuracy and exactness in the repetition of notes.

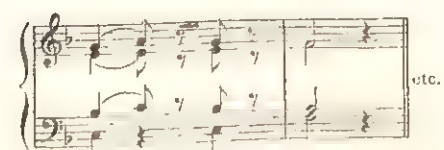
It is truly a cause for thanksgiving that the earlier fetish for promiscuous tying-over of notes, which from the printed page called for repetition, is fast giving way to better things. That fetish was indubitably a by-product of the tracker action. With a depression resistance running into pounds for each key, who could blame the player for dodging as many key strokes as could be done? All this has been swept away by the modern light action. Where we formerly heard a familiar hymn announced as in Example 1,

Ex. 1



the tendency has swung nearly as much too far on the other side, and we now hear the same hymn from some organ lofts as notated in Example 2.

Ex. 2



The most casual diagnosis will show that this is a case of the pendulum swinging too far in each direction. The first example destroys the rhythmic pulse, the second mimics the exaggerated staccati of the jazz band. One is as much an error as the other. The organ is capable of sharp rhythm, but it is not the percussive beat of the banjo!

The example just given, when properly

## The Organist's Etude

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"An Organist's Magazine Complete in Itself"

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### Rational Treatment of Some Organ Problems

treated, calls for exact and precise repetition of all of the quarter notes, with the exception of the bass notes in the first measure; the slurring in the second measure must be observed, but not over-done, and in the fourth measure the "line-phrasing" will shorten the note to a half-note followed by a quarter rest. The propulsiveness of the rhythm also may be heightened by repeating the bass notes on the octave at the accent points, rather than repeating them on the unison. It then takes the shape given in Example 3.

Ex. 3 effect as recorded



When correctly played, with clean-cut, precise repetition of the indicated chords, this last example will be entirely satisfying to the critical ear. And when we do it so, what is the essence of it all? Simply that we are playing chords as they are intended to be played by the composer. The organ is inherently a "chord instrument," and yet it is peculiarly in chord playing that the greatest errors have been made. The older school killed rhythm by promiscuous tying, the younger school has mistaken staccati for repetition. The latter fault came about through an attempt to sum up a complex matter in one short rule. The old pianistic rule was carried over to the organ, and the pupil was informed that repetition meant shortening the sounding duration of the note by one-half.

Now repetition and staccato are two very different things. For staccato we can make rather accurate rules, rules that are apparently broad in scope. But precise repetition demands that three factors be considered. The tempo of the composition, the sensitivity of the action of the organ used, and the degree of connection (legato) desired.

Ex. 4



Example 4 shows this as applied to chord repetition (mere repetition desired, not a staccato effect) at two widely varying tempos. The first measure, at a very rapid tempo, will call for practically a one-half shortening of the touch upon the keys, the second measure, at a slow tempo, will produce an equally perfect and clear repetition of the chord. The point to be gathered is this: Do not confound the actual length of sound with the processes of the fingers upon the keys! Only those of us who have studied these things from the viewpoint of a recording laboratory have any conception of the tremendous variance between what the player thinks he is doing and what he actually does! Train the ear, first, last and always. When the ear hears clearly, the hand soon gathers skill to satisfy the demands made by the ear.

The benefits of a common-sense viewpoint may also be derived from a rational treatment of the theory of correct pedaling. It is almost absurd to plead for equal dexterity in both feet; the need is so obvious that we all accept the principle. And further, this equal dexterity should apply to the matter of using the swell-pedals with either foot. The day of expressionless playing has gone, and will never return. Only those players whose dynamic range and treatment of shading are at least correct will merit approval. All of which leads directly to the question of a modified treatment of the earlier laws of pedaling.

A good deal of water has gone under the bridge since Gustave Merkel spoke of the use of toe and heel as "artificial" pedaling! We no longer accept the continual use of alternate feet as the "natural" or "principal" method of pedaling. In fact the best pedagogy has swung over to the principle that the maximum use of heel and toe is preferable, giving the greatest possible security. And the element of expression has become so vital that it cannot be disregarded when a choice between two methods of pedaling is under consideration. Take for instance such a passage as is shown in Example 5.

Ex. 5



This passage is susceptible of straight alternate pedaling, but we have shown a marking that would probably be given by most teachers of the present time. This is the form marked *a*. It is a comfortable and safe marking. Well and good. But let us suppose that the passage occurred in a composition at such a point that an increase of volume by swell-pedal or crescendo register was necessary; then what? If we fit our crescendo control around our pedaling, a disjointed increase will result, as is shown by the gaps in the swell mark. In fact, instead of a smooth crescendo, the very best the player will succeed in doing will be a series of three rather violent increases. But, if we consider the two factors as part of one problem, and treat the passage as at *b*, we do violence to neither of them. We then have our legato in the phrases, and we also have a "sure" method of pedaling. But, of equal importance, we now have the road clear so that the shading may be artistically controlled.

The student should give thought to all problems arising in regard to preference of shading over traditional pedaling, and vice versa. In many cases a preference must be given one or the other. The historical factor may be included also. Swell-boxes are of comparatively recent invention, and the use of many of them in one instrument is strictly a modern development. Therefore, we may in older organ

music assign them a position of less importance than in modern compositions. But when a passage confronts the player in which strict two-foot pedalling conflicts with plentiful shading marks, a challenge is thrown to the player and study must be given to "rationalizing" the pedalling to be used.

And now for a few general thoughts on improvement of effect. Young players are prone to neglect the opportunities for featuring the organ afforded by the interludes occurring in anthems and other choir numbers. We need not here repeat the fine advice given by other writers in this department regarding the use of the organ as an accompanimental instrument. But we have observed so many instances of the dramatic force of an interlude being weakened by a neutral treatment that a word in this connection is permissible.

#### Getting Variety

Variety can and should be obtained in interludes by some of the following methods:

1. By an increase in volume.
2. By a complete or partial change in tone-quality.
3. By a combination of these two methods.
4. By change in tempo, whether indicated or not.
5. By use of solo stops, where chord-distribution permits.

And by various combinations of the above instances.

Probably the most often heard error is that of continuing an interlude with the same tone and volume that has been in use in supporting the vocal passages immediately preceding. This invariably gives the organ a weak and neutral effect. The stops most suitable for use in accompaniments are the less assertive, more neutral ones, such as the Salicional and Stopped Flute, Clarabella, the softer Diapasons, and these are wonderfully valuable for just such use. But the very nature of an interlude relieves the organ for the moment of its accompanimental duties and allows it to stand squarely on its own merits as a solo instrument. The organist then must adopt a different viewpoint and strive to give all legitimate importance, musically, to the interludes. More assertive strings, 4 ft. Flutes, the inclusion of soft reeds in mezzo passages, and the use of brass imitations when indicated by the nature of the music, even the use of percussion effects such as harp or chimes; these help in lifting the organ to a plane of equal prominence with the voices. At these times it should have this prominence.

#### The Octave Couplers

Many students, and some older players too, need a word of caution regarding the use of sub and super octave couplers. These couplers, especially when used on the manual on which chords are being played, are a dangerous proposition. Their combined use may be possible on melodies but on chord work it is hardly possible to and super may be legitimately or artistically used. Either sub or super, individually, may be used at times to good advantage; but the use of both violates all the principles of chord balance. Players upon small error—doing it in an attempt to fall into this volume from a small instrument than is who was asked if he had had too much was that there was "not too much of water-coupler question—there is generally too the couplers will change that condition. Couplers, when all is said and done, are



only an accessory, sometimes of great value for increasing brilliancy; but they introduce an element of distortion in chord balance which must be taken into consideration. For this reason we urge that sub and super couplers be never used at the same time. The day of loud 2 ft. stops and thick, tubby 16 ft. Bourdons is evidently past; but we must be careful that we do not fall into a worse condition with over-use of octave couplers.

One more detail remains. Let us have more thought given to the smooth turning of pages so that elimination of stumbling or uncertainty may be had. "Getting the pages over" is one of the terrors of the beginner; and yet it is a matter that can be solved in nearly every instance by one of two methods: Alteration of the arrangement of the notes of the chords preceding the turn of the pages, or memorizing of a measure or two on the following page. The first method compresses all of the notes of the chords preceding the turn into one hand, leaving the other hand free for the actual page turning. It will be best done by the student who has had (as should all students) some harmony study; but is not impossible to those who have not had this subject. Chords such as those in Example 6, a, become compressed as in Example 6, b, thus freeing one hand for page-turning.



The "purist" may object to the alteration of structure so imposed, but the practical man, placing continuity of rhythm above all else, uses such methods, when necessary, as being the least objectionable of two difficulties.

The second method, much preferable when it is possible to use it, is to memorize a few measures either before or after the end of the printed page, and then to do the actual turning at a point between two phrases where either hand can be spared. This method should be adopted wherever time will permit and certainly should be applied to all solo organ selections. In either event no break or pause of any kind should be tolerated in turning pages. The demands of rhythm are inexorable and the player must work accordingly to overcome mechanical obstacles.

### Some Things the Organ Tuner Can Do for You

THE organ contains a greater number of what engineers call "variable quantities" than does any other musical instrument. Pipes, pneumatic mechanism, electric mechanism, wind-supply, console action—all are a mass of adjustable construction. We have often noticed that organists as a class are likely to forget this nature of the mechanism, and more or less patiently "to put up with" some annoyances that could be easily remedied. Here is where the organ tuner enters. As a class, organ repair men are splendid fellows and more than ready to accommodate an organist whose wishes are reasonable. This is particularly so when the player is obviously one who takes pride in the condition of his instrument and earnestly strives to get the possible maximum out of it. Such a player will find most organ tuners quite willing to aid in making improvements which can be brought about without too great loss of time.

#### Quick Adjustment

One quickly adjustable detail is the touch resistance of the pedal clavier. After a quite busy recital period we would not hesitate to say that fully fifty per cent. of all organs over one year old are out of adjustment on the pedal key-board. And with older instruments we opine that the percentage would run closer to seventy per cent. There is absolutely no reason for this condition. Pedal claviars are invariably constructed with a spring tension that is made variable in some way; and there is no good reason for tolerating a broken-down, weak tension in the lower half of the pedal-board—just because that happens to be the locale where most of the playing is done! Ask your tuner to regulate your pedal touch so that it is even throughout the compass; and then note how greatly your comfort has increased, and how much more clean-cut your execution has become. Then, too, in the older organs we frequently run across (no joke intended) boards that have become very noisy. This, too, can be remedied, although it is more of a time-consumer than weak spring resistance. The remedy is re-bushing with felt and leather. This takes time, but in many cases your repair-man will eliminate the knock and rattle from one or two exceptionally noisy keys in a few minutes. It is amazing how restful to the nerves such a slight operation can be.

The manuals, as a rule, do their work for many years before re-felting becomes necessary; and by that time a general overhaul is usually in order.

Swell shades (the shutters on the swell-boxes) are one of the components of an organ that most frequently call for adjustment. Either they stick, due to warping or expansion from climatic changes, or they "slam" from wear on the buffer-mechanism provided. Sticking, unless caused by utterly bad design in the first place, can usually be cured with a carpenter's plane at the proper points, aided by a moderate application of grease at the bearings where the connection rods transfer the motion of the pedal, and perhaps on the shade-pins. The actual treatment should be left to your repair-man; but the thing can be done. It might be whispered, however, that one player temporarily cured several squeaking shades by softening a cake of hand-soap in hot water and rubbing the soap on the ends of the shutters at the points where they were chafing against the frame of the box! And he played a pleasant recital instead of a most painful one by five minutes' work with the soap-cake.

#### Shades that Slam

Shades that slam when opened or closed indicate among other causes a breaking-down of the means provided for stopping the travel of the shutter-mechanism when the travel of the shutter is stopped. Pneumatic "shock-absorbers" are provided by some builders, others use a simple bumper of felt to take up the blow when the shutters are moved quickly. The remedy in the latter case is obviously the same as with noisy pedal keys—renewal of the soft material used as a bumper. The pneumatic or other mechanical absorbers usually suffer from mis-adjustment and can be put back to their original degree of effectiveness—whatever that may have been. A completely noiseless shade-action is almost unattainable, but much can be done to eliminate objectionable noises.

Then consider tremolo troubles! A perfect tremolo is not only "as rare as a day in June," as sang the poet, but even more rare than "roast beef" in a Greek restaurant. We think a lot of many of our American organ builders; but there are a number of them who should be hung drawn and quartered for using three dollar

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tremolos when a good one can be installed for about fifteen dollars! Your tuner can soon tell you which class you have in your organ, and if you have the cheap "box type" the best thing to do is get your church to authorize its replacement by a good one. An organ tremolo has no earthly business to produce anything but a moderately slow wave, of very moderate intensity. Some of the cheap tremolos reproduce the tonal effect of a tonsillitis sufferer earnestly gargling the throat! In fact all too many tremolos are set to beat too rapidly and with too violent a shock to the organ wind. This has no artistic grounds for existence and should not be tolerated, if possible to remedy. However, even with a poor tremolo, a clever organ-man can sometimes reduce either the speed of the beat or its violent effect; even that much change helps matters a good deal. Sometimes moving the tremolo into an adjacent room by inserting a few feet of connecting pipe helps matters tremendously. The writer of these lines has directed that this be done in several cases in late years, and much was gained by the removal of the noisy members.

Finally, surprising improvements can be made, even with few hours of work, in smoothing up the "regulation" of the pipes. It of course would be absurd to expect an organ-tuner to do much tone-regulating when he is employed on the usual type

of contract for tuning services; these contracts are usually far from profitable. But often a church can be wheedled into parting with a few dollars extra for special overhaul work, or a little can be done on each visit of the tuner—all leading to a smoother balance of the tones of the instrument. It can truthfully be said that many organs are not correctly regulated, that is, each stop given a perfectly even scale from top to bottom, at the time of installation. Good organ tone-finishers are rare; and the good ones are sometimes hurried by church officers anxious to dedicate on a set date. Pity the player on such an instrument! As time goes on he becomes more and more conscious of the loud spots and the soft spots present in some of the stops, as well as the single notes that "stick out" from their adjacent neighbors. This sort of thing can be gradually eliminated by steps if not at one complete job. And it must be admitted that the player who succeeds in bringing such a thing about takes a real and personal pride in the instrument that he did not and could not have done before the improvement. The wise organist keeps a sheet of paper handy to jot down notes of possible changes. These notes can then be discussed with the organ repair-man and as many things improved as time and circumstances allow.

