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# Volume 40, Number 03 (March 1922)

James Francis Cooke

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DISCONTINUANCES.—Owing to the sducational character of THE ETUDE a majority of its readers do not wish to miss an issue. Therefore, the pub-lishers are pleased to astande redit covering at Waters Months' subscription beyond expiration of the paid-up period. Those do are subscribers not withing to areal (themselves of this convenience of remitting later will please send a notice for discontinuance.

PRESSER'S MUSICAL MAGAZINE MONTHLY JOURNAL FOR THE MUSICIAN, T MUSIC STUDENT, AND ALL MUSIC LOVERS. Edited by JAMES FRANCIS COORE MARCH 1925 Vol. XL No. 3 Entered as second-class matter Jan. 16, 1884, at the P.O. at Philadciphia, Pa., under the Act of March 3, 1879. Copyright, 1922, by Theodore Preser Co. for U.S.A. and Great Britain Printed in the United States of America RENEWAL.-No receipt is sent for renewals. On s wrapper of the next issue sent you will be inted the date on which your subscription is paid , which serves as a receipt for your subscription.

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ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the lat of the month preceding date of issue to insure insertion in the following issue.

THEODORE PRESSER CO., Publishers, 1712 Chestnut Street, Philadelphia, Pa.

# The World of Music

John Alden Carpenter's latest is a hal-let recently produced by the Chicago Symphony Orchestra maler the title of the *Xrazy Kat*, an unashamed attempt to put into music the abaurdities of the comic page of the Sunday Newspaper. The ballet is said to have delighted the audience.

n sam to have delighted the audience. The second s

The St. Olaf Choir has again turned its The St. Olaf Choir has again turned its tout into a triumphal journey. This re-markable group of young slugger (average spiral), builts from St. Oktis. College, Northfield, Minnesota. Their programs con-sist of the most severed diffucult a sopellar works of the basis of the severe of the severe works of the basis of the severe of the severe works of the basis of the severe of the severe works of the severe of the severe of the severe works of the basis of the severe of the severe works of the severe of the severe of the severe works of the severe of the severe of the severe works of the severe of the severe of the severe severe of the severe of the severe of the severe the severe of the seve ceivable.

Conceivable. Arthur Nikisch, probably the most famous European evaluation and formerly conductor of the best week of Januarz. His was Humarian by birth. He played free riolin ander Watter at the instauration of the Wagner Patheness Symphony from 1550 to 1503. Nikisch was 607 years old. He had just signed a contract for an American bur with the International Concert Furenau targets and the statement of the statement of the statement out with the International Concert Furenau Statement of the statement of the statement of the statement out with the International Concert Furenau Statement of the statement of

In communit communitation with John Luther Log and David Beliese, authors of the play Dr. Thomes E. Franczers, State same introduced of the state of the state

The Inrgest organ in Southern Califor-nia, with eighty stops, is being enstalled by the Austin Company in the new \$500,000 Methodist Church of Los Augeles.

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

composite" prefermines work an and another **America's first regressentiation** upon the stage in creative art of any of the Govern-ment substituted functions that the stage in the stage of the Govern-ment substitute of the stage of the stage that the stage of the stage of the stage that the stage of the stage of the stage that the stage of the stage of the stage that the stage of the stage of the stage that the stage of the stage of the stage of the the stage of the stage of the stage of the stage that the stage of the the stage of the

Nyra Hess, well-known English pianist and an exponent of Tobias Matthay, made a very excellent impression upon the New York critics, particular emphasis heing iaid upon the variety, the delicacy, warmth and absence of tempestuousness.

Philadeiphia has established a Philadeiphia Music League with Mrs. Frederick W. Abbott, a highly successful executive, as the Director. Coslma Wagner dies hard. During the

Cosima Wagner dies hard. During the: war there were numerous runnors of ber death at a time when all news was uncertain. According to the Mssield Courrier, she is planning to have her part in the comis legrenth festival if only in an advisory capacity. She is now over eighty and much broken in heulth.

Clubs Offers One Thousand Dollar Prize for a Lyric-

Dance-Drama-New Art Form

Methodist Church of Los Angeles. The Corwaso Fund has started its drive to raise \$1,000,000 for educational purposes Dr. Antonio Stella, with offices in the Wool-worth building in New York is the moving force in this fine project. Hans Krouold, violinceilist of national fame, dicd of pneumonia in New York, on January 10th. Ilis sister, Schna Kronold, also deceased, was a member of the Met-ropolita Opera Company. William Arms Fisher, noted American

Moritz Roscuthal, of the colossal tech-nic, has again appeared in Paris at the Conservatoire concerts. Le Courrier Musical speaks of his playing as "a veritable triumph." William Arms Fisher, noted American composer and critic of the Oliver Ditson (Company since 1897, has announced his good fortune in his coming marriage with Emma Roderick Hinckle, Vice-President of the National Federation of Music Clubs, iong prominent in musical club work in America.

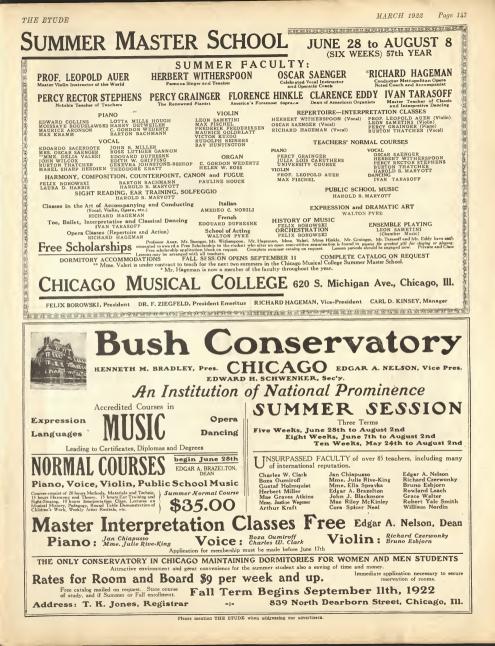
Valdimir de Pachmann, now seventy-four years of age, has appeared in Rome with great success. Surely this is an age of virile, elderly men in music. elderly men in music.
Alexander Siloti, conductor, composer, planist, now on tour in America is, according to all accounts, marking at methods and according to all accounts, marking at methods are planist under the second second second second second interpretation rather that a planist is comen and puri. If Acchmanitoff, he has the true Muscord interimetation and the second later to the second second second second second come folicit, america aced second second second second come folicit, materia aceds and aced aced second se The National Federation of Music

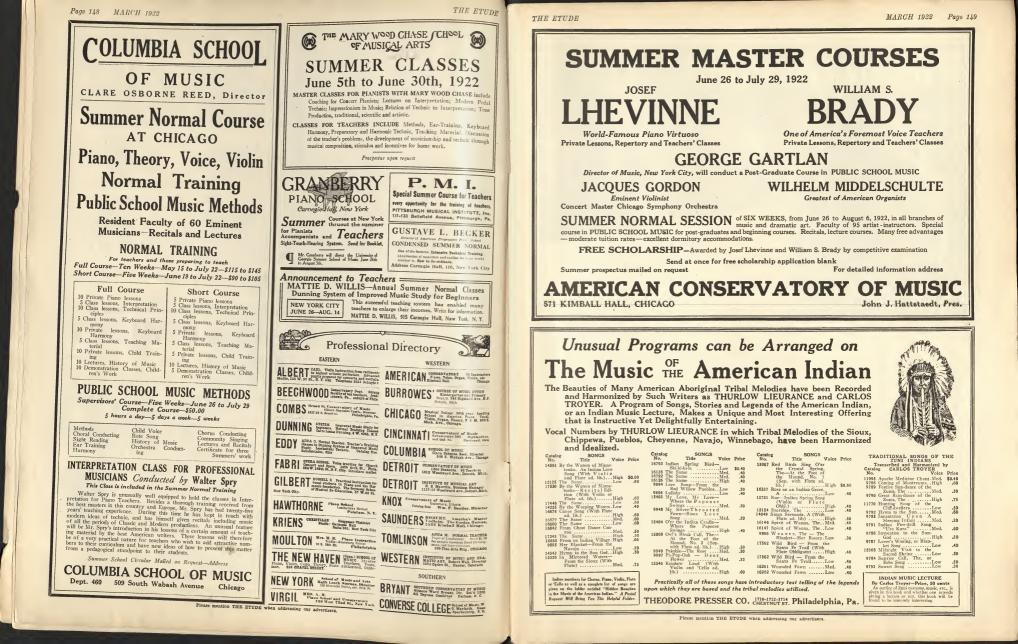
Four Hundred Dollars - - - Librette Six Hundred Dollars - - Composition



And the first first









The NEW EDISC

# -ANNUAL SUBSCRIPTION, \$2.00-VOL. XL. No. 3 Single Copies 25 Cents MARCH, 1922

### To the Music Clubs of America

ORGANIZATION and Democracy are two outstanding traits of Americans everywhere. Possibly we inherit our club building instincts more from our Anglo Saxon progenitors rather than from the other lands. Yet, on the continent of Europe the getting together spirit is ancient indeed, especially in music. What were the Meistersingers but musical clubs?

The Music Clubs of America, however, have developed in such a way that the European is amazed at their growth. The first thing an artist experiences on his first American tour is, that the musical society of the towns and the cities he visits is so organized that the barrier between the stage and the audience is almost totally destroyed and he is taken right into the hearts and the homes of his auditors.

Dr. Richard Strauss on his return to London from America was asked to comment upon American music. His first remark had to do with the wonderful work of inusical clubs, mentioning especially the Matinée Musical of Philadelphia and the Music Club of Columbus, Ohio. We are proud to have the splendid women who have had much to do with the upbuilding of these particular clubs as contributors to parts of this issue.

There are, of course, a vast number of musical clubs not in the National Federation of Musical Clubs. We believe that they ought to receive the benefits of the National organization and in turn contribute to it.

An Apology and An Appreciation.

First, we want to thank the many, many club leaders who have so unselfishly helped us in the preparation of this issue. Without their aid it would have been impossible. On the other hand, we want to confess that we were soon overwhelmed with the enormity of the work, the impossibility of including in one issue more than a fraction of the recognition we should like to have given to deserving workers. We are human and we realize it quite as much as any of our possible critics. We have done our best with this issue and we hope that at some time in the future we may have an opportunity to do better. The whole subject of clubdom is so big that we continually felt in the position of Rastus who was asked to tell how he hunted the bear. "T'warn't no use for me to cotch dat bar, for before I know it, it dun gone cotched me."

#### What about the Golden Hour ?

ONE year ago THE ETUDE presented in its columns an ideal which seemed one of the most important matters of the time. We called it "The Golden Hour" and it immediately received the most enthusiastic support of many of the ahlest thinkers of our land.

Since that time we have not pressed the subject, as most of all, we desired to avoid any thought that it was the project or propaganda of any one group. Fortunately the ideal met with widespread approval and we are constantly receiving letters telling us that the plan is being agitated in all parts of the country and that it is being put into operation in various forms adaptable to the various communities.

WON MR. EDISON'S

\$10,000

FOLDER

FRIZE

WINNERS

AT YOUR

EDISON

ANNOUNCING

In this, the music clubs have taken a splendid part and continue to do so. For this reason we are mentioning the matter again in this issue.

For those who may be unfamiliar with the plan we shall he very glad indeed to send the original outline without cost. More than this, we are ready to supply these in quantity to club leaders who desire to do a little missionary work for this splendid and all important object.

"The Golden Hour" tersely expressed, is a non-sectarian outline for regular training in character building in our public schools, the plan being a part of the regular daily musical "exercises," long a feature of the educational system of America

Unquestionably, the best means of inculcating character is in the home and through religious advisors; hut we are living in an age when little attention is being given to such subjects and literally millions of children are at this time forced to depend upon sensational newspapers and often dangerous moving pictures for their character foundation.

The day school encompasses most of the children, and work of this kind may he the salvation of our whole social structure. Does not this era of handitry point out to you that, as a citizen, there is nothing more important for you to do than through some such means as this build a bulwark against the enemies of society and build that bulwark in the very souls and hearts of your children. If it is not huilt there millious of police cannot combat the evils of tomorrow. Just think it over.

THE ETUDE wants to do its part, but its part must be a mere drop in the bucket. The music clubs can help enormously if they will take up this work with the zeal of Joan of Arc. The French martyr had no nohler object.

#### American Music and Attempted Monopolies

AMERICAN club women have fought a magnificent fight to elevate the character of music in the public schools. They also realize that there ought to be some way in which talented children may receive credit for the musical work done by them out of school hours, rather than having the school authorities take the old fashioned attitude that time spent in music study was an interference with the legitimate work of the school.

These purposes are most commendable and thoroughly legitimate. However, it was not long before the makers of proprietary systems of exorbitantly expensive books began to try to make capital of the works done by the clubs. Several manufacturers of such systems worked in highly subtle and insidious manner to introduce their works in such a way that their hooks would he used to the exclusion of all others. The profits were prodigious and they were willing to take any risk to gain a point.

