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# Volume 36, Number 11 (November 1918)

James Francis Cooke

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Cooke, James Francis. "Volume 36, Number 11 (November 1918).", (1918). https://digitalcommons.gardner-webb.edu/etude/652

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# THE ETUDE PRESSER'S MUSICAL MAGAZINE NOVEMBER - 1918

WOMAN'S NUMBER

PRICE 20 CENTS \$1.50 A YEAR



#### ANTHEMS

For Mixed Voices Unless Otherwise Specified 10672 Arise, Shine.....J. E. Roberts .12 10964 As With Gladness Men of Old (Women's Voices) W. Berwald .12 10975 Bethlehem ..... R. S. Morrison .12 10512 Calm on the Listening Ear.....L. Bridge .12 10141 Christ the Lord is Born To-day (Violin ad lib.) Gottschalk-Dressler .15 10746 Christians, Awake, Salute the Happy Morn R, M. Stults .15 5981 Come and Worship (Sop. or Ten. Solo, Violin Ob.) W. Dressler .18 10871 Come Hither, Ye Faithful. .Stults .12 10462 Coming of the King, The......R. M. Stults .15 5985 First Christmas Morn, The......E. Newton .12 5980 For Unto You is Born This Day....Trowbridge .15 6079 Glory to God. ...A. Rotoli .20 10305 Glory to God in the Highest ... W. H. Eastham .05 15570 Glory to God in the Highest.....R. M. Stults .12 10453 Hsil to the Lord's Anointed.....R. M. Stults .15 10627 Harkl What Mean Those Holy Voices W. H. Neidlinger .15 10196 He Shall Be Great ...... A. W. Lansing .15 10470 Holy Night, The.....E. A. Mueller .10 15564 In Bethlehem a King is Born.....W. Berwald .12 10600 Jesus Christ To-day is Born ... Eduardo Marzo .15 10909 Joy to the World R. M. Stults 12 
 10909 Joy to the World
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 10228 Joy to the World
 The Lord is Come
 15

 10355 Light of Life that Shineth
 F. H. Brackett
 15

 10137 Message of Christmas
 M. J. Laming, 15
 1019

 10147 Message of the Bells, The
 N. J. Laming, 15

 10174 Message of the Bells, The
 N. J. Bung, 15

 10174 Nazareth (Four-Farc Chorus for Wongens Voice)
 1019
 Gounod-Warhurst .10 .....R. S. Morrison .15 10965 O Little Town of Bethlehem. 10952 O Thou That Tellest ...... 10449 Shout the Glad Tidings..... .E. H. Pierce .15 .F. H. Brackett .15 .R. S. Morrison .15 10463 Shout the Glad Tidings... 10099 Shout the Glad Tidings... .G. N. Rockwell .15 10720 Silent Night (Tenor Solo and Men's Quarter or ......Arr. J. S. Camp .05 Chorus) 5568 Sing, O Heavens, R. M. Stults .12 

 6014 Star of Peace, The
 Parker-Smith IS

 10182 There Were in the Same Country. J. Bohannan IS
 10040 There Were Shepherds
 J. C. Marks IS

 1069 There Were Shepherds
 E. Beck Slinn II
 2007 We Hwere Shepherds
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 . Parker-Smith .15 ... E. A. Clare .10 10218 What Sounds are Those. 10524 When Christ Was Born. .D. Bird .15 10507 While Shepherds Watched. 10577 While Shepherds Watched. 10656 While Shepherds Watched. 0356 While Shepherds Watched. 10872 Wondrous Story, The ...Stults .12

No. 14963 THE CHRISTMAS DAWN Prime by Grade III France Print 90 Create E.R. RADGER	
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SONGS
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NOVEMBER 1918 Page 685

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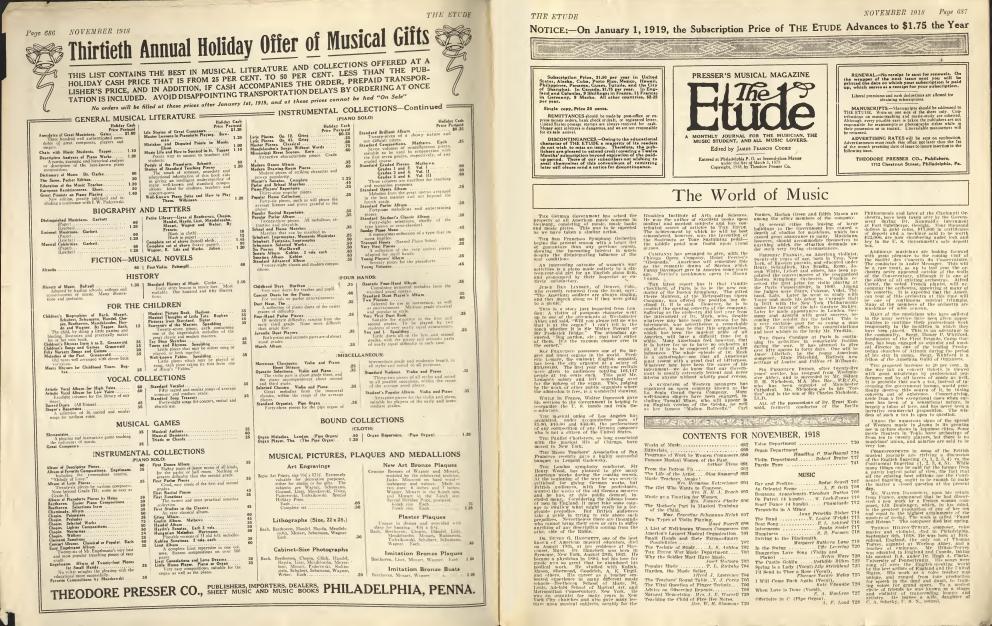
This series of independent articles from the pen of the man who has been the musical mentor of most of the present-day masters of composition in England, will be told in the simplest possible language and in a very new, fresh and novel manner. Most everyone interested in music already knows a great deal about composition and Professor Corder's idea is to co-ordinate that knowledge by giving the rudiments of harmony, theory, etc., so that they cannot be mis-

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It has become imperative to raise THE ETUDE subscription price from \$1.50 to \$1.75 a year, an advance so elight in consideration of greatly increased costs that it seems insignificant. This raise will take effect with the January issue. In order that our friends may take advantage of the very unusual character of the ETUDE'S many new features now ready for 1919, we will until Dec. 31, 1918, receive subscriptions dating either from Dec. 1st or from Jan. 1st at the old rate. (\$1.50 instead of \$1.75).

THE ETUDE Theo. Presser Co. Phila., Pa.



Page 688 NOVEMBER 1918



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## A CONTRACT NO AND A CONTRACT OF A CONTRACT O and the second HF FIUDE VOL. XXXVI, No. 11

#### NOVEMBER, 1918

Woman's Hour of Glory in the Music World How many of us ever stop to think that it has come within our span of years to live through the most thrilling moments of all the centuries?

WHEN the world sleeps, as sleep it did during all the long years of the dark ages that followed the debauch of Rome, life was, for the most part, a bitter struggle for mere existence. Personal advancement was next to impossible, and excepting the patient monks in the monasteries, the stream of learning was wholly stagnant. War after war was waged, not for humanity and ideals but for superstition and greed. Save for the Crusades, which turned the attention of man now and then to Bethlchem, the world was spiritually dead.

The position of woman was that of a domestic necessity, a panipered pet, or the tool in a life of cunning, trickery and ignominy. The compassion, the sympathy, the keen feminine intelligence, coupled with woman's sixth sense of intuition, the mother heart, the belief in the best, which are natural attributes of the sex and which have made women so important in the musical field, werc, for the most part, repressed as a matter of course.

Music was then the toy of a few women in high positions. When "good queen Bess" played at the Virginals the courtiers listened and applauded, as they would at her coarse comments and oaths. Was she not the queen? And if the queen would play or would swear who would fail to help her?

Centuries are minutes in the chronometer of the ages.

It seems a leap of only a few minutes to our own day, when women are playing an all-essential part in the music life of the world. In America, if we could, in imagination, remove what the women have done for the musical progress of our country, we would probably find ourselves some fifty years behind the times. America is musically great to-day, not because of the splendid efforts of a few carnest men of ability and fine training who have given their lives to the art, but rather because of the co-operation of a vast army of women who, through their high ideals and well-organized efforts, have brought music in far greater measure to every city, town and hamlet on the continent.

America is proud of its musical women, proud not only of those who promote music, through such wonderful organizations as the hundreds that are included in the National Federation of Musical Clubs, but to the fine body of women music teachers, the women performers, and to the greatly increasing number of women composers, many of whom have gifts of which any nation might be proud.

#### Credit to Music

They were among the first musicians whom Oxford University, England, chose to distinguish as Doctors of Music. The distinction proved a very slender shield against oblivion, and Dr. Wydow, who received his degree in 1499 (?) and Dr. Fairfax, who assumed his title in 1511, are now historical mummies in encyclopedias.

Since then, however, the collegiate aspect of music in Great Britain and America has held to the British plan with the same tenacity that Great Britain holds on to the pounds, shillings and pence currency, despite its cumbersome time-wastefulness.

In the larger English universities the musical degrees are

frequently different from all other degrees granted by the institution, in that they are non-resident (the student need not do all his work within the university walls), and "the university takes practically no cognizance of their holders, who are, indeed, members only in a very limited sense." Those holding musical degrees were felt by some quite beneath the retroused noses of the academic fathers of the university. This attitude is changing in recent years, and British universities are coming to have more and more respect for music and musical education.

America has modeled her musical collegiate matters largely after British models, as though we were ineapable of doing any particular thinking of our own. Thus we find in many great universities that music is entirely a matter of theory. It is affected by the old-time college president's prejudice against anything that had to do with skill rather than learning. That chemistry, mathematics and literary composition required skill seems to be forgotten. Skill with the hands was taboo, and for that reason we find in our universitics little attention paid to anything but musical composition, history, etc. Meanwhile the university builds huge hospitals, mechanical-engineering electrical-engineering and chemistry buildings, although the plan of having a first-class conservatory as a regular part of the institution seems to be something which only the most progressive and helpful universities possess. As a matter of fact, many smaller colleges, secondary schools and seminaries are doing far more to foster real musical development than many great universities.

#### Our War Music Department

LET it be everlastingly to the credit of the present government of the United States that it had the prevision to realize the wonderful power of music in the present world crisis.

Nothing has been left undone to aid music, in and out of our military life. The manner in which the musical resources of the country have been mobilized is analogous to the mobilization along all other lines, nothing short of the phenomenal.

The one American weapon which our cucuics had not counted on is speed, marvelous speed. It has been necessary for us to readjust our whole scheme of living in many ways.

Our Army was, only a few years ago, less than 50,000 men. Now in one encampment (Camp Lewis, Washington) there are 76,000 men. To provide the all-essential musical inspiration needed by such immense groups in all parts of the United States has been such a huge task at a time when the whole world has been working at double speed that the achievements of the Commission on Training Camp Activities, the Y. M. C. A., the Knights of Columbus, the Young Men's Hebrew Association, the Drama League of America and the Liberty Sing workers, to say nothing of the immensely increased Army and Navy bands, are truly amazing.

America is going to Victory, strengthened by the moral consciousness of right, the spirit of fairness and justice, the power of elcan, manly living, the unrelenting will, not to conquer but to see that our lofty American ideals of Liberty shall not be lost to the world, all fortified and uplifted by the inspiration that comes through music.

THE ETUDE is, therefore, proud to inaugurate its Department of War Music-which will continue during the warproud to have this means of helping in a very important and significant work in the world's greatest moment.

THE ETUDE



#### The Muses

## Programs of Works by Women Composers from Contemporary American Publishers

In order to make the Woman's Issue of THE ETUDE as comprehensive as possible, we have invited a number of leading American publishers to submit programs of the works of their best-known women composers. Owing to war-time delays this list is not as complete as we had hoped to make it, but we feel that these are of interest and importance to many enthusiastic club leaders who want material for Woman's Club Programs.

CATALOG OF WHITE-SMITH COMPANY

#### PROGRAM 1

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PROGRAM MATERIAL SELECTED FROM THE PROGRAM MATERIAL SELECTED FROM THE CATALOG OF CLAYTON F. SUMMY PROGRAM OF PIANO PIECES

(Women Composers.) Gr. 1-3. .....Italian Dance ......Oriental Air CRARY, MARY PAMELA.... FULTONL M.....

PROGRAM OF PIANO PIECES

#### (Women Composers.) Gr. 4 and over,

HERON, ADELAIDE								
MARSCHAL-LOEPKE, G								
MARSCHAL-LOEPKE, G								
SKELTON, NELLIE BANGS, The Ripple								
WEIGHT N LOUISE								
BODYNWEISER BESTHA The Rev (arr, irom Schubert)								
HARVEY, ELIZABETH GARNSEY								
HARVEL, ELLEADETH GALLARET PLANET								
YorNu, ELISA M Staccato Etude								
) On 37Ballade C Minor								
LUND, SIGNE Op. 37								
SEARS, HELEN Eleven Variations on an Air of								
SEARS, HELEN								
Alessandro Scarlatti								
THOMPSON, MRS. VAN DENMAN								
Metrewere Mappy, Howard, Barcarolle								
CANFIELD, JULIA MARY,								
CAATIBBD, BUDIA A								

PROGRAM MATERIAL SELECTED FROM THE CATALOG OF B. F. WOOD CO.

#### No. 1. EASY COMPOSITIONS.

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AAB AILEEN ERB Op. 15, No. 1. JUST Breause It's You Op. 15, No. 3. JUST Breause It's You Op. 16, No. 3. Little Yellow Pog
H. L. CRAMM {Op. 7, No. 7. Pittypat and Tippytoe Op. 12, No. 8. Sbadow March
C. W. KROGMANN (Op. 15, No. 12, Robin's Lullaby Op. 35, No. 12, Robin's Lullaby Op. 35, No. 12, In the Woodland Swing Op. 70, No. 8, In Slumherland
FRANCES F. TERRY
L, E, ORTH Op. 10, N. 1. A Wee Story Op. 11, No. 5. Ever So Glad
LAURENE GARDNEROp. 7, No. 7. My Old Dog Jack CAROLINE H. CRAWFORDOn the Ice at Sweet Briar (Armegric Waltz)

No. 2. MORE DIFFICULT COMPOSITIONS.

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SUSAN SCHMITT CARRIE BULLARD

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A Perfect Day	A Little Bit of Honey A Cottage in God's Garder
I Love You Truly Just a Wearyln' for You Play Make-Believe	His Lullaby His Buttons Are Marked I
Shadows To-day	Robin Adalr

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MME, K.	OCKLES	STON-LIF	PA	Canoeing (Plane	5
ALICE M.	SHAW.			One April Day (Song	1
LILLIN S	TRICKLA	ND		TownT. Dolly (Song	

PROGRAM MATERIAL	SELECTED FROM THE
CATALOG OF THE	JOHN CHURCH CO.
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(Continued on Page 694)

## Famous Musical Women of the Past By ARTHUR ELSON

THE casual reader imagines that women in ancient sive Germans have prescribed for the fair sex in modern days. It is true, that the average wife of the Greek or Roman epoch was kept at home pretty regularly, but even in that early period there were some who stood for women's rights and an emancipated feminism. The profession of music offered them publicity, even then,

Perhaps the earliest women musicians were to be found in ancient Egypt. Among other picture relics of that historic country, there is a set of drawings (or is it chiselings?) showing the daily life of a musical con-servatory that flourished in the reign of Amenhotep IV. Many rooms are depicted, with instruments and furniture. In one of them a teacher is por-

traved as listening to the singing of a young girl, accompanied with a harp played by another girl. Another room shows class instruction. In still another, two girls are dancing to instrumental music. The institution contained also lunch rooms and hairdressing parlors, which gave it quite a modern effect. Most of the girl students became participants in the temple services of the time; but some of them entered the secular field, and appeared at court

The old Hebrew music was undoubtedly a copy of Egyptian models at first; but it soon grew into something original. There were bridal songs, vintage songs, and mourning songs, the shrill voices of the women in the lastnamed class being a prototype of the laments of the Irish Keeners, or mourning women. Still another sort of Jewish song was sung in celebration of victories. The Song of Moses and Miriam (Exodus XV) and the Song of Deborah and Barak (Judges V) are conspicuous examples. These songs formed part of public festivals of rejoicing. The leader would sing of the battle, not forgetting a due amount of sarcasm at the enemy's expense; the others would join in certain verses, making a choral effect; the dancing women would participate with timbrels, or tambour-

ines; while the onlookers would clap their hands, much as the negroes used to do in the old plantation camp meetings. The Song of Solomon is a set of bridal lyrics, while the book of Lamentations echoes the dirge style. The fifth chapter of Isaiah begins in the cheerful vintage style, but changes suddenly to a mourning song, making a most artistic contrast. In ancient Greece, the term music included both poetry and accompaniment, which formed an artistic

#### unit. Even the narratives of Homer, composed before the year 1,000 B. C., were sung with a minstrel-accompaniment on the harp.

#### Sappho's Romantic Career

Most famous among the musical women of Greece was Sappho. Her career seems all the more wonderful because in her time (about 600 B. C.) the Grecian wives were kept closely at home. She conformed to strict convention by teaching her sons and instructing her daughters in domestic duties. Few of her poems remain to us, the best being a strong ode to Aphrodite. But their effect must have been remarkable in their day; for when Solon heard one of her lyrics, he expressed the wish that he might not die before having time to learn such a beautiful song. A

domestic routine by starting a school for girls, at Mytilene, which was probably her birthplace. She was soon the leader of a large but select circle, whose members she instructed in poetry, music, and social graces. Her work among her fair followers has been compared to that of Socrates among the gilded youth of Athens. Her real history is little known. She was forced to flee from Mytilene to Sicily, for some unknown reason; and it is claimed that she leaped from the Leucadian rock, in the island of Leucas, because of unrequited love for Phaon. The rock, a rugged promontory, was the scene of annual festivals to Apollo. At these, it was customary to cast a criminal off the cliff, with birds tied to him to break his fall. If he survived his involuntary dive into the sea, he was given his liberty. Some have claimed that the phrase, "Jumping from the Leucadian rock," was



THE DREAM OF ST. CECELIA.

merely metaphorical, and referred to any death accompanied by trouble or disappointment. These writers assert, with some show of reason, that Sappho had this phrase applied to her, but did not come near the rock in reality

#### Myrtis, Corinna, Aspasia

Two later poetesses who deserve mention were Myrtis and Corinna, both of whom instructed Pindar and competed with him. The latter once offered to beautify Pindar's early work by mythological allusions. The pupil, nettled by this, produced a poem of six stanzas, which contained references to every episode of the Theban mythology. Corinna corrected this excess of zeal by remarking, "One must sow seed by the handful, not by the bagful."

In later days, music became the pursuit of courtesans. That such women might win high position was shown by Aspasia, who lived at the court of Pericles, and charmed him by her high mental qualities as well as by her personal beauty. Another very famous musician was the flute player, Lamia, who was beautiful enough to have a temple dedicated to her as Venus Lamia, but of no great mental cultivation.

Rome borrowed its music largely from Greece, and pioneer among poetesses, she departed still more from originated very little. The Romans, in fact, were so

unmusical that they did not know that notation could repeat itself for higher octaves; and they kept right along down the alphabet. As in Greece, female slaves did a large part of the performing, and probably much of the composing or improvising. The public music of Rome consisted of rather monotonous flute plaving. or rather blatant work for the trumpets; but the private concerts were probably much better, and Apuleius speaks very highly of a combination of voices, flutes, and kitharas

#### Saint Cecelia

It was a Roman lady, however, who became the patron saint of music. The story of Cecilia has come down to us with somewhat varying details; but it is certain that she was of high position. She was forced into an unwilling marriage with Valerian, a pagan. Having previously embraced Christianity herself, she

succeeded also in converting her husband and his brother. All of them were martyred because of their faith. One account places this occurrence under a prefect named Almacus, but no such name appears in history. The date of this event is placed by some at 180, and by others at 230 A. D. Her connection with music was shown only by the passing statement that she "lifted up her voice in praise of the Lord;' but that seems to have been enough to make her the patroness of the tonal art. A well-known painting represents her as playing the organ.

Civilization suffered a setback with the fall of the western Roman empire, in 476 A. D. The Franks and Goths, though racially virile, were barbarians when compared with the effete Romans. The ensuing centuries are called the Dark Ages, and learning was kept alive chiefly in the monasteries. Musically, the one bright episode of this period came with the advent of Charlemagne That monarch, who conquered and baptized most of the races of western Europe, was very fond of music. He not only kept the Gregorian compositions to a high standard, but collected folk-songs as well. He often had his courtiers sing, directing their chorus with a large staff, and sometimes

treating the laggards to unexpected blows with this precursor of the baton. The musical women of the time are represented by his accomplished daughters.

With the rise of the Troubadours, woman received all the exaggerated homage that knightly chivalry could offer. This sometimes took rather fantastic forms, as when Pierre Vidal, in love with a lady named Louve, or she-wolf, called himself Loup, or he-wolf, and let himself be hunted by dogs after dressing in a wolf-skin. The excessive emotion of the time is shown also by the case of Geoffrey Rudel. He devoted himself to the renowned Countess of Tripoli, without having ever seen her. After celebrating her charms by many songs, he finally decided to visit her. But the excitement of landing on her shores at last threw him into a collapse; and when the Countess was brought into his presence, he actually died of the excitement.