## Unaccompanied Choir Practice

**M**ETHODS of rehearsal offer a field for careful study; the young and inexperienced director of choral bodies is usually confronted with problems more difficult of solution than have been any others of his musical life. One error that is frequently made is that of depending too much upon repetition, and more repetition, with a forceful player hammering away at the piano or organ. This is one way of teaching a chorus the notes it is to sing; but it is not one that tends to any real growth in skill as a singing ensemble. Something else, and different, is needed.

In recent years we have heard marvelous effects from a number of fine choral organizations, choirs that had their inception and growth in the singing of a *capella*, or unaccompanied, compositions. It is obvious to any unprejudiced observer that there must be a cause and effect relation between the virtuosity of these ensembles and the type of music used and method of rendering it. Consequently we are led to study the unaccompanied routine of choir practice.

### Depending on Instrument

It must be admitted that at the outset such practice, to a choir which has been depending upon an instrument for guidance, will be exhausting both to the singers and the director. That faithful prop, the piano, will be acutely missed! But if the plan is carried on for six rehearsals a change will be noted. Perhaps the greatest benefit of all will be the almost incredible gain in blend of tone; unisons which have been an unblended mixture of conflicting qualities, will pull together into a coherent and firm composite tone. Snappier attacks, cleaner phrasing, more pliant shading, and a far better response to the director's indications, will be speedily noted.

Precisely the same improvements in technique will be noticed in the training of quartet choirs; and the method of rehearsal is equally valuable with all types of choral bodies. Omission of the faithful old piano places a new responsibility upon every singer and gives the ears of each a chance to hear more than the pitch only.

In urging this method of practice upon directors, we would not, however, be understood to be pleading for indiscriminate use of a *capella* numbers before the public. It is primarily urged as a method of re-

hearsal. There is no denying the fact that the general public is not yet ready for heavy doses of unaccompanied choral work. The thing is a bit rarified for the ordinary audience, as, for that matter, is string quartet and other chamber music.

### Time and Care Needed

It takes time and careful approach to develop an appreciation of these things, although it is certainly coming. But, as matters now stand, the public likes to hear and is rested by the instrumental background and interludes of accompanied choral music, just as it gains more from the shifting strands of color in the symphony orchestra than it does from the tonally limited weavings of a string quartet. Musicians must bear in mind that the untrained listener progresses slowly from appreciation of rhythm and melody to an interest in harmony, and much more slowly to an enjoyment of counterpoint. The enjoyment of tone quality, in and for itself alone, is truly the final step in a growing musical perception—and the mass of humanity never get anywhere near to it. Consequently, if we wish our music to be a factor for good in the lives of more than a few of the cognoscenti, we must keep within a range that will permit enjoyment and comprehension.

But as a routine of choral practice, a *capella* rehearsals are of the greatest value. Generally matters are aided, in taking up a new selection to be learned, by having the singers hum their parts softly with the instrument, this more to give them a mental picture of the work as a whole than for any other reason. Then go at it with two parts only, then the other two will not always take adjacent parts, that is, soprano and alto, tenor and bass, but will take soprano with any one of the other three parts, and "rotate" them all in like manner. And if he has throaty altos and thin, strident tenors, he will tend to work these parts together rather often, for it is a well-known principle that a *capella* practice tends to an amalgamation of the tones of both, a paring-off of the undesirable traits of both, and leads to homogeneity of the whole tone mass.

Almost needless to add is the fact that in no other way can a true *pianissimo* be obtained. All choral conductors agree on



this matter. Many of the leaders of the greatest choirs demand from their choirs a rehearsal of from a half-hour to an hour, softly and without accompaniment, preceding each public appearance. They well know what they are doing and why! The young director who introduces this system will encounter some obstacles at first; but a little persistence will soon show the benefits of the plan.

### This Was a "Laughing Chorus"

ALL the churches united in a temperance meeting at the church where I was chorister, and the house was packed. We had a "Union choir," and our pastor forgot to announce the closing song until after the speaker, an imposing-looking stranger, had announced his text: Matt. 24: 28—"For wheresoever the carcass is, there will the eagles be gathered together." Just then the pastor called the choir's attention to the closing number on the little memorandum slip I had given him before the service began, and the speaker stopped courteously. "Our closing hymn should have been announced," he said, "No. 112, in the new Hymnal." Quickly we all turned to No. 112—"All things are ready, come to the feast."

### The Crescendo Pedal

By Marcus A. Hackney

THIS device, which is found now in practically all modern organs, is still viewed with somewhat qualified approbation by many organists of high standing. A crescendo produced by its means, is not, and cannot be, a perfectly smooth and artistic swelling of tone, like that produced by the skilful use of the ordinary swell-pedal which opens and closes shutters. No matter how judiciously the order of entry of the various stops has been planned by the builder, there will be decided jolts in the increase of tone as the different registers come into action. Then, too, although it acts on all the manuals at once, the increase in the pedal registration is made to match that of the Great manual in particular, and cannot possibly be in proper balance for the weaker ones.

Notwithstanding all these drawbacks, the present writer has found it a useful adjunct to the mechanical equipment of the organ, if treated in the following manner: Acquire custom yourself to advancing it by quick little short impulses, choosing the time of those impulses to coincide with natural breaks in the phrasing of the music. In other words, use it at such places as you might properly add or subtract stops by hand, if you had a hand at liberty.

Another very important use for it, is in the sense of a less violent "Sforzando pedal." Nearly every modern organ has a pedal which will throw on suddenly the full power of the organ, or again throw it off as suddenly, leaving only what is set by the stops. This effect is so violent, however, as to be of very limited practical use, though Pietro Yon applies it with fine effect several times in his *Romantic Sonata*. Where one desires an effect of this nature, but the full power of the organ would be too intense (the case in nineteen out of twenty times), a quick touch on the Crescendo pedal will answer the purpose exactly. Of course, it is necessary to have some practice with it, in order to feel by instinct just how far to advance it, but this power can be acquired with a little patience.

Another use of it, which I have often found very effective, is where a piece begins with a chord following a rest, or where a chord which one wishes to make *sforzando*. In this case, set the pedal

slightly open, and having the foot already on it, close it with a very quick motion the moment after the chord is struck. This is specially useful in certain orchestral arrangements, putting immense vitality into the effect, if well done.

I have spoken of the inartistic effect of this pedal, if used simply to make a crescendo. There is another grievance which many organists have against it, namely, the great risk of using it by mistake for a swell-pedal, especially in a strange organ. I know of one quite eminent organist who, for this reason, will not use it at all, when giving a recital on a strange organ, but has it detached or fastened shut. Of course, it may be argued that one may make mistakes in the regular swell pedals, where there are more than one, but the evil of such an error is very trifling compared to that of opening the "Crescendo" when one does not mean to do so. It would really be well if builders, instead of putting this pedal in a uniform row with the swell pedals, should separate it slightly and distinguish it by an entirely different form and construction, so that an organist could not help both seeing the difference and feeling the difference with his foot.

"There are several J. S. Bachs. Do you not find it irritating to hear people speak of the immortal master's work as if they were all on one plane of significance? You'd think to hear some of the talk about 'Bach' that his music was a standardized product, that his music was a standardized product, never varying in its excellence, always of one emotional quality and power."

—HAMILTON C. MACDOUGALL.

### "Choir Helps"

By Eutoka Hellier Nickelson

1. Arrange the choir as a "V", with the instrument placed at the furthest point of "V."

2. Endeavor to select voices that blend nicely, especially should this be applied in quartette, trio and duet singing.

3. There are two tempos for the church hymn.

a-Tempo for Congregational Singing.

b-Tempo for Funeral Singing.

4. A definite time to rise.

5. Have a definite understanding as to the observing of a Pause—whether one or more counts will be allowed. This will preserve the rhythmical flow.

6. Begin on the first word.

7. Mark your anthems, by translating the musical terms into the English language.

Note: This applies to the volunteer choir, as some of the members may not understand all of the musical terms.

8. Mark the breathing places.

9. Counter melody should be expressive, but kept beneath the voice singing the obbligato.

10. Let us strive for dignity among our choir members, which will add so much to the church service. This will perhaps help the church service.

This will perhaps help the church service.

to do away with the excessive use of rouge and, too, vanity cases will invariably drop on the floor just at some inopportune moment.

"It is the business of the musician to satisfy his public. His purpose should be to give his hearers pleasure, not to educate them, and I do not believe that a soloist is 'playing down' to his audience if he includes arrangements of works which possess the so-called 'heart appeal.' I do not consider that an arrangement of 'Mother and Child' or of the 'Barcarolle' from 'Tales of Hoffman' reflects upon the taste of my audiences. . . . Such works often touch the heart, and is not that, after all, the purpose of music?"—ALBERTO SALVI.

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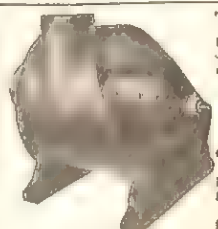
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## Organ and Choir Questions Answered

By Henry S. Fry

President of the National Association of Organists, Dean of the Pennsylvania Chapter of the A. G. O.

**QUESTION.** Where was the first organ in the United States located? Where did it come from? Who built it?

**ANSWER.** The history of the organ in America probably begins with the importation of the instrument known as "The Brattle Organ," so called after Thomas Brattle, Treasurer of Harvard College, who willed the organ to the Brattle Square Church, and who died in 1713. The donor feeling that there might be opposition to the acceptance of the instrument, attached a proviso to the bequest that the offer be accepted within a year after his death. In the event of its not being accepted by the trustees of the Brattle Square Church, the instrument was to be offered to King's Chapel, the Boston representative of the Church of England. The donor also stipulated that an organist should be secured, a "sober person to play skilfully thereon with a loud noise." The Brattle Square Church having rejected the instrument, it was accepted, after some hesitation, by the congregation of King's Chapel, Boston, and erected in 1714, when a Mr. Enstone, an Englishman of Tower Hill, London, was invited to become organist at a salary of thirty pounds a year. The instrument remained in use in King's Chapel until 1756 when it was purchased by St. Paul's Church, Newburyport, where it was in use for eighty years. It was next purchased by St. John's Church, Portsmouth, N. H. In 1901 the instrument was brought to Boston and placed on exhibition with other musical instruments in the new Horticultural Hall. We do not have at hand information as to the builder of this organ, but it was imported from England and was first installed in the home of Thomas Brattle. We cannot give exact date of its original installation; but, under date of May 29, 1711, the Rev. Joseph Green notes in his diary: "I was at Mr. Thomas Brattle's; heard ye organ."

**QUESTION.** Is the Austin Organ of 283 speaking stops in the Public Ledger Auditorium (Philadelphia) completed? Could you give the important facts of the construction, and the names of the stops and couplers?

**ANSWER.** This organ has never been completed. The original intention to place the instrument in the Public Ledger Auditorium was abandoned and it was offered to the City of Philadelphia, but up to the present time no "home" has been provided for it, which accounts for its non-completion. Since it has not been completed, the final details of construction could not be given accurately, as the "lay-out" would undoubtedly be different from that originally planned.

**QUESTION.** Please send me a list of the best organ builders in the United States. Name and underline the very best or put the names in a row, the best at the top and the rest following as to their quality of work.

**ANSWER.** Obviously the Editor could not give the list you request in the columns of this department. There are a number of good builders in the United States, each differing in details of construction, tone quality, and so on, but excelling in certain points; and, as organists differ in their preferences, it would be unfair to the builders of the country for the Editor to express his personal preferences, and arbitrarily name any one as the very best instrument. Would suggest your investigation

ing the products of the various well-known builders and forming an opinion based on your experience.

**QUESTION.** Will you kindly give a list of the terms frequently used in French Organ Music, together with the equivalent in English?

**ANSWER.** Directions for the registration of French organ music cannot always be literally transferred to the organs in this country, with good effect. A knowledge of French organs will be of much assistance in adaptation to American instruments. We will, however, give a list of some of the more frequently used terms and their meaning in English:

Positif. (Pos.)	Choir
Récit. (Réc.)	Swell
Grand Orgue (Gd. O.)	Great Organ
Pédales (Péd.)	Pedals
Anches (Anch.)	Reeds
Fonds	Foundation Stops
Grand-Chœur	Full Organ
Hautbois	Oboe
Jeux Doux	Soft Stops
Jeux Forts	Heavy Stops
Montre	Open Diapason
Octavin	Harmonic Piccolo, 2'
Plein Jeu	Mixture
Tirasse (Tir.)	Coupler
Ajoutez	Add or Draw
Boite Fermée	Swell Closed
Boite Ouverte	Swell Open
Mettez	Draw
Otez	Put In
Accouplé	Coupled

The term "Anches préparées" meaning "Reeds ready" (or Reeds prepared) will also be found frequently; but the term is not often applicable to American organs, as it indicates the use of the Ventil System, used in French Organs, whereby the stops are drawn in advance, but are not effective until the Ventil pedal is put down, releasing the air necessary to make them speak.

Much information in reference to French organs may be found in the excellent book *The Organ in France* by Wallace Goodrich.

**QUESTION.** I think that it would be a good idea to publish in each issue of "The Etude" a certain number of the most common organ stops, stating very briefly their shape, size and construction. Also give good substitutes.

**ANSWER.** The matter of including details of construction of organ pipes in this column will be given consideration.

**Q.** In the November ETUDE you named some synthetic stops found in the Atlantic City High School organ. Are there any other synthetic stops besides those named?