Teachers all over the country were repeatedly threatened in this manner. "Your State is going to adopt this system and unless you teach this and nonc other you will be obliged to give up your work, hecause the student who is unable to pass this particular system will receive no credits and your standing as a teacher in this community will be nil." Many timid folk were actually frightened by this hugaboo. Such teachers never seemed to realize the fact that Americans sooner or later are determined to have their dealings on a basis of fair play and that all attempts to create monopolies in this country have ultimately heen smashed by the will of the people.

Slogan of the National Federation of Music Clubs A Music Club in Every City, in Every County, in Every State in the Union and Junior Boys' and Girls' Clubs-Auxiliary

ance of the artist and its RE-CREATION by the New Edison

VISIT your Edison dealer, and compare Prihoda, on the New Edison, with any violinist who records for other phonographs or talking-machines.

All systems contain some good points but there is no one system which the artist teacher or the teacher of beginners with ideals, independence and character is willing to have fastened on with the command, "Here you take this and have nothing to do with anything else." Suppose some one should come to the School Commissioners of your community and persuade them to turn over the complete school course to some proprictary firm of book manufacturers. Can you imagine the howl that would arise? Can you imagine what kind of a reception the agent of any such firm would receive?

The American teacher demands the greatest possible freedom and elasticity in the methods that he uses. He does not propose to be handcuffed by any firms demanding that he use their wares and no others. Epecially does he resent the insult of having the state proscribe or in any way indirectly or directly support private ventures to the exclusion of others. Such things he holds beneath contempt.

As for the certificates and diplomas granted by publishing firms by correspondence, they are often much of the nature of a complete swindle. The student purchasing such a system, sold upon the reputation of a few famous names, assumes that he is having his papers etc. examined by the musicians advertised. The great majority of the examinations are supervised by clerks, much after the manner of the patent medicine manufacturers, who prescribed by mail for thousands of victims who thought they were getting the advice of celebrated specialists.

On the other hand, the Club Women of America can do their best work by upholding the highest in American musical education, irrespective of the doubtful publishers, making a fair field for all teachers and publishers and refusing to permit those whose motives are largely monopolistic to pan off their money-making merchandise as though they were working for a great public good.

#### Schubert on Broadway

WHEN Franz Schubert died it is reported that all that he owned in the world was valued at about eight dollars. The inspiration that he passed on to mankind could not be measured in millions. More than this, the actual income derived by artists, teachers, producers, publishers, writers, painters, etc., has resulted in many, many fortunes. Schubert would have been regarded as a Croesus in his time if he could have "realized" on his product. Just now he is appearing on Broadway in a comic opera made up in part from his immortal melodies. Surely never in his wildest dreams could Schubert have imagined such a fortune as this comic opera will pay its managers. Poor Schubert-dying at the age of thirty-one, in literal poyerty, and leaving a musical Golconda to mankind.

Fate makes a sorry deal to some composers. Now and then we find men and women who manage to make and hold fortunes. by writing music. Others fail miserably although they produce masterpieces. One cannot hope for success in all directions. Schubert was one of the great successes of the ages as a musician, although he was a total failure in everything that pertained to providing for his own interests. The case of Moszkowski is that of a present day Schubert. Fortunately, friends of the art in America are coming nobly forward to avoid another shame

#### The Smell of the Lamp

IN this age when every child is exhorted to study and work, work, work a dozen times a day, may we not be making the mistake of not leading him to depend a little more upon inspiration, upon the spirit within that works unconsciously when the intelligence is properly directed. Plutarch tells that Pythias, when he was making fun of Demosthenes said that "his arguments smelt too much of the lamp." We are continually hearing playing of that sort. The study, the hard work, the conscientious application is evident, but alas the soul is a thoussand miles away.

#### A Little Tolerance

In one of the many interesting letters that come to the Editor's desk, a correspondent sent the following beautiful lines attributed to Henry Ward Beecher:

"If we knew the inner soul of each man, we should discover enough sadness in every life to disarm all unkind feeling."

We believe in passing along kindliness. Perhaps when you think your teacher is cross; perhaps when your musical assoeiates seem irritable, they are bravely carrying a burden of smouldering agony far greater than you know. Be a little tolerant. It is always best.

#### The Real Thing in Music

RUGGED-MINDED John Milton, poet, statesman and musician was admittedly one of the greatest constructive minds of history

From epic heights he divined great human truths which have ever since been a guide to the race.

Yet, he was first of all an educator. His writings upon education show his characteristic, penctrative insight.

In discussing the acquisition of many languages he pointed out that the mere ability to think in different terms was not thought itself.

His fear was that students, by learning to speak many tongues, ancient and modern, might not learn the real essentials of human wisdom in their efforts to get a linguistic technique.

In the education of an older day there can be no doubt that this was the case. The substance was forgotten for the

So it was in music. Anyone can remember the peanutminded teacher of yesterday who made an open brag that no pupil of hers was ever permitted to have anything but scaleand finger exercises for at least one year. That was her first confession of musical virtue.

Now, the teacher tries in every imaginable manner to capture the beginner's real musical interest.

In doing this, there can be no question that teachers and some books and system-makers have gone amuck. So much pandering is there to interest, that the whole work is delayed to a point of tedium that exhausts the patience of the child

and makes the adult indignant. In ninety-nine cases out of a hundred the direct beginner's

method embodied in one sensible short book followed by practical graded material is the most resultful.

# The Art of the Cadenza

The eadenza is purely a virtuoso contrivance. Its original purpose was to afford the artist an opportunity to display his tour de force in such a manner that he might seek to baffle his rivals. Gradually it came to be the custom to insert a certain measure in which the artist might feel at liberty to show his technical stock in trade.

Some of the historical cadenzas in piano and in violin music were unquestionably very beautiful indeed. As time goes on we find editions printed with the most demanded cadenzas. Carl Reinecke made a collection of Cadenzas to forty-two movements of piano-forte concertos by Bach, Bect-

In modern composition the cadenza idea has seemed too antiquated to appeal to composers. This is especially true of vocal music. Just when the last operatic cadenza was written we do not know, but in the olden days such cadenzas as the famous one sung by Agujari ending with high C (six spaces above the treble staff) were all a regular part of the operatic



# What is the Most Important Work to Which the Music Clubs of America may Devote Their Efforts?

# A Nation-Wide Symposium

#### Mario Chamlee

Metropolitan Opera Company Governmental subsidy for graphaphone concerts, as the graphaphone is the most powerful agent to-day in the spreading of musical culture.

#### David Scheetz Craig

Editor of Music and Musicians Music clubs should stand for good music, outline community programs, stimulate students, foster local talent, give artists' concerts and sponsor auditoriums.

### Mrs. Rossetter G. Cole

President of the Society of American Musicians Educating the community by presentation of the best music, through giving recitals, through lectures and study classes, through demanding the best in school and home

#### Frank Damrosch

Director Institute of Musical Art To cultivate good music instead of worshipping well advertised artists; to honor the artist who places his art before himself.

#### Dr. Hollis Dann

Director of Music, Department of Public Instruction, Commonwealth of Pennsylvania Purbose-Better vocal and instrumental music in Public Schools, credited, Procedure-Advocate trained leadership, adequate

equipment and sufficient time allotment. Give concerts in schools Results-The best possible avocation; a truly musical

community

#### Mrs. George Houston Davis 2nd Vice President N. F. M. C.

The greatest purpose for music clubs is school music, public, private, rural and urban, since in the children lies the future of music in America.

#### Florence Easton

Metropolitan Opera Company Give the people music they can understand, in a language they can understand, at prices they can afford to pay, often.

### Thomas A. Edison

World-Famed Inventor To urge that all the children in our American homes shall be taught to play a different musical instrument.

#### Henry T. Finck Noted Critic

Mediocrity is the curse of art. Music clubs should try in every way to aid the survival of the best.

American Composer Besides the general cultivation of themselves and their

#### John C. Freund

Editor of Musical America Let the music clubs devote themselves to developing a love for music in their own territory and bring out their own talent, instead of relying wholly on talent from alsowhere

#### Bessie Bartlett Frankel

Director Department of American Extension National Federation of Music Clubs

Establishing musical appreciation classes in rural schools. Clubs touch at the heart of the nation, thus developing finer instincts in the child and gaining wider cooperation from the masses in the furtherance of music

#### Ossip Gabrilowitsch

Conductor Detroit Symphony Orchestra It seems to me that the greatest purpose to which the music clubs of America can devote their energies is to foster enthusiastic and earnest interest for music among the young. By this I mean the establishment of some united system by which music would become part and parcel of school education in as many schools as possible, including the establishment of pupil's orchestras in High Schools and children's choruses in Grade Schools. An earnest effort should be made to bring home to the minds of teachers and parents that music is a subject at least as worthy of attention as Baseball or Football

#### Rudolf Ganz

Conductor of the St. Louis Symphony Orchestra To promote good music among the school children and the young people in colleges and universities and thus insure more refinement and sensitiveness of both heart and mind in the coming generation.

#### Amelita Galli-Curci

Famous Prima-Donna

The creation of a National department of music and the allied arts by legislation; thereafter interesting city governments in establishing and maintaining municipal opera companies.

#### Mrs. Edwin B. Garrigues

President Matinee Musical Club of Philadelphia The greatest purpose to which the Music Clubs of America can devote their energies is to form Junior sections and train all to be intelligent listeners, and to encourage and develop the talented student as a Junior and Senior.

#### Percy Grainger

Eminent Virtuoso Pianist Towards making America conscious of its native born creative geniuses while realizing the cosmopolitan scope of music; yet to insist on including one entire group of American compositions on each program.

Emilio De Gogorza

Noted Baritone To develop the best taste in music in their community. thereby enabling their audiences to discriminate between the true and the false.

Director New England Conservatory of Music The foundation of musical culture must come from music in the home, made by the family. Who can better promote this than the Music Club? American).

Alice Bradley (Mrs. Arthur Bradley, President) State President Ohio Federation of Music Clubs

To become Working Force for Music-for self culture; good school music, Music Credits, Musical Contests; Music Departments in Libraries, with reference books, magazines, and scores; chorus singing, local orchestras, and concerts by great artists.

#### Mrs. David Allen Campbell

Leopold Auer

Eminent Violin Master

To unite in sending a petition to Congress for the

establishment of a National Conservatory in New York,

Chicago and San Francisco to enable poor but gifted

students to obtain, free of cost, musical education of the

Mrs. H. H. A. Beach

American Composer

to promote the study and enjoyment of all good music in the home.

Edward W. Bok

Editor and Publicist

Lucrezia Bori

Of the Metropolitan Opera Company

The encouragement by the Government of young music students by means of scholarships for study in

Sophie Braslau

Of the Metropolitan Opera Company

music, the drama, sculpture, and literature.

The establishment of free National lecture courses on

The education of our children to an appreciation of

To study American compositions, and constantly strive

most superior order.

the best music

Furone

Editor of The Musical Monitor To unify all forces that are working for musical culture, so that more opportunities may be given to the thousands of young artists that are thoroughly equipped to enter the profession. This work by the clubs will stimulate education, appreciation, and provide opportunity for the worthy.

#### William C. Carl

American Organist The Music Clubs can best create a higher appreciation for the best in music, and influence students for a more thorough and comprehensive study of the art.

#### Charles Wakefield Cadman American Composer

George W. Chadwick

and the Junior Music Clubs.

Useless to attempt making "America musical" when it is "grown up." Concentrate on better school music

#### Arthur Foote

communities, the women's clubs can do their great service by always including worthy American compositions in their programs (but not framing the latter as exclusively

#### Josef Hofmann Eminent Virtuoso Pianist

To educate their respective communities by presenting to them the best in music as performed by the best

#### Mme. Louise Homer

Metropolitan Opera Company The providing of paid appearances for young artists. They often suffer great hardships before their repu-

### **Charles Hackett**

Metropolitan Opera House A campaign for the appointment of a Minister of Fine Arts and the establishment of a National Conservatory of Music

#### **Orville Harrold**

Metropolitan Opera House An intensive campaign against musical charlatans, and encouragement of the sincere artists and teachers.

#### Mrs J. Hambrick

President Texas Federation The music clubs should work to have a music club in every town. The Texas Federation has 90 federated clubs. We expect to have 200 before the end of 1923.

### Clara M. Hartle

President Washington State Federation What the music clubs need most is co-operation among themselves and with each other, tending toward the development of their own local talent and the training of the young musical public of the future,

#### John J. Hattstaedt

President American Conservatory of Music The chief mission of Musical Clubs is to elevate the general standard of musical taste in their respective

#### W. J. Henderson

Noted Music Critic Preventing young persons without talent from studying music with professional intent,

#### Victor Herbert

To foster music in the schools of the land by stimulating parents to support the best in the musical education of the young.