#### Women Troubadours

Among the women troubadours, the most prominent were Eleanor of Acquitaine and the Countess of Champagne. These ladies, besides composing poems and music, would often preside over the so-called Courts of Love, which decided points of amorous etiquette, Sometimes the verdicts were sensible, as when a lady who refused a knight's love was ordered to give back

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his presents. Sometimes the decrees were made in an amusing spirit of mischief; and a young lady, who had promised when a child to kiss a certain youth whenever he visited her, was forced to keep her promise when both grew up, and the youth returned from foreign parts as an accredited knight. Sometimes the decisions were an absurd example of hair splitting, as when it was debated that true love could not exist between married people, because marriage implied compulsion, and love was not to be subject to dictation.

Eleanor was a person of rather adventurous tastes. When wife of Louis VII, in her earlier days, she insisted on accompanying him to the Crusades. But she went rather for the sake of novelty than because of wifely devotion. She assembled a number of kindred spirits, and all equipped themselves with the most fetching combinations that armorers and milliners could produce. Eleanor and her friends then put themselves at the head of the army. She chose the route for scenic beauty rather than for safety, and sometimes brought the army into great danger. She varied the monotony by several love episodes, and even carried on a dirtation with a young Emir in the forces of the Sultan Noureddin.

#### Jongleuse and Glee Maidens

When the Troubadours disappeared, their followers, the Jongleurs, kept popular music alive. They became wandering minstrels, and entertained with tricks as well as songs, giving rise to the modern word Juggler. There were women among the Jongleurs, and in England these women were known as Glee Maidens. They led a picturesque existence, traveling from place to place, often alone, except for the company of a pet dog or goat. There were glee maidens of high position and ability also; and we may read that William the Conqueror gave an estate to his Jongleuse Adeline Still more famous was Marie de France, Jongleuse of William Longsword, Her valuable Arthurian Romances are now preserved in the British Museum. But after the downfall of the Troubadours, all the wandering musicians were classed as rogues and vagabonds.

#### Early Women Composers

With the development of contrapuntal music, women composers of higher position began to appear. In the sixteenth century, they were to be found in many countries. Italy offered Maddalena Casulana, Vittoria Aleotti, Francesca Caccini (daughter of the operatie pioneer), Cornelia Calegari, Catterina Assandra, and several others, who composed motets, madrigals, and finally operas. France boasted of Clementine de Bourges, a really gifted composer. The unfortunate Mary, Ouecu of Scots, showed the influence of French models in some of her songs, which were successful in their day. Madelka Bariona was a German composer of the same period. Another remarkably gifted woman was Bernada de Lacerda, of Portugal, to whom Philip II wished to entrust the education of his children.

From that time to the present, the list of women composers is fairly continuous. The change from counterpoint to the harmonic style found the women ready to meet the new conditions, Francesca Caccini and others in Italy composing operas as well as madrigals. France, too, soon became a home of opera; and Elizabeth Claude de la Guerre won some success in this field, earning the respect of Louis XIV.

#### Some Distinguished Names

The eightcenth century found women composers flourishing in nearly all the European countries, from England and France to Bohemia and Poland. They even numbered royalty among their ranks. Princess Anna Amalia, sister of Frederick the Great, composed the sacred cantata, Der Tod Jesu; and one of her organ trios is published in a Leipsic collection. Maria Antonia, daughter of Charles VII, composed operas, two of which have been recently published. Marie Antoinette, the undeserving victim of the French Revolution, wrote several pretty songs, including Florian's Song ("Mon Anni"), besides helping Gluck to a Parisian success.

The most interesting figure of the time was undoubtedly Maria Theresa von Paradies. Born at Vienna in '1759, she became totally blind during childhood because of an accident. But this did not prevent her from becoming a great musician. When eleven years old, she sang the soprano part in Pergolesi's Stabat Mater, and accompanied herself on the organ. This brought roval attention and patronage, which resulted in her having the best teachers. She soon became a great pianist, winning remarkable successes because of her expressive powers. Her memory was so phenomenal

that she could play no less than sixty concertos, in addition to an amazing number of solo works. Her compositions, which were of the greatest merit, included the successful fairy opera, Rinaldo and Alcina, the melodrama, Ariadne and Bacchus, a pastoral operetta, several cantatas, and many piano works. Mozart thought so highly of her that he dedicated a concerto to her.

Another prominent Vieunese composer of the same generation was Marianne Martinez, whose singing was praised by the historian Burney. She, too, wrote in the arge forms, producing Isacco and other oratorios, as well as symphonies, overtures, piano concertos, and lesser works.

The line of French operatic composers was continued by Henriette de Beaumesnil, and by Lucille Gretry, daughter of the famous Gretry who followed Monsigny. Mile. Gretry was especially precocious, producing Le Mariage d' Antonio when only sixteen years old. She met with an untimely death at twenty-four. Emilie Candeille, Mlle, Duval, and Mlle. Kercado were other opera composers of the time.

In Italy, Maria Theresa Agnesi produced four suc-cessful operas, while Maddalena Sirmen, a pupil of Tartini, composed violin concertos. England was the home of a Mrs. Chazal, who composed an organ concerto and became an orchestral conductor. Among other English women, Maria Parke wrote a piano concerto, Mary Linwood published the oratorio, David's First Victory, Jeanne Marie Guest left some manuscript concertos as well as organ works, and Ann Valentine published Ten Sonatas for Harpsichord and Violin. Belgium was represented by the Countess de the Countess Grabowska.

#### In the Nineteenth Century

In the first half of the nineteenth century, England went into a musical decline. The songs of Virginia Gabriel, and of Mrs. Charles Barnard ("Claribel"), showed the prevailing weaknesses, which were an extreme simplicity and a tendency to sentimentality. The songs of Ellen Dickson ("Dolores") were somewhat better, while Charlotte Sainton-Dolby, a friend of Mendelssohn, produced larger vocal works, and Ann Shepard Mounsey composed an oratorio, The Nativity. Elizabeth Stirling, a famous organ composer, applied for an Oxford degree with an excellent orchestral setting of the 130th Psalm; but that college could find no authority for granting a degree to a woman.

French opera was continued by Edme Sophie Gail-Garre and Louise Angelique Bertin. Pauline Viardot-Garcia was a more interesting figure, being a daughter of the celebrated Manuel Garcia and a sister of Mme Malibran. Pauline was with her father when he was held up by Mexican bandits, who added insult to injury by robbing him of the proceeds of his trip, and then forcing him to sing for their edification. She afterwards became a famous operatic soprano. Her compositions, including piano works, violin pieces and operettas, were written after she had left the stage, Jeanne Louise Farrenc entered the symphonic field. and composed piano works of such merit that Schumann thought she must have had expert help. A later composer of orchestral and operatic works was Maria de Reiset, Vicomtesse de Grandval, whose eareer extended into the latter half of the century.

Italian opera composers included Ursula Asperi, Carolina Uecelli, Adolfa Galloni and many others, Carlotta Ferrari, of a later date, seems to have been the real leader. She could not get her Ugo produced at first; so she bravely paid for its performance herself and scored a great success. Holland boasted of Mile, Broes, a good piano com-

poser; while Madeleine Graever, also a piano composer, became known in America. Spain produced Isabella Colbran who married Rossini and produced vocal works. Bohemia offered Elise Barth and Augusta Auspitz, the latter dying at an early age. Polish women composers included Julie yon Baroni-Cavalcabo, whose piano works were praised hy Schumann. Poland also gave birth to Thekla Badarezewska,

In Germany, Emilie Zumsteeg, friend of Weber, wrote an overture, but was best known by her songs. Leopoldine Blahetka the famous pianist composed several works for piano and orchestra. Emilie Mayer came before the public with a concert of her own works, including two symphonies and a concert overture. But the most noted musical women in Germany before 1850 were Fanny Mendelssohn and Clara

Fanny Meudelssohn, sister of the composer, held her talents in abeyance for a time, because of her brother's objection to women composers. Some of her

works were published under her brother's name on one occasion, at least, this procedure brog proper punishment. When Mendelssohn was take Oucen Victoria, she praised his song Italy, but he to confess, with much shame, that it was one of sister's compositions. In 1846 she began to use he own name, publishing piano works, songs at choruses. Her best composition is a posthumous m iven out after her untimely death, in 1847

Clara Schumann was a daughter of Friedrich Wierwho taught her to play piano so well that she made many youthful successes. When Schumann came study with Wieck, he naturally net Clara also an her younger sister, Marie. But the young man's in terest in Clara was not a case of love at first sight for he paid much attention to Ernestine von Fricken fellow-pupil. The Carneral is dedicated to Emer ine, and based on the notes A, S (Es), C and H B-natural), which spelled her native village of Asch When the composer did finally turn his attenion t Clara he met with much parental opposition. Some claim that he composed his Warum as a query supposed to ask why there should be such opposition but this story has no foundation in fact. Whe Schumann really did was to improve his position by the courts to prove that he could support his fancer in the style to which she was accustomed. He won is

Although Clara Schumann's works are alm g tirely for piano, they are of such excellence as t make her a leader among women composers ller only orchestral composition was a plano concerwhich has too much solo work in the first movement pieces include Polonaises, Romances, Scherzos Characteristic Pieces and Valses. There are also three excellent Preludes and Fugues. The composer write was not her own productions, but her noble efforts to make the public acquainted with her husband's great ompositions. He was so little known at hrst that after a court concert, given by her in 1846, someone turned to him and asked, "Are you, too, musical" But her work soon gained results and lus greatness was made manifest to the world. The union of this pair was artistic as well as domestic; and Lisz summed it up well when he said "To admire one or the other is to admire both for though they sang m different tongues, their life music made but one noble

#### From the Bottom Up

THIS has been called the age of opportunity in music. and riches is really astonishing. Recently the writer met a violin teacher in a New York musical schol He said:

Sometimes I think that my life has been a financia failure when I read of the great sums of money earned by Heifetz, Elman, and others who were poor boys twenty-five times as much money every year as my father earned in Odessa. Certainly, if I can do that, my life has not been a financial failure. I am asked why so many poor Jewish boys succeed while bright American boys often fail. I do not think that the reason is that of talent alone Some American pupils and the horror of poverty has had a great deal to do his father, mother and sisters have had to work. Someone puts an Aladdin's lamp in his hands in the form of a violin. He knows that if he keeps on rub-bing this lamp long enough in the right way he car make wonderful music that will better the world and at the same time bring him the riches so long denied to his ancestors. Do you wonder that he works day and night for success? If American boys could be made to work as hard and as long, and if they had such a glorious goal, they would have little difficulty in suc ceeding. We really have too much in some ways in America. Again, we spend money for foolish things Music is a life asset for any one who studies itreal investment of the safest and most profitable kind The trouble is that American students don't invest enough; they expect a five thousand dollar income from a ten thousand dollar investment."

It is not at all infrequent for singers to rise from menial positions to prominence and wealth. The French tenor, Rousseliere, was one of many instances He was discovered at Algiers, working in a foundry a sixty cents a day. It is also rumored that a prominent prima donna of to-day was on e a domestic servant.

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remarks.

artist, none is more perplexing than the constant,

almost daily, requests for advice from young and

aspiring musicians or their anxious relatives. As an

appearance with an orchestra is the ambition of every

budding virtuoso or singer, I have had even more

than my share of such appeals since becoming the

wife of an orchestral conductor, and it sometimes

seems to me as though the entire next generation were

Several years of experience in such matters has

brought me to feel that it would not be amiss to bring

once more (for it has been done before) to the minds

of students who cherish an ambition for a public

ence, at least, the life of an artist means. It is rather

attempt to approach the subject of the artist's inner

First and foremost, it seems as though our Ameri-

can students seldom have an adequate idea of the

requirements of a career. Putting aside the question

of qualities of playing, how often does one find that

a young pianist, or violinist, for instance, whose entire

repertory consists of one or two concertos, and per-

haps a dozen solo pieces, thinks he is quite ready to

face the world and challenge comparison with great

artists! Imagine starting a big department store with

into their past studies one often finds that their

acquaintance with Bach's IVell-Tempered Clavichord,

the Beethoven Sonatas, and the works of Mozart,

Brahms, Schubert and even Chopin and Liszt is of

almost seem that, as a nation, we Americans do not

yet understand, in the least, the kind of profound,

patient and concentrated work necessary to become

a real artist. We are too inclined to strive for quick

results, to be satisfied with the superficial brilliancy

produced by natural instrumental or vocal facility, and

to fail to realize that art must rest on the foundation

of deep and thorough knowledge. Such musicians as

Casals, Gahrilowitsch, Bauer, Busoni, Thibaud, etc.,

possess not only complete mastery of their instrument

and its lit "ture, but a broad knowledge of orchestral,

to the stature of an artist, no matter how great his

natural gifts may be. How often one hear a virtuoso

or singer who possesses in a high degree musical

instinct, technical brillinacy, emotional feeling and per-

sonal magnetism, and yet who falls short of being

a really great artist because of a lack of that author-

ity, repose and particular quality of inspiration which

comes from the broad and varied musical and intellec-

The thoroughness of musical education abroad

already exists in some of our conservatories, but we

have a long way to go before our standards in general

reach the European level. The proof is the amazing

number of scantily equipped young people, who con-

sider themselves, and are evidently considered by their

teachers, to be ready for a public career. But, assum-

ing that a young artist is properly equipped, possessing

tual development, which makes the artist a master.

Every bit of musical experience and knowledge adds

operatic, , al and chamber music.

in his way

striving to precipitate itself upon the concert stage!

The Carlas and Carlas - And Carlas - And

## What the Life of an Artist Means Written Expressly for THE ETUDE by the Distinguished American Pianist

OLGA SAMAROFF (Mrs. Leopold Stokewski)

ism and injustice, one realizes how little the artist can count on meeting with a sympathetic response to his efforts. On the other hand, there have always been artists who, without being really great, have achieved enormous financial success and who have occupied, for a time at least, the place of a public idol. And in the career of every artist, no matter what the general measure of his success may be, there are strange irregularities. It is very difficult for the young artist to reconcile himself to the fact that a success in one country may be followed by a



failure in another. That he may become a drawingcard in one eity and play to empty benches in another. That the performance of a certain work may make a sensation with one audience and fall flat with another. and so on. Even to the experienced artist or manager these things : 'c haffling. Many theories are advanced for their explanation, but in truth the psychology of the concert world remains very mysterious and full of

Take the question of musical criticism for one thing. Again, I will not attempt to discuss the question itself, of a young and struggling artist. If he takes these things to heart he will soon find himself in an ocean of doubt. Is he warmly emotional or coldly intellectual, is his technic adequate or inadequate? He becomes quite bewildered, so conflicting are often the verdicts of critics. Or, if his debut was hopelessly bad, he may be finished off with one sentence like the unfortunate youth who read after his first concert in one of the European capitals: "Mr. So and So gave a con-Again he may find himself advertised from one end

in addition the indispensable assets of health, personality, will-power and energy, how many are the probof the country to the other by a press notice which he lems, discouragements and complications which stand thought particularly bad, but which, after a successful surgical operation, performed by the manager, was When one has witnessed the end of the career of made to look like extravagant praise. Sometimes a man like Mahler, who, although a supremely great critical notices are of great value, both from the point

AMONG the many problems which confront an artist, struggled to the last day of his life with antagon- of view of showing the artist the way, or of obtaining wide interest for his work, but in the life of the young artist beginning his career this side of the profession is apt to produce many heartburns.

It would be interesting to know how many of the aspirants for fame would stand the test of complete knowledge of the experiences which, however varied in detail, form an inevitable part of life when one is before the public. How little, for instance, do the uninitiated dream of the amount of intense concentrated work involved after one has achieved public success! One often hears it said of certain great artists: "They do not have to practice." This is true, to a certain extent, of a few exceptions. Such artists have a degree of natural talent for some special instrument, which enables them to do away with much of the mechanical work which is usually necessary. But even such artists must, at some period of their lives, do an immense amount of musical and intellectual work to give them mastery of a large repertory.

Quite apart from the artist's own work, the demands of public life arc innumerable and most exacting. The student who pictures to himself the life of a successful artist as a care-free existence, filled with beauty, luxury, adulation and pleasure is, unfortunately, very far from the truth. I will try to describe for his benefit a typical day of the successful artist in New York, where he is apt to have his headquarters, and the typical day of the same artist on the road. My pictures are mild and drawn from the average, not from the unusual.

Let us assume that our supposed hero is a pianist. He awakens tired from a concert the night before, and a late supper, to which he had to go, much against his will, because of certain personal or professional obligations. The moment his eyes are open, he is conseious of a something weighing upon him. What is it? Oh, yes; several important business letters to be written and programs for coming concerts to be made. He telephones for a stenographer, if he has not a regular secretary. She comes and proceeds to impair our hero's digestion of his breakfast by the cinotions her spelling of composers' names calls forth. All this time our hero is impatient to begin his work

at the piano because he is to play something new or something he has not looked at for a long time, at his next concert. But, as he sits down at the instruent, he finds himself confronted by a long and illegibly written sonata recently sent him by an unknown composer, who expects a verdict and the manuscript that day. Our hero's first impulse is to throw the sonata in the waste-paper basket and do something even worse to the composer, but being a somewhat conscientious human being he tells himself for the thousandth time that it is his duty to help the young, etc., so he wades through the work only to find, nine

times out of ten, the most hopeless medioerity. He curses l'ate and settles down once more to his own work. After a few minutes, the telephone rings. His manager must speak to him. Something in the arrangement of the Chicago Concert has gone wrong, the conductor of such and such an orchestra can't let him play the concerto he wanted to, will he give his services at a charity concert for the benefit of something or other, etc., etc. His' tired brain jumps from one thing to another, while in one corner of his subconscious mind the notes of some particularly difficult passage in the work he is trying to practice keep going around and around. If he is lucky he may get a little real work done before going to a luncheon where he is expected to "roar" to the satisfaction of the lionizers, and give an interesting revelation of his 'personality

After lunch he may attend to some of the troublesome things which fall to the lot of man in general, such as tailors, dentists, etc., but the artist in question has to go through them, watch in hand, fearing to miss fortable sensation that he ought to be doing something

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clse, namely, his own work. As the afternoon progresses he is more than likely to have a sitting for a por it painter or a photographer, who tak. at least twenty-five poses. Then a newspaper interview or two, a series of appointments to hear people play and to sec composers of new works, to talk to representatives of some reproducing instrument, or to people who want to write a biographical sketch for a magazine, or to interview some of the endless people who want help of various kinds, etc.

In hetween times the artist struggles with his engagement list, trying to extract the necessary and worth-while things from the bewildering mass of demands made upon him for the future. The evening during the season is sure to bring him either a concert of his own, some entertainment at which he appears in his professional capacity, or a night journey to another place. If the reader is not loo weary to

follow our pianist-hero, one will find him arriving at his destination early in the morning after a night on the train, which is more exasperating to his overstrained nerves than it would be to a differently organized man. His desire to work and also to snatch some muchneeded rest hecomes more acute on the road than ever. He arranges with the hotel operator not to call his room at certain hours. He tries desperately to harricade himself against the world, but a new army of reporters, young artists,

awaits him in each place, and, sooner or later, for one reason or another, a certain part, at least, of these demands has to be met.

In addition, there are the many small but vital problems of travel, which are inevitable in moving quickly from one place to another. Baggage gets lost, trains are late, pianos have a great way of arriving without their legs or going off to a wrong place altogether, and although the artist is not supposed to look after such things, he is the one to suffer. How often does the unlucky virtuoso arrive in some town five minutes after the concert is supposed to begin! He is cold, confiture of his enemies. The evening comes. He

CATALOG OF G. SCHIRMER

EASY GRADE

Piano

Vlolin

Vocal

Violin

Plano

All Aboard the Slumber Boat......Emilie Frances Bauer Vocal

Piano

CATALOG OF THE THEODORE

1. PIANO (6 hands)-The Trumpet Call. Matilee Loeb Evans

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EASY PIECES

.....Theodora Dutton

...... Harriet P. Sawyer

Mrs. H. H. A. Beach

.....Augusta A. Stetson

When the Boat Tips } Rocking the Cradle

The Little Tin Soldier }

The Candy Lion A Thanksglving Fable }

Cradle Song } .....

The Merry-go-round Grandmother's Story } ...

Jack in the Box Japanese Doli Woodpecker

Love's Lullaby ..... Vocal



#### MUSICAL CELEBRITIES SELL LIBERTY BONDS.

In this Woman's issue it is most interesting to present the portraits of three noted in this Woman's issue it is most interesting to present the period to be a set of the musical women engaged in patricit work with two very distinguished musical husbands. Reading from right to left we have Leopold Stokowski, Conductor of the Philadelphia Or. cheetra, Alma Gluck, Oga Samaroff (Mrs. Stokowski, Conductor of the Theaterbolic of Parkin, Mrs. Gabrilowitsch) and Ossip Gabrilowitsch, Conductor of the Detroit Symphony Orchestra. The plcture was taken at the foot of the Liberty Statue standing on Broad Street Philadelphia.