**A.** The list given did not include all the synthetic tones available in the Atlantic City organ, the following additional ones also having been found in that instrument:

Clarinet—Vox Humana (Echo) 8' and Spitz Flute 12th (unit).  
Saxophone—Clarinet 8'—Open Flute 8' and Kimura 8'.  
English Horn—Violoncello (String Organ) and Tibia Minor 12th (unit).  
Cor Anglais (pp.) Viol Sordo (Echo) 8' and Spitz Flute 12th.  
Quintadena—Any Flute and its own 12th.  
Orchestral Oboe—Violin (String Organ) 8' Tibia Minor 12th and Viol 12th.

In the production of these synthetic tones the unisons (8') must have considerable harmonic development, while the off unisons (12th, 17th, etc.) must be free from harmonics. The scales of the component ranks influence the effects, which are best obtained when the unisons and off unisons are in separate swell boxes, but placed close together.

"Anthems are sometimes introduced into church because they keep the choir in a good temper."—Mr. Sydney Nicholson.



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ONE of the most interesting points in the study of words is the difference caused by the omission, addition, or alteration of a letter, or letters, in a given term. For instance, by the first-named process revolution is reduced to evolution; by the second method ought is changed into naught; while the final procedure is abundantly illustrated, so far as the Italian language is concerned, by the title of this short article.

Accordatura, or, to give the term an Anglicized form, Accordance, has been well described by Dr. Theodore Baker as "The series of tones according to which a stringed instrument is tuned." As most of our readers are aware, the Accordatura for the Violin is



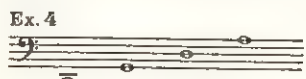
for the Viola or tenor Violin.



sounding



a perfect 5th lower than the Violin; for the Violoncello.



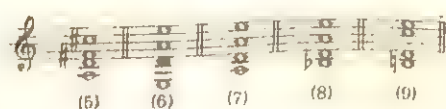
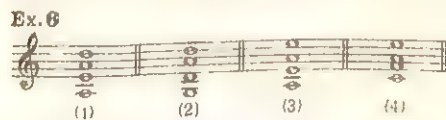
an octave lower than the Viola; and for the double bass of four strings,



all of which later strings sound an octave lower than the notes written, the double bass being what is known as a transposing instrument, one in which the sounds produced differ from those actually written.

To some of our readers it may come as a surprise to learn that any other tuning has ever been employed since the accordatura of the stringed instruments of the modern orchestra was fixed at the time of their establishment, early in the 17th century. But while it is true that the accordatura previously quoted has remained the general rule, there have been occasional departures therefrom. In all but two or three instances these licenses have been taken in the accordatura of the Violin, and here almost always, for solo purposes and effects. This somewhat irregular method or alteration of the regular tuning has been termed *scordato*, an Italian term meaning, primarily, discordant or out of tune; but, secondarily, tuned contrary to orthodox procedure. Then the substantive *Scordatura* would signify "the alteration of the ordinary accordatura of a stringed instrument for the attainment of special effects" (Dr. Baker).

The fact that the Scordatura has been more frequently employed in violin tuning than in the case of any of the graver stringed instruments is due to the lighter construction and greater elasticity of violin strings as compared with those of the violoncello or double bass. Perhaps our best plan will be to show, in fairly correct chronological order, the *scordature* which have been adopted by some of the older and of the more modern writers, numbering these in order to facilitate reference.



## The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department  
"A Violinist's Magazine Complete in Itself"

### Accordatura and Scordatura

By Orlando A. Mansfield, Mus. Doc.



From this table we can easily see that the fourth (or G) string of the violin is the one most frequently altered—eleven times out of thirteen; that the E (or first) string exhibits less than half this amount of departure from normal tuning, being altered only five times out of thirteen; also that the other strings show still less variation, the D (or third) string being altered only four times out of thirteen; while the A or second string displays the least change of all, or three times out of thirteen.

Assigning each of these abnormal tunings to one or more composers, we find the *scordature* Nos. 1 and 2 employed in two of the Sonatas of Heinrich von Biber (1644-1704), the first German composer "of violin music of any artistic worth at all," a man of such extraordinary prominence in his profession that, in 1681, he was raised by the Austrian emperor to the rank of nobility. Some authorities have asserted that he was the inventor of the *scordatura* on his instrument, but most probably it is derived from the tuning of the treble or discant viol, the six strings of which were tuned thus:—



The third method of *scordatura* shown in Ex. 6 was very popular in some of the old Scotch reels and dance tunes and was probably utilized because affording additional facility in playing in sharp keys and adding more brilliancy of effect to the lowest notes of melodies written therein. Giuseppe Tartini (1692-1770), the founder of the Paduan school of violin playing, and the discoverer of what are known as combinational tones in musical science, employed this tuning in at least one of his sonatas; while his fellow countryman and contemporary, Pietro Castrucci (1689-1752), a pupil of Corelli, who is supposed to have died in Dublin and was at one time the leader of the orchestra in Handel's theatre in London, introduced this *scordatura* in a fugue from one of his violin sonatas.

An examination of the fourth tuning of our series clearly shows, from the introduction of the interval of a third—from F to A—and the placing of the other strings a fourth and fifth apart, the lingering influence of the old viol accordatura. This raising of the G string to C—a perfect fourth—is the sharpest tuning of that string. This

particular one is from the so-called *Enigmatic Sonata* of Pietro Nardini (1720-93), the devoted pupil of Tartini, and the greatest of the Tuscan violinists.

In our fifth example we again see the viol influence in the interval of the third, from D to F sharp, between the middle strings, and in the lowest depression of the E string—a minor third, to C sharp, while only the D string remains unaltered. This example is from the pen of one of Nardini's contemporaries, Emanuele Barbella, a Neapolitan composer who uses this *scordatura* in his *Serenade*. It is also employed by Bartolomeo Campagnoli (1751-1827), a pupil of Nardini, and afterwards a friend of Cherubini, in his *Notturmo*, a movement written in imitation of the Viola d'Amore, a tenor viol of six strings tuned to the chord of D major and furnished with what were known as "sympathetic strings," that is, strings which were not played with the bow but merely employed to reinforce by their vibration the sounds produced by the normal strings of the instrument.

#### The Sixth Tuning

The sixth tuning of our series is remarkable for the depth to which it carries the G string—right down to tenor E in the third space of the bass clef—a minor third lower than normal, the largest depression of the fourth string our series supplies. It would require a very stout string to produce anything like the bass effect intended by the composer who employed it, Antonio Lolli, an extraordinary performer of the eighteenth century who "appears certainly also to have been," says Herr Paul David, "the type of an unmusical, empty-headed virtuoso, and in addition a complete fool." Lolli employed this *scordatura* in one of his show pieces, of which only the violin part was his own composition, and this was "corrected, furnished with accompaniments, and brought into shape, by another hand."

We next find, in No. 7 of Ex. 6, a *scordatura* favored by several writers of the nineteenth century, among them, De Bériot (1802-70), the husband of Malibran and the teacher of Vieuxtemps, who employed it in his second *Air Varié*, Op. 2; Mazas (1782-1849), pupil of Baillot at the Paris Conservatoire; F. H. Prume (1816-49), a Belgian violinist, sometime a professor of the violin in the institution last mentioned. The *scordatura* we are now discussing requires but the alteration of the G string, and that only raised a tone. Its use would facilitate execution in sharp keys, and give brilliancy to melodies lying within its compass.

(To be concluded next month)

#### Nomenclature of Strads

THE exquisite grace of outline of the violin, as perfected by the masters of Cremona, as well as its marvelous coloring and limpid varnish, to say nothing of the almost miraculous tone effects possible, have resulted in the violin being invested with a halo of romance, as is the case with no other musical instrument. Innumerable legends and fanciful stories have sprung up about the violins of Cre-

mona, many of which are pure fiction.

A subscriber writes: "I have heard that someone wishes to recover three genuine old Stradivarius violins, with certain names, as I believe; in fact, I know that he named his violins, or some of them at least. Do you know who it is that wishes to recover these valuable old specimens of Antonius Stradivarius, and by what name they are known, if they were named by

the old master? I do not know whether this party lives in this country or foreign lands. If you know or can find out for me, will you please let me know as soon as possible?"

Our correspondent is respectfully informed that not one party alone, but the whole world is looking for genuine Stradivarius violins, and they are looking not only for three, but also for as many as they have money to pay for. In other words, violinists, collectors and dealers are combing the whole world with fine tooth combs for "Strads," which are not only the finest violins, from a musical standpoint, yet made in the world, but which have also a stable and constantly increasing value. A "Strad" in good preservation is worth on the American violin market today, from \$10,000 to \$25,000; and I know of owners of some of the greatest Strads who hold the instruments at from \$50,000 to \$100,000, although I have heard of no sales at that price.

#### Earlier Prices

When I was a boy a good specimen of Stradivarius workmanship could sometimes be bought as low as from \$2,500 to \$5,000, with other Cremona violins at similarly low prices. One of my violin teachers during my boyhood bought a splendid Carlo Bergonzi in Berlin for \$800. I find a similar specimen of Bergonzi listed in a recent American catalog at \$12,000. Makes one think of the advance in corner lots in Chicago, does it not?

There is an unlimited demand for Cremona violins of the first rank; but they must be undoubtedly genuine, and in good preservation. The demand comes not alone from violinists, who wish to use the violins professionally, but from dealers who expect to sell them again at a profit, and from collectors, who love them for their beauty, rarity, and value. These collectors hunt for old violins as other collectors collect rare stamps, coins, pictures, books, tapestries, and objects of art of all kinds. There are many private collections of rare old violins, scattered all over the world, the values of which range from \$100,000 to \$300,000 or more. These collectors are constantly on the lookout for rare specimens made by the great masters of violin-making. They seek especially for violins in a perfect state of preservation, and which have been owned and played on by famous violinists, or which have been at one time in the possession of royalty, or famous personages. The late General Hawley, of Hartford, Conn., and D. J. Partello, of Washington, were two of the leading American collectors who had world-famous collections of violins, which have since been sold to dealers.

#### Prices on the Rise

The prices of Cremona violins of the first rank have been constantly mounting for the past fifty years.

The most famous violins of Stradivarius and Guarnerius have been named by their owners at various times. Thus we have the "Dolphin" Strad, the "Betts," the "Duke of Edinburgh," the "Messiah," the "Spanish," the "Ludwig," and so on, all Strads. Of the Guarnerius, we have the "King Joseph," the "Duke de Campolice," the "Jarnowich," the "Spanish Joseph," and others. These names were not given the violins by Stradivarius and Guarnerius, but by comparatively modern violinists, collectors and dealers. As far as known their violins.

So it would seem that the story that our correspondent has heard, about some party who is searching for three Strads with special names given them by Stradivarius himself, is simply one of the fanciful stories which are so often heard.





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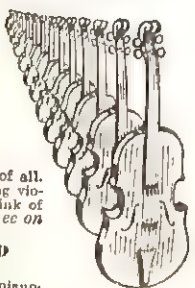
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## The Conductor

By Dr. Perry Dickie

To drill and conduct an orchestra composed of amateurs instead of professionals requires a person of an entirely different temperament. In the former the display of diplomacy and tact are essential at all times, and any loss of patience must never be shown. the amateur musician stands high on a pinnacle of dignity and is quick to resent anything savoring of disrespect. It is necessary for the conductor of an amateur orchestra to understand fairly well every instrument played in his organization, so that corrections or suggestions are backed by a knowledge that will carry weight when they are made.

To be a musically successful conductor of any orchestra, in fact, be it professional or amateur, requires far more than an ability to wave a stick, no matter how gracefully or energetically it is done. In fact, the conductor must be willing to carry on a never-ending work of preparation "behind the scenes" if artistic results are desired from the organization.

We have always favored and advised as preferable a talented amateur for conductor for an amateur orchestra. Such a one may not in all cases possess the ability of a first-class professional conductor, still he would have more of this than a poor one of the latter. However, the amateur would be more likely to sympathize with his environment and would regard it from an aspect that a professional would not be likely to do. Furthermore, we have always been partial to a pianist for conductor of the orchestra, not only amateur but professional as well, as being better fitted to carry on this work. The study of the piano gives one a far broader knowledge of music than is possible with any of the one-part instruments, with which the horizon is of a necessity more circumscribed; unless it is a case of one playing the piano as well as another instrument. It is a matter for congratulation that in some of our first-class music schools the study of the piano is required for all pupils of orchestral instruments.

### The Composer's Orchestration

A point that the conductor should bear in mind is that the composer or arranger has spent more of his time over the orchestration than on the writing of the composition with the intent that certain instrument or their combinations are to be heard; hence it should be his aim to follow this out and give them prominence. It would seem that too many of our orchestral conductors, and not all amateurs either, do not realize this fact, from the tone monotony they manage to instill into their conditions and interpretations of orchestral works. This is especially noticeable in the music of our theatres, where the 'cello—music of our theatres—are never heard and when they have any—are only de- tected by a few occasional notes heard above the others. We have in mind a prominent opera orchestra in this city, many years ago, where the oboes were placed under the stage and never a note could one hear from them even when called for solo parts. This was the most striking display of an orchestral homogeneity with which we have ever met. When it is forgotten that the main charm of the orchestra is the variety of tone qualities that are obtainable from it, we have that which is not a bit better than an automatic machine for our mind, we would much rather hear even the most prominent of such parts as the 'cello, oboe, clarinet, bassoon and so on, than not at all or even indistinctly, and thus perhaps lose what might be most delightful bits of orchestration, which are

present in the classics as well as music of the higher class of the present day.

Of course, it should be realized that to show off orchestration to its best advantage is an art not possessed by all and which probably accounts for the reason why it is not more often heard. We would say, however, that, in rehearsing, to obtain the full orchestral effects, except in the case of an experienced conductor, one can never intelligently distinguish the orchestration when standing in the midst of the players. We therefore advise the non-experienced leader to stand away at some distance from the orchestra, having someone else to beat time—to criticize and direct and thus have some idea of the results.