### Mrs. John S. W. Holton

President of The Philadelphia Music Club The average Music Club should have for its highest ideal, the development and successful launching of the promising young musician,

#### Elizabeth Hood Latta

President Pennsylvania Federation of Music Clubs To discountenance the exploitation of proprietory systems designed to monopolize music in the public

schools to benefit private interests. To attack rampant commercialism in music generally.

## Wassili Leps

Orchestral and Operatic Conductor To establish people's opera companies in all sizable cities to give opera by the people, for the people; to enable young Americans to lay the foundation for a

### Josef Lhevinne

Eminent Virtuoso Pianist To develop public taste for the highest possible standard of appreciation of serious musical art, and also to give the widest opportunity to young American talents to appear before the public,

### Leonard Liebling

Editor-in-Chief of Musical Courier Our music clubs should hear good music, discuss it competently, and work incessantly for the establishment of symphony orchestras everywhere,

#### Mrs. John F. Lyons

President National Federation of Music Clubs Support and Betterment of Music in Public Schools; Adequate Development of Community Music; Sponsoring Good Concerts and Securing Satisfactory Audiences for Samo

### John Luther Long

Author of Madame Butterfly, The Darling of The Gods Closer association with the other arts-especially that of the dramatist, librettist-that the Art Empire may the sooner arrive

#### Alberto Jonás

Eminent Virtuoso Pianist Tear out the weeds. Plant, lovingly, Bach carnations, orchestra music. Let's hear it! Mozart lillies, Beethoven roses, Schumann violets, Chopin lilacs, Liszt chrysanthemums, Brahms orchids.

#### Osbourne McConathy

President Music Teachers' National Association May the Music Clubs of America hasten the days when good music shall be one of the chief joys in our family, social and community life.

#### Giovanni Martinelli

Metropolitan Opera House The foundation in each large city of municipally endowed opera houses and theatres.

#### Mrs. John Lamar Meek

President Dixie District, National Federation of Music Clubs Laws making music study compulsory in schools;

state supervisers; more clubs; more enthusiasm; loyalty to genuine American artists and institutions.

### Helen Harrison Mills

Director Department of Publicity, The National Federation of Music Clubs Concentrated effort to interest municipal authorities in the value of music generally, and the recognition of its necessity and importance in the public schools.

#### Arthur Nevin

Composer, Director Municipal Music, Memphis Choose a project. Make it a vital issue and eliminate all other ideas until this major drive is accomplished. Clubs overcrowded with too many combined schemes; committees and active promoters overlap on appointed boards, nccessarily dividing interest. Choose a project and make it 100 per cent, interest and energy.

#### Marion Ochsner

Former President National Federation of Musical Clubs, President Illinois Federation Encourage and support the development of Musical Art in America by engaging American artists to give programs of American music.

### Mrs. Ethel H. Peterson

President Federation of North Dakota What our Music Clubs need is a broader view of what music needs and what it means to the world, Too many of our so called rusical people have no actual knowledge of what music is.

### Otto Pfefferkorn

#### Pianist and Teacher (With apologies to Anagram makers) Installation of Managerial talent and skill Untainted by individual bias. Social service and relations, Inspired by altruistic aim. Co-operation of heart and head!

Mrs. W. W. Price

President Rocky Mountain District Federation of Musical Clubs Co-operation toward helping, practically, young stu-

dents to a place on club programs; combating commercialization of clubs by teachers; publicity through our great music journals.

# THE ETUDE

Harold Randolph

Director Peabody Conservatory of Music To strive to keep alive the music in the homes, for the tendency is to leave it more and more to profes sionals; and, to encourage and assist young artists of real merit, who might otherwise be strangled at artistic birth by the prevailing conditions in the managerial business.

#### James H. Rogers

#### American Composer

To my notion, the best service women's clubs can render American Music is to induce orchestra conductors to perform strictly American works. Song composers have nothing to complain of ; we have no great amount of music for piano suitable for concert. But we have

### Mrs. J. H. Rodes

Director Missouri Federation of Music Clubs Federate, that big things may be accomplished which singly, cannot be done.

### Mrs. Frank A. Seiberling

The Music Club, by realizing not only its local leadership, but its national obligation through Lederation; by aiding religious, civic and educational etforts, will make America a musical nation.

### Marcella Sembrich

Famous Prima Donna

The greatest purpose to which the music clubs of America can devote their energies is the encoderagement of the younger and lesser known musician whether they be instrumentalists or singers, where there is unquestioned evidence of real and striking tobat. Nobody wants to engage the unknown. The young artists must make a name-but how? The music chill should, of course, hear the great artists and they are an educational necessity to musicians. But do not neglect your own young and struggling talents. Help the gifted ones to advance in the career for which they have prepared themselves by the expenditure of much

# Ella May Smith

Chairman of Department of American Music. National Federation of Music Clubs American Music Clubs should devote them lives to the study of American compositions. Half et every program should be native work.

# John Philip Sousa

World Famous Band Conductor To encourage talent that possesses sound technique and discountenance temperamental fakirs.

## Anna Socola Specht

President Louisiana Federation of Music Clubs Our Musical Clubs need to devote a great deal of their time to the study of classical compositions in ensemble form, they devote too much time exclusively to

## Nan B. Stephens

President South Atlantic District National Federation of Music Clubs Help make America the musical centre of the world by endorsing a National Conservatory. Supporting native creative talent and artists. Improving public and private school music. Making music as important as athletics. Organizing Junior Music Clubs everywhere, remembering always the orphanages and settlement

# Leopold Stokowski

Conductor of the Philadelphia Orchestra The organization of series of concerts in every town of the United States. The public always finally realizes what is the greatest in art if it is given enough opportunity to come in contact with it.

## Josef Stransky

Conductor New York Philharmonic Orchestra "What is the greatest purpose to which the music clubs of America can devote their energies?" Administering the legacies bequeathed us in the great classics for the development of musical torte in equivalent development of musical taste in our country. (Continued on page 170.)

## THE ETUDE

Oueen ever played the compositions, as many are diffi-

cult even in this day. Possibly some of the Pilgrims

may have had an opportunity to hear music of this

type, but their more or less humble origin makes it

seem likely that they were more familiar with the

beautiful madrigals of Byrd, Morley, Weekles, Wilbye

and Gibbons. However, this may have been, their re-

ligious convictions turned them toward the more som-

bre psalm tunes such as may be found in the Ainsworth

Collection, melodies and harmonies dreary enough to

be sure, but satisfying the theological tendencies of

that the Ainsworth psalm book "came over in the

Mayflower" with the Leviathan cargo of all manner

of things (including strong drink), which that tiny

vessel was supposed to have shipped, we do know

that it was the most liked book of its kind and that

the Pilgrims conducted song services aboard the little

boat to keep up their courage. It is the Ainsworth

book, however, to which Longfellow refers in his

Courtship of Myles Standish with the well known lines:

dam, the words and music together, rough hewn, angu-

lar notes like stones in the wall of a church yard, dark-

So thoroughly intrenched were the prejudices against

Too much sobriety had a humorous effect upon some

of the Puritans for we read that in 1628 a party of

young bloods set out from Boston to a nearby place

named Merry Mount and there did have "Revels in New

Canaan" with "bread and beer and song" and other forms

of dissipation until they behaved "like Ganmadis and

Jupiter" (?) The ring leader one Thomas Morton

was seized by the constables and if we are not mistaken

sent back to iniquitous England as a suitable punishment.

parts of the country are as interesting as they are meagre,

John Conrad Beissel, for instance came to the new

world in 1720 from the Palatinate where he was born

in 1690. He was a poet, mystic and musician. In 1735

he founded a communistic fraternity at Ephrata, Penn-

sylvania. Should you ever happen to be in the vicinity

of Reading, Pennsylvania, you will find it well worth

your while to make a trip to the cloister or Sister

House of the Seventh Day Baptists, where a congre-

gation still worships every Sunday. It is one of the

most primitive of all American historical relics and

interesting beyond description. There the visitor will

see records of the earliest attempts at music publishing

and musical composition. Some of the old manuscripts

In 1740, Johann Gotlob Klemm, born in Saxony, is

credited with making in Philadelphia, for Trinity

Church, New York, the first organ manufactured in our

country. This claim is disputed by some who believe

that Matthias Zimmerman, of Philadelphia, made an

In 1775, John Behrent (German or Swedish by birth)

Meanwhile, groups of American singers and actors

were appearing with success in New York, Among

is credited with making in Philadelphia the first Ameri-

are most interesting. All are in German.

organ in 1737.

can piano.

The sparse records of musical beginnings in other

music other than the psalm tune type, that for nearly

a century the art was virtually blighted in all New

ened and overhung by running vines of verse.

The well-worn book of Ainsworth, printed in Amster-

While the writer has not been able to prove positively

their singers.

England.

# The Beginnings of American Music

A Sketch of Our Musical Endeavor Up to the Early Years of the Last Century

#### By DR. ALLAN I. EASTMAN

### Prepared for Reading at Musical Clubs

WHILE there are statements that two of the voyagers and Maria Storer, as well as Catharine Maria Harman, upon that famous vessel, which was to provide an anwho died in 1773. estral background for so many hundreds of thousands While so far we have given in this paper most of our of "Mayflower Descendants," were reputed to be musiattention to the music of New England, New York and cal, we have no record of what their musical ability Philadelphia, one should not infer that music was inmight have been. Since Purcell was not born until active in other parts of the country. We have indicathirty-eight years after the Pilgrims set sail and Bach tions of great musical activity in the South, notably in and Handel not until sixty-five years later, the average the fine colonial mansions of Charleston, and other music lover may form some estimate of the character cities, but the records contain only a few facts of musiof the music that the Pilerims had heard in England. cal interest at the present. One musical development of A fair estimate of the keyboard music of the time can a very distinctive character was the formation of a be found in the Fitzwilliam Virginal Collection at Camsociety for cultivating music, at Bethlehem, Pa., in 1744, by the Rev. J. E. Westmann. This was the ancestor of bridge. It is reported that this book once belonged to Queen Elizabeth, but it is very unlikely that the virgin the present famous Bach Choir, of the Bethlehems.

#### Musical Organizations

From this time on many musical organizations came into being in different cities. Some twenty-seven have been listed, many coming from singing schools, and some, like the Musical Society of Stoughton, Mass., founded in 1786, continuing to exist for many years. Meanwhile, many of the leading men who were concerned in the birth of the new republic, found time to take a great personal interest in music. Washington was especially fond of music, and often attended operatic performances. Benjamin Franklin was not only fond of music, but devised a new form of the musical glasses, called the Harmonica. For this, no less than Mozart and Beethoven composed pieces.

In the early years of the last century the musical atmosphere of all America was changed, with greatly increased, and much more serious, musical interest. The foundation of the Musical Fund Society of Philadelphia, in 1820, the organization of the Handel and Haydn Society of Boston, in 1815 (both of which are still in existence), the coming of the famous Garcia Opera Troupe, which gave performances with Mme. Malibran in New York, in 1825, opened up entirely new vistas. Old prejudices quickly subsided and religious tolerance spread, so that the musical activity of America never lost its impetus to the present day, when there is unquestionably a wider spread interest in the Art than even its fondest supporters of one hundred years ago could have imagined.

#### Francis Hopkinson

Easily the most distinguished American musician born prior to the Revolutionary War was Francis Hopkinson, born in Philadelphia, September 21, 1737, and died in Philadelphia, May 9, 1791. He was a poet, a lawyer and a musician. He graduated from the Pennsylvania University in 1757. As a member of the provincial council of New Jersey he became one of the signers of the Declaration of Independence. He also was a member of the convention which formed the U. S. Constitution. In later life he became a Judge of the United States District Court His essays, satires and poems were published in three volumes. He played the harpsichord and was believed to have played the organ, as he had a hand in training the boys at Christ Church and St. Peter's Church in Philadelphia. In 1759 he began a collection of songs, the first of its type made in brass, copper, pewter, iron and steel; also in the New World. In it is the song My Days Have Been So Wondrous Free, often placed upon programs at this time because of its archeological interest. His second set of Seven Songs for the Harpsichord or Forte-Piano were dedicated to George Washington. In it he claims to have been the first native of the United States to have produced a musical composition. It should be remembered that in 1800 Philadelphia was the metropolis of America with 9000 more citizens than New York.

Meanwhile, in New England musical activity had been struggling with its Puritan garb in almost pathetic fashion. The most conspicuous pre-revolutionary figure was William Billings about whom much has been written, largely because there was none other who attracted so much attention in his day. He was born in 1746, in Boston, and died in 1800. A tanner by trade, he is these were Lewis Hallam, Sr., and Lewis Hallam, Jr., said to have chalked his first efforts at musical compoMARCH 1922 Page 155



#### FRANCIS HOPKINSON

sition upon sole leather. Deformed, blind in one eye, with a voice capable of roaring down all others in his neighborhood, it is little wonder that he attracted attention While his first collection of music was published in 1770 (according to Henry M. Brooks), it was not of a character to warrant serious comparison with the work of Hopkinson. Yet, if serious consideration is given to his music, he antedated Hopkinson as Beissel did him.