> other clothes (if his haggage has turned up properly) and onto the stage, where he is supposed to soar promptly to the heights of inspiration and take a thousand or more people with him! As likely as not, the artist at such a moment wishes he had never been born. Then the discouragements in the case of the young artist! He gets an exceptionally good engagement, let us say, with some important orchestra. He prepares feverishly for it. He dreams of a brilliant success and of all that will result from it. He even, if he is very human, enjoys in advance the envy and dis-

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has indigestion or a tired arm from over-practice or he is in a dull mood, just plainly nervous. There are a those sand and one reasons why a sensitiv being can be put out of sorts. He is n at his best and knows it. He is painful and acutely conscious of having lost in spite of all his efforts, a great opports nity. Perhaps had or lukewarm notice in the papers the next morning add to his sorrows. Such moments are n easy, and I doubt whether there is an artist before the public who has not er perienced them, and at these times en yied those on the other side of the footlights who could go back to quiet comfortable homes, free from all sud mental and emotional turmoil. It is not an exaggeration to say the

the successful artist, during a strenuo oncert season, has scarcely a moment to himself. Every hour of his time, even ounce of his energy and nervous fore roes into his professional life. From this point of view alone, it is not a life of much self-sacrifice, a life i which not only the pleasure of freedom to follow one's inclinations, but much more vital things, such as the happiness least, subordinated to the demands of a high degree all the qualifications neces however much he might and does rebe against the objectionable sides of a artist's life. But the young student wh stands questioningly at the paring of the

heads of charitable or educational institutions, etc., hungry, tired and out of sorts. He is hustled into ways should not only try to realize the difficulties that extent at least, his love for music without throwin himself into the maelstrom of the international musical world where "many are called but few are chosen." sincere musician who develops his own gifts as far as he can finds satisfaction in that whether he is lef has to give-thus upholding or even raising the musical standards of the community in which he lives, he can quillity and harmony in his private life which is very difficult of attainment for the man in the limelight.

Heles Houskirk

Natalie Townsend

Alice Reber Fish

Mary Helen Brown

Natalle Curtis Burlin

### Programs of Works of Women Composers

#### (Continued from page 600.)

PROGRAM MATERIAL SELECTED FROM THE 5. Plano Solo-The Night Train....... Mary Gail Clark 9. PIANO SOLO-Good Night, Little Girl !.. Helen L. Cramm 10. Plano (4 hands)-On to Trlumph ...... Dollie Spooner

#### ADVANCED GENERAL

1. PART Song (Women's Volces)-Pond Lilles, Mrs. R. F. Forman 3. SOFRANO SOLO-Pierrot .... One Little Bunch of Heather. 6, PIANO SOLO-Valsette de Ballet.... Mary Helen Brown 8. ALTO SOLO-Lullaby .... Agnes Woodward 9. SOPRANO SOLO-My Bairnle .... ..... Kate Vannah 10. PIANO SOLO-Etude de Concert... PIANO NOLO—FILIDE U. CONCENTRATION MEN.
 PART SONG (Men's Voices)—Marching Men. Mrs. E. L. Ashford MODERATE DIFFICULTY PROGRAM MATERIAL SELECTED FROM THE Crossing the Bar..... Vocal

Melody, Gluck	.Arr. Maude Powell
Melody, Gluck ) Violin	
violini	
La Coquette Polish Caprice }	
Polish Caprice )	
Piano	
Eves of Irish Blue	Margery A. Cook
FUCAL	
Idylle	Theodora Dutton
Idylle Valse Joyeuse }	

Negro Folk Songs. Vocal Aubade Printaniere. (Chattering Birds) Ріало The Wise Forget ... Priére....

Sundown .....

PROGRAM OF MATERIAL SELECTED FROM THE CATALOG OF OLIVER DITSON & CO.

The Gossips, Op. 16, No. 1. Grade II A Morning Gallop, Op. 16, No. 3, Grade II Here Come the Khaki Boys, Op. 23, No. 1. Grade II

FLEMMING, ELSA { La jeune debutante. Grades III-IV Pettre valse de ballet. Grade IV

FOSTER, FAY. . Sunset in a Japanese Garden. Grades 111-17

UAMMER, MARIE VON. La Chasse au Papillon (In Pursuit of a Bniterfly)

OGMANN, C. W.
Bo-peep Polka, Op. 9, No. 1. Grade Il Forest Brook, Op. 103, No. 2 Grade I
Forest Lultaby, Op. 36, No. 5. Grade II
Zephyr and the Violet, Op. 36, No. 2. Grade II La Zephyrette, Grades III-IV
In the Hammock, Op. 2. No. 1. Grade Ill
TH, L. E. Newsboys' March. Grade III Valse de Solrée. Op. 2, No. 6. Grade III Wheel-whitt, Op. 20, No. 1. Grades III-IV

THE ETUDE

effort

## The Story of America's Largest Musical Organization The National Federation of Musical Clubs

Prepared especially for THE ETUDE Woman's Issue by the President of the National Federation of Musical Clubs

MRS. A. J. OCHESNER

[Not all of the federated organizations connected with the N. F. M. C. are composed exclusively of women, but the organization of the work and the conduct of its important meetings, conventions, etc., have been such a wonderful testimonial to the great efficiency of American women in the musical field that we have made this review of this great enterprise the leading feature of our Woman's Issue .- The Editor of THE ETUDE.]

Purely an Altruistic Work

THE Music Club undoubtedly found its beginning in the enthusiasm of the individual student and teacher, who carried to the home the inspiration gathered from great leaders in the larger centers. To no one are we more indebted for this pioncer work than to Lowell Mason. After years devoted to the teaching and advancement of music, in 1840 he called a convention of music teachers to meet in Boston, and thus demonstrated the value of discussion and of united The next great step in the life of the music club

was the result of one woman's broad vision and well directed energy. Mrs, Theodore Thomas, at work with her famous husband in preparing a Music Festival for the World's Columbian Exposition, realized that an opportune time had come for calling together the Amateur Musicians of America. The story of her devoted work in carrying out a self-imposed task, the success of her effort, and the subsequent organization of the National Federation of Musical Clubs has often been told; it is ever a delight to pay honor to Mrs. Theodore Thomas, our dearly loved Honorary President

The programs for the Festival, arranged by Theodore Thomas, included an adult and a children's chorus trained by William L. Tomlins, and professional soloists of recognized standing. Mrs. Thomas was the President of the Amateur Musical Club, which at that time was the only musical club in Chicago composed exclusively of women. With the co-operation of this body of women, Mrs. Thomas, since then regarded as the "Mother of the Federation," made an opportunity for the amateur musicians, and took the first steps toward organizing their interests in the hope that from the beginning "might grow a permanent organization which should be the best friend of musical art in America.

Five years later-January 26, 1898-this permanent organization was effected, at a meeting called in Chicago, Again the Amateur Musical Club-Mrs. William S. Warren, President-served as hostess to the delegates coming from various parts of the country. Mrs. Edwin F. Uhl, of Michigan, was elected first President, and one month later-February 28, 1898-the organization was incorporated under the laws of Illinois, and was named the National Federation of Musical Clubs.

#### "Pioneer Days"

The Charter members were women of influence in musical life, several of whom afterwards served as Presidents of the organization, two of whom are today members of the Board. The Charter defines the purpose of the Federation as follows: "To bring into communication with one another the various musical clubs of the country that they may compare methods of work and become mutually helpful." When we look back to those pioneer days of 1893-when we consider the women whose devotion so eloquently proved their faith in the value of the work-when we note the first Biennial Convention held in St. Louis in 1899 with a membership of 70 clubs from 11 Stateswhen we compare this with the tenth Biennial Convention held in Birmingham with a membership of 475 clubs from 40 States, we are satisfied that we have kept faith, and that a great work is well begun.

Thus for a quarter of a century the National Federation of Musical Clubs has signalized a widespread effort to unite musical interests in a common enthusiasm throughout the United States.

As compared with the General Federation of Women's Clubs, we are a specialized organization. We keen close to the text of our Charter and frankly admit that the sole object of our existence is to advance the cause of music in America. As compared with all other organized effort in behalf of the fine arts in this country, the National Federation of Musical Clubs is a nurely altruistic organization. We have no paid officers, there is no opportunity for personal exploitation. I believe that it is not claiming too much for our board members to say that each one is actuated only by a genuine desire to promote the value of the



MRS. A. J. OCHESNER President of the National Federation of Women's Clubs

work. Not only do they do the work, but in many instances contribute the expense of the office to the organization. Since the first convention in 1899, there has been no interruption to the biennial meeting, each period marking a growth in membership, and an increased opportunity for the development of ideals.

#### Important Prizes

The fifth convention in Memphis-Mrs. Charles B. Kelsey, President-saw the heginning of a new venture. At this time it was decided to offer prizes for the works of American composers, and a committee was appointed to outline the plan. Mrs. Jason W. Walker was chairman of the committee, and had with her Mrs. David Allen Campbell and Mr. Arthur Farwell. At each successive hiennial, prizes have heen awarded amounting since 1909 to \$16,000. In addition to this, every prize composition has been given a pub- sented in this Department. lic performance. The judges of the manuscripts are The Program Exchange explains itself literally;

invariably musicians of unquestioned authority, and they give their services gratuitously to a most difficult and ungrateful task. The Department has aroused general interest and we believe it to be a stimulus to creative art in America. The prize winners include: Henry K. Hadley, Arthur Shepherd, George W. Chadwick, Henry Lang, Horatio W. Parker, Mabel Daniels, Deems Taylor, Bessie M. Whitely, Arne Oldberg, Helen Faith Rogers, Harvey B. Gaul, Frank S. Ward, Harold Webster, Edith Lobdell, Fay Foster and Ralph Lyford

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There may be a difference of opinion as to the value or the ethics of prize giving but if even one composer found in it the encouragement which saved a life. or saved a soul-and there may have been such-the work is worth while, and commands respect. (Chairman, Mrs. John R. MacArthur, New York City.)

#### Young Artist Contest

Another department which has met with much criticism, for the most part, though not altogether, helpful and constructive criticism, is that of the Young Artist Contest (Chairman, Mrs. Louis E. Yager). The few rules which govern the contest demand that the contestant must be entirely American trained; must be between 21 and 30 years of age, and must be prepared to demonstrate a high standard of artistic attainment before unknown and unseen judges.

From the ambitious teacher who wished to exploit the talented child, we learned the necessity of the age limit. From teachers of large experience and well established authority, we have gathered the elements which make for a fair test, both in the choice of acceptable repertoire and in schedule of markings. At the Biennial Festival, the district winners are given an appearance, and in each of the departments-piano, violin, and voice-a prize of \$150 will be awarded the national winner. State and district contests ar now heing heard, in preparation for the third national contest for the next biennial which meets in Petersborough, New Hampshire, June, 1919.

To the young artist is given the encouragement of success which promises further effort; to the American people is given the encouragement that our sons and daughters need not go to foreign countries for musical training-as good as the best is to be had at home.

#### Three Departments

The work of the Federation is divided into three departments-Education, Philanthropy, and Publicity, each Department Director presiding over four standing committees. The three Directors, the twelve chairmen of standing committees, together with the ten elected officers, constitute the Board of Managers. Retiring Presidents are given the title of Honorary Vice-president and make up an Advisory Board. The State Presidents form an Auxiliary Board and meet with the Board of Managers annually

Young Artist Contest are conspicuous for the reason that in their work is found the point of direct contact with individual musicians, not members of the Federation. No less important, however, is the work which more especially belongs to the music club. The Educa-

tional Department (Mrs. W. D. Steele, Director) publishes every month a "Course of Study," which the study section of all music clubs will find interesting, but which is especially intended as an aid to those clubs that have not the advantages of local orchestras and frequent concerts. Public school music and sacred concert music as well as Library Extension are repre-

The committees of American Music and of the



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programs to the Chairman, Mrs. A. C. Potter, Oneida, N. Y., and she distributes them in monthly packages to the members. Encouraged by letters of inquiry and appreciation, we know that the committee gives real

Under the Library Extension a new committee has been appointed to collect music and musical instruments for the boys in camp; Mrs. Anne Faulkner Oberndorfer is Chairman, and devotes a splendid energy to this war service, which so essentially belongs to the music clubs. "For the period of the War," we have created a "War Council" (Mrs. W. A. Hinekle, Chairman) whose chief desire is to co-operate with the State Councils of Defense in developing "The Liberty Chorus," a new name for Community Singing. Our Federal Government declares that "Music as a war measure has passed the stage of experiment;" Community Music as a great patriotic force passed the "stage of experiment" long before we were at war. Miss Anne McDonough is the Chairman of Community Music. Musicians everywhere must rejoice that it is at a time when every resource of our country must be utilized to the highest limit of efficiency "to preserve us a Nation," that music is given the high place to which it has ever been entitled,

#### One Hundred Thousand Strong

The four hundred and seventy-five clubs approximating a hundred thousand members, probably represent

#### Small Hands and Their Extraordinary Possibilities By Mrs. Noah Brandt

TREATMENT of tiny delicate hands should be similar controlling the fifth finger, the performer will soon to that of the undeveloped voice. Both are equally dependent upon the proper placing and also the correct development of the muscles. Chopin had a very small hand. "It was a wonderful sight," said Stephen Heller, "to see Chopin's small hand expand and cover a third of the keyboard. It was like the opening of the mouth of a serpent about to swallow a rabbit whole'

The usual opinion of the professional, as well as of the layman, is that a small hand is very detrimental,-in fact, in every way a hindrance to ultimate artistry. Such, however, is a mistaken apprehension, as a small hand with a thumb of fairly good length, a stretch of seven notes from the first to the fifth fingers (at the outset) can, with proper manipulation, accomplish marvelous feats of virtuosity. Of greatest importance is the correct placing, which must be inside on the white keys, close to the black. Avoid drawing the hand in and out of the keyboard, as it is not only useless time and energy wasted, but results in a failure so disastrous as to be utterly disheartening to the one striving for real artistic effects

For the deep clinging legato, fingers would be elevated high for the attack, and as each one descends the action of the triceps must be felt in conjunction with each stroke of the finger. If the arm is completely devitalized (that is, the hand and arm entirely freed from stiffness) the result will be a large, resonant ringing tone. This can be attained after several weeks of correct manipulation.

The fingers must be entirely rounded, well curved at the tips, and held firmly to the bottom of the key by pressure, until the next note is struck. Always keep in mind the complete relaxation of wrist, upper arm and elbow, when pressing the finger.

When the lighter forms of legato are performed remember that the pp requires equally as much strength as the #, only differently controlled. In the most rapid scale passages, while the fingers are close to the keys and move with exquisite lightness and equality, the upper arm is continually bearing down, as the imeptus comes from the triceps; in fact, the entire biano playing is controlled by these muscles.

#### Let Sixths Answer Temporarily for Octaves

As an octave is an impossibility to a small hand, until development has taken place, the down-up motions of the wrist should be played in sixths. This practice must continue until the hand has developed a stretch of nine notes, as the extra note is required, in order to hold firmly the first and fifth fingers, and also to allow the wrist perfect freedom.

By the increased size of the flexor and extensor muscles, also the unusual development of the upper arm, as well as the muscles on the side of the hand

as many as 100 clubs send a year book or the season's not more than one-third of the music clubs in the country. We believe it is not only the privilege but the duty of every music club and individual musician to join the Federation and add the force of their working influence towards a broader accomplishment. Always striving to increase its usefulness in a program of activities, the National Federation of Musical Clubs has a generous vision out-reaching the boundaries of a charter. It is ever ready for service in National undertakings for musical extension.

We have ever been convinced of the fundamental necessity of music in the life of the Nation. From the earliest instruction to the smallest child in the public school, through the Music Department of our State universities, which eventually must be the nucleus of state orchestras and state choral societies, and looking forward to the establishment of a National Conservatory which shall enroll in its faculty teachers of international fame, each step in musical education is filled with significance. We do what we do, believing that 'Music is, in sober fact, the only international language," and that a knowledge and understanding of that language makes for better citizenship. The plans are in the making for the eleventh Biennial Convention. When deciding to assemble at Peterborough we were influenced by the thought that in these unsettled times of warfare a pilgrimage to the shrine of America's greatest composer would inspire a loftier

patriotism and a renewed dedication to the highest ideals of the National Federation of Musical Clubs.

realize whether he is gaining ground. Each day passages will be executed more fluently, fingers will become lighter and more flexible and gradually perfect strength and freedom will be attained. Bass notes hecome like the tones of an organ in quality, and the treble resembles a flute. The hand also will gain a stretch of two notes, and in some instances, when extremely flexible, three. The tiniest, weakest hands become firm and give a tone simply unbelievable. 1 speak from actual experience, and even at the present time am instructing a child of eight years, in possession of a hand so tiny, weak and delicate, that it required a year of patient, judicious training, to stand firmly on the tips of the fingers. After this was accomplished the progress was so rapid that she now performs the Mozart D Major Sonata, and similar equally difficult works, with an astonishingly large, clear tone, also interpreting, phrasing, shading, pedaling and etc., although for the latter she still requires the extension, as she is very tiny.

#### Other Aids to Development

Another way to cultivate development is persistently to retain longer notes for their full time value, as they are not only an aid to technical, but musical development, as well.

The study of Bach's Inventions, Preludes and Fugues s invaluable, not only in cultivating the taste and broadening the musical insight, but for the purpose of training the eye to notice the value of each note, thereby bringing out the harmony, which is invariably lost when the performance is a slovenly and indifferent one. Themes are also completely lost sight of, as the value notes generally form the themes; therefore, in order to do justice to the simplest compositions of Bach, value notes must be strictly observed. The latter also aid in strengthening and developing the muscles, broadening the hand and aiding its greater flexibility. In placing the hand, especially a small one, be persistent in your efforts to keep the arm steady, and always preserve the most perfect legato possible hetween one note and the next. When moving from white to a black key, or vice versa, always keep the hand inside the tips of the black keys, observing also the rules for relaxation. Even the smallest hands can, by observing natural laws of tone and technic, at length acquire reasonable virtuosity; even with large and powerful hands a disregard of these same laws would end in dire failure. How could octaves be ac-

complished with ease, even by a good-sized hand, skipping in and out of the keyboard? Unless a small hand is restricted by stiffness, a short thumb, inequality of fingers, and in every way impossible, it is no barrier to successful achievement as a nianist.

THE ETUDE

## The Technic of Study

By Leonora Sill Ashton

THE youngest pupil of any teacher would be able to answer the question, What is technic? Each one might answer in a different way. "The power of using the fingers in playing." "Scales and exercises."

"Quick, sure playing." There would be a great many kinds of answers, but they would all show that you had in your minds the idea which is so ably expressed in Louis C. Elson's Music Dictionary, which defines the word "techne" as " the mechanical skill of playing or singing."

This, as you can readily understand, pertains to the purely physical power of the fingers or of the threat in producing sound, without any reference to the imagination of the player which is to give meaning to that sound.

All this is correct, but have you ever stopped to think that the same kind of mechanical skill is needed in the work of the brain as in that of the fingers?

Let us see how this can be. Have you ever, in your music study, become very much discouraged and downhearted over the amount of work you wanted to do?

#### An Oversupply of Material

You sit down to practice. There are the exercises the scales and arpeggios, which must all be learned and proper fingering and touch and hand motion regarded, before you come to your etude, which is a pretty as a little piece itself, if only it were not so hard And there is the new piece, which you have not even read over, and the old piece to be polished, and the one to be memorized, and those others which you are supposed to keep practicing and playing for people all the time. How can you possibly ever see through this maze of practice?

Now, in forming a fine piano technic you do not begin by throwing both hands on as many keys at those hands will cover and making a terrible discord. You begin very slowly and surely to strike one key with one finger, the next with another, and so on, until that "mechanical skill" has become second nature to you.

So with the technic of the mind.

You will never accomplish anything worth while if you place your mind upon too many ideas at once. It is easy for all of you to understand that there will be a blur and discord, just as that made by the

hands, if you do this. Train your mind as you do your fingers-not one note at a time-but one principle of music at a time. If fifty seeds are all planted in a small space they will crowd each other out and hide the sun so that many will come up only to die.

#### One Thought at a Time

Hold one idea in your brain at a time and then the full light of your understanding will shine on it, and it must prosper.

Let us suppose you give the first half hour of your practice time to exercises, scales and arpeggios minutes to each. In every case banish all thoughts of

the others completely from you. Think only of the exercises when you begin. How your hand is to be placed, what touch you are to use. shat rhythm is adopted, and think of nothing else. The scales and arpeggios will have their turn in time. You will never gain a good piano technic until you train your fingers to strike quickly and surcly the notes you desire, and you will never gain the technic of study till you train yourself to concentrate your mind on one thing at a time.

#### A Misunderstood Term

MUCH misunderstanding in music is brought about by an inexplicable mistranslation of the Italian diminuatives, étto, ino, etc. In the term Allegretto, for instance, many students seem to think that the meaning is quicker than Allegro. The opposite is true-it is slower than Allegretto. In the case of Andantino there is a still greater confusion. In fact, the balance of opinion, it is said, is in favor of considering Andantino as quicker than Andante. This is obviously the Italian meaning, as it signifies less Andante, or less slow than Andante, which signifies slow or moderately slow



## ARMY MUSIC-Community Sings-Liberty Sings-NAVY MUSIC the War Camp Community Service, and results have

#### Why the Soldier Must Have Music

JOSEF HOFMANN.

[EDITOR'S NOTE .- Mr. Hofmann has callsted his service in various ways at different times to belp in providing music for the soldiers. The following article written for the War Camp Community Service of the War Department and Navy Department will encourage many ETUDE readers to redouble their efforts in this direction.]

It has been said that in the singing of choruses lies a strong unifying force, and the closer 1 regard the matter the more convincing grows the foregoing statement. In chorus singing a large number of people combine their efforts for a single and beautiful purpose; it not only unites people musically, but it hrings them socially nearer to one another, which is of special value in such stirring times as the present.

The history of music tells us that artistic music was far antedated by folk-song, and that chorus singingexcept in the church-began with this type of music and developed largely on this line until it became an element in the performance of music of artistic merits, as it is at present.