### The Choice of Music

Choosing music for the amateur orchestra requires a far greater amount of judgment and discretion than for a professional organization where the players—at least in the better class—are to play any part put before them, no matter how difficult it may be.

It is a very bad policy, with amateurs, to attempt music that is technically beyond their ability to play; since, no matter how much it may be rehearsed and worked over, it never will improve beyond a certain stage and that not very high. Neither, on the other hand, should a too simple class of music be played, as it will fail to give an incentive to work. We would suggest that, as the orchestration of a piece plays a most important part in its effectiveness, when the music be procured of publishers of high standing—even if it costs a little more—who employ musicians for this work who are paid prices sufficient to insure musically artistic arrangements. It should be borne in mind that when an article is too cheap there cannot be afforded a fair price for its production. This applies to music as well as to anything else. It is always well to have music sent on approval, to be tried over with the orchestra before accepting it.

Upon the class of music to which an amateur orchestra aspires depends to a very great extent the artistic success of the organization.

Playing popular trash is destructive to all possibilities of any artistic future for such an organization. In fact, we invariably refuse to give any attention to an orchestra that contemplates playing this kind of music, as unworthy of any trouble; as the kind of people who listen to it will never know the difference between good and bad playing, and therefore it matters not what they do.

In the music chosen we would suggest a certain number of pieces containing long-sustained notes, as it is from this that tone quality is derived, which is so important in all orchestral music and the first aim of all musicians. We have always advised a thorough study of waltz movements as a very valuable means of bringing about a unanimity of playing in the ensemble. It is, however, rather a difficult matter to specify what music an organization should play, without knowing and judging of their ability. The advice we give must be on general principles. Much must be left to the judgment of the conductor; if he is a good one then is the orchestra thrice blessed.

### Rehearsals

We are opposed to taking up time at the regular rehearsal for any individual or group drilling or coaching. The usual amount of time for rehearsing by the amateur orchestra—barely two hours a week—is little enough and too little to spare any of it for work which should be done at another time. The whole period should be devoted entirely to the ensemble.

# Symphony

## Conductors Choose Conn Instruments



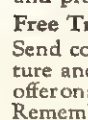
You will profit by following the example of the foremost symphony leaders, a few of whom are pictured here, as well as the concert band and popular orchestra players who prefer Conns for beauty of tone, ease of playing, and reliable action.



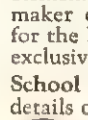
Stokowski (above)  
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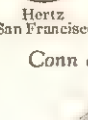
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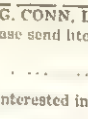
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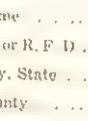
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Faulty intonation is a very common weakness with amateur musicians and is largely due to insufficient scale practice, which is a most effective means of overcoming this trouble.

### Vacations

The question of vacations for music students has been agitating the minds of some of us with the usual differences in opinion.

In regard to this matter we would say that, granted that some reasonable let up in the work of a student practicing five or six hours a day during the year is advisable and should be availed of when possible, when this idea is advanced for the average child laboring from half an hour to one hour a day, with usually generous periods of rest during this time, surely there could not be any very alarming conditions arise from such strenuous even if the practice were continued throughout the whole year, of course allowing resting on Sundays.

Vacations, such as are advocated by the pros on this subject, are never conducive to progress; and if for any too great length of time—especially as in the case of laying off for the whole summer as is indulged in by children and unenthusiastic amateurs—are positively disastrous to any future possibilities of ever attaining to anything in music. We grant that, in the case of one who has acquired a perfect technic and reached a high stage of musical ability, such a laying off for even very long periods, years in fact, they can take up their work again and, after a certain amount of brushing up, show no signs of rustiness. Sometimes it would seem that they can even do better than before their rest. This, however, is not a safe precedent for the amateur to follow.

It may not be known to all, but is a fact, nevertheless, that the best results from musical practice are obtainable in warm weather when all the tissues of the body muscles, tendons and ligaments are in a state permitting of a greater flexibility and therefore capable of receiving the greatest amount of benefit from practice. This is a point to be borne in mind by the advocates of complete summer inactivity.

This idea has been largely adopted and carried out by many of our amateur orchestras, in discontinuing their rehearsals of a scant two hours a week, during the summer months, laying off entirely, some even going so far as not even to practice. This is, of course, absolutely stultifying and it is no wonder that the emanations from such cannot properly be characterized as "the harmony of the spheres," to express it mildly. Our advice to the members of such of these organizations as wish to become really musical is that they keep up their rehearsals, even if only two or three attend; as they will be the gainers every time.

We suggest that no further time should be spent on a piece at rehearsal, whenever there is any sign of its becoming monotonous to the players. It is very hard to be interested in what one has had enough of for the time. Therefore, stop when interest seems to be flagging; lay the piece aside and take it up another time.

In taking up a new piece we advise playing it through by the whole orchestra at first, in order to give them an opportunity to obtain some idea of it as well as for the conductor to ascertain the weak points to be given attention at private drills. We advise at rehearsals always starting with something well known to all—so to express it, for limbering up purposes as well as to give an impetus of a good beginning. This same applies to closing with a piece with which they are familiar. Whatever new work is to be undertaken should be at times between the above. It is well to make it a point at each rehearsal, when new pieces are not taken up for study, to read at least several, say of those sent on approval and which if satisfactory can be retained and laid aside for future study.

### The Ensemble Orchestra (So-Called)

We receive frequent inquiries as to the advisability of the amateur orchestra being formed on the lines of the so-called "Ensemble Orchestra" of the music catalogues, inasmuch as we advise the omission of brass. This combination is composed, when in its theoretical entirety, of first and obbligate violin, 'cello, double bass, piano and harmonium (reed organ, which is usually omitted). In our opinion we would say that in most cases we have found them to be most decidedly monotonous to hear, even when composed of good professional players; and with amateurs they would be naturally still more so. However, where the 'cello part in these is permitted to be prominent, these combinations can be pleasing for a time; but ultimately the monotony of tone palls on the ear and enough becomes as good as a feast, in this particular. It is a modification of this combination that we hear so frequently in our theatres, and it is probably due to the dullness that we can bless the wisdom and good tastes of those of their managers who have abolished music entirely from their theatres, some giving as a reason that it was destructive to the illusions on the stage. It has always been a theory and presumption that the drama and music went hand in hand; but we must agree with the above parties that this is not the case with what is now dished up to us as dramatic music.

However, the "Ensemble Orchestra" can be made interesting and even enjoyable by adding to it some new tone qualities. A clarinet, alone, will make a change that one would hardly believe possible without trying it. In addition to this a flute and pair

of tympani as well as using the organ, as it is intended it should be, would convert a very monotonous affair into a very pleasing orchestral combination.

### Sight Reading

A valuable measure for improving the intonation, for not only amateurs but professionals as well, is by learning to sing from note. This would apply to all instruments and especially those in which the note is formed by the player. Thus, by singing it before playing the part on the instrument—although some can do so mentally, simply looking at the music—so impresses it on the mind as to enable a much more intelligent rendering than in simply making it a mere mechanical process, as some are apt to do. We would say that while this is most effective in promoting the ear perception of the player, of a necessity one must be able to distinguish the difference of tones to obtain any benefit from it.

### Over-Time

By Edmund Lucaszewski

WHEN sitting down to practice, have a sheet of paper and a pencil for convenient use. Allot a half-hour of work.

In the course of practicing, none of "us humans" is perfect enough to do one-half hour straight without an error in time, notes, expression, fingering or some feature of playing. So, for each little mistake jot down a mark. Each mark is equivalent to one minute of practicing. If you are not careful, an hour and half of practice will be necessary and not all the minutes yet made up. This to promote watchfulness.

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## Another Road to "Lettermville"

By Sylvia Weinstein

BEGINNERS are more interested in the keys of the piano than the pages of the music book. So the keys may be used to fix in their minds the letters and their proper use.

First teach the names of the keys in their regular order. Then have the pupil to place the right thumb on E of the first line of the Treble, the second finger on the G just at the right and the other fingers on B, D, F. Have the pupil to do this as she repeats E-G-B-D-F, F-D-B-G-E, several times; and then as she says E, first line; G, second line, and so on. In this way, if the names of the lines are forgotten their position on the piano is remembered.

When the Treble lines are learned the spaces may be done in like manner, and then the lines and spaces of the Bass. The same plan may be carried to the added lines.

When this has been practiced at home and at the lesson, I test the pupils by asking them to play the third line of Treble, first space of Bass and others, not bothering with the letter names. Learned in this way, it is seldom that notes are played on the wrong part of the keyboard.

## Danger of Musical Indigestion

By Robert Haven Schauffler

(In Atlantic Monthly)

THE man who supposes that he has digested music before devoting as much time to thinking about it as he has devoted to hearing it, is not only fooling himself and ruining his digestion but also is absolutely affronting the creator of this beauty, and the player who has been re-creating it, and the creative listener in the row behind who has been re-creating it. The sooner people discover that the musical world was never exempted from the primal curse—or blessing—of toil, the better. In the sweat of thy brow shalt thou become musically well bred.

In order to achieve this end the first thing to do is to restrict yourself to hearing no more music that you are sure of being able to digest. Until program makers have learned to send their audiences away still ready for one more course, it might be a wise plan to begin by leaving the hall in the middle of every concert and taking yourself on a quiet, musical walk in order to reconstruct as best you may what you have just heard.

## Titles for Children's Exercises

By Alice M. Steede

We all know the immense importance of creating and maintaining interest in the mind of the pupil, the only difference of opinion is as to how it is best done. In the Normal Training School this will probably be called an idea in psychology; and, building on it, the teacher will try to connect Geography and History with such of the every day facts of life as are already familiar to the child mind. It is somewhat more difficult in the study of music, as even the simplest terms are more abstract and transient than the facts and figures of the school books.

The publisher of so-called 'popular' music is well aware of this method of exciting interest, and takes care to adorn the covers of his masterpieces (?) with a drawing which strives to atone for paucity of ideas by brightness of color; but I have known more serious students of

music, who were rather ignorant of its literature, to choose music from a catalogue guided solely by the titles of the pieces.

In teaching fairly advanced pupils, the music let us hope, makes its own appeal, and providing that the teaching is good, no adventitious aids are necessary. But with the little ones it is different. Frequent appeals should be made to the imagination, and any attempt on their part, however grotesque it may seem to the grown-up mind, to link the music with the sights and sounds of life as they know them should be carefully fostered.

## Prima Donnas Change Not

By Lynne Roche

THOUGH their methods of exhibiting temperament have known many changes, the real nature of the *prima donna* seems almost as permanent as Gibraltar.

Diverting, if not ingenious, as some of the modern operatic felinities have been, the most spectacular could scarcely provoke the spicy quip with more piquant method than in Handel's days.

In 1703, Signora Francesca Margarita l'Epine gave a series of "positively last" appearances in London, throughout the summer season; though, with the *prima donna's* capricious purpose, she was to remain in England for many years as one of the brightest stars of Handel's early operas.

At Drury Lane Theater (probably a concert), on February 5, 1704, a servant of Mrs. Tofts, a rival singer, hissed and threw oranges at Signora l'Epine, for which she was taken into custody by the police. Though Mrs. Tofts attempted to exonerate herself of complicity, through a letter to the *Daily Courant* (how very original are modern singers and press agents!), the public seems to have been little convinced. This is probably one of the earliest displays of operatic jealousy, at least in England.

## About Musical Instruments

THE Hunting Horn, now appearing as the French Horn, was not used in orchestras until the beginning of the eighteenth century.

A figured bass, that is, a bass part with figures below it to signify the harmonies to be inserted or improvised, was used for all keyboard instruments playing in the orchestra, until the opening of the nineteenth century.

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At one time conductors were known as manufacturers, that is, the individual who led with his hand.

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MRS. W. E. CARTER, Lafayette, Tennessee.

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## The Tune That Sherman Loathed

GENERAL SHERMAN's emphatic, definite and extremely accurate description of War is well known. The gallant officer seems to have been fond of music, but there was one tune about which he felt much as he did about war, according to Clara Louise Kellogg.

After the Civil War, General Grant and General Sherman went to Chicago and attended a gala performance of "The Daughter of the Regiment" with Clara Louise Kellogg in the title rôle. In a chapter of her *Memoirs of An American Prima Donna*, she has this among other things to say about Sherman:

"In recalling General Sherman I find myself thinking of him chiefly in the later years of my acquaintance with him. After that Chicago night he never failed to look

me up when I sang in any city where he was and we grew to be good friends. He was always quite enthusiastic about operatic music, much more so than General Grant. He confided to me once that above all songs he especially disliked *Marching Through Georgia*, and that, naturally, was the song he was constantly obliged to listen to. People, of course, thought it must be, or ought to be, his favorite melody. But he hated the tune as well as the words. He was desperately tired of the song and, above all, he detested what it stood for, and what it forced him to recall."

The fighting Generals are not always the fire-eaters. It would be interesting to learn General Pershing's private opinion of *Over There*.

## New Music Books Reviewed

"*The Master Singers*" of Wagner. By Cyril Winn. Paper bound; fifty pages; illustrated. Published by the Oxford University Press, at fifty cents.

A recent world-contest resulted in a decisive vote in favor of "The Mastersinger" as the present favorite of the great masterpieces. Consequently this little volume is most timely, with its clear outline of the story of the plot with its leading motives, which are not only identified with their characters and parts in the score, but also are given in notation, so that the student may thoroughly acquaint himself with them so as to recognize and follow them in the performance. Written in a most interesting and readable manner, the small book is a valuable addition to this type of musical literature.

*Musical Taste and How to Form It*. By M. D. Calvocoressi. Bound in boards; eighty-eight pages. Published by the Oxford University Press, at eighty-five cents.