The musical atmosphere of Puritan New England may be traced in many old records among the most amusing of which are the texts of current hymns which succeeded the Psalms, and in old advertisements. Apparently the zeal of the hymn writers was expended principally upon describing the horrors of an industrious Satan in a very deep and dark Hades. Here are some specimen verses quoted by Brooks.

> Far in the deep where darkness dwells The land of horror and despair, Justice has built a dismal hell And laid her stores of vengeance there.

Tormenting racks and fiery coals

Dipt in the blood of damned souls.

THE ancient traditions were first broken down in the

sea coast towns where communication with the larger

world brought greater breadth of thought and action.

Before noting the American manufacture of instru-

ments, let us pause for a while to read some of the

curious advertisements, which trace the gradual awak-

ening to the world of music. Here is one quoted from

"Imported in the last ships from London and Bristol,

and to be sold by Jacob Richardson, all sorts of goods

woolens linens silks and India goods-brass and iron

Jews Harps, English flutes, violins, bows, bridges, best

From the same paper of October, 1764, the following

"To be seen at Mrs. Cowley's a curious piece of

clock work, by which the image of a man is made to

beat upon a Drum of Admiration; his wife by his side

dances and calls him Cuckold; he moves his lips as

his head in a very complaisant manner. He was the

first drummer in the King of Prussia's army and has

been in Germany, London and Boston for ninety years

past. He continues to be seen no longer than ten days,

When it was proposed to publish a Volume of Orig-

inal American Music, by Billings, in 1792, the committee

undertaking to present this collection of "Anthems,

Fugues and Psalm Tunes calculated for public social

from ten o'clock in the morning till nine at night."

speaking, turns his eyes on all spectators, and bows

the Newport R. I. Mercury of June, 1759:

Roman violin strings."

quotation is made:

And darts to inflict immortal pains

Eternal plaques and heavy chains

worship, or private musical societies-A Dialogue between MASTER and SCHOLAR-in which the theory of Harmony grounded on Question and Answer is adapted to the moderate capacity," issued a circular which intimates that Billings was hardly a commercial success, as it contains the lines .

"The distressed condition of Mr. Billing's family has so sensibly operated on the minds of the committee, as to induce their assistance in the intended publication."

#### **Ridiculous Limitations**

As an indication of the very limited musical activity in early New England, Hood, in the History of Muste in New England, states: "The number of tunes rarely exceeded more than five or six." This was, of course, due to the fact that not only was there no effort made to read music, but there was a decided opposition to the use of anything resembling a music or note-book. The result was that each individual had his own pet version of his own scant repertoire, psalm tunes, and one writer states that the result was "like five hundred different tunes roared out at once, often one or two words apart." Those were days when men and women were willing to lay down their lives for their opinions, and it often happened that some trifling personal view could disrupt a whole congregation. Indeed, congregations were known to spend half a century in bitter discussions of virginals in Philadelphia,

whether music should or should not be sung from notes.

The taboo which had been placed upon anything suggestive of higher pleasures than reading the Lamentations of Jeremiah, or singing the glorious psalms to dirge-like tunes, was fixed and firm, Reading music was likely to be harmful, because "It would introduce instruments," "the names of the notes themselves were blasphemous," "the new way grieved good men, and caused them to behave disorderly," "there were so many tunes, one could never learn them." Here was a most interesting instance of a human group endeavoring to break away from the conventions of one religious program, and at the same time making unrelenting conventions for a new scheme,

mentioned in 1711. This organ was one presented by Mr. Thomas Brattle to King's Chapel, in Boston. This organ was imported from London, and remained in King's Chapel until 1756, when it was moved to Ports-Church. It is reported to be in fair order, after its twohundred-and-ten year visit to the New World. In 1742 we find Gustavus Hesselius, a Swede, making what are the first American manufactured spinets and

# What Our Music Clubs Need Most

#### By Mrs. F. S. Wardwell

I BELIEVE, to make America musical and our clubs real helps in the community, we need to take music more seriously. The majority of people, and music club members as well, wish to hear music which can be understood the first time it is heard, of which they need neither know the date of its composition, nor anything else concerning it, except that they can hear the rhythm and follow the easy flow of the melody.

American music, and music we can understand is interesting, but we should not confine our music to that of our own country-that makes us too narrow and one sided. The music of Russia, Finland, Scandinavia, The Steppes, Bohemia, China and Japan, not to mention other countries, is interesting if you know some-thing of the countries from which the music comes, the composers, the history, the climate, the religion of the people, customs, habits, and many other things.

I find that after clubs become large enough to afford to have most of the music from out of town and the members have heard a number of artists, they become very critical and nothing satisfies. The remedy, I believe, lies in study and more knowledge, not on the part of the artist, but on the part of the public. More subscriptions to magazines would help, materially. The

proportion of members of clubs who subscribe for I am suggesting in the Empire District of which a

Magazines at the first meeting of the year. I hope this will bear fruit. I have adopted the slogan for the Empire Districtbelieves in the development of the younger generation-

Memory contests for clubs as well as school children combined with the other suggestions will help to make us understand music better and to be more appreciative listeners at our club and other concerts.

but spent many hours in writing letters and making suggestions to clubs for the love of music,

OUR musical clubs need more than anything else the touch with big national and state movements. The idea of forever entertaining one another and not working for the purpose of reaching out and helping others produces a sort of ingrown mental disease that is hard to cure after it is once inoculated upon a musical club. Club meetings, recitals, gatherings, banquets and all manner of celebrations are part of the club work and help all the members of the club, but there must be a spirit of reaching out and trying to help others, Provincialism in any form in these days keeps one out

Provincialism is not quite so much the fault of the small town club as it is of the big city club. Small town groups are cager to reach out; but large city groups feel so self sufficient and so perfectly satisfied with their own opportunities that they fail to see their obligations to smaller communities, to themselves and to the country as a whole. If music is to grow up in this country and really become an American art highly developed, it will take the devotion and interest and service of all its lovers and followers. This service in the music clubs must be altruistically applied.

# The Music Student in Small Towns

#### By Henry H. Graham

THE last decade has brought about wonderful changes in matters musical as related to the small town. Though, even today, the student in the small town is rather restricted as to advantages, yet the visits of real artists and musical organizations of the highest merit, to these places, are steadily growing more frequent.

of the great swing in world rhythms,

Many promising students live in these places. Their ideals are of the best. They hold themselves above the popular "musical froth" so much in vogue. But they are denied the advantages, both in instruction and associations, of the better atmosphere of the musical centers. Their friends constantly urge them to join the "Jazz" organizations of the community. For a time

The first church organ brought to New England is

mouth, N. H., where it may still be seen in St. John's

music magazines is very small.

am president, comprising New York, New Jersey and Connecticut, that each club have a talk on Music

in addition to the National Federation of Music Clubs' slogan "A Club in every town and every state"---and "A Study Group in every Club." The Matinee Musical of your city, Philadelphia, is one large club which Slow Practice with Exaggerated Accents and has started Junior Clubs and Study Groups.

I not only believe in this study and preach it, but practice it as well. I have spent over twenty years in making out club outlines and being of as much help to clubs as possible. My work has not been a money making scheme. I have wanted it to pay for itself

# Ingrowing Musical Clubs

# By Mrs. Josiah A. Poppler, Vice Pres. N. D. Federation of Musical Clubs

they hold to their ideals. But they are left in a lonely minority, largely without companionship. Finally, the lure of financial engagements with these popular bands is too great and they yield. A real musician is lost to the world. Just such a problem confronts the idealistic music

student in every small town. Once they have yielded to the lure of ragtime, their standards are lowered and soon the practice of the better class of music is cast aside. A few years and, even if they are offered an engagement in a high grade organization, their ability and taste have so deteriorated that they are unfitted to fill the place.

THE ETUDE Getting More Pupils

#### By Walter W. Kammering

#### THE great problem of the teachers starting in the profession is that of getting enough pupils "to make it nav" and getting them soon enough. The teacher realizes the it is necessary to advertise in some way. The most direct way is perhaps that of frequent public appearance of the teacher and the teacher's pupils. People buy what they want. If the playing of the teacher and of his pupils satisfies the public pupils will come to him in time pupils are to be had. Printer's ink in the form of circulars gets pupils as does the right kind of newspaper advertising, but often the young teacher will find that even after all these methods have been tried the right results do not come.

Just what then, you ask, is the load-stone which draws pupils to the teacher? Given the ability to teach, the necessary preparation, the desire, the qualifications, what is it so many teachers lack in the drawing of pupils? The great "Man of Men," in speaking to his students along this very line of understanding of a principle, said, "And I, if I be lifted up, will draw all men unto me," Was it a physical lifting up from the earth, or something else, that he meant?

The word "personality" is a much u ed word in describing the influence of a teacher over his or her pupils. "A repelling or drawing personality" we often hear. But is there no law in the mental redun which we may follow, without question as to result

There is light for the eyes, sound for the ears, and every need has a correlative, a supply to meet it. Know this. Act upon it. That is the secret. Know that by lifting up the best that is in you, "all men will be drawn unto you." Readiness to act, to serve, to do, will bring more results by a thousand fold than the tear that you cannot win. Press the electric-button of your spirituality and mentality which turns on the light, by knowing that you can, deciding that you will, and being mateful that you do. Supply, then, meets every demand.

#### By Frank D. Oneto

ACCENT means a certain force, or stress, maced on a note, or beat, or part of a beat. This important feature of music seems to be overlooked more than any other principle that adds to its beauty and attractiveness. Thus s lessened its power to draw its attention and to please. To test the importance of this property, play a series of notes, using the same force on every one: then play the same notes with careful regard to accent, placing it on the proper beats, and notice the opposite effect. That the latter is more attractive is quite obvious.

The average student falls into monotony. The right note and in time seems to be the limit in his demands for beauty.

All of us have been taught the principles of accent, in a general way. Keep in mind that the note which immediately follows the bar is the one to receive the greatest stress, unless this has been varied by some special mark of phrasing. Try at least to get this principal accent. Slow practice with the accents overdone will so impress these on the mind and fingers that, when taken at a more rapid pace, there still will be left the accents required for a crisp rendition of the piece.

### An Opera a Year

WHEN Rossini was thirty-seven years old he had written thirty-seven operas or an opera for every year of his life. Naturally, he must have done most of his work at a lightning speed. Indeed, when his librettist, Tottola, brought him the words of the famous prayer from Moses in Egypt, he was inclined to boast that he had written it in one hour. "That is nothing," said Rossini, jumping out of bed, "I'll write the music in a quarter of an hour." He actually did it in ten minutes, if traditions are correct. Writing at such a speed, he managed to get to his credit only two operas out of thirty-seven that stand out as masterpieces-The Barber of Seville and William Tell. Occasional fragments of his other works are heard now and then, but many of them might have remained unwritten as far as Rossini's

"Let music be as much a part of a day's routine as eating or reading or working."-HOLMES.

THE ETUDE

# What the National Federation of Musical Clubs is Doing to Help in Making America a Musical Nation

## By MRS, FRANK A. SEIBERLING

#### Honorary Patron of The National Federation of Musical Clubs, President 1919-1921

The vast development of the National Federation of Musical Clubs during the presidency of Mrs. Frank A. Seiberling is a part of the musical history of our country. Her article speaks for itself as it CATCH-DURASES and words, repeated often enough in-

fluence the lives of millions of people. Strenuous, the Simple Life, who can think of these expressions without simultaneously calling to mind the great Theodore Roosevelt. He exemplified those words and inspired a whole nation to emulate his example. The shallowminded made a pretense to do so; the well poised actually did; but those who took themselves too seriously nearly drove the rest of the people insane by their constant renetition and reiteration of these words. The great world war came just in time to bring in a new popular phraseology before these words became taboo. Preparedness, Organization, Efficiency, Co-operation, Service, Morale! Has not America been overwhelmed with the tidal wave bearing upon its crest these words? In their present order they have been the basis for analysis in making surveys of nearly every great business or national movement. As newly elected President of the National Federation of Music Clubs in 1919, I fell in line and put the searchlight of these meaningful words full and strong upon our Federation. First were we national in accomplishment as in name? "No," was the embarrassing acknowledgement. Our organization operated in a broad successful manner only in nine of our forty-eight States. To become national we must be strongly identified with all musical activities in every State of the Union and territorial possessions as well. So the new words

became the foundation stones upon which the future work of our Federation rested. We chose for our slogan: "A music club in every city, in every county. in every State of the Union and Junior Boys' and Girls' Clubs auxiliary." This meant "Extension Work," a veritable campaign to organize and federate new clubs.