In normal times the choral forces may well serve in the rendition of oratorios and cantatas, but in a period of highly intensified patriotic fervor, the singing of national anthems and folk-songs rises to great importance and becomes a powerful unifier of sentiment and feeling.

That this is an undeniable fact has been readily acknowledged by the Government, while General Wood has put this acknowledgment so strongly as to say that "it is just as essential that soldiers know how to sing as it is that they carry rifles and know how to use them." The words of a man so experienced in the inner and outer life of a soldier as General Wood is known to be, surely have the greatest weight in such matters. He knows that a soldier's life, however interesting and fascinating it be in many

respects is nevertheless a stern one The farmer at his field work hums a all, are recruited from the higher types of humanity as well as from the lower The folk-song is the simplest form of music and as such it has always been the chief medium of musical selfexpression with man and woman, whether rich, poor, educated or illiterate. Yet in times that have a tendency toward collectivism, as war times are hound to have, the simple singing of the individual had to be transformed into a chorus of thousands, if not millions, and to accomplish this needful transformation, it required the organized and well-directed efforts of competent people. Such efforts have been made by two organizations, now working harmoniously together: the National Patriotic Song Committee and been achieved by them which not only fulfill but far exceed the fondest expectations. 1 have followed the progress of their work with the greatest interest and am glad, indeed, to witness their success in spreading the "sing" idea so rapidly over the camps of the whole

singing of the soldiers themselves, but obtained the the soldiers is also very gratifying to know. It brought the soldiers into touch with high-class music, someto hear, but for the good work of the two organizations. It brings wholesome diversion and entertainment to the "boys" and it gives the artists a welcome opportunity to show them their appreciation and heartfelt gratitude for the great service they render to the country.

I feel certain that everyone who is aware of the merits of these two organizations will join me in wishing the highest possible measure of success to their efforts and contribute generously to their support, for they add so much to the making of the life of our soldiers happy, as it should be, until they have to face the sterner duties on their ultimate field of action.

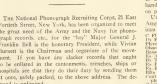
Fortieth Street, New York, has been organized to meet the great need of the Army and the Navy for phonograph records, ctc., for the "boy" Major General J. Franklin Bell is the honorary President, while Vivian Burnett is the Chairman and organizer of the movement. If you have any slacker records that ought to be enlisted in the cantonments, trenches, ships or hospitals see that they do their duty by sending them at once, safely packed, to the above address. The demand is unlimited.

A WONDERFUL NOON-DAY LIBERTY SINC

Philadelphia, Indicates the spread of the Liberty Sing Idea. Starting in Philadelphia under the leadership of Courtney Baylor, John F. Braun, Wassill Leps and A. N. Hoxie

the Sings are rapidly becoming national in their scope

This picture, taken in one of the huge machine shons of the Cramp Shipyard in



WAR DEPARTMENT. COMMISSION ON TRAINING CAMP ACTIVITIES, WASHINGTON. September 16, 1918.

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TO THE ETUDE: I have your letter of September 9th, in which you state that you propose to make a "Department of War Music" a regular fea ure of your journal for the duration of the war. The plan has my hearty approval, as I am sure it will help in carrying to the civilian population much of the inspiration for war service that has been developed in the Army and Navy by means of music

We shall be glad to assist in so far as possible with material for this Department of your journal. Sincerely yours,

RAYMOND B. FOSDICK, Chairman,

#### The New American Army Band

WHAT are the instruments in the American Army Band? THE ETUDE has received many inquiries, and we are letting the Government answer them through our new Department of War Music.

WAR DEPARTMENT. THE ADJUTANT GENERAL'S OFFICE.

WASHINGTON September 23, 1918. THE ETHES

I beg leave to acknowledge the receipt of your letter of the 11th inst., in which you ask to be advised as to the number and kind of instruments used in the band and the position of the players when the band is on parade, and to inform you as follows:

Under instructions of the War Department issued August 29th, 1918, the new instrumentation for American Army bands is as follows:

lute(2 flutes fo	r 1	French Horns	4
Flute one man	) 1		4
010 010	. 1	By Cornets	2
P8	. 2	Eb Clarlonet	1
soons	. 2	Bb Clarlonets 1	9
Alto Sayophone	. 1		2
Tenor Snxophone			$\overline{2}$
Baritone Snxophone.		By Barltone	1
Basses	. 2	Eupbonlum	χ.
Basses	2		ā.
tra Bass Sarruso		F Trombone	1
hone	1	Bass Drum and Cym-	
re Drum (& Trlangie	) 1		1
Total	instru	mentation, 48 instruments fo	2

47 men

Also, in addition to the 47 instruments named, there will he issued to each band 2 soprano saxophones to he used for marching purposes in lieu of oboes; also one snare drum, to be played by a bassoonist. The other bassoonist mentioned in the instrumentation will play cymbals. Thus the weaker instruments are eliminated for marching purposes, and others of stronger tone are substituted.

There is no positive order in existence as to the formation of bands for parades or concerts, the decision in such matters resting largely with the band leader, who is quided by the number of men and nature of instruments which he may have at the moment at his disposal,

With 47 men and the instrumentation as given, an arrangement for the front rank should include six musicians, one bass on either flank, and four trombones in the center, and for the other six ranks grouping the instruments as near as possible in families, with the seventh rank containing two snare drums, one bass drum and one cymhal player. In some instances bands are being arranged in such manner as will place the clarionets and trumpets in the four front ranks, and with all the heavier instruments, including drums, etc., in the rear rank. As to concert formation, the nearer

#### and that therefore-more than most men -a soldier needs something that can lift him above his little daily cares and trouhles. What can serve this fine purpose better than the uplifting power of nusic? Moreover, as an outlet of individual emotions and imaginings, it is the most natural one to mankind. tune; the laborer, digging a ditch, sings to himself. Little wonder, then, if the desire for musical self-expression is shared also by the soldiers, who, after

By the Eminent Pianist

country That they have not limited their efforts to the services of many prominent artists to play and sing to thing which at present they might have no opportunity

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the band can be grouped as to family relation, similar with orchestral precedent, the better it would be for the ensemble and for control by its director. Very respectfully,

PAUL GIDDINGS. Adjutant General.

#### The Artists' War Service League

MRS. LEOPOLD STOKOWSKI (Olga Samaroff) always a good friend of THE ETUDE, has just sent us the enclosed announcement of the organization of a new body to align the work of artists a little closer with the war purposes of the allies. Mrs. Stokowski has herself accepted the chairmanship for the State of Pennsylvania.

#### Announcement

1. An organization called the ARTISTS WAR SERVICE LEAGUE has been formed for the purpose of assisting, as far as its funds permit, those men in the military or naval service of the United States, who belong to artistic or literary professions. The association also proposes to help, as far as possible, the needy dependents of such men, thus inaugurating in this country the splendid work which has been done by the American Friends of Musicians in France, the Aide Affectueuse, and other similar organizations.

2. A committee of the world's greatest artists in their respective professions has been formed, to act as a Membership Committee in sending invitations to artists and art lovers to become members of the League. This committee includes :

Rudyard Kipling, representing Literature Enrico Caruso, representing Music Daniel C. French, representing Sculpture John Drew, representing The Drama.

John S. Sargent has been asked to represent Painting, and will doubtless accept, as his distinguished colleagues have done, but as he is at present painting on the battle front in France, and unable to be reached quickly, it has been decided not to wait for his answer before proceeding with the legal incorporation of the institution.

3. The headquarters of the Artists War Service League will be located at Room 1103, No. 1 West 34th Street, New York, 4. Winslow, Lanier & Co., 59 Cedar Street, New York, are the bankers for the fund raised by the League. Mr. J. F. D. Lanler will act as treasurer, 5. Mme. Clara Clemens Gabrilowitsch has offered "Stormfield," the home of her father, the late Mark Twain, in Redding, Conn., to be used as a convalcement home for soldiers and sallors of the artistic professions. The equipment or running of this home will be one of the first activities of the League. What will mean to artists and literary men to regain their health in such surroundings is aptly expressed in a letter which President Wilson wrote to Mrs. Gabrilowitsch. ap-proving the use of her father's house as a convalescent home. The President, after expressing appreciation of Mrs. Gabrilowitsch's offer, says, among other things :

"I have no doubt that there would be a great deal of inspiration to them (the convalescents) in the knowledge of the fact that they were being permitted to enjoy the hospitality of the daughter of Mark Twain, in a house which was once his and bearing a name which would suggest to them Captain Stormficid, of whom, of course, most of them youid know.

6. There will be three kinds of membership : Active, \$25 yearly : Sustaining, \$10 yearly ; Associate, \$5 yearly. But the Membership Committee will also solicit Founders, who will pay the sum of \$100 on entering the League, which sum will include the first year's active membership (\$25). Mcmbership will be open not only to members of the pro-fessions represented in the League, but also to the general public. 8. Branch committees will be established in many etities for the purpose of raising@funds, arranging benefits and placing men who have applied to the League for assistance, 9, Assistance will be given not only to American soldiers and sailors, but to artists of the Allied Nations should any such he in this country, having been wounded or having otherwise lost their health in war service. 10, If those who have derived pleasure and happiness from the work of artists in the past will but realize what it will mean to the men of these professions (who, through their sensitive nature, will suffer, perhaps, even more from the hardships of the war than others) will find themselves in the care of their own people, so to speak, and to be helped resume the professions they had, or to learn others, if incapacitated, it is certain that these lovers of the arts will not refuse to assist, as far as possible, in making this Artists War Service League a success.

MR. RAYMOND HUBBELL, the well-known American composer of many popular successes (including Poor Butterfly) is now organizing a huge Army Band like that of Lieut J. P. Sousa's famous Naval Reserve Band

#### Sing "America" On Christmas Morning At Nine O'clock

Last year, what was possibly the greatest continuous chorus the world has ever known, joined in singing "America" at nine o'clock on Christmas morning. When "The Etude" proposed this idea last November, it did its best to make it wholly independent of this paper. It was too big and fine to be claimed by any group in any way.

Fortunately it was taken up by newspapers in all parts of the United States and in England, so that all the people who love the Stars and Stripes knew of it, and on Christmas morning at the hour when all American family groups long to be together, they were united by the glorious spirit of song, though the individuals were separated by thousands of miles of land and ocean.

This year the need is even greater. Millions of American men will be away from home. So, on the morning of the Christ Day look to your watches and no matter where you are, in the home, on the seas, in the cantonments, in the hospitals, in the trenches or on the streets, stop for a few moments and join with those nearest you, be they strangers or friends it matters not so long as they are lovers of America, and sing the great world chorus of "America.

The main thing is to spread the tidings. How? It was done last year without a dollar of expense, without a single commitee, without any weighty organization, with nothing but the good will of thousands of Americans who wanted it so much that they asked the pastors in their churches to give it out from the pulpit, they asked the editors of their papers to proclaim it, they wrote in every letter that they would be thinking of their friends the world over at nine o'clock on Christmas morning when they all joined in singing "America."

Whole cities united in the great festival of song. Millions sang. In one Western city a song leader was appointed for each block and the people came out of their houses at nine o'clock to send the great message to the boys "Over There" that they were singing in remembrance of them, the belfries rang the music to the heavens and America was glad that it was America, and could hold its head high among the nations of the world who love liberty, humanity and right.

#### How Music Defeated Napoleon

Music has the power not only to soothe but to rouse to madness. Napoleon, after his defeat in Russia, is alleged to have declared it was caused by the Russian winter and the Russian army music; the weird and barbaric tunes of "those monstrous Cossack regiments" inciting the Muscovites to those furious attacks in which they wiped out the best regiments of the French army.

"IF thou shouldst lay up even a little upon a little, and shouldst do this often, soon would even this become great." This saying of Hesiod (circa 720 B.C.) is as true today as it was 2,600 years ago. It applies not alone to money, but to attainment in knowledge, in technic, in repertoire, in reputation and even to one's inner personality and character.

#### THE ETUDE

### 500 Lieutenant Bandmasters Needed

Five hundred bandmasters are needed for the Ameri can Army during next few months. Musicians who perform on wind instruments and

are otherwise well qualified as bandmasters, should apply at once to the Principal, U. S. Army Music Train. ing School, Governors Island, N. Y. Candidates pass ing the required physical and musical tests will, after acceptance by the War Department, be commissioned as Lieutenants in the Army. This school is allied with the Institute of Musical Art, of New York. Mr. Clappe is the principal, and Percy Grainger is, we understand one of the soldier teachers.

#### Popular Music

#### By T. L. Rickaby

THE teacher who condemns the so-called "popular" music, who calls it "trashy," or "low-brow," and who speaks of it contemptnously, instead of showing why it possesses no appeal for musicians, makes a mistake. It must not be forgotten that the notes, resis, time and key signatures are identically the same as those used by the greatest composers that ever lived So that popular music is not so much on a low plane as it is merely rudimentary, being built up on two or three chords. The "Composers" of this class of music know but a few chords and use them all the time. The melodies are not really composed or invented he are often more or less close copies of each other, which is the chief reason they never last long. A famous educator once said "If you don't want your boy to do this (and here the professor, with one thumh to hus nose put his hands tandem-wise and wiggled his spread fingers), teach him something better." So in regard to this "popular" banc of the musician's existence, let the teacher show the rudimentary character of its harmonic construction and the poverty of its melode invention, at the same time comparing it with music of a higher order. This will be "teaching him some thing better," and will prove an infinitely better plan than the use of ridicule or contempt. This latter reflects on the judgment and taste of those who use popular music, and is invariably resented, doing harm instead of good. Many people never develop a genuine appreciation of the best music. The only way is to try to show the superiority of the one over the other, and to tactfully discourage the use of any except the best, "Teach them something better," to the best of our opportunities and ability, letting the results take care of themselves. They usually do.

#### Havdn and the Music-Seller

#### By Alfred J. Lawrence

HAYDN used to relate, with much pleasure, a dis pute which he had with a music-seller in London. Amusing himself one morning, after the English fashion, in shopping, he inquired of a music-seller if he had any select and beautiful music. "Certainly," replied the shopman; "I have just

printed some sublime music of Havdn's." "Oh I" returned Haydn, "I'll have nothing to do with

that ' "How, sir, you will have nothing to do with Haydn'

music; and pray what fault have you to find with it?" "Oh! plenty: but it is useless talking about it, since it does not suit me; show me some other."

The music-seller, who was a warm Haydnist, replied, "No. sir: 1 have music, it is true, but not for such as you ;" and turned his back upon him.

As Haydn was going away, smiling, a gentleman o his acquaintance entered and accosted him by name The music-seller, still out of humor, turned round a the name, and said to the person who had just en tered the shop: "Haydn! Ay, here's a fellow who says he does not like that great man's music. Englishman laughed; an explanation satisfied the music-seller.

#### Merry Music

If there ever was a time for merry music it is now. The dirges will come; we cannot prevent them. But let's have all the merry music we can to offset the bitterness of the dirge. Remember the famous line from Rabelais: "One inch of joy surmounts of grief a span, because to laugh is proper to the man."



THE ETUDE

## The Teachers' Round Table

Conducted by N. J. COREY

This department is derigned 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.

How Much Can be Taught? "I am fifteen years of age, and play well, so people say. But my teacher teaches me absolutely nothing abont music. I cannot afford to go sixty miles for a first-class teacher. Can I profitably study music from books, and can you suggest a list?'-W. T.

The problems of the piano teacher become more and more complicated daily, for the requirements of a musical education are constantly increasing. How much general information it is the teacher's duty to impart to his pupils remains a mooted question. There is something to be said for those much-criticised teachers who are said to be delinquent along this line. We receive many letters from teachers who are in despair because ignorant parents will not permit them to teach musicianship, or even treat the matter of instruction seriously. The sole desire of such parents is that their children should play in an entertaining manner. Any deviation from this aim is resented I have watched the workings in many conservatories, and have observed that in the majority of cases the free classes in general musicianship, so glowingly advertised as an attraction, have to be made imperative for graduation in order to secure attendance, with the exception of the few with avowed professional aims.

In my own student days I studied piano with some of the most famous names in the country. In every case they taught me to play the piano, taking it for granted that I, as a musical student, was studying theory and musicianship as well, but securing my information from other sources. With the lesson hour occupied with technic, etudes and interpretation, there was no time left over for the study of theoretical matters. The real function of the piano teacher is to guide and train. He cannot make the study of the musical art all-embracing in the short periods allotted for lessons. The most he can do is to try to stimulate the student to collateral study. I have remarked before in these columns that the student whose knowledge of music is limited to what he hears at his lessons will know but little about his art. The interest for collateral study should lie with the pupil. The teacher can provide the initiative, and stimulate the pupil to make extensive study of all possible allied subjects. In the elementary lessons many explanations along theoretical lines are necessary, as the facts are essential to the child's understanding.

You say in your complete letter that you have not yet become a regular subscriber to THE ETUDE. This should be your first "book" providing you with all sorts of valuable and necessary facts and information of every description. Gibbons' Catechism of Music, and Evans, Primer of Facts about Music will be very helpful. For a thorough understanding of the scales and arpeggios procure Cooke's Mastering the Scales and Arpeggios. A thorough and careful study of this will give you the understanding you lack along this line. If you wish to take up the study of Harmony by yourself you will find Orem's Harmony Book for Beginsers will answer your needs.

#### Hand Touch

"Can you give me an idea of what the hand touch is, and what part of the arm, wrist, or fungers is used in its production? It is so fre-quently suggested in The Errow that I should like to know just how to get it?.......k.

Lay the hand and arm flat on the lap. Now raise the hand straight up on the wrist as a hinge, permitting the forearm to make no motion. There was a time when this was all that was considered in hand touch. Light staccato and octaves wer played with this touch and chords as well. In chords .. slapping touch resulted which was neither staccato nor legato, and the effect was not agreeable except for occasional use.

This touch is used very sparingly by modern players of the first order. Scientific analysis has resulted in a metamorphosis of the touch. Lay the hand again in the lap. With a slight upward thrust of the forearm throw the hand up with a perfectly loose fling

the hand with it. Practice the same motions, using the third finger as if descending on a key. Study the motions until they change from ungainliness to ordered and regulated accuracy. Then try on the keyboard. With this touch you can produce very soft and caressing effects, the direct opposite of the original hand-touch effects. Many players still use the original hand touch in octaves, and in repeated chords, and it often has its legitimate employment. If you will procure Mason's Touch and Technic you will find an elab-

orate explanation of these hand and other touches in the first book, matter that will afford you a great deal of food for thought and study. These books should be in the hands of all progressive teachers whether they make use of all the principles taught or not.

#### Playing in the Movies

"I an eaching a site roves ambition is to pay in a moving picture house the state of the second second second be is too more full to go deeply into scales, toching and necessary maisfal training. She plays now fairly well. Should she subscribe to the Eag Time Review, and can she acquire enough facility in a year "---A. B.

There are many grades of musical performance in the movie houses, from the play-anything-that-happens of the small town piano, to the orchestras and great organs of some of the large city theaters. Naturally your pupil can only aspire to a beginning on the bottom round of the ladder, and, as to going higher, that will have to be deferred until after she has made a beginning.

In the better class of movie houses there is a good deal of effort made to select music that is appropriate to the pictures. This not only requires facility, but familiarity with a wide range of music of all sorts. The scenes change so rapidly that consecutive musical effects are very difficult to maintain. The music which so well accompanies a sun-lit pastoral love scene is hardly suitable for the ensuing quick jump to a murder in an East Side den. It is the vain attempt to follow these quick changes that makes a travesty of many of the musical efforts. Essays used to be written on the inartistic nature of the old-fashioned medleys, but what were they in comparison to the indiscriminately mixed salmagundi to which we are treated in many of the movie houses. Much better to find something that is reasonably suitable and play it through to the end, a frivolous number for the Chaplin pictures, and something fairly good for the serious dramas The most satisfactory music that tries to change with the picture is that performed by someone who is very expert at improvising, although, of course, it is of little artistic value. Some of the more important films have music especially composed for them, but this is out of the range of your pupil.

Your pupil needs to practice the slap-dash style of playing, acquire quick facility in reading at sight, a free and easy manner of playing popular and semi-popular music, and make an effort to learn to improvise. Some can do this latter quite naturally and wander about on the keys in a manner good enough to provide such "fillers" as they are called upon to supply. Actual prac-tice begets facility. Whether or not she can become fitted for this work in a year depends upon how far advanced she is now, and whether or not she possesses the brilliant style by nature, and whether she is quick to learn. I have never seen the Rag Time Review, but it may be of help to her in a kind of music that will be demanded of her. In a small town she may get her first opportunity, and from that go to better things as she gradually improves. I know a young man who has gotten along very

nicely in one of the five largest cities in the country playing in the smaller movie houses, although his ability does not exceed the fourth grade in musical performance. The majority of his selections he has taken from THE ETUDE, having had the musical pages of four or five years bound up in thin volumes. In these he

from the wrist hinge. Let the forearm drop, pulling finds all sorts of suitable themes, from oriental to religious topics. With ingenuity your pupil may do as well.

#### A Reader's Letter

WE have received the following letter from one of the Round Table readers which opens up an interesting question :---

Jettion → T was interested in the letter of G, F, and the answers. We loss form as the case is fast the line point are befraced (grave or thirteen the second second second second second second for them, all the befrace's made that the second second second second second second for them, all the befrace's made that the second second second second second second for them, all the befrace's made that the second second second second second second second second the second second second second second second second second the second second second second second second second second the second second second second second second second second the second second second second second second second second the second secon

1. All elementary instruction, in any department of education, has proceeded on the principle of "From the simple to the complex."