The long apprenticeship of the author as a student of public taste in music and as a writer on the subject has prepared him for a most valuable service in the preparation of this small volume. Pleasant in style, it is full of key-thoughts which will stay with the reader for future pondering. Not one of its ten chapters but will be read with relish by those interested in this important theme.

*Weber*. By Sir Julius Benedict. Cloth bound; 176 pages. Published by Sampson Low, Marston & Co., Ltd., at \$1.25 per copy. Long acquaintance with the "founder of the romantic school of music" equipped the author of this volume to treat its subject in a most sympathetic manner. Throughout the work there is an intimacy and personal charm which intrigues the reader. The sources and history of the operas which have had such enormous influence on the trend of modern music are told in fascinating style, as well as the triumphs which awaited these works on the public presentation of the life story of one of the brilliant but early-doomed and social life of the early part of the last century and more than worth the reading.

*Orlando Gibbons*. By Edmund H. Fellowes. Cloth bound; 116 pages; illustrated. Published by the Oxford University Press, at \$2.00 per volume.

The recent Gibbons Tercentenary Celebrations make this volume most timely. Too often considered a subject for the antiquarian, the personal of these pages will surprise the reader with the amount of real interest they contain for the current reader. The English plishments of some of our early English writers have been overshadowed by the vogue of the great German composers who followed; so that this modest volume will well repay its investigation.

*Arnold Schönberg*. By Egon Wellesz. Cloth bound; 159 pages; illustrated. Published by E. P. Dutton & Co., at \$2.25.

The author, himself a composer of distinction, has given a biography and a study of the works of his master, who is not only one of the outstanding personalities of the present time, but also one of the most arresting figures in musical history. In the pages of the discovery of new paths by this very original musical thinker and creator, and a guide to the understanding of the creations of his genius. The student of modern tendencies in music will find its reading not alone enjoyable, but most profitable as well.

*The Term Music*. By Cedric Howard Glover. Cloth bound; 176 pages. Published by E. P. Dutton & Company, at \$2.00.

A book primarily intended for use in schools, with the work so divided as to accommodate itself to four years of three terms each. Its object is to further the cause of "Musical Appreciation," which is usually interpreted to mean the study of the music itself as distinct from the study of an instrument. The work is the result of practical experience in presenting the subject to a group of school people, and for this reason should be of much use to such as are interested in a similar line

of musical endeavor. A comprehensive consideration of the entire practical musical literature is planned and materials and works of reference suggested for the accomplishment of this end.

*Debussy and Ravel*. By F. H. Sherer. Bound in limp paper; 58 pages; illustrated. Published by the Oxford University Press, at fifty cents.

An introduction to the works of these two modernists of French composers. The treatment of harmony, scales, chords, consequent of harmony and pedals, gives a welcome insight into the use of these devices by these "free-thinking" composers. Numerous notation examples guide the reader to a better understanding of the structural outlines of the compositions.

*Beethoven—I. The Piano-forte Sonatas*. By A. Forbes Milne. Paper bound; 66 pages; illustrated. Published by the Oxford University Press, at fifty cents.

A guide to the structure of Beethoven's Op. 7; Op. 28; Op. 31, No. 2; Op. 57 ("Appassionata"); and Op. 109. Each of these works is analyzed in a manner to give to the student a key to its proportions and content. Historical comments increase the interest; while the many notation illustrations increase the value of the pages.

*The '48, Bach's Wohltemperirte Clavier, Book II*. By J. A. Fuller-Maitland. Paper bound; 38 pages; illustrated. Published by the Oxford University Press, at fifty cents.

A chart to guide the uninitiated through the mazes of these intricate tone-gardens. The many useful hints for the development of the voice leadings. The short historical chapter with which the book opens is very engaging to the Bach student of any age.

*The '48, Bach's Wohltemperirte Clavier, Book II*. By J. A. Fuller-Maitland. Paper bound; 38 pages; illustrated. Published by the Oxford University Press, at fifty cents.

In an introductory chapter the Tempered Scale is made clear to the reader; while the outline of the one unacquainted with its welcome to the one unacquainted with its intricacies. Incisive comments and textual illustrations will lead many to a clearer conception of the beauties and wealth of materials which go into the building of these magical tone structures.

*The Opera*. By R. A. Streatfield. Cloth bound; 402 pages. Published by E. P. Dutton and Company, at \$3.75.

This is the fifth edition of a work which was something of a pioneer in its field, and which has now been enlarged and revised by Edward J. Dent. Departing from the methods of the usual books of the plots of operas, this volume adds greatly to its usefulness and appeal by the happy device of combining these with an outline of attractive and fitted with an outline of the information before the reader in a style at once attractive and fitted to place the information before the reader in a manner most impressive to the memory. The work could scarcely have been better done, though our readers may raise the question whether there have not been at least a few American operas worthy of a place in such a work.

*The Margin of Music*. By Edwin Evans. Oxford University Press (American Branch); 71 pages; bound in boards. Price \$1.20.

A collection of essays upon music reprinted in part from the *Musical News and Herald*, in part from the author's publication.

*Music and Boyhood*. By Thomas Wood. Bound in boards; sixty-six pages. Published by Oxford University Press at \$1.20 per copy.

The author has put into this small volume the results of five years of special investigation which he conducted in connection with his teaching music to boys in the public schools of London, England. Mr. Wood evidently is one who understands boys, and his suggestions as to methods for holding their interest and for securing the most satisfying results from work with them are most practical. The chapters on Musical Clubs and "The Technique of Concerts" are worth the attention of all engaged in public school music.

## The Choir Master

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### SUNDAY MORNING, March 7th

ORGAN  
Chocur Celeste .....Strang  
ANTHEM  
(a) O For the Wings...Mendelssohn  
(b) O Lord, How Excellent Is Thy Name .....Martin  
OFFERTORY  
Master, Let Me Walk With Thee (Solo S.).....Ambrose  
ORGAN  
Grand Chorus in A Minor...Cummings

### SUNDAY EVENING, March 7th

ORGAN  
Evening Meditation .....Armstrong  
ANTHEM  
(a) Magnificat .....Terry  
(b) My Heavenly Home.....Wolcott  
OFFERTORY  
Immanuel (Solo T.).....Bochau  
ORGAN  
Sursum Corda .....Diggle

### SUNDAY MORNING, March 14th

ORGAN  
Adoration .....Atherton  
ANTHEM  
(a) God Be Merciful Unto Us...Wood  
(b) All, All Is Well.....Wooler  
OFFERTORY  
Crucifix (Duet T. and B.).....Faure  
ORGAN  
Stately March in G.....Galbraith

### SUNDAY EVENING, March 14th

ORGAN  
Air for G String.....Bach-Nevin  
ANTHEM  
(a) Harken Unto the Voice of My Crying .....Allen  
(b) One Sweetly Solemn Thought .....Ambrose-Scott  
OFFERTORY  
My Sins, My Sins, My Saviour (Solo B.).....Gilchrist  
ORGAN  
Epilogue .....Gillette

### SUNDAY MORNING, March 21st

ORGAN  
Berceuse .....Godard-Kraft  
ANTHEM  
(a) How Excellent is Thy Loving Kindness .....Barnes  
(b) O Jesus, Thou Art Standing .....Barrett  
OFFERTORY  
Blessed Is He (Trio S., T. and B.) .....Guilmant-Morse  
ORGAN  
Commemoration March .....Grey

### SUNDAY EVENING, March 21st

ORGAN  
Angels' Serenade .....Braga  
ANTHEM  
(a) God So Loved the World...Marks  
(b) Hide Not Thy Face.....Meyer  
OFFERTORY  
O Lamb of God (Solo S.).....Biset  
ORGAN  
Postlude in C.....Lewis

### SUNDAY MORNING, March 28th

ORGAN  
Pilgrims' Chorus .....Wagner  
ANTHEM  
(a) All Glory, Laud and Honor .....Williams  
(b) The Palm Trees...Faure-Norris  
OFFERTORY  
Fling Wide the Gates (Solo A.) .....Shelley  
ORGAN  
The Son of God Goes Forth to War .....Whitney-Whiting

### SUNDAY EVENING, March 28th

ORGAN  
Prayer .....Wagner-Sulze  
ANTHEM  
(a) There is a Green Hill.....Marks  
(b) Jerusalem .....Parker  
OFFERTORY  
Spirit Divine (Duet T. and S.)...Beach  
ORGAN  
Grand Chorus in D.....Sheppard

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### SIX STUDY PIECES FOR THE DEVELOPMENT OF THE WRIST FOR THE PIANOFORTE

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The musical and melodic qualities of these pieces are good. They not only develop the wrist, but also serve as a preparation for *Bravura* study. Third grade pupils may be given this study material. Even though there are but 6 pieces, there are various styles and staccato notes, thirds, sixths, and a few octaves are introduced.

### SIXTEEN RECITAL ETUDES

By Ludwig Schytte. Op. 58

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These studies correspond in mechanical difficulty with Heller, Op. 47. They are agreeable and pleasant to play, having musical worth, yet enabling the student to gain mechanical control of the keyboard. Teachers oftentimes find it helpful to substitute studies such as these for the commonly used works of Heller, Clementi, Kohler and others. Schytte ranks among the best of the modern composers.

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Each of the eighteen pieces in this album contains some form of the trill and the use of this volume with medium grade pupils will be found by teachers to be the most desirable means of perfecting their ability to handle this valuable technical device. It is far better to encourage the pupil to triumph in this department with the use of attractive pieces than to discourage him by assigning only dry, mechanical studies for the development of the trill.

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## When the Lesson is Over

By Russell Gilbert

1. WHEN THE lesson is over pass quickly out of the studio. Do not stop at the door to tell the teacher about something that does not interest him.

2. Do not make yourself conspicuous in the reception room by affecting to be temperamental. You will only get yourself laughed at when gone. Do not dress as though you were at a ball or display your possessions before others who may not be as fortunate as yourself.

3. Speak softly in the reception room and refrain from loud laughter and noise that may penetrate to the studio and annoy the teacher.

4. If you must telephone, go to the drug store around the corner. The teacher does not enjoy hearing you argue with "central" over his phone.

5. Be sure to take your music when you go. How many doorbells have been rung by pupils who have walked off with much clatter but without their music.

6. Do not slam the door when you leave the house.

7. On the way home try to recall topics discussed at the lesson.

8. When you reach home, put your music in a safe place at once. It is not wise to make your relatives do this service for you.

## Increasing Command Over Scales

By George Coulter

It is a good plan, after the learner has mastered the twelve major scales and can play the orthodox two octaves, to increase the compass to four octaves and have the same scales gone through again thus extended. This gives some variety, and is a capital scheme to impress the scales upon the memory. The four octaves demand much more continuity of concentration and increase the facility in turning

under, while they provide a better opportunity for unbroken legato playing than one or two octaves do.

Besides by playing into the higher and lower registers of the piano one gains a knowledge of key resistance and learns how to modify touch and to control tone. Confining oneself to an octave or two in the middle of the piano makes for tonal monotony and also restricts technical development.

## "Firsts" in Music

The first overture in which melodies from the opera were freely used, was "Der Freischütz."

The first great American Musical Festival was the "Peace Jubilee," in Boston in 1869, organized by P. S. Gilmore.

The Boston Symphony Orchestra, instituted through the generosity of Col. Henry Lee Higginson, gave its first concert, October 22, 1881, with George Henschel conducting.

The first concert hall in Tokio was opened in 1919.

The thumb was first used in playing the organ and harpsichord, by John Sebastian Bach.

New Orleans was the first city in America to establish opera permanently.

In 1853 the first Wagnerian selection was heard in America, when the "Tannhäuser" Overture was given in Boston under the bâton of Bergmann.

## The Little Corporal

By Emmet Fitzgerald

A FAMOUS Russian pianist, known particularly for the clean, accurate character of his technic, used to refer to his fifth finger as "my little corporal."

The little finger must be one of the strongest members of the pianist's hand. Despite its size it has to bear the brunt of much of the heaviest work, particularly in octave playing.

As the terminal finger for many runs in the right hand, it must be a "dead shot"

for accuracy. This requires a great deal of special training, especially in skips or of leaps. Surprised at the force with which one noted concert performer struck high treble notes with his little finger, I asked him how he managed to do it and he showed how he supported and fortified his little finger by swiftly placing his thumb behind the second joint of the fifth finger, thus delivering the full force of the hand. This same "trick" may be applied to the fourth finger in skips.

## Two Masters Meet

In 1888 Tchaikowsky met Grieg for the first time, when he was forty-five years old. The account of the meeting in Tchaikowsky's own words is not without romance.

"There entered the room a very short, middle-aged man, exceedingly fragile in appearance, with shoulders of unequal height, fair hair brushed back from his forehead, and a very slight, almost boyish beard and moustache. There was nothing very striking about the features of

this man, whose exterior at once attracted my sympathy, for it would be impossible to call them handsome or regular; but he had an uncommon charm, and blue eyes not very large, but irresistibly fascinating. I rejoiced in the depths of my heart when we were introduced to each other and it was turned out that this personality which was so inexplicably sympathetic to me belonged to a musician whose warmly emotional music had long ago won my heart. He proved to be the Norwegian composer, Edvard Grieg."

"Art itself cannot be said to grow; what is capable of growth is the taste for art. The need for self-expression is instinctive in all human beings, and in so far that art

must be recognized as the most indispensable vehicle for self-expression, so may it be said that everyone is a born artist."

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### The New President of the Theo. Presser Co.

Knowing our Editor, Mr. James Francis Cooke, will not use any space in the text pages to announce his election to the Presidency of the Theo. Presser Co., we feel that some announcement should be made in this department.

Mr. Cooke, in addition to having had full editorial charge of THE ETUDE for the past 18 years, was one of Mr. Presser's closest associates in the direction and management of the Theo. Presser Co.'s Music Publishing and Mail Order Music Business.