#### Extension Work

So then, for Preparedness. Literature concerning the National Federation of Music Clubs, much needed in the past, was published. Funds for this, heretofore too expensive a proposition, were obtained from a few enthusiastic officers and the treasuries of two generous music clubs, the Matinee Musicale of Philadelphia and the Tuesday Musical of Akron, Ohio. Aims, Questionaires, Manual of Instruction, By-laws, a National Directory, song Sheets, Pertinent Suggestions and Senior Clubs, and Programs for Junior and Juvenile Clubs Course of Study-a distinct departure, prepared by Mrs. Frances Eliot Clark, Director of the Educational De-

is a plain, matter-of-fact yet imaginative outline of the real truth of the Federation's aims and accomplishments indicating the splendid vision of the members; and showing why every musical organ-

co-operation, efficient methods and a fine sense of oragnisation. The number of States organized and equipped with full official personnel increased from nineteen to forty. The number of clubs, which had decreased to three hundred and fifty during the war, was enlarged to more than one thousand.

It was possible to follow up and complete much of this work during my two years as President, by combining Federation activities with holiday trips to Florida. California, the South and Northwest and the New England States. During this time I visted thirty-three States of the Union, traveling more than fifty thousand miles. Our great plans for making America musical, our ideals and practical accomplishments were made known to several hundred thousand enthusiastic people. It was most inspiring to find that a high musical standard prevailed in clubs north, east, south and west : artists in all musical avenues were found in every city, amateur talent of the highest degree as well, and musical appreciation and culture were in evidence also; a fact so inspiring that one felt like praising God that musical culture, like heaven, is "a condition" and not "a place" definitely prescribed. The great cities in the east, historically older, can no longer claim to have the monopoly on musical culture. The responsibility for this development has largely been due to the presence of a music club whose devoted leaders have held high their ideals

ization in the country should be affiliated with this fine national body. Mrs. Seiberling has donated the fee for this article to the Extension Work being conducted by the Federation.

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and made possible the opportunity to hear and enjoy the best music, thereby elevating the taste and appreciation of each community.

In working out our "muscal saturation," however, the Pederation discovered that the music cube, in order that the provide the saturation of the saturation of devices of individually more collectively find out the meaning of devices. No ionger self-centered and Pharhaical, the music cube denotational affairs. Where muscle is concerned, the clubs are assisting enthesistically. Community singing is being the saturation of the saturation of the saturation of the programmer of the saturation of the saturation of the the saturation of the saturation of the saturation of the the saturation of the saturation and the saturation of the saturati

the dendering effect of mechanically-india music wipon sett The me: important altruitte vork of the music chibs has been made possible by the change of relations between been two elements, roopprovided music scheme the been two elements, roopprovided music scheme have the two elements, roopprovided music scheme have the production of the scheme scheme the scheme the scheme scheme scheme scheme scheme scheme the scheme scheme scheme scheme scheme scheme the scheme sch

#### Awaking the Public Schools to Music

The National Federation of Music Clubs, having agreed that the hope of the nation for universal music culture rests upon music in the public schools, has undertaken to assist in bringing about legislation making music a compulsory subject, through grade and high school for which credits shall be given. The Federation is

standing for a broader and more comprehensive normal course for supervisors, and is supporting the movement for higher salaries that the profession may attract the highest class musician.

America stands for "Equal Opportunity" for all. In this respect the children of the rural districts have been sadly deprived of their rights. Many of our large music clubs have committees who go to the rural schools in their counties teach the children to sing and furnish programs of music several times a year for the children and parents. Until taxes can be adjusted and appropriations made to supply supervisors for country schools, no finer work can be done by the clubs than to fill this great need. Music clubs with a good surplus in the bank can well afford to help along such benefactions, and to give money towards buying pianos, talking machines and records, as well as hand and orchestral instruments for the schools. The little club will find itself growing stronger and more successful finanically by determining to raise money for such purposes. The higher and nobler the ideal, the greater the in-

A GROUP OF PROMINENT WOMEN IN THE NATIONAL FEDERATION OF MUSIC CLUBS.

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a cased or proprinted forms were published and put in the section of the sector than the sector of t

much lower and leins a part of the musical life of the sig-timute lower and leins a part of the musical life of the sig-ment is a signal of the signal sis signal signal sis signal signal signal sis signal signal signa

It is impossible to give a complete account of the many and varied ways in which a music club may serve the community. The city federation of all music clubs -where there are several-is found to be pleasurable and mutually beneficial and prevents duplication of effort.

#### Conventions

In furtherance of the fundamental plan for completing our great national organization, a very important feature has been the districting of each State into zones-each comprising a number of counties. With zone directors and county chairmen, the working force is complete. Wisconsin has been the first State to perfect this plan and several zone conventions have been held with a music festival, attracting a large representation from the clubs. The working plans of the State and the inspiration coming from reports and comparison are thus brought to many. Coming into "personal touch" with State officers at these zone conventions is more effectual in enlisting new recruits and cementing allegiance than can be estimated. Comparatively few can afford the expense entailed by attending the State Convention. And yet, paradoxically, many more are interested and in some way make it possible to attend the State meeting after attending the smaller conference. The fundamental purpose is accomplished, of carrying music and the opportunities offered through the Federation to the greatest possible number. The same gratifying result follows quite logically in enlarging the attendance at the National Biennial Conventions. The great interest attending the State Contests for the Young Artists, increases when the District Contests are held. These contests, in conjunction with concerts, become a festival occasion to those present. They attract the attention of many serious professional musicians and music managers. When all this concentrated activity to advance music in America in every State in the fifteen districts culminates in the Biennial Convention, where the leaders in music clubdom all assemble for consultation, it is immediately understood that great enthusiasm must prevail and that enormous progress results from such contact and enthusiasm.

At the Twelfth Biennial Convention which was held last June at the Tri-Cities-Davenport, Iowa and Morline and Rock Island, Illinois, there was a most representative assembly of leading music club women and delegates. Many famous musicians participated in the programs and many were present as guests. The smaller forms of prize compositions and the great prize oratorio, The Apocalypse by Paolo Gallico, were performed. The splendid Tri-City Orchestra, the fine chorus, the exquisitely beautiful choruses from the public schools, all demonstrated what can be done in all the smaller cities of the country. Mrs. Emma Roderick Hinckle, first vice president and chairman of the Biennial Program, presented a program rich in musical offerings, intellectual, educational and inspirational. The

### Heredity and Music

#### By Eugene Felter-

Just what music and heredity may mean to some great psychologist, Dr. Arthur Holmes, citing the inpeople, I do not know. In my experience as a teacher, I have known of a great many musical parents who have had children of such varying musical receptivity that it would seem to me that there was little to the theory that the child of musical parents must necessarily be inclined toward music. Just now I have in mind two noted musicians. Their son has a very wholesome indifference toward the art, although he is a thoroughly normal boy.

Mind you, I am not disputing the force of heredity, for I have recently been reading the facts given by the

WILLIAM GARDINER, of Leicester (England), the musical stocking manufacturer, sent Haydn a present of half-a-dozen pairs of cotton stockings, into which were woven the notes of "God preserve the Emperor" (the Austrian Hymn) "My mother bids me bind my them entwined around his legsl

stance of the Kallikak family. This is the case of a man in Revolutionary days who had two wives. One was a normal woman and the other feeble minded. Of 496 descendents of the normal mother, only three were sub-normal mentally or morally. Of 480 recorded descendents of the feeble minded mother, only 46 were normal. The others were all either insane, criminal or degenerates. Think of it-434 derelicts! Who can dispute heredity in the face of such facts?

Music, however, seems to be an acquired accomplishment, and only in special cases does it seem to influence the children of musical parents.

hair," and other thematic material, including the andante from the Surprise Symphony. These musical stockings must have come as a real surprise to Haydn. It is natural for a composer to have melodies running through his head, but think of the novel sensation of having

ners competing for national honors was also tremendously interesting and was carried on simultaneously with the regular convention program.

#### Harmony Among Members and Officers

Greatest harmony prevailed between the outgoing and incoming administration. Enthusiasm ran high at the convention over the remarkable reports of accomplishment since June of 1919. The new Board of Directors agreed unanimously to continue along the same lines for the next two years as the plane inaugurated are only in the first stages of development. "Carry On" "Push On" until our "Slogan" is actually realized. To Mrs. John F. Lyons, the newly elected president of the National Federation of Music Clubs, the entire Board of Directors and Auxiliary Board have pledged unqualified support. Mrs. Lyons' splendid record of achievements in Texas and in Fort Worth, her home city, as well as four years of service on the National Board, have demonstrated unusually fine executive abil-

Mrs. Cecil Frankel, of California, as chairman of the Extension Department, comes into this office with a reputation for remarkable achievements in California along extension lines. The forward movement of extension work will be rapid and strong under such a director

#### A Wondrous Temple

A Wondrous Temple ...In instantiation let us explosible the development of the maintain Poleration of Music Clubs by describing: the second pole of the second pole of the second pole of the second second pole of the second pole of light and inspiration and therein to find whatever may of light and inspiration and therein to find whatever any net of light and the magnificent control model. The towers the second construction of the second pole net second of the weat hand or a mater architect. There main their values and steps tests and rescend brough the sind the second and second pole and rescend brough the sind the second second pole and rescend brough the situation to enser and lengt the roots lottering this without to enser and lengt their add. Seconds lottering without to enser and lengt their add. ofty and beautiful tabernacle of art.

But in many other great halls there is enthusiasm and feverish activity with thousands of happy toilers completing their work and realizing that the great outside world may soon enter. The walls are being hung with tapestries of music lore of the great masters. Statues are erected, whereon wreaths are hung in memory of departed genius. Rare books, biographics and histories, and music of the past and present may be obtained from the great libraries. There are chairs for the master teachers and footstools upon which the humble student may sit to learn from the wise. There are attractive recital halls where young artists may be heard and where chamber music is best presented; there are magnificent assembly rooms, music halls, amphitheatres, where oratorio, opera and pageant and great symphonic music may be enjoyed by vast audiences. There are lofty portals that open into musical vistas and avenues which lead to the fulfillment of every ambition.

Many roads must lead to this Temple. They must be wide and beautiful so all will find them, whether coming from mountain or plain, from the rivers or from the forests. Entering they shall bring their offering to the Altar of Consecration to Home and Country first; then to the Altar of Self Sacrifice and Hard Work; then to the Altar of Sympathy and Deeper Understanding. And they shall depart with Knowledge, Accomplishment and Success, and have Harmony in Young Artists' Contest with forty-seven district win- their souls and the Joy of Living in their hearts.

By Mrs. William Arms Fisher (Emma Roderick Hinckle) Vice-President National Federation of Musical Clubs

The Club

A Municipal Personality

THE ETUDE

CLUBS, like persons, owe themselves a debt. an obligation-that duty which imposes force of being-the task of service which lifts a situation out of itself and thereby changes a community; in other words, excrting the influence of a dynamic municipal personality in the direction set forth as the object of its organization. Clubs, like persons, live through given situations, and, like people, become dead, although not buried, by repetition or worn-out routine. The constant strife-

which is life-should be to seize the needed reform, assume it as a new garment, wear it only t. | conditions and demands require a new uniform, and then discard it for the garb which gives more freedon, and better fits the worker. Clubs cumber themselve by taking on new garments, attaching them as orname. 's or outer cloaks while reluctantly holding on to all the old, wornout frills of precedent.

A great magazine recently asked a fato us writer to send it an article on the most interestin person he knew. The writer sent an article on- he self! He stated that he spent more time with himsels and knew himself better than anybody else, therefor he was the most interesting of all human beings to imself. He was quite right. You are the moti absorbing personage in the world-to yourself. But to ome fully to this realization means that you must ma voursell interesting. You must read, observe, study, c. travel. associate with minds greater than yours in m. and keep out of the ruts; beware of dull, 1 wildering, numbing routine.

So with a music club; to have an interestiperson ality it must act, travel, belong to bodies 1 er than itself, study, take inventories, discard old trial needless routine, take on the needed reform, th unload cumbersome equipment, strike out for new results, and scintillate as a living personality

Music Club executives should be, and in man are, called into all meetings pertaining to civic | erment. places Their power in a community should so strong appeal to civic well-being that no issue or movement i without the voice of the music promoters. 1) club occupy this place of distinction in your cit. government? For there is no civic hody, he it even the City Council or Fire Commissioners, whose work at sphere should escape the power and softening influence i music.