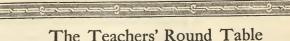
2. It has been assumed also that the piano player's education will not stop at the third grade, but will go on to more advanced keys. 3. The familiarity of children with many keys

through school work is of comparatively recent date. Hence has not been taken into consideration by those who write for beginners.

4. Even now this school room familiarity is by no means universal. I have myself seen hundreds of young people who had graduated from the public schools who had pursued the music classes with such absolute inattention their knowledge was practically mil

I agree with P. W., however, that there has been a tendency to underestimate simplicity in regard to key signatures. I have watched an experiment in which the second piece given to a pupil was in the key of G flat, and it was absorbed in the same matter-of-course way as would have been the key of C. Other advanced keys she also learned with equal quickness. This opens up a subject for consideration among music teachers and composers of elementary pieces. There have been many strange discoveries as the world advanced, and the assumption that beginners can grasp only two or three keys may be found to be untrue. It is true, meanwhile, that most elementary pieces are written in the keys you mention. Here are some second grade pieces in B flat: At the Fair, Bugbee; The Juggler, Pendleton; Wayside Flowers, Engel; The Dream Fairy, Seeboeck. In D, To the Dinner, March, Engelman; Slumber Song, Ferber; Little Drum Major, Engel; Slumber Song, Gurlitt; Homeword March, Lindsay; Rondo-Etude, Armstrong; Betrothal March. Lindsay; Outward Bound, Engelman; Royal Hunt, Holzer; Valse Serenade, Poldini, Cradle Song in A flat, Thome ; Valse in E flat, Op. 39, Tschaikowsky. The following are in the third grade: In A flat, Walser, Op. 9, Schubert; Badinerie, Horvath. In E flat, Lul-laby, Mallard; Berceuse, Berger; No Surrender March, Deeds of Valor, Morrison; Love's Nacturne, Ludebuchl ; On the Lake, Williams. In B flat. At the Blacksmith's, Kling; La Babilarde, Sartorio; Snowflake Masurka, Von Wilm; Twilight Song, Shackley By Lantern Light, Rockwell; Night Thoughts, At the Brook, Franz; Margarita Valse, Farnsworth: Valse Venitionne, Ringuet; Slumber Song, in D flat, Op. 81, Heller. In D, La Matinee, Dussek; Sonatina, To the Hunt, Horvath; In Pensive Mood, Crosby; Joyful Strains, Schoebel; Fleeting Pleasures, Loeb-Evans; Valse Caracteristique; Benedict March, Atherton, Echoes of Palermo, Bennett.



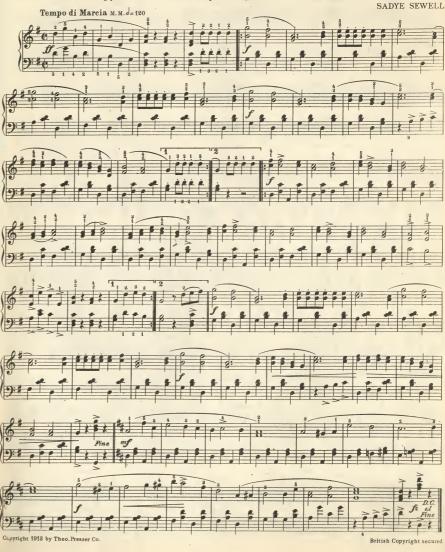


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THE ETUDE

## GAY AND FESTIVE

From a set of successful teaching pieces entitled The House Party. Grade II 1/2



# The Vital Question of Finger Technic

#### THE question of adequate finger technic is indeed a vital one to the pianist who is striving to master his instrument; to the conscientious teacher who wishes to train pupils in thorough methods of study and practice; even to the beginner who expects to make a correct start in his work.

The question is: Shall we employ well-developed, free-finger action, thereby gaining independence and precision, or shall we use little or no finger action as a result of keeping fingers close to the keys?

One would hardly think there could be two opnions on this question; it seems as though no thinking person could hesitate for an instant in declaring for wellarticulated finger action. Yet there are many and varying opinions held on this vital point.

#### Is Finger Technic Out of Date?

It is indeed an unfortunate fact that many teachers and writers advocate fingers held close to the keys. They claim that anything approaching a high stroke of the finger is quite out of date; that it should be obsolete, as it is not now used by artists and good players. Indeed they challenge any one to bring forward a good reason for using high finger action.

In answer to such a challenge let us say that if by the term "high finger stroke" is meant a greatly exaggerated movement of strained intensity, no one would wish to advocate it. But there is a wide difference between strained conditions and easy, free movements. If we are asked to substitute low finger movements, with fingers held close to the keys for well-developed, articulate finger action, I am sure all welltrained, thoughtful, up-to-date teachers will thoroughly repudiate such a principle. They will disagree be-cause they know from experience that well prepared fingers, accustomed to decided finger action-or finger stroke-will play clearly and effectively. They will also disagree because, in watching famous artists during performance, they have observed the frequent use of very free finger movements; theirs is not all playing with fingers close to the keys by any means. Think of Hofmann, Gabrilowitsch and hosts of others. Wideawake teachers are quick to note these facts and profit by them in their teaching and playing. But what of others who fail to make distinction between high, strained finger stroke and finger action combined with relaxed weight? Can we not make them comprehend this distinction? Can we not make plain the necessity of inculcating correct principles? If precision of finger stroke is acquired at the outset, clearness of tone and distinctness of enunciation will be the valued possession of the player. If, on the other hand, fingers are held close to the keys at the beginning of study, there never will be clearness and distinctness till this vital fault is remedied, which will be found a very difficult matter when the wrong thing has gotten the upper hand.

Mr. Richard Epstein, an authority on piano technic, remarked in a recent interview: "The lack of finger discipline in most students is surprising. To my mind the proper raising of the finger is almost more important than the stroke itself. Equally important is the strictly motionless position of the finger in its raised position. The great problem is to develop a commanding technic on the piano based on two aparently contradictory methods-relaxed weight and finger technic. Only in proper combination of both can correct piano playing be achieved."

can correct pixelo paying the static two pixelings above the weight of evidence for the cino saw will as for relaxed arm weight touch, in overniteding. Contations from great artists could be writeding by humdrefs. In this limit types, addref is a source that from solves, I have been able to accure a valuable concenus of opinion in favor of finger stroke, well-developed stroke, or by whatever specific term the artist of how finers article call its aponotis.

#### Vital Errors

The advocates of low fanger stroke, or fingers held close to keys, contrad that a higher, more decided movement of finger will render the tone hard. This need not be the case by any means. A hard tone results from stiff wrists or arms. If these are pliable and yielding, the tone can be beautiful and mellow, even though the finger descends from a reasonable height say an inch and a half descent.

Again, teachers who advocate fingers held close to the keys insist there is no reason to teach finger action to their pupils, since artists do not use finger action. This is another grievous fallacy.

In the first place, scores of artists, many of them of the first rank, have assured me they were trained in the beginning to use clear decided finger action; also, that they continue to use finger stroke for all their technical study and for the slow careful practice of pieces. They do not throw away such a useful, vital principle as finger stroke, for they know full well that the beautiful clearness and limpidity in runs and passage work, which they must have, to play artistically, is only secured and kept up to concert pitch by means of just this distinct finger stroke. If those who, after hearing a great artist in recital, have come away believing he has no use for finger action, could just peep into his workroom the next morning, they would then see whether he is using finger action or not. They would see that, instead of holding fingers close to the keys, as he seemed to do in his recital, he is playing with well-raised fingers, indeed with high finger stroke. Would they then be convinced of the truth, or would they still cling to their "close-to-the-keys" theory?

Godowsky, certainly a high authority on plano technic, was asked not long ago by the writer whether he found it necessary to use high fingered action. "Indeed lussi now, all the time," he replied, "whenever I wish elerness and accuracy, for technic or for a new compostion, or for slow practice."

#### The Truth About the Matter

What is the truth then? Just this : The artist at his work may use finger stroke as much as he pleases, but he will not use it to such an extent in public. Before an audience he hides all effort, even the least sppearance of effort. In this one particular, at least, he never plays as he practices; they are two distinct processes. He offers the audience the finished product, with no semblance of the studio about it. To arrive at this perfect mastery, however, he must study with all possible precision and accuracy of movement. Passages must be executed with well-prepared fingers, and with exact finger action; trills must be clear and well balanced and all finger movements under perfect control Artists have admitted this fact over and over again Why not believe them? Why not give over the fallacy of trying to teach the young student to play the piano with fingers close to the keys?

#### Why We Need to Establish the Principle of Finger Action

Because we need clearness before anything else. If an actor tried to mumble his words through closed lips we would have none of him. Yet the beginner, taught to hold fingers close to the keys, is just about as great a mumbler.

Because we must establish correct movements of finger lifting and finger descent in order to secure good tone, control and velocity. And we must have finger action before we can secure tonal variety.

Because piano music is made up of passages, scales and arpeggios, as well as chords, octaves and arm work. If we study the latter, never so correctly, and neglec finger development, we are quite one sided; we have only looked at one-half the question; the other half remains untouched.

#### When Shall We Learn Finger Action?

The time to secure these conditions is at the outset of study. The time to learn correct finger action is at the beginning, at the first lesson. Then there are no false notions to combat, the thonght is platic and can be molded and guided by right ideas. When dear, distinct finger movements have been stabilished and are an unforgettable possession, modifications may take place. Velocity requires less movement of fingers; but they have learned, through well raised movements, the necessary control which will enable them to play dose to keys with the same clearness they are when the fingers were raised higher. But this control would never have been gained had they begun with fingers

## Advice on Observing Repeats

In classical sonatas, the first part of the first or principal movement leads to a "repeat" from the beginning: sometimes even the latter portion, containing the "working-out" and the "reprise," was also repeated. At the present day, this first repeat is *sometimes* and the latter repeat *always* disregarded.

The repeats which occur in the shorter movements, such as minuets or scherzos, are still observed, as formerly, as they are often necessary to a true balance of musical form.

The regular and usual performance of a minute or scherzo demands a repeat for each and every section of the "Minuet" or "Scherzo," and also of each and every section of the "Trio." Then follows a "D. C. Minuet" (or scherzo, as the case may bee), and this lime the repeats are not to be observed. When not observing repeats, be sure to use the "second ending", not the "first ending" to each strain, when both are provided. Occasional exceptions to this mage are found.

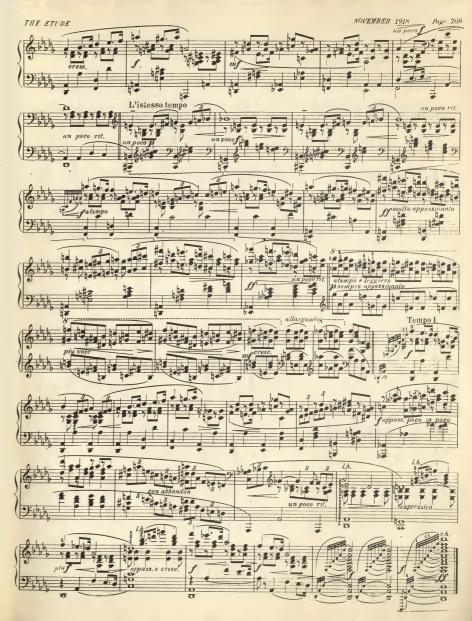
Where they occur in Beehover's works he is always eartful to give explicit directions; thus in the dllperito of the Monsilpht Sonate the direction occurs. "La prime partie ensa repetitions" (the first part without repetition). On the other hand, in the Scherzos of the Fourth and Seventh Symphonies, when he winkse more than the nuual scheme of repetition, he writes it out in full, to avoid possible minunderstanding on the part of the players. Why did the composers of earlier days make so much

Why do the composers of earlier cays make so mitch larger use of reparks? It is common to answer this question by alluding to the more leisurely mode of lifo of our forefahers, and their greater toleration for long-windedness. While there may be some slender substance of truth in this view, it fails to account for the fact that many modern sonaks in performance without repeats are much longer than the longest ones of Haydn and Mosert performed with repeats. It is much more probable that the reason why repeats were more tolerable, or even enjoyable, lay in the chance for variety. The best harpischords, though far isferior to the piano in power and in minute expressive mess, had a variety of tone possible which the piano does not possess, and it was considered good form to play the repeat with a different quality of tone, by use of a different stop or pedal. Then, too, it was quile the custom for the player to add various commentation. If this were already done the "first time through," is would be done still more claborately the second time.

One should not be hapharard in the playing of repeats. Especially in the case of durit, trio and other concerted munic, it is absolutely necessary to have an understanding between the players or a munical catastrophe will result. The affest rule is to observe all repeats except (possibly) very long ones, these has to be subject to special agreement. In case nothing has been said about a repeat. Observe if.

Among the many Excellent Fectures of the Christmas ETUDE will be a remarkable discussion of modern planoforte playing, in which Harold Bauer, Rudolph Ganz, Percy Grainger, Ernest Hutcheson, Josef Hofmann, Alberto Jonas, Alexander Lambert and Sigiamund Stojowski will participate.







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SCARF DANCE

DER SCHÄRPENTANZ

Scène de Ballet

PRIMO

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accel <u>.</u> 100 200 .... 2000 .... cresc. \*\*\* \*\*\*\*\* â 3 9 0. 10. 10 1h 20 T. 044 144 4 4 4 442 4 sf 74 8442 a 4 4 2 THE BAND N.LOUISE WRIGHT, Op.20, No.1 A lively descriptive piece affording good practice in the decrescendo. Grade  $\Pi_{2}^{\frac{1}{2}}$ Allegro con spirito M.M. e=1266 ff 2:4 1 dim. eeee Ped, simile 1 3 8 1 2 4 3 4 5 ..... pp... poco a poco dim. senza rit. PP

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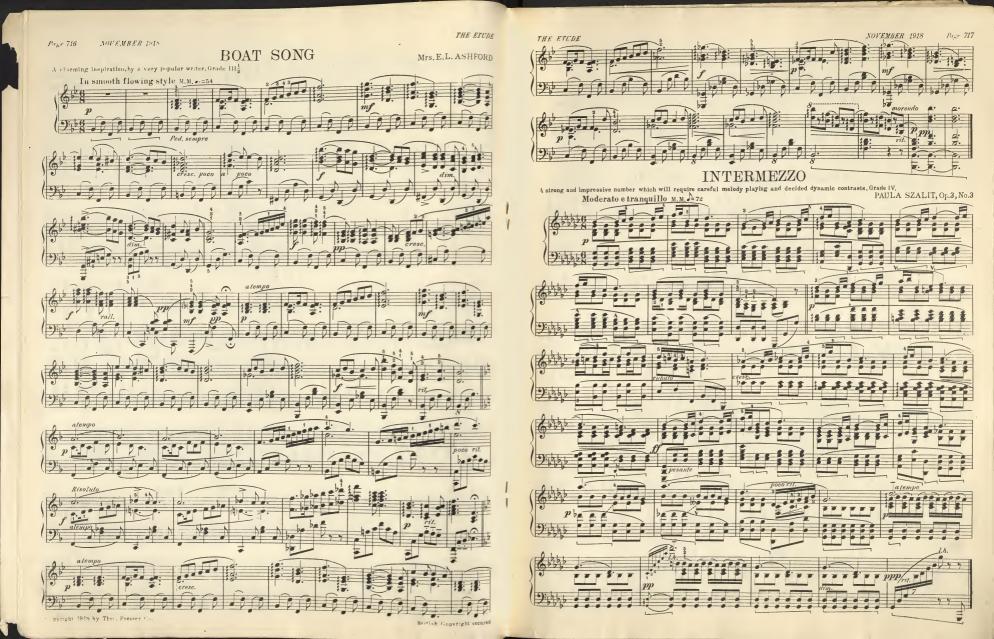
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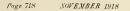
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THE ETUDE Mrs.R.R.FORMAN

















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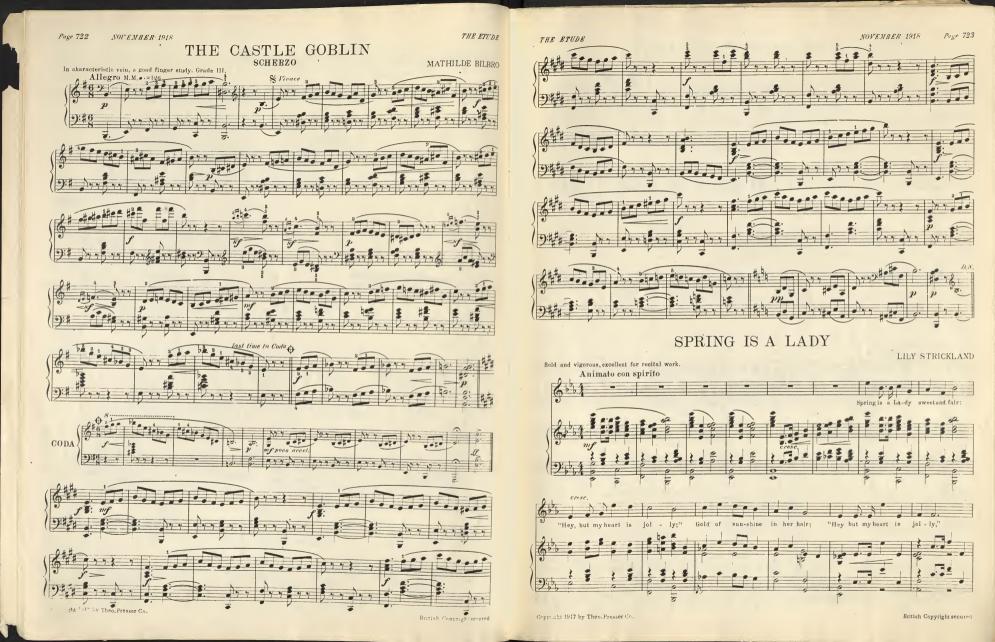
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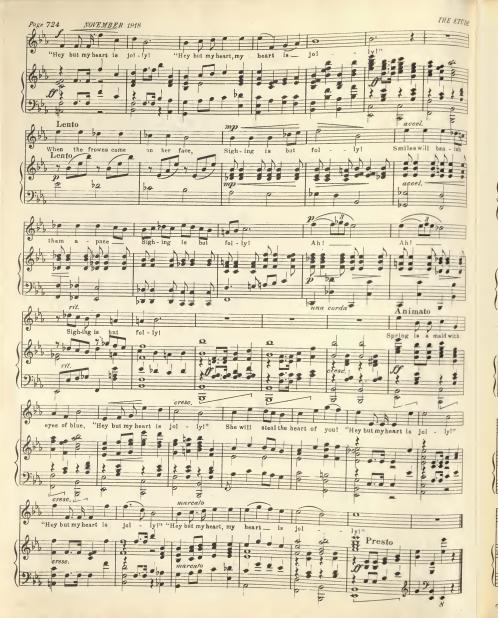
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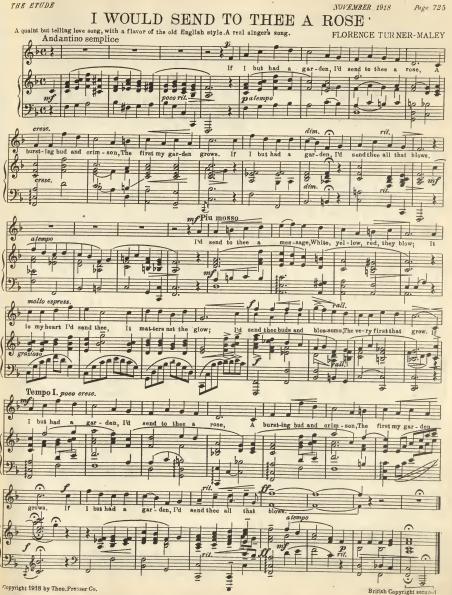
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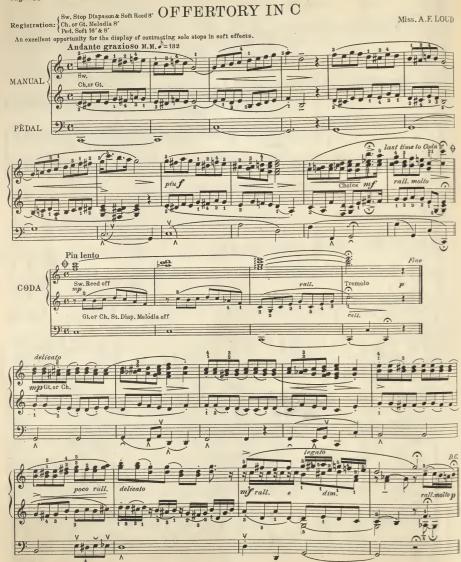












THE ETUDE

#### By Mrs. John Edwin Worrel

structure.)

listen to what you are playing.

piece will almost play itself.

fix the mechanical movements,

THE writer once heard a band of na- 2. Look it over with the reasoning part tives in Alaska singing their songs to an of the mind; you find, for instance, that accompaniment of drums. The songs it has a first section with a definite and had melody of a sort, rhythm and words, satisfying ending and note that, at the and everybody was singing, from the ending, the parts move parallel to each oldest squaws to the smallest papoose other up the keyboard. Then comes the that was able to walk. They did not get second section which does not end of the songs by visualizing a page of printed itself but resolves into a repetition of the notes as they have no written language first section. The third section is the of any kind, but the melodies are handed same as the second, resolving into the down by ear, from one generation to first, but note that at the final ending, another

The ability to reproduce, from memory, and move in opposite directions. Any musical sounds and motions is a uni- one of the sections should, in memorizing, versal talent, varying only in degree.