Mr. Cooke is surrounded by the same strong organization that had been built up by the founder of this business and is thus fortunately able to direct the carrying on and the expansion of the ideals and policies of the founder and at the same time continue as Editor of THE ETUDE.

The personnel of the Presser Co., for years have been encouraged to take individual interest in their daily business activities and this spirit was upon them when they presented to their new President, beautifully engrossed and bound, the following expression:

"We, the three hundred and fifty employees of the Theo. Presser Co., unanimously express our enthusiastic appreciation of the action of the Board of Directors in electing you to the Presidency of the Theo. Presser Co.

"It is very encouraging to see character, industry, fairness, courtesy and courage thus recognized. We hereby pledge to the President, the Executive Committee and the Board of Directors of the Theo. Presser Co. our fullest support and increased interest in the expansion of the practical business policies and ideals of our founder."

### Easter Music

A few months only, separate the two great church festivals. Christmas, with its musical achievement, is past and the Easter season now demands the attention of alert choirmasters throughout the country.

The celebration of the Resurrection is of vital interest to the church as this festival is the basis of our Christianity. St. Paul rightly says: "If Christ be not risen from the dead, then our hope is in vain."

It would seem, therefore, that Easter

is an excellent time for a sermon in song. This can be splendidly accomplished by using a cantata, instead of the usual anthem numbers.

An Easter cantata will tell the story succinctly and will be interesting, musically. For instance, there is *The Dawn of the Kingdom*, by J. Truman Wolcott. The first part deals with the Prophecy, the second, Dawn and the Resurrection and the third, the Dawn of the Kingdom. The solo sections are well worth study and the choruses are within the range of the average choir.

*Immortality*, by R. M. Stults, is another good choir cantata. After giving the old testament prophecies, a brief narrative of the Resurrection as recorded in the Gospels follows. The third part tells of Immortality in the words of Christ.

*The Wondrous Cross*, by Irene Bergé is a contemplative Cantata. The theme is the Crucifixion and the Supreme Sacrifice.

*Victory Divine*, by J. Christopher Marks, is a finely conceived and well wrought cantata. The central idea is the immortality attained by the abnegation of Christ. It is divided into three parts—In the Garden, The Earthquake and At the Tomb.

We are anxious that all choir directors have an opportunity to examine our Easter selections. Just give us a general idea of what you will want and our experienced clerks will send a selection of material for your approval.

Do not wait to write later—mail us a postcard today.

### Easy Studies in Early Grades For the Pianoforte By Mathilde Bilbro

There is nothing like having plenty of new studies for teaching in the early grades. It is far better for the teacher to work with new material and it is better for the students to feel that not all are being assigned the same old conventional tasks. Miss Mathilde Bilbro has been unusually successful in writing and preparing elementary teaching work. In this new set of studies will be found everything essential to steady and profitable progress in second grade work.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

### Romeo and Juliet—Operetta By J. W. Brigham

We take pleasure in announcing the publication of a new operetta to be sung by men. Mr. Brigham's previous work along the same line entitled, *Cleopatra*, has proved very successful. *Romeo and Juliet* should prove no less so. It is an excruciatingly funny musical burlesque, a modern college version of the old story. Just the thing to be produced by a bunch of high-school students or college men. The music is partly original and partly adapted, sometimes it is in unison but largely it is in four-part harmony for a chorus of men's voices. This operetta may be produced in the open air outside a college hall or dormitory or it may be done indoors. The composer himself has already produced it with very great success.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

### New Easter Service For Sunday Schools By R. M. Stults

From time to time it has been our custom to publish Sunday School Services adapted respectively for Christmas, for Easter or for Children's Day. We have had great success with these services. We aim to make them bright, tuneful and interesting without being flashy or commonplace. Our new *Easter Service* should prove one of the best. It is by a very popular writer and it represents his very best efforts in this particular line. The service is now in course of preparation and we aim to have it ready as soon as possible after the first of the year.

The special introductory price in advance of publication is 5 cents per copy, postpaid.

### How to Succeed in Singing By A. Buzzi-Peccia

Buzzi-Peccia, as a name and personality, fills a quite individual niche in the American and foreign musical profession. Pupils have gone out of his studio, to eminence. Songs have emanated from his pen, to popularity. With these qualifications as a background, and a distinct style in writing about his art, a book of genuine merit only was to be anticipated. Students and teachers of singing will find in its pages counsel which will give them a new light in the pursuit of their devious roads to success.

The special advance of publication price is 60 cents per copy, postpaid.

### Standard Second Grade Recreations for the Pianoforte

This new volume will be added to the series made up from especially large plates. It will contain more than fifty choice second grade pieces, each one a gem. The pieces will be in all styles and well contrasted. They are chiefly by contemporary writers. This will prove to be one of the best recreation books obtainable.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

### Abraham Lincoln—Cantata By Richard Kountz

This is to be one of the most unique works we have issued for some time, and we feel confident that school choruses and oratorio societies will find in it a most unusual and inspiring presentation for Lincoln's Birthday and other patriotic celebrations. The varied phases of experience in the life of this immortal character in American History, present a wealth of opportunity for musical expression. Mr. Kountz has succeeded admirably in giving the strong and vigorous text an adequate musical setting. Although no American airs have been utilized, there is a very definite atmosphere of patriotism found in the score. Should it be desired the orchestral parts will be obtainable for rental. The special advance of publication price for one copy only is 35 cents, postpaid.

### From the Dalles to Minnetonka—Four Impressions for the Pianoforte By Thurlow Lieurance

By the *Waters of Minnetonka* is without doubt one of the most popular songs of the present day. Its peculiar construction however, both as to the character of the melody and the figuration of the accompaniment, render it highly suitable for transcription into a piano solo. In this new volume there is a fine new concert arrangement of this number. In addition thereto, there are three other very beautiful pieces based upon Indian Themes. These however, are not direct song transcriptions. The four pieces taken together would make a fine recital group, although each is complete in itself.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

### Album of Song Transcriptions and Variations For the Pianoforte

This may be the last opportunity given for the securing of a copy of this very desirable piano album at the advance of publication price of 40 cents a copy. The compilers and editors have completed their work and the production of the partment. While these transcriptions are most interesting to any pianist they are not difficult, being within the playing ability of the average performer. The pianist as well as his audience will get more enjoyment from the playing of these song transcriptions than could possibly be enjoyed in the playing of the regular song edition. It can be appreciated readily the many beautiful melodies thus made available to pianists in this album.

### Album of French Composers For the Pianoforte

For many years now, the French composers have been in the lead in the writing of graceful, elegant and original piano pieces. Such pieces are far and away above the ordinary run of drawing-room artistic plane. We have only to mention such names as Godard, Chaminade, Saint-Saëns, Widor, Wachs, Lacome, Lack and representative collection of fourth and fifth grade pieces by these authors. This should prove a very successful volume.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

### Bach Album By Sara Heinze

This is one of the Standard compilations which has been used very widely in the teaching of elementary polyphony. Our new edition is carefully revised and has been prepared with the utmost care. In this collection are included some of the most delightful of Bach's shorter pieces. It is an entirely different collection from the well known easy compilations by Carls and by Leefson. Many of the numbers are from the *Suites* and *Partitas*.

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

THE THEODORE PRESSER CO. DESIRES TO EXPRESS ITS DEEP GRATITUDE TO THE FRIENDS OF THE LATE FOUNDER FOR THEIR OVERWHELMING NUMBER OF TOKENS AND EXPRESSIONS OF SYMPATHY. THEODORE PRESSER COUNTED HIS FRIENDS AMONG HIS GREATEST ASSETS AND IT HAS BEEN MOST IMPRESSIVE TO WITNESS THEIR SINCERE DEMONSTRATIONS OF REGARD FOR HIM.



### Six Picturesque Studies For the Pianoforte By Paul du Val

Students who have arrived at fourth grade work, will take great delight in this new set of studies. They are original and characteristic, and quite out of the usual line. Any student who has been well grounded in third grade work will be ready for them. In these studies are introduced such devices as broken-chords, staccato-sixths for light wrist, double-notes, velocity with pedal effects, octaves, glissando and melody playing. Each study has a special title of its own and all are so melodious that they might be played separately as pieces.

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

### Technic for Beginners Preparatory to Hanon or Pischna By Anna Priscilla Risher

As soon as the beginner has mastered the rudiments and the hands have been well shaped at the key-board, it is well to begin daily technical exercises in addition to the regular work of the instruction book. Naturally, these exercises must be of the simplest possible character, while still leading up to daily exercises which are more advanced. These new exercises by A. P. Risher have been planned very carefully for this purpose, they may be used very profitably over a considerable period after which the student will be able to take up the easier exercises by Hanon and that valuable technical work known as *Kleine Pischna*.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

### Elementary Piano Pedagogy By Charles B. Macklin

Those first pupils are a problem; and the teacher who arrives at a solution of holding their interest, while trying to get into their consciousness a working knowledge of the fundamentals of music, has made a real achievement. And this is just the thing that the author of this book has made many times easier. The teacher with little time for study, or the beginner in the profession, will find here a ready help in many troubles. The simple, colloquial style of presentation adds greatly to the charm as well as to the helpfulness of the book.

The special advance of publication price is 75 cents per copy, postpaid.

### Rhythmical A. B. C's For the Violin Beginner By A. Louis Scarmolin

The main idea of this work is to teach the young beginner a real sense of rhythm. This is done in a very clear, common-sense manner through the medium of little piano pieces (to be played by the teacher) with accompanying rhythmical figures on the violin. This work will pave the way for the regular violin instruction book, at the same time building a firm foundation in that branch of musicianship which is of primary importance to the violinist—a sure feeling of rhythm. We believe every progressive violin teacher will welcome this interesting new publication and earnestly advise the placing of an order while it is obtainable at the special pre-publication price, 85 cents, postpaid.

### Album of Octave Playing

Octave work should begin always in the third grade, wherever the hand is of sufficient span. If the hands are limited in span some mild stretching exercises might be used. The mere playing of octaves, however, as exercises is uninteresting and unprofitable. Where octave passages however are incorporated into pieces, then they not only have musical value but they also serve as a stimulus towards technical proficiency. An exceptionally attractive lot of study pieces based upon octave passages have been included in this new volume. It will soon be ready.

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

### What to Teach at the Very First Lessons By John M. Williams

Mr. Williams' lecture-lessons to teachers have brought such a response in the way of letters of commendation from members of his classes that anything he would put into collated form on the subject of musical instruction is sure to have in it something inspiring and helpful for the perplexed seeker. The materials of a number of these lectures have been developed and discussed in this book in a manner that will make it invaluable, particularly to the young teacher who needs a guide into paths of safety in the proper presentation of ideals to beginners. There is so much of inspiration in its pages that the book is sure to make itself a genuine friend to many.

The special introductory price is 30 cents per copy, postpaid.

### Second Year Study Book For the Pianoforte By A. Sartorio

The many sets of studies by A. Sartorio, especially those adapted for third and fourth grade work, have all proved very successful. This composer knows how to write good studies, how to make them both interesting and profitable to practice. The new set, *Second Year Study Book* is just right to be taken up after the work of the second grade is completed. This book of studies might be used to good advantage for practice in velocity, since the studies adapt themselves well for this purpose.

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

### New Overture Album To be Published for Piano Solo and Piano Duet

Within a very short time these two albums will be published and advance subscribers will receive their copies. Both the solo and duet albums will contain the same standard overtures. These overtures are well known to bands and orchestras and are frequently found on concert programs. The piano arrangements are the best obtainable and the editing of this new edition has been most carefully done. Teachers will find these books invaluable for selecting program material for their pupils' recitals. The advance of publication cash price for the solo album is 40 cents, for the duet album, 50 cents. Kindly mention which volume is desired when placing your order.

### Etudes for the Violin, Op. 32, Book 1 By Hans Sitt

We are making another valuable addition to our already fine catalog of violin studies by the publishing at an early date, of the by now well known Etudes by Hans Sitt, Op. 32, Book 1. These studies are general technical exercises in the first position, and are especially good as bowing studies, employing the staccato, and other styles. There are also exercises which develop smoothness in passing from one string to another. The new edition will be up to our usual high standard, and may be ordered now at the special introductory price in advance of publication of 80 cents a copy, postpaid.

### Older Beginner's Book For the Pianoforte By John M. Williams

In these days of increased interest in music, there are many older beginners, those who for various reasons have not been able to take up the study of piano in childhood. For such as these a special instruction book is necessary. Mr. John M. Williams who has had a long experience with beginners of all ages, has prepared this particularly good book adapted for this particular group of students. The material is of a very pleasing character and while it is sufficiently simple, especially at the beginning of the book, it is never childish or trivial. All of the explanatory text is absolutely plain and matter-of-fact.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

### Suite Op. 15 For Two Pianos, Four Hands By A. Arensky

The art of ensemble piano playing is being cultivated more and more in recent years by progressive teachers. It develops the young performer's musical perception and furnishes splendid practice in obtaining rhythmic accuracy. Probably the most exacting ensemble playing is that of the piano duo, certainly none is more valuable, especially for advanced students. One of the best compositions of this type is the Arensky *Suite* and few are more popular than this original work by the talented Russian composer. While this work is in process of publication we are offering it to advance subscribers at the special low price of 50 cents a copy, postpaid.

### Advance of Publication Offers Withdrawn

In order to do that which we felt would be pleasing to our advance of publication subscribers, effort was made to avoid carrying over into the New Year any advance of publication offers that have been presented for a reasonable number of months. As a result we are able to announce that delivery will be made on six new publications. The delivery of these copies to advance of publication subscribers automatically withdraws the advance of publication price January first. Our usual liberal examination privilege will be extended to anyone in the profession desiring to make the acquaintance of any of the works which are now placed on the market.

*Great Men and Famous Musicians on the Art of Music*, by James Francis Cooke. So many thousands in the musical world are acquainted with this same author's two immensely successful companion volumes "Great Pianists On Pianoforte Playing" and "Great Singers On the Art of Singing" that little more is necessary in introducing this new work than to say that this volume is of great general interest and gives much that is instructive, stimulating and inspiring. The price is \$2.25.