### Clubs Should Function the Entire Year

Most clubs have qualified for recognition on the achievement of a six to eight month schedul: made during the cooler months; but how about the distinction of a club which finds definite function in the warm, balmy days of summer, when flowers and tree are in bloom, when the birds are singing, and sunshine. shadow and soft moonlight run riot with the emotions, and when outdoor life calls for recreation. Should our clubs close May first and leave untouched an opportunity to bring music of a higher order than the town band to the masses, whose lives are too often held in the grip of despotic commercialism eight or ten hours daily? Why not interest the lay members in a Summer course of Through the influence of the winter's work any club

should be enabled to stimulate the building of a stadium for regular moonlight concerts, reserving sufficent funds, or better still creating a fund for the summer's activity equal to or surpassing in enjoyment the winter course. Moreover, attendance at summer musical affairs will increase the winter concert audiences tenfold and in addition utilize a different group of executives, which naturally increases club interest. Why not try the experiment? Begin now to plan for outdoor concerts correlated with films and dancing appropriate to the proposed program. Stimulate choral singing in the open, utilize new groups of singers and introduce pageantry. Emergence from last year's plans to a schedule untried and unseen will act as a stimulus to the growth and power of the club, providing a thorough inventory of the locale and its 1922 needs are taken into consideration. Club member, is your club an interesting personality, one that other clubs want to read about and emulate its example? If not consult municipal musical needs and move to the proper objective.

THE ETUDE

# Beacon Lights of Opera, To-Day and Yesterday

Graphic Sketches of the Masters who have Developed the Art

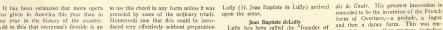
A Paper Suitable for Reading at Music Clubs

MOZART

#### By ROSE STUMOFF

was given in America this year than in preceded by some of the ordinary triads. upon the scene. any year in the history of the country. Monteverdi saw that this could be intro-Add to this that everyman's fireside is an duced very effectively without preparation opera house, in these days, when by the and used it very frequently to produce French Grand Opera. He was born in ployed by many other masters, including mere turning of a handle he may invite to desired effects. His first opera Orfco Florence, Nov. 29, 1632. his home the voices of the capricious was instantaneously successful. For many and died in Paris, prima donna or the recalcitrant Helden years Monteverdi devoted himself to the March 22, 1687. He tenor, and you may estimate the present music of the Church holding the position was of the nobility, day interest in opera. While probably of choir master at San Marco, Venice, at but his family was some thirty thousand operas have been a salary of 300 ducats a year. In 1637, impoverished. written, the art has depended very largely the opera house at Venice was opened. Playing the vio-This was merely the forerunner of the lin very skill-

such houses were opened during the next taken to fifty years. Opera became the rage, and France by a



Verdi

Lully has been called the "founder of

England he wrote music of such distinctive character that English critics readily concede that none greater has come from the tight little isle until the present day when Elgar exalted Albion's lyre. His Dido and Aencas, written when he was a boy of seventeen and produced in 1675, is remarkable for its melody and skillful treatment. This hears the distinction of being the first English opera. Purcell's brilliant

career was cut off at the age of thirty seven. The first German opera bore the name of Dafne as it was set to the same libretto as that of Peri translated into German. The composer was the scholarly Heinrich Schutz, the most important German composer prior to Bach and Handel. For the most part the works of this composer were sacred. He was born in 1685 and

lived to the fine old age of eighty-seven dying in 1672, thirteen years before the birth of Bach and Handel. Reinard Keiser who followed Schutz in the German operatic chronology was hardly as significant as his friend and rival George Frederick Handel who wrote twenty odd operas only to have them overshadowed by his oratorios. His contemporary Alessandro Scarlatti in Italy, 1659-1725, is conceded to have improved the force of the recitative.

#### Christoph Willibald Gluck

It was not until the arrival of the Aus trian composer Christoph Wilibald Gluck. (1714-1787), that another operatic renot only thirteen-year-old boy useful in entertaining former arose to take up the time old battle against artificiality in art. Gluck was a broughtbeauty Mlle. de Montpensier, la grande demoiselle. well trained musician and when he comto the art but When she tired of his playing she sent expanded it him to the kitchen to serve in the scullery. menced to write for the stage, at the age of twenty-seven, he followed the accepted enormously in Soon, however, we find him in the King's models. It was not until he had written certain directions. Private Orchestra, where his ability One of his achieve- raised him to the position of leader of the eleven operas, the last of which, a pasticfamous "Twenty-four violins." cio, failed dismally in London, that Gluck His success was now assured. In 1653, began the introspective work which brought him immortal fame. It was then for the violin. Among he was appointed court composer and no his other operas was less than the King himself, the austere that he saw that only an acquaintance with the aesthetics of art and the philosophy of life would lead him to procure real mas-Ulisse in patria, L'Incoronazione di Pop- saw that his familiarity with the king was terpieces. He strove earnestly through the King in the ballet, assuming the name

of M. Baptiste. His operas were for the most part magnificent spectacles but the music was written with far more reserve than those of and it was necessary for their composer to Monteverdi followed so close upon the nic means combined with appropriate har- his florid Italian competitors. Lully was conduct an active campaign in their beheels of his Florentine predecessors that monies. His orchestra comprised thirty- everything at the opera, stage manager, nine instruments, with ample brass and machinist, ballet master, conductor, composer and tyrant, for his irascible, arrogant bullying temper kept all of his attenhis bold excursions into forbidden terri- is attributed; Marc Antonio Costi who this was the cause of his death, for upon ments of Gluck recounted by Streatfield :

ten works to acquire a more sincere style. Finally he reached the simple and beautiful heights of Orfeo ed Euridice. Alceste and Ibhigenie en Aulude. Naturally these iconoclastic works met with opposition half, ultimately triumphing over all his rivals. His work at times shows the influence of his French predecessor Rameau in the directness of its harmonic treatdants in constant fear of him. Indeed, ment. Here are some of the accomplish-Gluck treated the opera as an integral musical and dramatic whole not as a series of stage fragments.

Gluck was the first to make the overture

WAGNER Adone,-Le Nozze di Enea but frivolous Louis XIV, appeared in the con Lavinia, Il ritorno di dances. Lully was a clever politician and pea. Many of his effects sound strangely desirable. Accordingly he appeared with

ments was the intro-

duction of the tremulo

31 97 Mg

new and interesting in this day. Monteverdi was born at Cremona, 1567, and died at Venice, 1643. Monteverdi may be said to be the lineal ancestor of Wagner because of his free employment of polypho-

same group. Yet his name stands out strings for large affects. In the train of Monteverdi followed in the history of opera because of his extended labors in his field and because of Cavilli to whom the invention of the "aria" tory. In his day, for instance, when a first employed the da capo or the device of one occasion, when he was using a cane as composer wanted to introduce such a repeating the first part of the aria to a baton, he struck his foot causing an abchord as the dominant seventh (G, B, D, round out the form. In France, Robert cess which led to his end. Of his twenty F in the key of C) the inflexible laws of Cambert was given a monopoly of the odd works possibly the most distinctive are harmony made it a kind of musical hereay opera situation until Giovanni Battista Alceste ou le griomphe d'Alcide and Ama- reflect the dramatic story that was to follow.

Meanwhile, in England, a rare genius

appeared in the person of Henry

Purcell: born and trained in

#### upon the outstanding discoveries and achievements of a merc handful of men. new era of opera, for half a hundred more fully he was Keats intimated that "all charms fly at the mere touch of cold philosophy." Notwithstanding this, at least two of the Monteverdi was the leading composer of gallant who leaders in operatic progress, Gluck and the times in his field. His pioneer mind found the Wagner, approached their problems in a pure philosophical spirit. Wagner indeed,

wrote lengthy essays determining in advance just what he wanted to do and why he proposed to follow a certain plan. The very beginning of opera was the result of a formal attack upon bad art.

#### Peri, Cavalieri, Galilei

That the first opera written (Dafne by Jacopo Peri, produced in 1597) has been lost, is regrettable, since it was the result of long discussions of those far seeing musicians Peri, Emilio del Cavalieri and Vincenzo Galilei. Galilei was the father of Galileo Galilei, the famous astronomer who, in 1633, just a few years after the colonization of America, was forced to swear that many of his discoveries were lies in order to please the opinion of

time, (Epo' si move) These famous Florentines met at the home of Count Bardi where they attempted to revive the Greek musical declamation, although they could hardly be expected to do more than surmise what it might have been The men were "intellectuals" of high birth, and like Wagner and Gluck they did not hesitate to write lengthy dissertations upon what they hoped to do. Thus Peri in his second opera, Euridice, written for the wedding of Maria de Medici with Henry IV of France, (produced Oct. 6th, 1600) wrote a somewhat lengthy preface setting forth his theories upon what an opera should be. This work was published and a copy still exists in the British Museum. The work is largely in recitative and at times it seems as though the

whole scheme of the composer was to

make the upward 'and downward line of

the music follow the similar natural inflec-

tions of the human voice. Since these in-

flections are more often traditional than

emotional it may readily be seen that the

Claudio Monteverdi

he might almost be considered one of the

theory is not always correct.

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harpsichord from the opera orchestra.

Gluck was the first to use clarinets in effective fashion in the opera or-Gluck was the employ the chorus

singers.

#### Wolfgang Amadeus Mozart

chestra.

The next distinctive figure upon the operatic horizon is that of glorious, opulent Mozart-a musician first and always. It was not his province to introduce radical ideas to the opera, but rather to pour into it the wealth of his genius and give the world a remarkable series of masterpieces hardly credible when we realize that Mozart's busy life extended only from 1756 to 1791-a period of thirtyfive years. Despite the splendid accomplishments of

such men as Gretry, Mehul, Cherubini, Spontini and the brilliant Rossini who brought new glories to the Paris Grand Opera, and despite the delightfully charming musical jewelry of the incomparable Italian melodists Donizetti and Bellini, none of these men could be called reformers. They accepted the operatic forms and conventions of their day and sought to fill those musical vessels according to the nature and opulence of their own musical The Wagner Interview of the State of the Bible of Shakespeare, prising that when Verdi produced Aida faxinating Cog 4'Or. struggle against poverty, to say nothing of dissipation, finally achieved in Der Freyschutz (1820) Eugranthe (1823) and Obe-

In has happened, more than "once upon toughened him to meet the privations that tion to a musical career for his son was brought to the attention of the singing-

father to the son. "All our family have village singing for money. been book-binders, and I wish you to keep up the family tradition. I don't want any worthless singing or piano-pounding man in the family. Take up the trade of your ancestors. It was good enough for them; it is good enough for you."

"None of our family ever went on the

In consequence, the son or daughter either openly rebels and parents are broken either openly robels and parents are broken. Schumann was a grown nam oenoe he a clavichoru within was conceased in me in spirit; or there is submission that tinges alandoned the pursuit he despised, and be- garret and on which the boy taught him-life was one that led to perdition, but in

Gluck was the fluence of the simple German volkslieder, custom or tradition, his first instinct was and in 1893 by first to dismiss the His orchestral treatment indicates ad- to discover a means of doing the opposite writing Falstaff, ments of Richard Wagner.

Jew, Jacob Beer who later became known avoiding all ornamentation not germane eighty). first to properly established himself in the French capital matic and musical thought of the piece; of as an innovator, his as an artistic back- ed all others. Spectacular and melodra-

ground to the matic but at times very empty, modern critics do not give him quite the credit he deserves for such beautiful passages as he had the heaven-sent gift of combining lic make him one of the greatest of the those to be found with this a musical conception, so rich, so

in Robert le Diable, brave and so graphic that the grandeur of 23 L'Africaine, Followed by Berlioz, Gounod, Thomas

French opera con-Rossini ly to the reper- one of the first to toire without any radical innovation until realize this. He the time of Debussy.

was born in 1842. In Germany, however, the mighty talent and died in 1920. of Wagner arose like a wonderful planet His great masterin the musical heavens, niece. Mefistafele produced in 1868.