#### Impressions Must be Definite and in Proper Sequence

The brain can rctain a melody or sequence of sounds, or a succession of complicated harmonies, but it is necessary to give it a clean-cut impression of a complete thought, and not dole out the music in dribs (as some advocate), by learning one measure at a time. For example, should we try to commit the following :--was, was, jumped, eyes, there, and, bramble, his, town, he, he, out, our, wise, into, scratched, man, wondrous, a, and, bush, both, a. in. word for word, it would be a tremendous

task, but if arranged in proper sequence-"There was a man in our town And he was wondrous wise;

He jumped into a bramble-bush And scratched out both his eyes." -it almost carries itself, because its

rhythm, rhyme and definite thought sing 4. If you get all of a section except themselves into the mind with scarcely an effort. In addition to retaining the sequence swing will take you through the missing

of tones, the mind must hold also the measure. Then look at the notes to be fingering and shapes the hand assumes in sure it was correct. But if there are playing. Any musician who has thor- large blocks of hazy and indistinct imoughly memorized a piece, can, by think- pressions, abandon memorizing, and go ing of it or hearing another play it, feel back entirely to notes and play over and in his hands the impulses to make these over again until you feel justified in makfingerings and hand formations. Indeed, ing another attempt. At this second atthe unconscious memory of the fingers tempt the whole thing usually comes clear may even aid the brain. These three and distinct and nothing remains to be impressions, note-succession, fingering and done except the polishing off, which is hand-formations are all received at the the most pleasant part of practice. same time by the brain, registered and Notes are only a series of complete welded together

#### Actual Practice

1. Select a piece and play it over sev- in sounds before he thought of notes eral times all the way through to get a and note-values for expressing his sounds good general idea of the whole, but make no attempt to memorize, as yet,

ing music?

from one note to the next.

#### Teaching a Child of Five Years Her Notes

#### By Mrs. W. H. Simmons

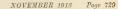
Courp the method now used in many eyes, and move up the keyboard or down schools, of teaching a child to read before the keyboard, as the notes move up or she learns her letters, be applied to readdown the staff. She does not really know at first what note or key she is striking, The writer tried it with her five-yearbut understands the progressions. old daughter and found it a success.

The bass notes are taught in the same At the first lesson it was explained that way, the distance to the next note being the staff was like a ladder, whereby one measured by sight. either climbs step by step, or leaps over

through the ear, the natural channel.

After about five months of this method, with fifteen minutes daily practice, the For the first few lessons, I had to tell her what the first note was. This note she used as a "starter" and the other child reads many scale and arpeggio passages, as well, at least, as one in the notes were taken by step or by leap from this note, the next note following, the second grade, Reading music, too, has become a sort of second nature to her, preceding note, etc. She simply measures so that it apparently demands but little conscious effort; indeed, even conversa-

If auxiliary notes lie next to the "start- tion going on about her does not seem to er," her fingers unconsciously follow her distract her attention seriously.





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Department for Voice and Vocal Teachers Edited by Noted Vocal Specialists "The Human Voice is Really the Foundation of All Music."-RICHARD WAGNER

Care in Selecting a Vocal Teacher

By Nelson A. Chestnut

this article to assail or to try to upset the various methods of vocal instruction of the present day. The chief difficulty at the outset would be the undeniable fact that there are many successful singers who have been taught by teachers with widely divergent methods. Yet, it is also an undeniable fact, and a lamentable one, that there are too few successful singers in comparison with the countless numbers of earnest, intelligent, capable students engaged in the study of voice culture. It is quite possible that those who succeed do so because of natural gifts and in spite of questionable methods. Gifted with native ability and aided by skillful coaching, which often is confused with instrucon in voice production, they achieve a certain degree of success and for a while are considered successful singers. Unfortunately, their success is short-lived. This is not entirely due to the fickle public.

Fame often is evancscent but after all is it not a matter of "the survival of the fittest?" The public cannot be blamed if it shows an unwillingness to continue to unable to successfully demonstrate that he pleased with a singer whose voice deteriorates. For a time sentiment may play a part in keeping the singer before the public, but sooner or later the inexorable law "the survival of the fittest" will prevail.

It is right here that the greatest problem in the matter presents itself. If the prospective student has the time and inclination to do some "shopping" by having his voice tried by a number of vocal teachers he will probably learn at the end of the day that there are as many ideas and methods of voice production as there are teachers and studios. If he be broad minded he will conclude that they all have the same goal in mind, but that they travel by different roads or methods. He may also believe, and rightly so, that not one of them would misdirect him, but, unfortunately, if the person is misdirected, the result is the same whether he be misdirected intentionally or not.

In the absence of any standardization of the teaching of voice production the prospective student has no real guide in determining which teacher to select. The only proper solution under the circumstances is to engage a teacher who has studied the art of teaching, for no matter how otherwise gifted a teacher may be the hest teachers are those who have been taught how to teach. Certainly there are teachers who have achieved a certain degree of success without this preparation but they only prove the necessity of it for others. But, after all, they are in the minority, just as certain men who, in spite of limited education, attain to prominent stations in life

The trained teacher will know best how to present the underlying principles involved in the production of a true tone. He will not confuse or hamper the pupil with unnecessary technical exercises and

throat and other parts involved in the production of a tone. He knows that the more he explains to the pupil as to what takes place in the proper production of a tone the more will the pupil be concerned with how the tone is produced rather than in the producing of it. It is not the intention of the writer of Singing a Natural Function

Fundamentally, singing is one of the most natural things in the world. A wellknown singer has truly said of the voice and its use, "Its simplicity is its difficulty." I am not now referring to artistic singing in the highest sense of the term, but rather to correct tone production and tone placing, the foundation of the art of singing. Accompanists and coaches with little or

no real knowledge of the correct principles of the fundamentals of correct tone production often are engaged by singers who lack musicianship and interpretative power themselves. To one who has been grounded in the art of singing, but lacks the musicianship just referred to, the services of a coach should be of great aid. But to the beginner the only proper course to pursue is to seek a teacher who is a trained teacher and is able to do successfully that which he seeks to instruct.

A beginner should beware of the teacher, who, in the prime of life, is which he attempts to teach. There surely must be something wrong with the teacher who, in the prime of life or even before that, has either lost his voice or plainly shows that he no longer sings well. 'Don't do as I do but do as I tell you" is an unsatisfactory answer. It is unrea-

sonable to suppose that such a teacher can be a succesful one in the true sense of the term. If his own failure is due to faulty methods, the same methods would produce the same results in others. If, on the other hand, he presents a method which he claims to have evolved as the result of mistakes in the instruction which he received, it is only fair to expect him to show some satisfactory evidence of the success of the method The only safe course, therefore, for the prospective student is to seek intelligently

a teacher who understands the voice and who has been trained to teach singing. **Right Concentration** 

IF the singer will concentrate his whole attention on the musical intervals of his song as they follow one another, which, of course, should include the vowel belonging to each tone, he will obtain instantaneously the precise degree of tension in the vocal cords required for each tonal pitch, and at the same moment also the adjustments of parts above the larynx required for the perfect resonance of both pitch and vowel. In other words, the resonator will adapt itself automatically to the completed vocal tone, which is nothing more nor less than tonal pitch and vowel in unity .--- CLARA K. ROGERS.

THE ear is to the singer what the eye is to the painter. It first informs the mind what to desire, and then it prompts

A Neglected Organ Our of hundreds of students, whose fitness to become singers I have been adopted by normal beings. We can only called on to test, I have found not more view it in the light of a crutch to a cripple. Regarded as such, it is indeed an inthan ten per cent. whose ears were sensiestimable benefaction, enlarging the postive to the different musical intervals. For sibilities of happiness and development to the most part they were unable to repeat the cripple; but when applied to normal any three or four given intervals which beings it ceases to be beneficent for it were played or sung to them consecutively. limits and restricts the natural functions From this I naturally concluded that if of the ear, and inhibits thereby the use they had no perception of definite musical of some of the finer and higher percepsequences it could hardly be expected that tion. No one who has ever heard a deaf they would be able to detect the subtle mute speak can have failed to notice the variations in tone quality which either harsh, unmusical tones of the voice and make or mar the voice. My advice to the exaggerated way of enunciating these, when asked, was, to take up millinery, run a steam laundry, or devote words. Even the most intelligent of these themselves to any congenial occupations has never acquired the faculty of produc not depending on the sense of hearing. ing sound which is even passably musical. Is this not proof positive that the vocal

Why is the Ear Overlooked? actions, unguided by the ear, are not to be Yet, among these there were doubtless

relied on? I doubt very much that Dr. Bell ever many who, had they from the beginning received proper musical training, could expected his system of visible speech to be adopted in schools, alike for those who have become good singers. Excellent vocal organs and fair intelligence were do not hear and those who do! The innot lacking, the only thing they failed in evitable result of the misapplication of a good thing is forcibly manifested in the was the power to distinguish between one kind of sound and another. A painfully voices of the average singers and speaknoteworthy fact was that most of these ers of to-day, yet there are actually those young people had received vocal instrucwho declare that "to know speech lw its tion from some teacher or other in some sound alone is not to know it." part of the world or other, and that none ing to Dora Duty Jones in her Technique of them seemed to have any idea that a of Speech, it is necessary to see the musical ear had anything to do with singspoken word! It would be equally reaing! Apart from amazement that the sonable to claim that you should hear a training of the most essential faculty of a picture ! Per contra, hear what Charles singer should be so grossly neglected Lunn says in his Philosophy of Voice. there is something more which invites "There is a common superstition that a our grave speculation. How does it come man 'cannot hear his own voice.' In about that the keen auditory sense so natpoint of fact, it is the exact opposite. for ural to children should deteriorate in such a man trained to perceive hears his own an alarming degree with the developvoice better than any one else, for he ment of other faculties? The conclusion hears it both subjectively and objectively I have come to, is, that the methods of A student should be his severest critic. voice training so widely used are purely and in exact proportion as he does hear mechanical and that no appeal is made to himself, so he has the capacity to beau the musical sense. Yes, surely, systems tify his tone, and in no other way can he that are mechanical, masquerading as scibeautify it." Never can the singer exentific are answerable for the mischief! pect to reach that spontaneity of expres-We have all of us been taught that the sion which is inseparable from beautiful disuse of any part of a living 'organism and artistic singing until the ear can be results in atrophy of that part. From relied on as sole stimulus and director of which it is easy to deduce that the audiall and every part employed in their tory nerve, if not duly called upon to play manifold different adjustments of the its part in stimulating, prompting, and resonator, so subtle, and almost impertaking note of the voice, must gradually ceptible in their nature. It follows, then, lose, first, the habit, and later the faculty that when the ear is defective from into perform its allotted function. The incurable causes, singing should not be struction so widely given both in our attempted, because such tone production schools of elocution and singing regardas can be accomplished through the coning the different vowel positions in the scious placements of the parts employed mouth, as set forth by Alexander Melcan neither give any pleasure to the lisville Bell in his treatise on Visible Speech, tener, nor afford the singer the joy of

is, in my opinion, answerable for the dull self expression ears which we are deploring, because it draws the attention of the pupil to the Study Your Pupils' Auditory Sensitiveness tonque instead of the tone, thus permit-It therefore behooves every teacher in ting the auditory nerve, which conveys every singing school, 1st, to ascertain the sound to the brain to take a rest. The possibilities of each student to recognize rest habit soon becomes permanent so the sound of the different musical that soon the ear is no longer concerned tervals; 2nd, to reproduce these intervals in the sound of the voice. This, briefly with the voice; 3rd, to distinguish bestated will account for the startling dis- ,tween one quality of tone and another closure of unfitness for artistic singing when sung either by the teacher or him-which it has been my lot to make. While self. Though the response to these tests we must feel unceasingly grateful to Dr. may in many cases he far from satisfac Bell for all he has done for deaf mutes tory, yet there is some hope, for even if with uncertainties of movements of the the will in action to obtain it.-C. K. R. and others afflicted with deafness, by his there exist some little perception of the

#### THE ETUDE

entrance of the eustachian tubes is preventing the perfect connection of the the brain, auditory nerve with the brain, which disturbance may be set right by a throat specialist. Here, again, would be a case not to be given up in despair. The remedy should be sought and the improved physical condition followed up closely with a thorough course of ear-training. Let me repeat, then, that the ear is the one and only efficient means of obtaining from our vocal apparatus musical tones that are beautiful just as the eye of the painter is the one medium through which he must work. As the eye of the painter, in studying his subjects, becomes more keenly and intelligently observant day by day, so does the ear of the singer, by constantly listening to musical intervals and tone-colors, gain an acuteness and power of analysis. The more the teacher

calls the singer's attention to the different subtleties in tone modulation and color, in a purely asthetic sense, by pointing out the peculiar value of these diffcrent tone-tints both in lyrical and dramatic expression, the further on the road to developing a full-fledged artist he will be

#### An Intelligent Pupil's Question Once, a pupil, having the rare habit of

doing some thinking on her own account. said to me; "I can understand that the ear receives sound-and even that it can discriminate between a good sound and a bad one just in the same way that in as bitter or sweet, but having some speit is only a duct communicating with the LEEN ROGERS.

#### By Ralph M. Brown

sometimes their parents, toward singing in a chorus choir or the festival choir of is a great deal to learn from chorus or

choir singing. To become familiar with the choral there is no way equal to actually partici-

pating under the direction of a capable young singer is called upon to sing the than it deserves, for if he knows his busisolos of such works, there is no coaching ness he understands he is asking too which can be done in a private studio much that can in certain respects equal the

routine drill of the chorus rehearsal. The opportunity, too, of hearing famous soloists at rehearsal, the means employed by directors to secure satisfactory results, and the general working of the wires behind the scenes, so to speak, familiarize the young aspirant with many of the necessary adjuncts to the artist routine; in a manner that sitting in the audience will never disclose.

The same is true of amateur theatricals, and the greatest benefit can be secured from such participation, even if the standard is not always up to the mark desired by director and participants.

difference between one interval and an- brain. It is the brain that both perceives other, and one kind of sound and another, and conceives the sound of the voice there is at least some foundation to work transmitted to it by the auditory nerve. on and the auditory nerve can, by proper Both brain and ear, however, are mututraining, be stimulated to act efficiently. ally dependent on each other. The brain It may, perhaps, also be discovered that cannot prompt you to sing without the some slight physical disturbance at the cooperation of the ear, nor can the ear prompt you without the cooperation of

> Pupil. "Do you mean me to understand, then, that when I hear a particular sound that I wish to reproduce with my voice my inner ear conveys to my brain the exact sound I want to hear?" Yes-the sound will be conveyed just

as you hear it-if you hear it imperfectly your brain can only conceive the sound imperfectly, and your vocal organs will reproduce it only imperfectly. You see, then, that it is really the brain that sings -that plays on your vocal instrument as with mental fingers-compelling thereby all the different parts of your vocal and speech organs to act together harmoniously as do the hammers, dampers and connecting joints of a pianoforte when you strike its ivory keys.

#### Put no Trust in Mechanical Maxims

I hope that I have now given my readers a sufficient reason to be convinced that such directions for the placements of the tongue in forming the different vowels as-High Front, Mid. Front, Low Front, High Middle, Mid, Middle, Low Middle, High Back, Mid. Back, Low Back-are not only useless but harmful

to the singer who is thereby forced into direct consciousness of the tonaue to the detriment of the tone; that anyone who is dependent on such instructions for correct voice production has not the necessary qualifications for a singer and should therefore be dissuaded from wasting life. our mouths we taste something not only energy, time and money on the vain attempt to achieve the impossible; that the cific flavor, but I do not see how the ear ear is the musical conscience of the can influence the tone of the voice be- singer; that like the conscience the car fore it is produced. The ear cannot con- can be rendered dull, or put to sleep altoceive sound, can it?" I answered, no, it gether by refusing either to appeal to it cannot conceive sound of itself, because or to listen to its appeal .-- CLARA KATH-

#### "Our Daughter Is Not a Chorus Singer"

The attitude of young soloists, and Taking part in any public production in any capacity is enlightening, and helps make the well rounded and experienced their local city, is often a mistake. There singer in later years, The only danger is in over-participa-

tion and the natural temptation to overuse the voice before it is properly placed. classics such as the Messiah, Elijah, etc., These points should be kept well in mind, and where there is the least sign of fatigue all the director's coaxing and leader. When later in her experience a urging should not get any more attention

> The above is a suggestion to those young singers who, not appreciating its benefits, rather look down on the chorus singer, and plan to step frcsh from the studio into professional solo singing. In this connection, too, it might be said that even if your voice be a high soprano it is very beneficial to sing the second voice in a ladies' quartet; you

will find it a great help in reading. In like manner the high tenor and basso will find it helpful to sing on the second tenor and baritone voices. This thought is nothing new. Mendelssohn long ago encouraged his young friends to do so.



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Accord-

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By Sam S. Losh

So much discussion has been raised Third, a knowledge of the classics is over the desirability of a vocal student essential for a proper musical appreciataking part in chorus singing, and so tion and these are clearly defined. The many authorities are lined up on both short song does not show them at their sides that a discussion of this matter is best. The wonders of Handel, Haydn, best limited to personal experiences and Mendelssohn and others are shown best in their great concerted works, and can a few reasons for one's position. be studied best in this way. In fact, a Personally, we insist on every pupil modern concert program shows very few taking part in chorus work wherever poscompositions of Beethoven, or Mendelssible. For this reason we interest oursohn, as compared with a piano or symselves in church choirs, choral societies phony program, and song study should and women's musical clubs with choral have availability for public performance

always in mind if possible. Our reasons are, first, only a very Fourth, the poorest voice in the chorus, small percentage of the average vocal if inspired by a really musical and sensistudents will ever become pleasing solotive nature, receives the same emotional ists. Their lack of talent, of voice, of experience during the rendition of the personality, precludes the possibility of chorus as the best one. The emotional career as soloists who would interest value of this feature is not to be underthe public. Unless these persons are provalued vided with an outlet they are lost to

Fifth, a teacher's method should cover all phases of vocal work, and should inthe cultural influences of music and its clude a proper system of vocal economy Second, the vocal student has poorer that will enable the pupil to sing under any environment without a strained or opportunities for becoming acquainted BUT NED AT improper production. One of the duties with the literature of music than any of the teacher is to prepare his pupil for other musician. They are limited to short forms of composition, and are usually at all conditions, and not to accustom him only to the ideal surroundings of the

the mercy of inferior pianists as accompanists, except on rare occasions. The studio or recital circle. My own platform is that the function fords an opportunity for acquaintance with work of seturity length and co-rather than a performer. We have plenty of soloists, but an audience is rare. The real performer will develop without much urging, but the musician is the product of much musical experience and of the broadest possible culture .- Year-book of the Texas Music Teachers' Association.

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TEACHERS of singing, and more de- "It matters not whether she sings an Italian aria of the eighteenth century, cidedly students of singing, are apt to be led away from the path of vocal a psychologic German lied of the Romantie school, an elusive and fragmenrectitude by the demand of the uninstructed multitude for loud tones and tary tone picture of the Gallie impreshigh tones. Such should ponder the sionists, or a folk song swimming in the following note from the pen of Mr. Hen- strange languors of the East, her methderson, of the New York Sun, who is ods are invariably suitable and their one of the best-equipped, most discrimi- result is perfect conviction. nating and just professional critics in

"All of which is of much more importance to the world of high art than the "No matter how often Madame Sememission of astonishingly loud sounds or brich sings here, she will always have a the reaching of amazing altitudes above lovely and beneficent mission to disthe treble clef. Let us hope that at any charge, namely, the illustration to both rate the season after next Mme. Sempublic and students of singing of the brich will find herself ready to come back adequacy of the old school of bel canto to the interpretation of the most tenderly and sing to us again. Unlike some other prima donnas, she will find all her old expressive songs of all nationalities and lovers faithful."





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interest to the greater number of ETUDE readers will not be considered

Tempo

(618 - 7 - 10

A. Make a slight pause (of complete silence) before going on to the next measure,

Q. What is the meaning of the dotted line in these measures from Schumann's "Album for the Young?"-M. K.

A. It indicates the course of an inner melody which hegins in the left hand and at this point passes over to the right hand. The notes connected by this dotted line should join smoothly, in spite at being divided between the two hadds.

Q. Please explain whether the octares I

Arc marked \* in this grample are to be played with the right hand or left hand, and if played with the left hand, should the right hand be held while they are struck!—C. C.

200000000000000

Q. Why is it that the measure just before Q. What is the meaning of the large Q. What is the comma after the sustained chord in this crample?—(From Amoreuse, Op. 32, by Edmont Laurens.)—ECLANTINE. or just after a double bar often does not have the full number of beats indicated by the time signature?-E, G, C.

THE ETUDE

But the domentaries (-6, -6). The second problem of the double bar has nothing what we to do with the counting of time with the double bar has the second problem of the double bar has the second problem of the double bar has been bar of the double bar has been bar of the double bar has been bar of the double bar o

Q. What is the difference between a Waltz and a Valse? I have always played the latter Q. How fast should an arpeggioed chord be played?-EXACT.

be showed — Exact: an application (torus a constraint) — Exact: a constraint of the played application of the played of the p A. The vort and the second sec

Address and more secure to a sequencing more O. . Most of the fills in addressive reput-tion of the secure of the secure reputition of the sector with the sequere of the security of the sector of the secure of the secure of the sector of the secure of the sector of the sector of the secure of the sector o

Q. What does it mean to "regulate" a

617-618 Kimball Hall CHICAGO, ILL.

pinnois-C, E, C. A. To adjust and put in proper working order the action, hammers, pedals, etc. Al-fhouch usually part of the business of huner, it is distinguished from "tuning," which applies properly only to putting the sirlings in time. Q. How was the sullable "si" in the dia-tonic scale changed to "ti," and by whom !---

A. Sarah Ana Glover, a nu og scont-A. Sarah Ana Glover, an Englishcoman (175-4587), who invorted the Tonic Sa Par-way, made the change in order that each without of the scale might begin with a di-ferent inflat letter, in particular to obtiny the inflation and to distinguish it from 44 med as the sharp of sol.