*In the Candy Shop*, Musical Sketch for Children, by Mildred Adair. This little operetta is easy to produce and is quite a charming and effective offering for juvenile participants. It goes beyond the usual makeup of an operetta in that it has an easy piano solo and easy piano duet beside the songs and dances for the young performers. Price, 50 cents.

*A Little of Everything for Everyday*. Technical Exercises for the Piano, by Gilmore Ward Bryant. Almost any piano student in the third and fourth grades and even beyond can utilize these studies for daily practice to good advantage. A great variety of technical figures are employed and are presented in all the keys. Price, \$1.00.

*Nearly a Honeymoon*, Musical Play, by Jessica Moore and Geo. L. Spaulding. Church organizations, clubs and others desiring something mirthful in a musical play that is not difficult to present will find "Nearly a Honeymoon" as though it were written for their individual needs. The whole setting is rural in character. Price, 60 cents.

*Preparation Trill Studies for the Violin Beginner*, Op. 7 Part I, by Otakar Sevcik. These standard violin studies have been newly edited by Mr. Otto Meyer who is a recognized authority on Sevcik's works. In ordering the Opus 7, Part I Studies, either of the Theo. Presser Co., or of any dealer, the violin teacher will do well to specify the *Presser Collection* edition. Price, \$1.50.

*Fifteen Studies for Violin* (Second Violin in Score) by Chas. Dancila, Op. 68. This standard set of studies is good for general technic work throughout the first five positions. The second violin part meets with the approval of many teachers who prefer to play along with the pupil. Published in the well known *Presser Collection* of Standard Studies and Educational Works. Price, 60 cents.

(Continued on page 84)

## World of Music

(Continued from page 83)

**The Peters Edition**, on December 1st, celebrated its century and a quarter of active life. The first enterprise of the new house was a complete and authentic edition of the works of John Sebastian Bach. It did a similar service for Mozart and has been a pioneer in bringing out the works of many masters. The Breitkopf and Härtel firm published their first music in 1736. Novello & Co. brought out their first publication in 1811.

**Ronald Cunliffe's Boys' Choir** of Todmorden, Lancashire, England, which started three years ago in a humble way, in September of 1924 created something of a sensation by giving at Todmorden a six-nights' run of Mozart's "The Magic Flute," without cuts or simplification. At this Christmastide it gave a three weeks' season of opera with "The Magic Flute," "The Golden Cockerel" of Rimsky-Korsakoff, "I Pagliacci," and Wolf-Ferrari's "The Secret of Susanna" as a repertoire.

**Municipal Management of Amusements** has been tried by Red Wing, Minnesota, a thriving community near St. Paul, with the result that the profits have been more than thirty thousand dollars, with which the citizens are now considering the idea of installing an organ in the city auditorium.

**The Directors of the Opera Comique** of Paris have announced that they will organize an American operatic season for early next year, according to reports. Though there was an American season in Paris last summer, yet this will be the first one under the auspices of a state subsidized opera house.

**The Saturday Morning Musical Club** of Tucson, Arizona, is doing a special work to preserve the songs, dances and folk-lore of the American Indians and has lately had members of the neighboring Yaqui Nation on its programs.

**Nearly Five Million Dollars for Municipal Music** is expended annually by the seven hundred and sixty-two cities and towns which answered a questionnaire recently sent out by the National Bureau for the Advancement of Music.

**Charles Martin Loeffler's** "Memories of My Childhood" has been appearing on the programs of our leading symphonic orchestras. It is good to see our native composers more and more finding welcome from these important organizations.

**Schubert's "Fierrebrenas"**, an opera in three acts, is to be presented this season at the Theatre de la Monnaie of Brussels, which will be its first interpretation with a French text.

**Twenty-One Members of the Chicago Symphony Orchestra** enter this year a service of twenty-five or more years. Six are original members; and Mr. Stock's own service stripes show thirty-one years of activity.

**A Bach Choir** of one hundred and fifty voices has been organized in Chicago, its work to be confined to the interpretation of the works of the great Cantor of Leipzig.

**The Bangor Symphony Orchestra** (Maine) has entered upon its thirtieth year of activity. A. W. Sprague is its conductor, and from it a number of members have graduated into positions of honor.

**An "Enrico Bossi Scholarship"** has been established at the Academy of Music of Milan, Mr. G. Aldo Randegger of New York having received the appointment to administer the selection of American candidates.

**Walter Damrosch** began his forty-first year as leader of the New York Symphony Orchestra, at a concert in Carnegie Hall on October 30.

**Adele Aus der Ohe**, the once eminent pianist, is now living in Berlin and making barely a living. A committee has been formed to raise a fund for her relief, and those interested may send contributions to Miss Kleckhoffer, in care of Richard Copley, Concert Manager, 10 East 43rd Street, New York City.

**Christmas Caroling** in Chicago was this year on a scale heretofore not undertaken. Carol leaflets, sufficient to supply every resident of the city were prepared. Business institutions, schools, churches, universities, public offices and institutions, clubs and practically all organizations, entered into the movement. Carols were sung in the three hundred and fifty moving picture theatres and the downtown theatres before the performances.

**The Orphans Male Chorus** of Cleveland, Ohio, under the leadership of Charles D. Dawes, has definitely announced that it will participate in the 1926 Welsh National Eisteddfod at Swansea.

### Bulletin of the Presser Home for Retired Music Teachers

On Sunday, November 8, a beautiful and impressive memorial service to Mr. Theodore Presser was held at the Presser Home for Retired Music Teachers. Members of the Presser Foundation, of the Advisory Board, and the Board of the Home were in attendance, as were noted men of business, clergy, musicians and music teachers. A double quartet sang several sacred songs. Brief addresses were made testifying to the character, service, and munificence of Mr. Presser; to his simplicity and humility, elements of his greatness; to his vision, his idealism, and his sacrifices.



## 1926 Calendars For Music Lovers

Considerable time and thought was given in the preparation of our 1926 Calendars since we had a desire to produce an exceptionally attractive Calendar that we could sell for the very nominal price of 10 cents each or \$1.00 a dozen, postpaid. We feel gratified that the Calendar produced for this year has more than met expectations. The entire background of the Calendar is gold and upon the Calendar is a musical picture produced by Photogravure and giving a handsome effect in the planning of the varying Sepia tones of the picture with the golden background upon which it has been placed. The entire card of the Calendar is about 6x9 inches in size, the Calendar pad itself is of just the right size to be neat and at the same time each date is visible at a fair distance. There are six different picture subjects utilized in the making of these Calendars and in dozen lots they will be assorted. Many teachers use these Calendars for advertising purposes or for greetings to their pupils. Any Calendar orders under a dozen will be filled at the rate of 10 cents a piece.

## Holiday Mail Rush is Still On

Bear with us during the after-holiday rush in the post office. Some ETUDES may be a little late in arriving. If a copy does not reach you within two weeks after the date of publication, which is the first of the month, drop us a post card and we will gladly duplicate. Second class mail is always subject to some delay in December and January but all copies should be delivered by the 15th of each month. We are here to give the best service and any cause for dissatisfaction should be reported to the Circulation Department at once.

## Every Day is Gift Day For Premium Workers

Look over the inside back cover of this issue. Many useful gifts are offered for very few new ETUDE subscriptions. Remember, every article is a guaranteed piece of merchandise, not intended as an ornament but for every day use. We know you will be pleased with any selection that you may make.

## Save Money on Etude Magazine Clubbing Combinations

There is still plenty of time to make substantial savings on your winter reading matter. Below is a list of the best publications clubbed with ETUDE at decidedly bargain rates. Make your selection now and send your orders in promptly. Give us your name and address and we will gladly mail to you our new 1926 magazine catalog showing combination prices on all magazines.

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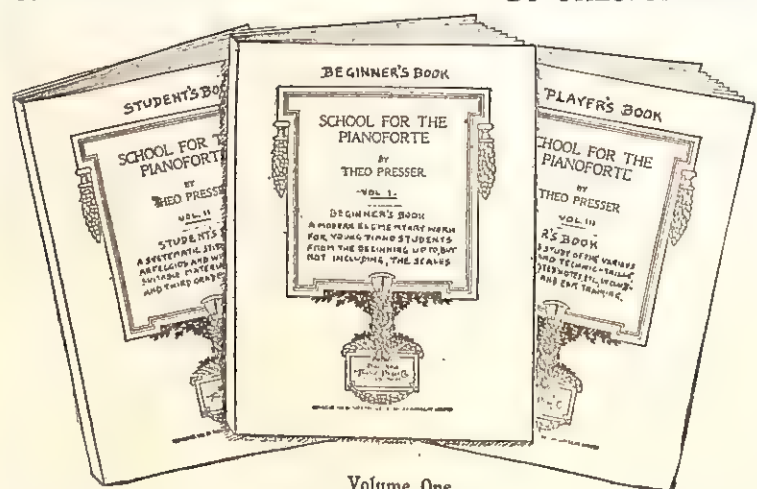




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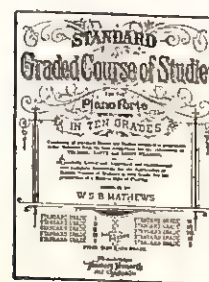
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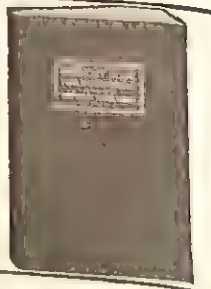
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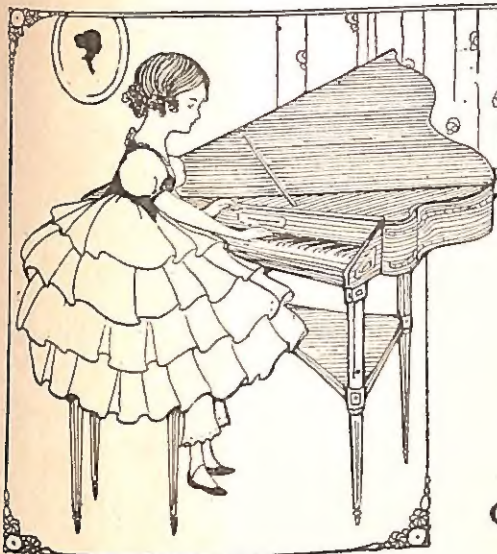
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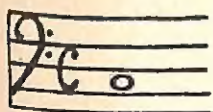
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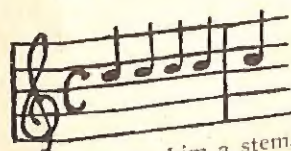
By Marion Benson Matthews



Here is big Bass Note; a Whole Note he,  
As your bright eyes can plainly see.



Now he moved 'way up on the second floor  
With his Quarter Note Cousins, a group  
of four.



We paint him black, and give him a stem,  
And now he's a Quarter Note—just like  
them.

## The Land of Music

By Joan V. Bywater (age 12)

(For very little Juniors)

In the land of music live seven little fairies and five little goblins. They each have several little houses of their own and live on one long avenue called, "Piano-forte Avenue."

We will first visit a fairy whose name is "Fairy C." We must remember that she lives between a goblin's house, and a fairy's house, the goblins house being black and the fairy's house being white. This little person is always pleased to have visitors and will always be glad to sing to them. If we will just press her little white door, we will hear her sing, and I'm sure you will be pleased.

The next house we will visit is the home of "Goblin C-Sharp." He is a mischievous little fellow and loves to tease his friends the fairies; but they are used to him and his jokes.

This time we must remember that his house is situated between two fairies' homes, the one on the left being "Fairy C," and the one on the right "Fairy D." We must remember that his house is shiny black. If we press his little black door we will hear him sing.

After him come the homes of "Fairy D," "Goblin D-Sharp," "Fairy E," "Goblin E-Sharp," "Fairy F," "Goblin F-Sharp," "Fairy G," "Goblin G-Sharp," "Fairy A," "Goblin A-Sharp" and "Fairy B."

After you have heard these Fairies and Goblins sing once, you will want to do so again.

# JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

An Adventure with the Spirit of Music

By Ethel V. Moyer

It was a sparkling, cold day in winter. Two little girls with their sleds stood at the top of a hill ready to coast through the crunching snow. Nearby stood a great oak tree.

"Dorothy," said Ruth Ann, "don't you remember how the Spirit of Music sat up in the branches of that tree and talked to us?"

"Yes I do," replied Dorothy, "I wonder where he is now. He said he was going around the earth visiting the children who studied music. I guess he must be most half way round by now."

"Perhaps he comes once a year like Christmas and holidays," suggested Ruth Ann.

"Well, I hope he will not be so discouraged when he comes again. I think it makes him feel bad when he meets children who do not love their music," said Dorothy. "Don't you think he would be pleased to hear about our new music club?"

"Yes, indeed," replied Ruth Ann very emphatically, "I am sure that he would be delighted that we are studying the orchestral instruments in the club."

"We had such a beautiful meeting last week, didn't we? But I did not understand what that teacher said about studying the melodic curves in our pieces. I suppose it is something we have not had yet," said Dorothy.

"Have not had yet?" snapped a voice from the tree. "Well I guess you have."

The girls both looked up quickly, and there sat the little brownie spirit they had seen before. He was dressed in a frosty, white coat and cap quite like a tiny Eskimo. They both clapped their hands gleefully.

"We were just talking about you," exclaimed Dorothy, "and thought you would be glad to hear of our new music club. But we supposed you were way around the globe by this time."

"Yes, I was in Japan yesterday," said the Spirit of Music; "but I came here to-day, in fact just arrived to hear you say you did not know what was meant by melodic curves."

"We have never had melodic curves," responded Ruth Ann. "I suppose we are not advanced enough."

"Oh yes you are!" assured the Spirit. "You know all melodies curve up and down."

"Of course they must go up and down! There is no other way for them to go,"

said Dorothy. "They would not be melodies if they stayed on the same note."