Richard Wagner

The Wagner literature which, with the that it is not surand of Napoleon is among the largest of three years later, the musical world noted its kind, seems to strive frantically to re- a remarkable metamorphosis in his style, work of international recognition.

vances which led up to the later achieve- thing. Among his innovations was that one of the most of writing his own dramas and so central- brilliant and ef-The French opera of the nineteenth izing the thought that the work became a fective of all Italcentury finds its moet spectacular proto-unified whole; of employing the leit motif ian operas (written type in the person of the German-born idea to identify certain characters; of at the age of

100

as Giacomo Meyerbeer, (1791-1864). to the musical and dramatic thought; of While Verdi Over twenty years older than Wagner he making the singer subordinate to the dra- cannot be regarded so substantially that his works supersed- placing the orchestra in the theatre in a fine musicianship. his rich melodic sunken pit, out of sight of the audience. These and other reforms were enough to gifts and his wide make any one art worker immortal, but appeal to the pub-

> operatic figures of all time. After Verdi we find a chain of brilliant Italian composers Mascagni. Pouchielli, Leoncavallo, Puccini Montimezzi, Wolf-Ferrari and others who have produced operas in the verissmo or realistic school, which just now seem to have a larger ap-

peal to the public than all others. In France, Charpentier, whose undency is toward the opera of the people, has given delight to thousands with his I uise, while Debussy has fascinated the otheres by his deliciously melodic images in such a work as Pelleas and Melisand. In Germany the dominating operatic master of modern times is Strauss whose most notable work is Salome, although his most fascinating stage piece is R nkavalier, In Russia the strong Muscovite haracteristics of Mussorgsky with his B is Godunor has pointed out new musical possibilities. Rimsky-Korsakov, who virtually re-

wrote this opera, is also famed for his

America has yet to produce an operatic veal what Richard Wagner did to make Here was the idiom of Italy combined with nearest we have come to that i through his work in musical composition distinctive. the bigness of the new German School, the dramas of Madame Butterly taken rom (1226) works distinguished not mere. First of all it must be said that this great Verdi was born in the same year as Wag-from the exquisite story and play of John by for their fine imaginative spirit of the composer born at Leipsig, 1813, and died ner, but lived until 1901, eighteen years Luther Long, and L'Oracolo taken from y for their nine maginative spirit of the compact own as Leging, tota, and then per, but nyot tank 150, cigneen years Lamer Long, and LCVarolo taken from from antic but also characterized by a at Venice, 1833 was at hear such an longer. He again astonished the world, the dever story of Chester Baily Fernald, wholesome atmosphere indicating the in- iconoclast that if he found an established in 1887, by the production of Otello, The Cat and the Chernho

# The Story of American Musical Clubs

#### By FRANCES ELIOT CLARK

"None of us liveth unto himself, and no man dieth unto himself." Rom. XIV-7.

tor of the Victor Talking Machine Company, has been interested in music club work for the better part of her life. She has toured thousands and thousands of miles visiting clubs and addressing audiences in all parts of America. Her initiative

THE ETUDE

#### Why Belong?

The impetus to join one's individual efforts to those

of the group is as old as the race. The tribal unit has been recognized in all savage life, and even insects, birds and beasts centralize for safety and efficiency in swarms, flocks and herds. We humans have the same instincts, developed to a higher degree, with the smaller unit of the family. Yet are we wholly dependent for life's comforts and the "pursuit of happiness" upon the larger groups and organizations of the community, the state and the nation?

The need of the hour is for a strong co-operative pulling together among all music-loving people, aiding the press, the teaching fraternity, and the schools in their campaign to "Make America Musical."

Organizing for the knowledge and advancement of Music is not new in this country. The first move in this direction was the primitive choir of Puritan days, followed almost at once by the old-fashioned singing school. The old-fashioned singing "skewl" was an institution much more social than musical. Many romances were brought to a climax while "Seeing Nellie Home," but at the same time hundreds of young people were given an impetus to read simple music for better church singing, and even if simple music and primitive methods were used, out of them grew our great choral societies, and from them our present splendid festivals. The closing concerts of each session gave opportunity for much display of embryonic talent, even as in these modern days, contests, prizes and chautauquas, give opportunity to hundreds of young

Our Puritan forebears sang only psalms and hymns for spiritual sustenance. (History says that John Eliot, the great Apostle to the Indians, even taught his Indian converts to sing "ravishingly.")

#### Singing Schools the First Clubs

These singing schools began about 1717 in New England, in New York in 1754, and in Philadelphia in 1760, where in 1764 Francis Hopkinson, America's first real composer, taught the children of Old Christ Church "Psalmody." The idea was developed in Maryland in 1765. However there can be little doubt that there were other efforts that have been difficult to trace. The first society organized for cultivating music was that in the Moravian Settlement at Bethlehem, Pennsylvania, in 1774, where immediately after the first home

making in 1741, singing and instruments were used. This society was the forerunner of the now famous Bethlehem Bach Choir. From the beginning, here mostly German music was used.

The first permanent regularly organized society for singing was the Stoughton (Mass.) Musical Society, formed in 1786, and it is still in existence. This grew out of the Singing School of William Billings, which he had organized in 1774. (Billing's unmarked grave is on Boston Common, overlooked by the study of William Arms Fisher, its discoverer.)

From this time on, there are evidences, collected mostly by Sonneck, that organizations for the study of music were flourishing in many places.

1144 Collegium Juséem, Behlbehm, 1799 Orphens Cho, Publichthia, 1790 Orphens Cho, Publichthia, 1790 Chorness North, Charleston, 1772 Orphens North, New York, 1773 Juséen Society, Fuldedphin, 1785 Society Society, Society, Charleston, 1785 Society Operation Found Mark, N. Y. 1788 Society for Promoting Coll Mark, N. Y. 1788 Society for Promoting Coll Mark, N. Y. 1788 Society for Promoting Coll Mark, N. Y. 1789 Austicel Society, Guerrell, New York, 1994 St. Usefills Society, New York, 1995 Lynake, Society, Charleston, 1995 St. Usefills Society, New York, 1995 Lynake, Society, New York, 19988 Uranian Society, New Yerk. 1794 Harmonic Society, Charleston, 1795 ISBO Columbian Americantic Society, New York. 1795 Society of the Sons of Apollo, Boston. 1796 Marmonical Society, Concord, N. H. 1797 Musica Society, Occorrol, N. H. 1798 - Polyhymnian Society, New York. 1799 Phillormonic Society, New York.

Mrs. Clark, for many years the Educational Direc- and her advice have been among the inspiring elements which have led to the establishment of many organizations, including the great Music Supervisor's Conference. She is a "practical" musician and was for many years a leading music teacher in the middle west, part of the time serving

# Musical Society, Baltimore. Philharmonic Society, Boston. Euterpean Society, New York. —From American Volume Grove's Dictionary.

In the ninetcenth century the tide of emigration carried the singing school in its wake across the middle land, and far out on the Western plains. The writer well remembers her mother's tales of the early Ohio singing school, in 1830-40, with the tuning fork and shaped "buckwheat" notes, and the struggle to acquire

skill in "round notes," which were considered very difficult. Her own childhood mastery of sight singing in



MRS. FRANCES ELIOT CLARK.

a later generation of these same singing schools in Michigan and Indiana is a fragrant memory. By this time "Glees" and "Anthems" in small numbers had been added to the hymns, which gave much delight and opportunity for aspiring soloists.

The great choral societies that have meant so much to the keeping alive of the musical germ in America, began with the organization of the Handel and Haydn Society in Boston, 1815. It is not generally known that this epoch-marking event grew out of a great concert given in celebration of the signing of the Treaty of Peace of Ghent, ending the "7ar of 1812.

The next one organized, seemed to be the Musical Fund Society of Philadelphia, 1820, and the New York Philharmonic Society in 1842, this last, however, being instrumental in type.

#### How the Convention Sprang Into Being

An outgrowth of the singing school was the "Convention," which flourished throughout the latter half of the nineteenth century, and which led directly to the present "Festival." The earliest "Convention" was that held at Montgomery, Vermont in 1839, led by two rival singing teachers, Prouty and Cheney. From there they blossomed annually all the way along the pioneer trails to Michigan, Indiana, Illinois and the entire Middle West. Dr. George F. Root was a master conductor in the 50's and 60's, and converted the ephemeral "Convention" into "Normals" and "Institutes." These "Conventions" and "Normals" developed logically into the well known Festivals of the present day. The oldest of these

as Music Supervisor for the City of Milwaukee. It is a difficult matter to cover so big a subject in an article of this size but we believe that Mrs. Clark has taken up the main points so that "Etude" readers may have adequate reference material upon this subject.

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Festivals is that at Worcester, Massachusetts, begun in 1858, which still annually calls hundreds of music lovers to hear the greatest artists in all fields of music, choral and orchestral.

The great Cincinnati Festival held biennially, organized by Theodore Thomas in 1873, is perhaps the largest, combining a huge chorus with a wonderfully trained children's chorus, the Cincinnati Orchestra, and always great solo artists.

The Maine Festival and the North Shore at Evansion, the Ann Harbor, and the Lockport, now Buffalo Festivala, are annual events of great musical interest. There are scores of others that serve their communities and keep alive the love of music therein.

#### Music Teachers' Organizations

Nucl Teachers' Organization The second seco

The Supervisor's National Conference was formed in 1907 as an outgrowth of a meeting of some seventy supervisors, called by the officers of the Music Section of the N. E. A. to investigate some rhythm work being done by their secretary P. C. Hayden, Supervisor in Keokuk, Iowa. The author of this article, then Supervisor of Music in Milwaukee, Wisconsin, was the presiding officer (being Vice President of the Music Section of the N. E. A.) and it was at her suggestion and on her initiative that the permanent organization was formed. It is now the largest of the National musical organizations, and is doing a noble work in raising the standards in public school music. The Eastern Music Supervisors Conference (formed later) is doing effective work in New England and neighboring states.

The American Guild of Organists, organized in 1896, is one of the strongest forces for the advancement of church music, and for the encouragement of higher achievement of individual organists through examinations and the granting of fellowships. There are now many chapters affiliated with the parent body, and many of the leading organists are enjoying its honorary degrees

The National Association of Organists organized in 1908, is built on "Conventioning" lines, for discussion, mutual acquaintance, and benefits.

All these associations and organizations, each in its own field, are doing a splendid work for the growth and development of music.

The women's musical clubs and the choral organizations function more particularly in the community at large. Women's music clubs were organized very early. Among the oldest still existing are the St. Cecilia, Grand Rapids, Michigan; the Union Music Club, St. Louis; Fortnightly Club, Cleveland, Ohio; Tuesday Club, St. Paul, Minnesota Amateur (now Musicians) Club of Chicago; Tuesday Club, Akron; Matinee Musicele, Indianapolis, the Mendelssohn Club, Rockford, Illinois

#### How the Great National Federation Was Born

At the time of the World's Fair in Chicago, 1893, these clubs became more active, and as an outgrowth of the part that women took in the building and carrying on the activities of the Women's Building, the many great concerts, under the management of Theodore Thomas and his wife, the great chorus under William

ir nas appende, more than once upon concerns must be used the permanent to a manual career for mb son was brought to the attention of the singing a time," that a son or daughter has had a came later when he ran away from home so determined and so powerful that the master of the Royal Theatre in Stockholm ather or mother has objected. "It is all time wasted," declares the after years of wandering from village to secret and kept secret until he had left his the court Singing master was entranc-wher to the son. "All our family have village similar to the sont."

when tame had touched nim on the should - rather and the to native to the total of the total compensation when she became an asset of learning how to play in tune." remained inexorable for some time, but through her wonderful voice. The mother, t is good enough for you." ef, "of learning now to pay in une. remained lackon and to some time, our through her wonderful voice. The mother, more lenient, is willing the When he refused to drudge any longer, finally gave his consent to the hop becom-seeing a chance to make money, opened a The mother, more leaden, is willing the 'when he related to urbage any songes, musty give my observation to the too yoecom-seeing a chance to make money, opened a daughter should study music long erough. Syntymic is wanted to compose music, his ing a musician if i would cost him nothing, boarding house near the theater, and for to learn a few short pieces. That she father, in a rage, thicked the lad, saying, Thereugon the friend took all the expense several years received app from the theatre

"None of our family ever went on the might not have known the uscouragements have a sage," she says it with finality. "I can't that embiltered his youth, for his father as a degrading pursuit. He refused to send there. They saw the merit of her content-

gan the life of privation that ended in the sell to play. It was with the image of Jenny Lind since her daughter had adopted it, she The father of Berlior was determined to before him that Mendelssohn wrote Elijah, should not give any of her money to would be interesting to know, have real ine name or bernor was actermined to bestore num cast actnowsson wrote kinjan, should geniuses been lost to the world through make a physician of him, and there were and it was to cath, the peculiar barry charity.

shop where he had to blow the bellows all him to a book-binder from whom he ran

heir arbitrary ruling? many stormy scenes betore he was per-The father of Christoph Gluck was a suaded to let the lad follow his bent. But F sharps ring out so appealingly in "Hear and gave more of her earnings to the use The father of Christoph Gluck was a suaded to let the lad follow his bent. "But ' sharps ring out so appearingly in "Hear and gave more of her earnings to the un-forester and was determined that his son my mother," he relates in his memoirs, ye, Israel," but she never might have sing fortunate than any artist the world has forester and was determined that his son my mother," he relates in his memorrs, ye, israes, out sne never migni nave sung iortunate than any artist the world has abould become one. The great composer "first begged me on her knees to remounce at all, and he and other artists of the day ever known, but every dollar given away abould become one. The great composer "first begged me on her knees to renounce at all, and ne aru ouer arusts or the day ever known, but every dollar given away in later years often told his friends how, my plans, and, finding me unyielding, would have missed the greatest inspiration resulted in bitter letters and abuse from

a time, that a son or catagener has have a came and which he has been worked in an a so powerful that the masks of the ROYal I heatre in Stocknown, strong desire to study music, and the that he might earn money for a maskal first music Wagner composed—a sonata, and he asked the mother to bring the child