Q. What is meant by a spring in music!-

H. E. R. A. Two small notes before a principal note. This remembers an inverted mordent and is played similarly, the only possible difference being that the spring is played bordent the spring arousites of the note to be emblished, the tone above and the origi-nal note.

#### Miniatures of Famous Musicians

FRANCESCO BERGER, of London, the dis-

Dvokik was very absent minded. Once



when walking through the streets of Lon- tricities of manner which may be par- tist." don he saw a dining-room set with tables doned in so great a genius, but are and went in and demanded a meal. The scarcely to be imitated. Mendelssohn a New Year present of a dozen bottles fact that he was talking in Bohemian, once called upon the Baroness Dorothea of champagne, from a wealthy friend. and that the waiter could not understand, von Estmann, who had met Beethoven The violinist consumed the wine, and redid not seem to occur to him. The more when she was a girl, hoping to hear some turned the empty case with his visiting Dvořák protested, the more the waiter interesting reminiscences, but all she card, on which he had written "encore" grew irate. The situation was made could remember was that he walked about His patron did not resent this, but sent Susanna Cocrott worse by the fact that he had not picked the room picking his teeth with the a second lot, with his visiting card, on out a public restaurant but a private club. point of the candle-snuffers.

A. They are played with the right hand. Of course, this makes it impossible to hold the quarter-note ebords of the right hand their full value, hat a touch of the pedal with each chord will produce the proper effect.

them. We have selected a few for the exclaiming. "It isn't quite so casy as Romeo and Juliet and The Merry Wires readers of The Errors, playing the fiddle, is it?" of Windsor and Othello?" "Ah," ex-BEETHOVEN doubtless had some eccen- claimed he at last, "you mean ze libret-

> DE BERIOT the celebrated violinist had which he had written "finale."



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.............





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0. The ends of my fingers get hard and crack in cold scather when I play or prac-tice for a long time. Is there a remedy?— ALDEN. A mix. A. Many have tried lanoline, others prepa-rations of benzoin, and others cold ereau with almond meal preparations. These are usually applied just before relianz, and kild the cure. The best and safest course is to go to a good physician and have him diagnose and preseribe for your case.

Q. What is the difference between C and

A. C is the same as 4/4, having four quar-

ter-note beats in a measure; C is the same

as 2/2, having two haif-note beats in a meas-ure, and is known as alla breve.

Q. 4 musician once told me that it was possible to write all the principal chords usea in music on a paper siz inches square. Is such a thing possible?, How many chords are there in music?—J. D. G.

are a finite parallel. How may choose the second second second second second with a lands. However, the log her (kalls) with a lands. However, the log her (kalls) must be low something equilibrium of the second s

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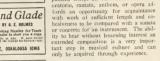
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0.0 Department for Organists Edited for November by HAMILTON C. MacDOUGALL "The eloquent organ waits for the master to waken the spirit."-DOLE

### The Organist As Church Musician

By Hamilton C. MacDougall, Professor of Music, Organist and Choirmaster of Wellesley College, Mus.D. (Brown University), F.G.O., A.R.C.O.

100

PROF. HAMILTON C. MACDOUGALL.

The Postlude

At this point it is true that the congre-

lated tone. Begin rather on the softest

stop, increasing quickly but smoothly to

Endings: The Prelude

attention with a sustaining power un-

and when it ceases it stops as abruptly

as it began. What psychologists call "re-

the combination selected for the begin-

ning of the Postlude proper.

The attitude of a pianist at the keyboard either suggests power and gives us confidence or something less inspiring. You judge a musician somewhat by the elegance of his studio or by his bearing in social intercourse. In like manner, no matter how clever an organist may be in the actual performance of the music before him, he may make a good impression or a poor one by the way he handles the details of the service.

In truth the organist in church has a threefold personality. He is a musician and therefore must play correctly; he is rhythm would be highly unsuitable for an officer of the church and must play any save a festal service whose motifs religiously; he will fail in his duties if he are life and buoyancy. be not a bit of a psychologist. Let him answer three questions. Do I conform to sound as if it belonged, not like somethe high standards of my profession? Is thing brought in from outside. the music I select and style of playing I affect in church secular? Do I consider the reactions from my performances?

#### Beginnings: the Prelude

If the time of beginning the Prelude is fixed by the organist and therefore unknown to the congregation, remember that the abrupt, somewhat unmodulated tone of the organ will startle the ears of the congregation. Do not begin the Prelude with a loud chord. Is there anything more boorish-musically speaking -than the rude interruption of one's before-service' meditations by an unexpected, noisy chord from the organ? If the day is a festal one, like Easter or Christmas, the Prelude may-ought to be -joyful and full; but even then it is well crescendo molto; for example, if the Pre- gives, it corresponds to the slight intro lude chosen be Wachs' Hosannah! hegin



Begin on the swell organ with the stopped or open diapason (box shut), adding stops in appropriate order (hox opened gradually). When it is fitting to begin the Prelude fortissimo or even forte it will be readily sensed by the organist.

A different order of beginning is neceschoose the key of the Prelude with that in mind. If the bell he pitched on "F" a Prelude in F or B flat or C will not be troublesome; but if the Prelude key be G or E or G flat, etc., a brief introduc-

as you get his full length on the stage. any Prelude will follow without æsthetic disturbance, since the congregation exnect the organ to begin and are on the lookout-consciously or unconsciously-

Whatever the intellectual or emotional keynote of the service as a whole may be, it is certain that it ought to be meditative at the start; it is also certain that it is in the power of the organist to help and to hinder. If the idea of meditation is the correct one it will be seen at once that Wachs' Hosannah!, with its stirring

All music in church must be made to

#### The Hymn-Tune

After the hymn is announced the congregation is expecting the tune to be played over and it is, therefore, quite possible to begin it with any combination, loud or soft, thought proper, without incurring the penalty of an æsthetic crime. Some organists begin the hymntune for congregational singing by striking the soprano tone a beat in advance of the first chord. The advantage of this is that it serves as a rallying point, gives the congregation time to get its breath and give the first chord its proper length To begin the hymn-tune without the antage in giving the choir a valuable cue; ticipatory tone cuts off a portion of the sometimes, however, the bald repetition first chord of the tune. Personally I like of the four measures of the Anthem sugto introduce it by a brief bit of music, the preliminary notice which the fashion gests poverty of resource ductory motion that a conductor makes

before bringing down his haton on the first heat. Many excellent players object strenuously to this way of beginning on the ground that it is both amateurish and unnecessary. But to get an excellent start without using the anticipatory tone t is necessary to play the tune so that from the last note in each stanza of the hymn to the first note of the next stanza, the elapsed time shall be the same; in this way only can a congregation get to know when the next stanza is going to

begin and thus get the full time of the Organists who do not sing have their own peculiar faults; one of these is allowing too little time between the stan-

zas of the hymn. It is an excellent plan sary when the church has a bell. The to follow carefully the various stanzas of organist will, no doubt, have discovered the hymn in order to get the sense of the the pitch of the bell and will take care to words and make appropriate registrations. The Anthem

Here again, the congregation is expecting the music and the playing may begin at once on the prelude to the Anthem as in church. The positive, abrupt, aggres- and an added or further climax is given tory modulation on soft stops will be written. If there be no written prelude sive beginnings and endings, quite proper in the last measure by a chord on the

In everything manner counts. You be- necessary. If the key of the Prelude and the organist will necessarily either impro- when one is playin ga recital, produce an gin to like or dislike the violinist as soon the pitch of the tolling bell are related, vise one or take four measures of the undesired reaction when employed in Anthem itself for the purpose; if the church. This consideration justifies the diminuendo ending on the organ for former, let the last chord of the prelude end on the dominant chord of the nearly all final chords in the Prelude, Anthems and Hymn-tunes. There are key; if the latter, be careful to take the exact tempo and style of the Anthem. exceptions to this, of course, but on the The second method has thus an advanwhole it is a rule. I am bound to admit that this rule is

THE ETUDE

by no means universally approved by organists; some of the best men in the profession set their faces against anything of the kind. The arguments against it are based largely on the fact that in concert practice we play our music as it is written, adding nothing and taking away nothing; and that to tack on a diminuendo ending to the Finale of the Beethoven Fifth Symphony-to take an example--would be a crime against art and nature.

I am not so sure about that. If it be granted that Beethoven's Finale be a proper Prelude to a church service I am quite convinced, for my part, that after its conclusion something to let the congregation down from its state of excitement would have to be done; what better could be imagined than a long, improvised diminuendo balancing the long and exciting coda with which Beethoven's immortal work concludes. We all must I think, concede the unsuitability of much fine music for church use ; it is too sensuously stimulating, too rhythmical, too active in suggestion. But if we once

concede this we have admitted my main plea, which is that in many respects the selection of music and the handling of the organ as a concert or recital instrument is not necessarily a model for the church service. The modifications I am suggesting may not be the ones that are

most suitable, but modifications of ordigation is expecting the music; but since nary concert procedures are necessary. after the Benediction there ought to be As a test case let us consider a piece a moment of quiet-perhaps five seconds like Allitsen's The Lord Is My Light. in length-the organ ought again to be-The piece is jubilant, strong, virile, full gin piano, and not interrupt the presumof motion, life and energy. I remember ably solemn impressions gained at this hearing the accompaniment played by one point by the organ's stiff, hard, unmodu-

of my friends, a most capable concert and church player. He ended it fortissimo, the final chords as clear as if they had been snapped off with a whip; a splendid bit of strong, aggressive play-

ing. The chords actually bit chunks out One must always bear in mind that the of the silence that followed, and I. for perfectly even, unmodulated tone of the one, felt as if I had heen dropped from organ is like nothing else in our musical the steeple's top to the sidewalk. As a experience. It attacks our ear, holds our performance it was splendid, hut as church playing it jarred as something equaled by voices or by any other in- strangely out of keeping. Or. take Goustrument or combination of instruments, nod's Unfold, Ye Portals Everlasting from The Redemption. There are some fifteen or twenty measures following the action" must be taken into account in any magnificently effective chorus; the fordiscussion of the way to handle the organ tissimo is kept up to the very last bar.

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brass, fff. Was it not at some moment dispensable quality. It by no means follike this that the minister began his lows that a good recitalist is a smooth reading of the Scriptures with the verse, church player; conversely, many an ex-"And after the uproar had ceased"? cellent church player is an indifferent con-Surely in both these cases there must be cert performer. For many years I thought a coda, so that the reaction from the tre- that "smoothness" referred simply to nicndous volume of sound shall not be legato playing, and it was not until I was

managed as follows: let us suppose that was meant a general case and competency the final chord is played on the full great in the management of all details of the with full swell coupled, swell box open; service. The music must flow on withtransfer the right hand, after reducing out hitches or breaks, one thing must be

to the swell manual, without making a istration must be planned and brought break, following this by the transfer of about as planned; there must be nothing the left hand to the swell. While this spasmod has been going on, the great to pedal coupler has been taken off, and the swell tice to arrive at the sort of playing known reduced somewhat. The swell box may as "smooth." Some of the things that now he shut, and at the same time more contribute to it are (1) a good legato stops taken off, until the swell is reduced where legato is indicated; (2) perfect to the softest stops; the final step is to control of all beginnings and endings drop off the notes of the chord from (3) noiseless registration; (4) perfect top to hottom allowing the pedal note a rhythm in all preludes, hymn-tunes, moment only, to hold on after the last manual tone. In all this reduction ought to take from four to six minutes. The improvised coda will naturally take more

It can easily be carried to an extreme, this process of "tapcring off"; I have heard the last pedal tone prolonged (especially if on a fat-scaled Bourdon) when would have killed the organist on the spot had I access to the organ loft. Indulged in as I have tried to describe above, I believe the practice to be æsthetically sound.

self that there are cases where the last organ chord, if played diminuendo, would cancel the whole effect of the Anthem or Voluntary; organists of taste will recognize these places readily on their occurrence

#### The Hymn-Tune and the Anthem

son 8' octave 4', twelfth 2 & 2/3', and What has been said about the Prelude applies equally to the Hymn-tune and Anthem. It is necessary to take into account the reaction to these on the part of the congregation. In Hymn-tunes the Amen is usually an example of the diminuendo ending, and its excellent effect is generally acknowledged. This, doubtless, explains the universal adoption of the Amen at the close of a hymn, even when it is clearly inappropriate. A jubilant liymn might well be ended with a fortissimo Amen, the tapering off by the organ following; where the choir are well drilled and quick to take a hint, the Amen can be taken in a high position so as to be more effective

#### A Caution

In all that has been suggested in regard to the various modifications of concert practices recommended for church playing, the organist needs to be careful not to prolong the service or so to embellish it as to make himself a bore. I have known men who felt so sincerely their religious responsibility for the service that they overdid it and became nuisances; these cases are not common, it is true but they do exist.

#### Smoothness

began to play the organ I have heard through with left hand, using doppel smoothness" named as a desirable quality flute, gross flute, melodia or a fat for every organist to have, indeed, an in- stopped diapason or gedackt, the right

musically thrown on my own resources The diminuendo on a single chord is that it occurred to me that by the word

the great somewhat by using the pistons, succeeded by another naturally, the reg-

It takes both experience and long pracanthems and accompaniments, with absolutely no loss of time for registration (5) easy transitions from manual to manual; (6) avoidance of violent contrasts, as from soft to loud or loud to

soft, unless specifically called for; (7) appropriateness of registration, particularly as regards solo and accompaniment; (8) perfectly distinct, but quiet pbrasing; and (9) where transitions are needed, covering up all joints and seams so that the music seems continuous, avoiding the awkward pauses character istic of the incompetent. Registration

(of various ranks) added some of the

Any person with brains can see that,

why the octave, or the twelfth either,

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Here, again, one needs to remind one-There are, properly speaking, no rules for registration ; yet it is possible to suggest certain principles that are helpful. The old instructions bearing on the subject always dragged in a certain amount of elementary acoustics, valuable enough to be sure, but not very practical. After explaining that (1) the open diapa-

fifteenth 2', represented (3) the fundamental tone with its second, fourth and fifth overtones, and that the mixtures higher overtones, the teacher had told very little. From this elementary acoustical knowledge sprang the absurd rulesabsurd so far as real helpfulness goesthat "The octave must never be used without the open diapason." twelfth must never be used unless the open diapason and octave are drawn," when the stops named are used to build up tones after nature's manner, the rules given are apropos ; but there is no reason

may not be used as solo stop if it fit the music one is playing Here are a few helpful things to say about registration. (a) See that the accompaniment is softer than the melody, when two manuals are used. (b) Choose contrasted tone-colors for the melody and accompaniment. (c) If the melody is played on a reed or pungent string tone let the accompaniment be on a flute tone. (d) Do not accompany a flute-toned solo by a reed or nungent string, the latter cuts through the flute ; as a demonstration

What is "smoothness"? Ever since I of this play any simple hymn-tune

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registration at the point. (k) The cres- learned in registration without expericendo pedal is not designed for use in men small effects: if you must use it, do so only for the biggest climatic effects or tions; leave your favorite combinations when you need a sudden burst of fortis- alone for a week and your thumb pistons

all registration is this: Do not take the amazingly lazy habits: we love the ruts! congregation into your confidence! When you' make a pause in your playing the congregation knows that you are hunting around for a stop: you are taking the congregation into your confidence. When you change stops in the middle of a phrase instead of at the phrasing point the congregation is very well aware of the change: you take the congregation into your confidence.

Registration is a matter of personality or temperament largely; therefore do not hesitate to experiment with the stops of your organ, in private. It may be a small organ, but you can be assured that there is more in it than you have yet discovwill play a while on your organ and you artist in a field little known to the ordiwill hear sounds from it of which you nary musician and often little appreciated.

A Puzzle (Play exactly as written.)



Do Organists Practice?

their duty, which they owe to their entirely too high in G; in F it goes well. day? I am not advocating an impossible ideal, for I am very busy with teaching, daily choral services and practices, but yet find time to spend on an average about one hour a day at the organ, and far more frequently at the piano. (Oh! that I could give more.)

Again, I always make it a point of selecting my Sunday voluntaries on the Eventide (Abide With Mc) by Monk, are Monday before; consequently, during the excellent examples of successful hymnweek am able to work up some difficult pieces for services and recitals, which I give frequently. The fact is that organists (and teachers) make rules for their pupils' practice but fail to do so for themselves; and in conclusion let me state that good, old maxim, "where there's will there's a way.

The way will not be very difficult to and if looked for with the determination to practice; then only can we expect people to listen to and enjoy our preludes and postludes. In this way we get credit the tenor part, which is so high that it is

hand using clarinet, oboe, or viol never dreamed it capable. (1) Try every d'orchestre; now change about and note stop in the organ singly, in the top, midhow the reed stop cuts through the flute dle and bottom of its range. (2) Try the tone, but when the flute tone is under- four-foot stop an octave lower than the neath the reed or pungent string, no mat- normal pitch. (3) Try these again, addter how much louder the flute may be ing a soft dulciana 8'. (4) Try the sixthan the reed or string, the flute will not teen-foot stops alone an octave higher "queer" the combination. (c) Accom-than the normal pitch. (5) Try these pany a flute solo by a neutral-toned stop again adding a soft 8' stop. (6) Try like a dulciana or a soft diapason. (f) every stop singly as a solo stop, not only In making a crescendo add stops in the at the normal pitch, but at the octave order of their softness, beginning with higher and the octave lower. (7) Be the softest. (g) In making a diminuendo sure that in trying every possible combipush in the loudest stops first. (h) If nation that you do not fail to try those the pedals are used they should be con- combinations that you are morally pled to the accompaniment-if coupled at (though not aurally) sure will not be all-and not to the solo combination. (i) worth the trouble. By "try" or "trying" Changes in registration ought to be made I mean playing for a few measures both during the rests, or at the beginning or in chords and as a solo. You will dis-end or phrases. (j) The rhythm must cover many unusual and good combinanever be lost the merest fraction through tions. Make a mental note of the effecshifting stops; if the desired change can- tive ones and remember in what sort of not be made, dispense with any change of passage they sounded well. Nothing is

Fight against "rubber stamp" registraalone for a month, and note the improve-The fundamental principle underlying ment in your coloring. We all fall into

#### In Conclusion

To become a good church organist is no small achievement, for it sometimes seems as if the church organist begins where the recitalist leaves off. The former needs all the execution of the latter, but the latter has never been compelled as a recitalist to consider "beginnings" or "endings" or "smoothness." Reactions are outside his sphere of activity except as they arise in moving from piece to piece in his program or as they may be a factor in the general impression made by his personality on his audience. Many things the concert player must learn when he sits on the bench Sundays ered. Your friend from across the way To he a good church player is to be an

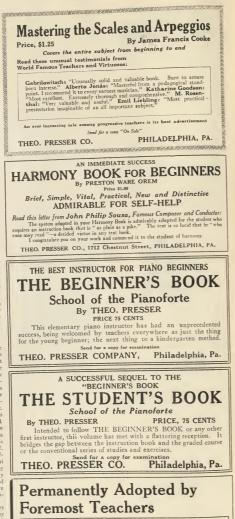
#### Transposition of Hymn-Tunes

In the ordinary congregation there are so few people who can sing higher than  $y \neq z$   $y \neq z$ Jerusalem the Golden (Ewing) a semihigh. Le Jeune's lively tune to the same

words is quite as effective in congregational use if in G, instead of A flat. WHEN will organists realize that it is Henry Hiles' fine tune, St. Leonard, is

church and themselves, to practice not Diademata, Elvey's tune to Crown Him one hour a week, but at least one hour a With Many Crowns is a trifle better a semitone lower, since the general range is high, though the top note is only E. Nicaea (Holy, Holy, Lord God Almighty) by Dykes, Laudes Domini (When Morning Gilds the Skies) by Barnhy, Ellers (Saviour, Again to Thy Dear Name We Raise) by Hopkins, and

tunes of moderate compass. Sometimes, though not often, tunes need to be raised in pitch. I always play Melita (Eternal Father, Strong to Save) by Dykes, a semi-tone higher, for the last four measures seem to need something of the kind. Twilight (Now the Day Is Over) by Barnby, has an exceedingly low soprano, which disports itself exactly in the weakest part of a woman's voice; this was manifestly done for the sake of for ourselves and for the church with impossible to transpose the tune upward which we are connected,—(F. R. C. O.) cven a semi-tone,—(H. C. M.)



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have the valuatir your violat to an expect. W. E. D. — The Ferror will soon publish an expected on "akeleton" or "mute" violations. S. May left handed persons play the violation the source of the source harness maker, to he re-dressed. An old case which is hadly scuffed ean he made to look almost new when treated with a coat of harness dressing. This preparation will not rub off. S. H. K .- The Légende by Wieniawski is S. H. K.—The Légende by Wieniawski is one of the most heautiful and effective solo pleces in the literature of the violin. The word means a legend or romantic story. This composition can be mastered by a violin student who has a good working knowledge of Kreutzer. J. Y .--- It is probable that the cracks in the

J. 1.—11 is probable that the cracks in the top of your violin would have to he repaired by taking the top off the violin and setting in little cleats or discs across the cracks on the inside. No one but an experienced violin repnirer can do this work without injuring the tone of the violin.