"Exactly," responded the spirit. "Now how do you make them sound when they move up and down?"

"Our teacher says that a very good rule is to make an ascending melody stronger and a descending melody softer," replied Ruth Ann.

"That is quite a good plan," said the spirit thoughtfully; "but first, you must examine the music and see what the composer wants you to do. If there are marks of expression you must follow them closely. However, you have to do some thinking for yourself; and you should experiment with your melodies and listen very intently to notice how they sound."



"I guess you can,"  
said the voice from  
the tree.

"I was trying to shade a melody in my practice this morning; but my fingers were not quite strong enough to bring it out as it should sound," replied Dorothy.

"Then you should soften the other places enough so that the ones that need the tone would have a good chance to sing out," said the spirit. "But you did quite fine practicing this morning."

"What!" exclaimed Dorothy. "Were you there?"

"Indeed I was. I sat on the curtain-rod all the time."

"Then you did not hear me practicing?" queried Ruth Ann.

"Oh yes I did. You were doing your D minor scale when I was there; and I am glad to say that you kept your notes well with the metronome."

Just then a gust of wind blew the snow-flakes in a quick little flurry. They looked up into the tree and the spirit was gone.

## Mr. Jazz

By Margaret A. Fassitt

O, Mr. Jazz we're tired of you,  
We are, we are, we are,  
We wish you'd go to the trolley-track  
And take the first fast car.  
And don't come back old Mr. Jazz  
Until we send for you,  
We'll let you stay a month and a day  
Perhaps a year or two.

We've hummed and played and danced  
with you,

We've thumped you day and night,  
Till we've forgotten old time airs  
That used to give delight.

Forgotten dainty "Sweet Marie,"  
And "Annie Laurie" too!

We've left them all for you, old Jazz,  
These songs that were true blue.

You really have no tune at all  
No happy, gentle sway,  
Just rattle-bang unpleasant noise  
We hear by night and day;  
Because you were so popular  
We feared to say you nay,  
So Mr. Jazz please go away  
And stay, and stay, and stay.

## Foreign Contest

Musical Conditions in My Town

(Prize Winner in Foreign Contest)

We Filipinos are music loving people. We have Spanish blood in us; that is why. My town, which is Manila, is sometimes called the land of music. In nearly every family in my town there is at least one member who is a musician. I classify them as the taught and the untaught musicians. What I mean of the taught musicians are those who study in the conservatories in Manila, and the untaught are those who play by ear. I will illustrate to you how the people in my town are music loving people.

In our family I am studying violin, my sister is studying piano, my mother is studying piano. My nine-year-old brother is a singer, for he sings in his school whenever there is a commencement exercise.

We have some poor neighbors, though poor, yet happy. At sunset when their tasks are done they sing and play. One plays an accordion, another a guitar, the third a fiddle and the fourth a mandolin, while the fifth plays a flute made of bamboo.

In our rear is a family of old folks, the youngest member being a half century old. It is the youngest that is a musician in that family. The harp reveals an unknown mystery when she plays on it. How I enjoy the music of this ancient instrument. If you take a walk one night in my town you will see three or four persons having a concert in a barber shop. A barber shop is a musical center, not only in my town, but throughout the Philippines. There are many Filipino composers now in Manila. The chief mediums which help in making the Filipinos a music loving people are the theaters, bands, orchestras and the barber shop concerts. The untaught musicians are one-third and the taught are two-thirds in Manila.

"How," you will ask, "can these musicians play if they are untaught?"

My answer is this, "If poets are born and not made it is also true with musicians. Those who are born musicians are really musicians, and they will become musicians whether they play by note or by ear."

PASCUL TRINIDAD (Age 15),  
1731 Sulo, Santa Cruz,  
Manila, P. I.

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MRS. R. R. FORMAN

Charming musical numbers, entertaining dialog and sprightly dances combine to make this tuneful operetta pleasurable. It can be extended by utilizing choruses of elves, roses and butterflies, or by adding attractive little dances. The music includes four easy but effective solos and several choruses.

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An Operetta for Children  
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This little operetta will furnish about an hour of excellent entertainment, and will be a delightful work for a large group of boys and girls. At least sixteen of each are required for the choruses, all of which are sung in unison. Three scenes are used in the action, the first and third being the same. There are eleven characters having speaking parts and individual action.

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The music of this little work is brilliant and melodious, and is set to a story that is lively and interesting. There are pretty little solos for most of the Mother Goose characters.

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The characters of this pretty operetta are, with one exception, well-known flowers. The costuming is easy, and may be effectively done with crepe paper. The two scenes are not difficult to arrange, and add much to the effectiveness of this little work.

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## THE MOON QUEEN

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By LOUIS F. GOTT-SCHALK

Easy, melodious music, added to a bright and interesting dialog, make this a winning little operetta. There are two scenes, one representing a land of Rosy Dawn, and the other depicting the hall of Milky Way. All the chorus work is in unison, and the several solos are tuneful and easy. This can be produced effectively with little effort.

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# JUNIOR ETUDE—Continued

## Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original essay or story and answers to puzzles.

Subject for essay or story this month "What I Like Best in Music." Must contain not over one hundred and fifty words. Any boy or girl under 15 years of age may compete whether a subscriber or not.

All contributions must be received at the JUNIOR ETUDE Office, 1712 Chestnut St., Philadelphia, before January 20. Names of prize winners and their contributions will be published in the April issue.

Put your name and age on upper left corner of paper, and address on upper right corner of paper. If your contribution takes more than one sheet of paper do this on each sheet. Do not put puzzles and essays on the same sheet. Do not use typewriters.

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

## FOLK-SONGS (Prize Winner)

Of all kinds of music, I like folk-songs best. Many of the old folk-songs had interminable verses. Some had very humorous texts, which were dropped out to melancholy tunes which were not at all appropriate to the spirit of the words. Highwaymen and poachers were often popular heroes and many folk-songs were dedicated to their bold exploits. About 1540 sheets containing the verses of folk-songs commenced to be sold. They must have been very popular because we find in the Seventeenth Century that many printers in London were engaged in manufacturing such ballads in large quantities. About forty years ago American printers also printed ballad sheets. They sold for a penny each and contained the words of the popular songs of the day. Sometimes the sheets were two or three feet square.

HELEN QUINN (Age 12), New York.

## FOLK-SONGS (Prize Winner)

Who does not love the folk-songs? I think the folk-songs of a nation are a part of its soul. We in America love the old plantation melodies, reminding us of our own early nation. The "gay cavaliers" in the early days brought the folk-songs of England to America, and they are sung yet. But the most fascinating of folk-songs are the wild, luring melodies of the Balkans, characteristic of the Gypsies. Even the rhythm of these gives one a care-free sensation and produces scenes in our minds of dancing Gypsies, flashing campfires and flaming scarlet.

The characteristics of a people will always be pictured in their folk-song.

ELEANOR SANDS, Pennsylvania.

## FOLK-SONGS (Prize Winner)

The people themselves composed the largest class of music lovers. They sang according to their own instincts and feelings. About the end of the fourteenth Century the folk-songs reached a high degree of importance. Between that period and the Seventeenth Century masters of the science of harmony built their serious works upon some popular folk-song as a thematic basis. The old French melody, "L'homme Arme" was one of the most popular melodies, and it is often heard in the masses of the distinguished Netherlands composers. It was the spark of musical development, not the mathematical music of the Greeks nor the rigid rules of the medieval scholars.

VERA VOGT (Age 14), Illinois.

## Question Box

DEAR JUNIOR ETUDE: In the June ETUDE there is a song called "I heard the Voice of Jesus say," at the close of which there are a number of notes printed like this:



Will you please tell me what it means?  
L. C. (Age 13), Kentucky.

Answer—The printed notes that you refer to are really an abbreviation. Sometimes it takes up a good deal of room to write a great many eighth notes or sixteenth notes, and if they are all on the one line or space they are sometimes abbreviated. The eighth-note flag is added to the half-note stem, meaning that the time of the half-note is to be filled up with eighth-note repetitions.

## Puzzle Corner

### Musical Trios

By E. Mendes

1. Use the last 3 letters of a musical instrument for the first 3 letters of a 6 letter bird.
2. Use the last 3 letters of a musical instrument for the first letters of a 4 letter word, meaning soon.
3. Use the last 3 letters of a musical instrument for the first letters of a 6 letter stinging plant.
4. Use the last 3 letters of a musical instrument for the first letters of a 6 letter word, meaning highly decorated.
5. Use the last 3 letters of a musical instrument for the first letters of a 7 letter flower.
6. Use the last 3 letters of a musical instrument for the first letters of a 6 letter bird.

## Answer to October Puzzle

Verdi,  
Mozart,  
Bach,  
Handel,  
Czerny,  
Grieg,  
Chopin,  
Liszt,  
Brahms.

## Prize Winners

J. P. Doyen (Age 13), Canada.  
Sarah McClellan (Age 14), Pennsylvania.  
Marjorie Mason (Age 13), Ohio.

## Honorable Mention for October Puzzles

Harold Thompson, May Belle Smith, Lulu Armath, Janet Hillman, Hildagard Voorhees, Stella Hall, Leona Jenkins, Edmund Johnstone, Auguste Varrault, Evelyn Omwake.

## Honorable Mention for October Essays

Selina Hill, Blanche Hall, Marylyn Hooper, Betty McMillen, Georgina Talbott, Helen Miller, Marjorie Mason, Jack Hooker, Marie Louise Mason, Jane Grover Gray, Ruth Millman.

## Foreign Contest

The essay of one of the prize winners in the Foreign Contest appears in this issue. The winner lives in the Philippine Islands. The other prize winners for essays were Evelyn Frear (Age 15), Alberta, and Helen O'Driscall (Age 13), New Foundland.

In the puzzle contest the winners were: Raymond Wilkinson (Age 10), New Zealand; Betty Rudd (Age 10), New Zealand; Frances McBurney, Cuba.

## Letter Box

DEAR JUNIOR ETUDE: Several of my pupils have seen the letters of the JUNIOR ETUDE members and wonder about the organization. Could you kindly inform me what the dues amount to and if all music students may belong.

Respectfully,

N. B.—THE JUNIOR ETUDE has often received letters similar to the above and several no organization of any kind connected with the JUNIOR ETUDE. Any one may write to the age may enter the contests. It is not even necessary to be a subscriber. Juniors, please tell your friends this, as some may still be uncertain about it.

## Letter Box List

Letters have also been received from Winnie Bush, Waverly Barbe, Catherine Powers, Edith Green, Mary Agnes Crews, Virginia Towns, Virginia Strickland, Mary Kathryn Volk, Jean ard, Odella Baron, Frances Virginia Voge, Henrietta Gibson, Melda Haynes, Margaret Pearce, Gloria Sue Thompson, Margaret M. Brooks, Harriette Branch, Doris June Evangeline Adams, Louise Fielder, Mary Margaret Berner, Helen Davis, Jeannette Arsham, Martha Wood, Virginia Mays, Mary Sulfsted, Ethel A. Haygood, Doris Hinsey, Katherine Clotfelter, Edna Coon, Vernon Jones, Melba Davis, Mildred McNulty.

How very strange it must have been  
To live in olden days.  
Instead of five lines on the staff  
They had eleven—makes me laugh—  
It's true, my teacher says.

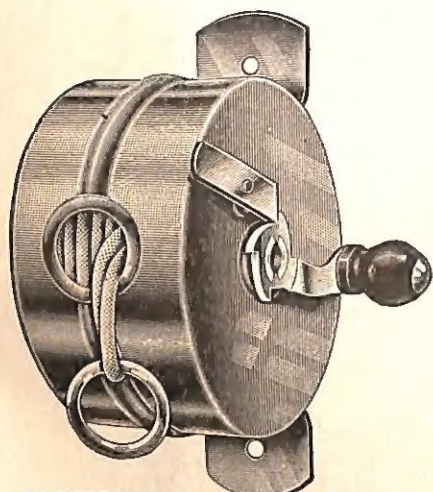
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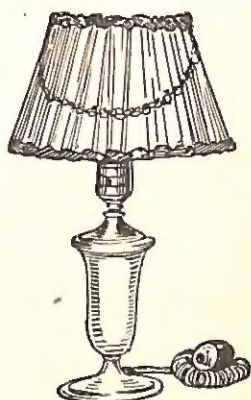
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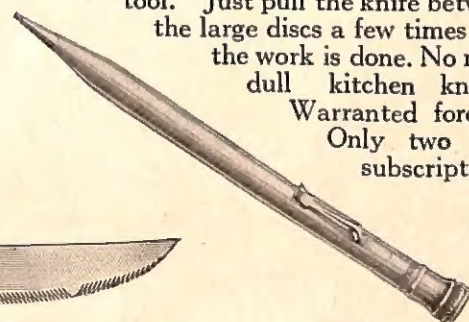
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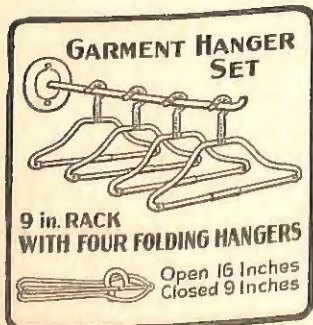
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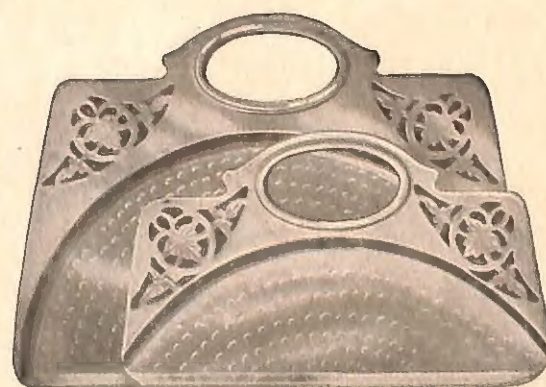
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