J. L.—It is practically useless to commence the study of the violat nulless you can devote at least one hour a day to find with the com-bin accompliance of the study of the study of the entrated practice. Viola students practicing for the profession put in from three to eight hours daily not their work.

the tope of the violation.
We – Determine the model of the problem of C. W. S., J. H. Mc and H. J. C .- Imposslide to judge whother a violin is genuine without examining it. Either the violin or ishel, or both, might be imitatious of the

rente.
6. 6.— Sher cleaning your violity you can be applied on the second se

<text><text><text><text><text>

supprising results. M. R.– Work skowing how far advanced ybu are in the start of the start We common and orchestrats. G. T.—In having a new neck put on your ad volin you must be careful that the ortho-tion of the new neck. A first-rate violin repairer will do this so cleverly that the joints will burdy know that a new neck had been put on. Do not leave such work to n carpenter or exh-to makter, no matter what has boilty. Proper

#### Pulling Together

#### By W. F. G.

Too many musicians seem to think they sion. It underlies the progress of the can aid themselves by "knocking" the family, the nation, or a profession. Pullothers of the profession. This is a seri- ing together for the correction of abuses within the profession gives it dignity and

ous mistake. The individual teacher is built up in progress; but harsh words flung at other proportion as the profession increases in members of the guild only tend to lower public esteem. It is so in all social, the speaker in the eyes of the publie, business or financial matters. Working not to exalt him or create the impression together is the secret of all mass progres- of his greater rectitude or ability.



NOVEMBER 1918 Page 739

### Your Choice—Sent on Free Trial

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## **Thanksgiving Music**

A Selected Offering of Excellent Suggestions for a Dignified Musical Thanksgiving Service

In addition to these numbers the Theo. Presser Co. carries in stock Thanksgiving Music of all publishers. The numbers listed below and others on hand gladly sent for examination.

#### ANTHEMS FOR THANKSGIVING

.12 6282 Awaks, My Sonl, to Sonnd His Praise. Herry Hale Bruce Steane 10582 O Lord, How Manifold. Albert Ham 10788 O Lord, How Manifold. Pike 6280 Come and Worshlp the Lord. .15 10780 O Alteri, B. Row Kaindid 10710 O Hore, Shundida 10710 C Hore, Shundida 10710 C Hore, Shundida 10740 C Hore, Shundida 10461 O Fraise the Lord. Shundida 10461 O Fraise the Lord. Shundida 10680 Prise the Lord. Alteria 10680 Prise the Lord. O Krassian 10680 Prise the Lord. O Krassian 10680 Prise the Lord. O Krassian 10680 Prise the Lord. A King 10680 Prise the Lord. A King 10680 Prise the Lord. I Strain 10680 Prise the Lord. I King 10680 Prise the Lord. I Strain 10690 Prise the Decide I Strain 10690 Prise the Lord. I Strain 10690 Prise the Decide I Strain 10610 Prise the Dec 10138 Come Sing Before the Lord. .15 .06 .20 .10 .10 Stalts .12 10912 Lord is My Light T. D. .12 .15 6209 Lord is My Strength, The. .15 5964 Lord of the Harvest, Thes We .15 Hail. F. H. Brackett..... 10482 Lord Reigneth, Ths. T. D. .10 15 .12 10011 Make a Joyful Noiss Unto the .20 15 Galbraith 10485 Ye Shall Go Out With Joy. A. F. Andrews.

#### SONGS FOR THANKSGIVING

4490 Cro

4490 C	rown Him Lord of All, Henry	12852	Hymn of Thanksgiving, A.	
4495	Parker. High		Low, Walter S. Young	.GO
4489	do. Med	1732	O Give Thanks. Low. L. Feldpauche	40
12851 F	Tymn of Thanksgiving, A.	3277	Praise the Lord! Med. (Fr.	
	High, Walter S. Young60		& Eng. Text.) George Rnpes	.35

#### DUETS FOR THANKSGIVING

 Glad, Ye Eighteous, Mez. Sop. and Tenor, or two
 equal voicea. E. F. Marks.. \$0,30
 4467 I Will Magnify Thee. Sop. and Tenor. F. G. Rathbun .60
 6468 Song of Traise, A. Sop. and Baritone. G. Goubier..., 35 5193 Be Glad, Ye Righteous. Mez.-

#### ORGAN MUSIC FOR THANKSGIVING

11448 Marche Militaire. Roland	2088 Song of Joy. F. Frank Fry. singer
13147 Marche Pontificale. René L.	1351 Spring Song. Whiting- Mendelsaohn

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#### NOVEMBER 1918 Page 740



#### Thanksgiving

THANKSGIVING is, of course, a time to give thanks for what we have, but this year let us do more than that. Let us do something for which someone else will be thankful.

Do you not think it would be nice if every Junior ETUDE reader would give a and suitable for first, second and third- Rose Petals ...... Lawson "Benefit" for some branch of war-relief grade pupils: work in Thanksgiving week?

Do it in your clubs and classes, and do it all by yourselves-that is, do not ask help from older people-and do not tell anyone but your teacher what it is to be. It would he so encouraging to feel that while you are doing your bit in this way every other Junior reader is doing the same thing at the same time.

Some of you might try the tissuepaper recital described in this issue, and charge a small admission. If any one of you can draw you could make window cards to advertise your entertainment. After the recital have the entire audience join in singing choruses.

Others may like to dance. Have several of your friends learn a few pieces of dance music to play, and take turns playing for the dancing. Then have a tin bank, and every one that dances must put a penny in the bank every time they dance. Have this party end in chorus singing, too,

And here is another idea for some of you who live where there is lots of snow at Thanksgiving time.

Have a coasting party, and each person put a penny in the bank for each coast! Of course, this must end in singing, too, for singing sounds so very wonderful out of doors in the snow.

Or some of you might-well, we will not make any more suggestions. Put on your thinking caps to-night and

think up some original way of making a little money for your favorite branch of war-relief, and write and tell us what you did, how much you made, and for whose benefit

Be sure to close your entertainment, no matter what it may be, with chorus singing, to follow out the "Community Sing" idea that is going to make the United States a singing nation.

#### Answer to September Puzzle

1	Faust.	6.	Mignon
	Carmen.		Rigolett
	Huguenots.		Herodia
4.	Martha.		Traviat
5.	Norma.	10.	Lucia.

#### Prize Winners

Katherine Byrd, Calhoun, Ga. Louise Verdel, Normal, Tenn. Elma Armstrong, Calistoga, Cal.



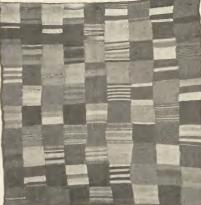
JUNIOR

FTUDE

A flower program makes a pretty re- Trumpet Flowers......Mrs. Adams given in costume. A dainty crepe paper The Pink Lichner dress representing a flower may easily A Lonely Flower. Christiani The Forget-me-not ..... Alchin be made for each performer. The following selections are tuneful Dandelions ...... Ralston

Pansy March of the Flowers (4 hands), Morning Glory

Harker Hedge Roses (4 hands) ...



#### The Junior Etude War Blanket

The first JUNIOR ETUDE Blanket is finished, and here is a picture of it! This was made from the first ninety squares received which were donated by he following:

following: Following: Crauses Rev. Mildred Stippers, Netl Rush, Heien Leho, Laura Routitze Suith, Bushi Crausa, Josephin Cosk Beale, Miltred vitour, Rus K. Turerere, Funct Inder Heiner Rev. 2010. A strategies and the strategies of the strategies of the strategies was an an elimitation theory and the strategies of the strategies of

There are not ninety names here, however, as a great many sent two or more squares and some came with no names, or with the names written on the outside of the package and were torn.

We thank everybody who is helping with these blankets, and if all the JUNIOR readers do their "bit" we will have several warm blankets to give to the Red Cross for our convalescent soldiers and sailors.

The second blanket is nearly finished, too, and next month we will give the ago when he went to high school I took names of the knitters who sent in the second ninety squares.

P. S. Some of the squares were flags, and we will have to ask you not to knit pecially the Junior services, and I am flags, because, you know, the American flag may cover a soldier only at death, so, trying hard to beat my brother playing of course, we must follow out that beautiful military custom and omit flags from yet. our blankets

The squares were put together by Miss Ida Bauer, in Philadelphia.

#### Military Drill

THE ETUDE

THERE is nothing in our thoughts these days as much as our men in service and all things military, so we are keeping quite in the spirit of the times when we think of our scales and exercises as military drills for our fingers. And, really, they are a sort of military drill after all, are they not?

Military drill is going through certain exercises -- dry, uninteresting ones, some-. Spindler times - for the sake of putting the muscles of the body in good condition, making the brain work quickly, and putting the will under strict discipline. It is making men, a lot of them at once, think quickly and act in unison at the command of a superior.

We may think of our ten fingers as the men, our exercises the drill, and our brain the officer who gives the orders. The orders must be obeyed quickly and well.

If the thumh hangs down and out at inspection give it a demerit for being

If the second linger breaks at the joint give it a demerit for not standing up. When you play your scales or exercises ascending call "Squads right," and if any finger plays a wrong note or does

anything out of order give it a demerit. When descending call "Squads left," and make your fingers obey.

If any finger is particularly disobedient give it a punishment of "Guard Duty" and make it practice all alone for a few

You will find that your brain will make a very good officer, and your ten fingers will be much improved by their military training.

#### My Ambition (Prize Winner)

One day when 1 was six years old Mother was sewing and my two older brothers were playing with their toys and I with my dolls. Mother stopped suddenly and asked us what did we want to be when we were grown ups. My brothers answered and when it came around to me I said "nothing" and went on to dressing my dolls. The boys laughed at me until I cried and one day the next week I went to Mother and told her that I wanted to be a very good musician and heat my oldest brother playing, who is now sixteen years old. I wanted to get back at him. Two years his position as pianist of the church, es-THELMA B. BROWN (Age 10). (Continued on page 743.)

#### THE ETUDE

#### MY AMBITION (Prize Winner)

Every person, no matter in what branch of industry he is occupied, marks for himself some pinnacle, some point, which he longs and tries for. My ambition lies in the direction of

music. When I grow to be a woman, the thing I would like most to do would be to supervise the music department in the public schools of this city. I would try to make my lessons so interesting that the pupils would look forward to I bope that through me the children

may compete.

15th of November.

December issue.

hour after hour.

leave a pronoun.

Icave an adverb.

leave part of a lamp.

the past tense of a verb.

All contributions must bear name, age

"Junior Etude Competition," 1712

and address of sender, and must be sent

hestnut Street, Philadelphia, before the

The names of the winners and their

contributions will be published in the

Do Not Abuse Your Hearing

By W. F. G.

MANY of the technical exercises which

are merely for muscular development of

the fingers profitably may be practiced

away from the piano, on a dumb keyboard

or even a table. When you practice on

be listened to critically for its musical

effect. One cannot do that if he is mak-

ing a mere striking-bag of his piano,

Puzzle

1. Take the first letter from the name

Take the first and last letters from

of an American composer, pianist, and

the name of an American opera and

3. Take the last three letters from

4. Take the first four letters from the

5. Take the first letter and the last

6. Take the last three letters from the

7. Take the last letter from the name

8 Take the first two and the last three

of an American contralto and leave

name of an American composer and leave

name of an American composer and

the name of an American soprano and

leave something invisibly small,

piano, every tone that is played should

will learn to love and understand music, Perhaps, if I ever attain that position I will build myself another castle in the air. But first I must work to make my first ambition a reality. VIRGINIA LEVY, (Age 12).

Scranton, Pa. MY AMBITION (Prize Winner) What would the world be without

When one is sad, nothing but happy and

gay music can cheer one, When one is sick, does not some soft sweet music bring cheer to the heart? When our boys in khaki or blue march away "perhaps forever" does not the brilliant patriotic music they play help to cheer us up a bit? Yes, the world must have music So can you not guess what my ambition s? Why 'tis to become a great musician, that I may help to cheer and soothe and inspire the people of this wonderful

country. DOROTHY KOLII (Age 14), Bronx, N. Y.

HONORABLE MENTION Leola Bacher. Lila Poole. Lucille Battaglia, Charlotte Tegarden, Grace Brown. Dorothy Trotter. two letters from the name of an Ameri-Bernadine Gunther. Crystal Waters, can violinist and leave to be in debt. Margaret Mitchell. Vivian Waters.

Junior Etude Competition for November

How I Can Do My Bit with Music

THE JUNIOR ETUDE will award three letters from the name of an American pretty prizes each month for the hest pianist and leave to disfigure. original stories or essays, answers to puz-9. Take the first letter from the name iles, and kodak pictures on musical of an American composer and leave the present tense of a verb.

where you live

#### "LEARNING TO PLAY"

Composers must be funny men At least that's what I say, Because they write down notes and notes For us poor things to play.

Now don't you think it would be nice If they would never try To write their music in a book? You know sometimes it's dry!

To play it just exactly right Is very hard for me-If I could only play it wrong How easy it would be!

But still I'll try to do my best And learn each tiny note And never make a single slip But play just what they wrote;

For they're the men that made the tunes And so they ought to know The way the music's meant to sound And how it ought to go.

Subject for story or essay this month, "Something I shall never forget," and must contain not more than 150 words. Write on one side of the paper only. Any boy or girl under 15 years of agc

VOU owe it to yourself and to your pupils to examine the



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#### 30th Annual Holiday Offer of Musical Gifts

These Annual Holiday Offers made by Theo. Presser Company, are an effort on our part to furnish musical holiday gifts merit at low prices to our patrons. We do not expect nor do we get very much profit, but we do try to present something of value in every case.

We are making this 30th Annual Holiday Offer on the first of November, owing to the delay that there is in all transportation at the present time, and also since there is a difficulty in getting merchandise of every kind, it is by far best to take time by the forelock and do Christmas shopping early.

On another page will be found a large list of such books and musical merchandise as would be suitable for Christmas presents, and we ask that they be examined early and the orders be sent to us at the very first opportunity. If cash accompanies the order the packages are postpaid. If the goods are charged the transportation is added, but in that case we are very glad to make a charge in December instead of in November.

There is one additional point which we desire to impress upon our patrons, and that is that these offers are bargains. We have, in every instance, reduced the regular selling price. As we said above, it is not a profit-making enterprise with ing this material direct to teachers by We desire to offer something at this Christmas season to our patrons, and we helieve if we reduce the prices on what been developed and perfected in such a they give to others that it will be appreciated. Please do not delay this year of all years. Make your selection early and lct us have the order.

#### Apology For Delay

For the first time in the history of our establishment we are experiencing real difficulty in filling and shipping orders on the day received. We hope our patrons everywhere will make allowance for conditions created by the war and that they will accept the situation with the best possible grace.

We most sincerely regret any inconvenience or disappointment resulting from delays, and can honestly assure customers that we are doing our very hest to meet their wants promptly.

#### New Etude Subscription Price January 1st, 1919, \$1.75 per Year

The subscription price of THE ETUDE changes on January 1, 1919. Long after it became a vital necessity for us to make this change we decided to do it. We can no longer neglect this move, much as we have postponed it, much as we have disliked to do it.

The price from January 1st on will be \$1.75 per year. (The individual copy price on the newsstands and over the music store counters has already been 20 cents for a number of months.) Every subscription to THE ETUDE sent to us on or after January 1, 1919, will be at the price of \$1.75, instead of the current price now in effect of \$1.50. It behooves every person in arrears on our list, as well as those who desire to take advantage of the old price, to remit at the rate of \$1.50 per year to us on or before December 31, 1918. Those paying arrearages in this manner may also renew

for an additional year at \$1.50. The 25 cents additional that we are asking will not pay even the additional cost of paper and postage alone, not to mention the increase in cost of every other item of manufacture and maintenance connected with the journal and ite business affairs.

#### Music Buying By Mail

Last year at this time we had just passed through a period of uncertainty as to the effect the war might have upon music teaching, and we were then able to say that all indications pointed to a busy and successful season. Subsequent observation and experience have proven that we were right in our conclusions at that time, and as this season so far has produced a still larger amount of business, we are quite safe in assuming that music and music teaching will b among the activities helped permanently rather than hurt temporarily by the war. These reflections lead us naturally to the question of music supplies and the best means of obtaining them promptly

and at the least possible cost. The house of Theo. Presser was founded upon the idea of taking care of the immediate and practical wants of music teachers and the Presser publications that have grown up around this idea are

as it were the leaves and branches of a vast tree of musical knowledge. Supplymail was from the first an essential part of Mr. Presser's plan and this plan has manner as to make music huying by mail "as simple as A-B-C." As a consequence we are in daily receipt of hundreds of orders from all parts of America and from our good neighbors both north and south. This would not he the case if we did not back up our claim with publications of the right sort with

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The most popular albums that we have in our catalog are those by George L. Spaulding. This album which we now have in preparation will contain his latest and most popular compositions. They will all be within the range of second grade pieces. Our special price in advance of pub-

lication will be 25 cents a copy postpaid. cents a copy, postpaid.

## Christmas Music

The attention of choir masters and organists is called to the advisability of securing material for the Christmas and Cantatas

We are prepared to render exceptional services at this time. we are prepared to render exceptionar assistance in selecting appropriate music for the holiday season and our well-known "On Sale" plan will bring you promptly a variety of music suitable to For choirs intending to give an elabo-

For choirs intending to give an elabore complete and wired in the following calm better in the following the present constitution of the following calm better in the following the present constant, by I.e. C. Chaffin, "The King Stars," by J. S. Camp, and "The Wondreen Likely, by W. W. Corey difficult and most called a structure of them within the capabilities of the waverage choir.

average choir. Our Catalog contains a splendid group of anthems for the Nativity, from the easiest to the difficult grades, so that we can satisfy every want along these lines. A suggestion as to the number of singers to be used and their ability will enable us to send you exactly the right anthems.

us to send you exactly the right anticells. We are adding this year two new anthems, by R. M. Stults, "Sing O Heavens" (Catalog No. 15568) and "Glory to God in the Highest" (Catalog No. 15570). The popularity of former anthems by this composer should create a demand for these two numbers. "The Song of the Angels" (Catalog No. 15571) is done and song and song the song of the song of the song solar solar

15571) is also a new and excellent anthem by R. S. Morrison.

W. Berwald has written for us: "In Bethlehem a King is Born" (Catalog No. 15564) which will appeal to discriminat-ing choir conductors, and P. A. (Josh ing choir conductors, and F. A. Clark has given us another setting of "Sing O Heavens" (Catalog No. 15557), which is bound to become popular.

bound to become popular. For solo singers we are adding to our publications "The Angel's Message," by F A. Clark (Catalog No. 15982) and "O Holy Child of Bethlehem," by R. M. Stults (Catalog No. 15986).

Festival organ numbers for the instru-mental part of the Christinas services are represented in our catalog by such compositions as "Alleluia," by Geo. Noves Rockwell; "Song of the Angels," by T. D. Williams; "Festival March," by Chas. Fr. Mutter, and others of equal merit. Remember that in dealing with the Theo. Presser Co. your wants receive the attention of experienced music clerks and the professional discounts are better than those offered by any other publishing postpald.

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We will continue our special offer only during the present month up to the tim of publication, when the special offer will

The stimulus given by this number will make a volume of this kind especially valuable and we would strongly advise a music clubs to at least have one evening during this season devoted exclusively to women composers.

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tinued during the current month, after which it will probably be withdrawn.

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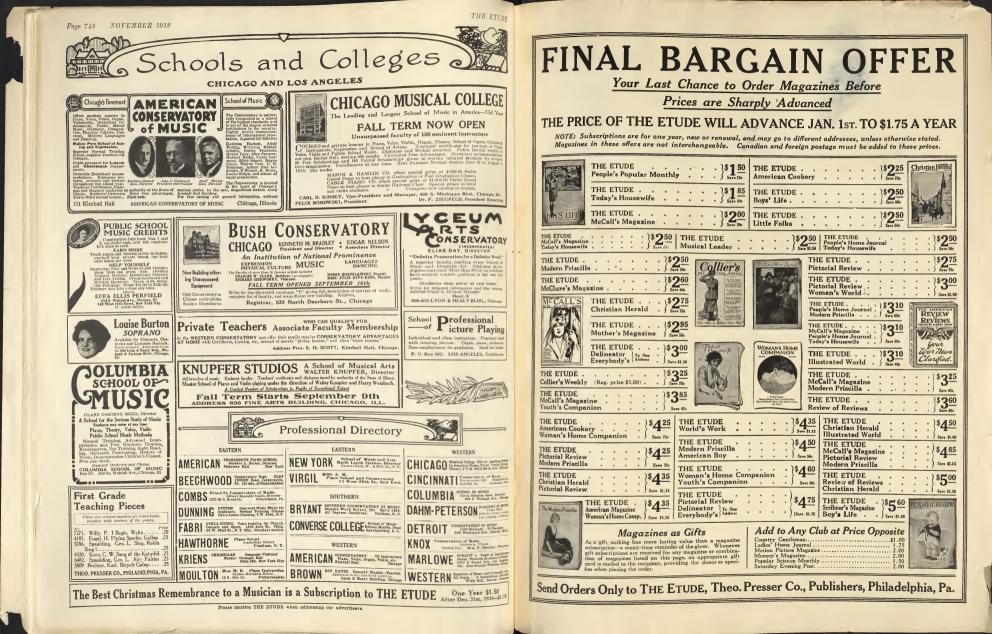
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