Are Parents Always Right

By Frances L. Garside

The tartier of using protocology and the subjected the child to all sorts of Had the father of Schumann lived, he was 63 when the son was born, and wanted privations, and one day Jenny ran off to any other son was born. Had the rather of Scullmann investing was on when the new was owning and wanted privations, and one day Jenny ran on the might not have known the discuragements him to become a surgeon, regarding music the theatre, asking them to let her stay. that embilitered his yourn, for his father as a ucgrating pursue. It is chusen to send there. They saw the merit of her conten-loved music and was in sympathy with him, the child to school for fear he might also tion and alloved her to remain. She never

Rossin's father put him in a blacksmith The father of Johann Strauss apprenticed child which straitened circumstances forced shop where he had to blow the benows all num to a boost state of the state of the child, assume all the expense of her cious-day long. "It was not a bad way," he said away. A friend found him, went to his ing, board and education, and receive his day long. "It was not a bad way," he saw away. A mean house house house ing, board and education, and receive its when fame had touched him on the should-father and tried to intercede. The father compensation when she became an asset

The father of George Frederick Handel tor teeding her own child. Grown available to the father of George Frederick Handel cous, she subjected the child to all sorts of loved music and was in sympathy with him, the entite to school not tear ne mignt also thon and allowed her to remain. She never But his father's death left him in care of a learn his notes there. A friendly hand returned home. She never, she frequently But his tabler's death tert num in care of a learn in a tables intered. A thankay same returned nome. She never, she frequency guardian who compelled him to study law, contrived to smuggle into the Handel home related with tears, knew a mother's love or guardian who compelled him to study iaw. contriven to snuggie moute i sature isome related with tears, knew a mother's love or Schumann was a grown man before he a clavichord which was concealed in the sympathy. Her mother thought a stage

in later years often told his friends how, my plans, and, mnding me unyielding, would have insser one greatest inspiration resulted in bitter letters and abuse from as a boy, he would have to accompany his cursed me. I left home and never saw her the musical world has ever known, if her her mother, though the first money the mother had had her way. failer bare-footed through the forests in face again" mother had had her way. the dead of winter weighed down with Richard Wagner's step-father wanted A passer-by heard the child singing to home for her parents and making them the dead of winter, weighed down with Richard Wagmer's step-father wanted A passer-ny nearo me could singing to home for her paren hunting implements. These hardships him to become a painter, and his opposi- her cat. The beauty of her voice was independent for life,

WEBER



so influenced Verdi

S. Tomlins, and the first national convention of Amateur Music Clubs held in June of that year, there came a desire to form a National federation of such clubs, but this was not consummated until 1897, when at a meeting of the M. T. N. A. held in New York in June, a preliminary organization was effected by the efforts of Mrs. Russell Dorr, the present Historian, Miss Marion Ralston, Mrs. Chandler Starr and others, In January 1898 at the invitation of the Amateur Music Club of Chicago, a permanent organization was formed and Mrs. Edwin F. Uhl, of Grand Rapids, Michigan was made the first President and later Mrs. Theodore Thomas accepted the Honorary Presidency. The biennial Conventions have been twelve in number, the first at St. Louis, 1899; the latest at Tri-Cities, Davenport, Rock Island and Moline, June, 1921.

The faithful women of these clubs have from the first fostered the giving of concerts in their several cities, and were the first to make possible the recitals by the great artists in some of the smaller cities. It was the women of the earlier days before "managers" were known, who booked the artist, secured the guarantee, rented the church or hall, sold the tickets, and sometimes even the ushering and janitor work were done in order to bring real music to their communities. A combination of Clubs often made possible a tour of an artist, who otherwise would never have dared taking the risk.

Later the pioneer work of fostering concerts being well in hand by others, the women turned to other channels of usefulness, and the exchange of programs, the getting out of courses of study for club work, and encouraging American composition and production of these works,

#### Prize Contests

The National Federation was the first to offer prizes in a large way to American composers. Much criticism was aroused, many asserting it to be all wrong, "impossible" "no worthy work could be produced to order" etc., etc.,-but the ladies went serenely along, offering prizes and giving the works public production.

Curiously enough the giving of prizes for American composition has now been taken up by orchestras, opera associations, schools of music, festival associations, clubs, newspapers, colleges, and individuals until, so popular has it become that leading music journals now keep listed the various prizes offered for the information of the interested composers. Perhaps again the Federated Music Clubs may feel that their efforts have borne such fruit, that they may turn their strength to pioneering in still other fields.

The contests for young critism have proved to be a most worthy work. Forty-seven of these appears at the react Biennial, coming up through the State and District con-tests, to the Stational, All gave evidences of superior the Chubs this senson will give ample proof of the value of this department.

at this appertunit, "If give ample proof of the value. Two of the avere phases of vork have highly been peaked in the severe phase of the severe phases of the phase of the severe phase of the severe phases of the phase of the severe phase of the severe phases of the severe phases of the severe phases of the severe of the severe phase of the severe endpoint resource of the severe phase of the severe endpoint resource of the severe phase of the severe endpoint resource of the severe phase of the severe endpoint resource of the severe phase of the severe endpoint resource the severe phase of the severe endpoint resource of the severe endpoint of the severe endpoint of the severe the severe phase of the severe endpoint of the severe the severe phase of the severe endpoint of the severe the severe phase of the severe endpoint of the severe the severe phase of the severe endpoint of the severe the severe phase of the severe endpoint of the severe the severe phase of the severe endpoint of the severe the severe phase of the severe endpoint of the severe the severe phase of the severe endpoint of the severe the severe phase of the severe endpoint of the severe the severe phase of the severe endpoint of the severe the severe phase of the severe endpoint of the severe the severe phase of the severe endpoint of the severe the severe phase of the severe endpoint of the severe the severe phase of the severe endpoint of the severe the severe phase of the severe endpoint of the severe the severe phase of the severe endpoint of the severe the severe phase of the severe endpoint of the severe the severe phase of the severe endpoint of th

term young, specify through the "Linke" and Turveille "Colling and the second s

#### To What Shall I Belong?

If you live in an unmusical community, start a singing school, an appreciation club, stage a community opera or pageant, bringing in everybody. If you are a music teacher, there you should rub sleeves with other music teachers, that through exchange of ideas progress may be made. It was said by a speaker recently, "If you give me a dollar and I give you a dollar, we are no better off than before; but if you give me an idea, and I give you an idea we each have two, and are the richer thereby "

A good live Music Teachers' Association, local or state, is a veritable incubator of new up-to-date ideas. and no one can afford to lose the broadening influence of such association

If you are an organist, it is professional suicide not to know the absolutely new field of service to music in the new order of music with high grade motion pictures as well as the new trends in the music of the church. new order of music write high grade model pictures and H row are a music more than and an other convector with the second structure of the structure of the second structures the second structure of the structure of the second structures the second structure of the structure of the second structures the second structure of the structure of the second restored structure of the second structure of the second structure of the second structure of the second structure the second structure of the second structure of the second restored structure of the second structure of the second restored structure of the second structure of the second restored structure of the second structure of the second restored structure of the second structure of the second the second structure of the second structure of the second the second structure of the second structure of the second the second structure of the second structure of the second the second structure of the second structure of the second the second structure of the second structure of the second the second structure of the second structure of the second the second structure of the second structure of the second the second structure of the second structure of the second the second structure of the second structure of the second the second structure of the second structure of the second the second structure of the se

If you are just a music lover then wake up and hear the call which is loud and insistent for an unselfish reaching out to "give" rather than to "get", to broaden out into a community asset pledged to further every good cause, looking toward making Music an indispensible part of every function, gathering, lecture and motion picture, instead of a miserly individual segregated group. Join the music club as an associate member, put your shoulder to the wheel and co-operate in organizing a unit in American Citizenship.

# How to Form a Music Department in a Woman's Club

1. By devoting four or less of the fourteen or six- the enjoyment of the good music one hear ; 4. Because Chairman, having for the musicals either visiting artists or home talent.

2. By devoting the whole year to the study of some phase of music (See Plan of Study.).

3. By appointing a Music Committee to take charge of the Department, either no extra dues being paid, or an additional fee being paid for membership in the Music Department, and the expenses of the Department being paid by the Treasurer of the Woman's Club. '4. By inviting musicians to join the Music Depart-

ment, assuring them of the interest of the Woman's Club in the success of the Department. 5. By having a Department whose officers are elected

from its own membership and which conducts its own business, except to submit to the Board of the Woman's Club for approval, the program of the year. 6. By forming classes for the study of some special subject, or a number of subjects during the year (See Musical Club.).

a. A class with lecturer for the year on one or more of the following subjects : The construction or Development of Music, The Musical Education of the Child, The Orchestra and its Instruments, The String Quartette, The Opera or Special Composers of Opera, Late Italian, French or German Music, The Music of the Allies, The Music of the Slavonic Races, Folk Music, etc. (See "List of Subjects," Plan of Study.).

b. A class with all work done by members of the Department, one meeting being devoted to study and one to music, or each meeting being devoted to study with musical illustrations (For subjects see Plan of Study.).

(udy)). c. Like (b) except that visiting artists are invited knowledge. A special composer may be chosen and a either to lecture or present vocal or instrumental music for part of the meetings.

7. By inviting a Music Club already existing to join with the Woman's Club, the separate officers and elections being maintained; the dues to the combined clubs being less than to join each separately; the ratio being \$3 to \$2 or \$4 for both the Woman's Club and the Music Department; the business of the Music Department being conducted separately except that the program of the Music Department is presented to the Board of the Woman's Club for approval; the Department furnishing to the Woman's Club the music for two meetings during the year; \$1 of the dues of each member of the Music Department being paid to the Treasurer of the Woman's Club; members being admitted to either the Woman's Club or the Music Department independently or not, as voted by the Woman's Club. (The best results will undoubtedly be obtained if the Music Department has charge of its own finances, for the efforts of the workers will be rewarded by funds with which to improve the Department.)

#### Why Study Music in a Woman's Club?

1. Because music occupies such an important place in the community; 2. Because a knowledge of the development of music in the world is as essential as a knowledge of literature, poetry, art, or drama; 3. Because study of the history of music adds so much to

civic music association which shall first of all see to a that aroused public opinion shall bring such presspa to bear on school authorities that Music under competent instructors shall be regularly taught in every high school, with equal credits given for equal effortopportunity be given in the grades for every child the opportunity be given as the second to study Music at public expense, either within the school study Music at public expense, enter within the school or outside, under accredited teachers, exactly as be now may study science, mathematics, or language, if now may study strenct, in the share in the effort to hela "Make America Musical" unite with others who are also laboring toward the same end. Again, for the also taboring toward help bring your club into the State and National Federation of Music Clubs, the one outstanding broadly altruistic untranincled national organization,-working solcly to promote the cause of music in this country through encouraging artists and composers, and also by striking at the root of the diff. culty through helping the Supervisors in their problem of reaching every child in every school, rural or urban with the message of Music as a great educational form as well as the greatest cultural clement in his preparation for becoming a sane, happy, intelligent, co-ordinating

THE ETUDE

# By Mrs. F. W. Wardwell

teen meetings of the club year to Music under a Music a lack of interest in music of some mother may lose to the world a genius, on account of the oor judgment of the mother in choosing instructors in music for her children

#### Additional Suggestions to Clubs

1. Programs should be varied each year. They may nearly all be given by club member with several members on one program, or capable members may give recitals with only an instrumentalist or singer on each program.

2. Particularly adapted to the large club is the lecture recital, one or two of which should be upon each year's program.

3. Recitations of operas with piano accompaniment give a very good understanding of an opera. It is well to study all operas in this way before hearing them.

4. Another interesting way to study an opera is by having a few notes in regard to the hist y of operaread as well as a sketch of the composite, and the author of the libretto of the opera under consideration; followed by selections from the libretto, interspersed with tableaux and music.

(Opera club programs are published. The Book of the Operas is very useful).

5. One other way to study an opera is by reading it in dialogue form, assigning parts to different members of the club. Some of the numbers may be played or sung to add interest. When musicians of sufficient ability cannot be obtained, a mechanical piano or victrola may be used.

number of excerpts given from his works.

7. Prominent music houses should be asked to send catalogues as issued to designated members who should appointed to study newspapers, magazines, catalogues, and programs, and should report during the year at a time specified on the program, on the following topics: New piano music, songs, oratorios, cantatas, music for instruments, and orchestras.

8. Programs should be watched to see that they contain either folk songs, classical music, or new music

9. Chorus work should not be neglected. A program or two containing works of this class, short numbers, or cantatas, are well worth the time spent upon them. Numbers may be obtained with four hand accompaniment, one or two wiolins, small or large orchestra. The addition of from two to four violins to a cantata, if other instruments cannot be obtained, will give brilliance to the work. This chorus work keeps up the interest of many members who could not otherwise

10. Programs should not be given up entirely to visiting artists for while it is of educational value to listen to good music, we shall never become a musical nation without individual work.

#### THE ETUDE

# Fascinating Club Entertainments and How to Give Them By MRS. KENNETH L. WALDRON

#### "Nothing great was ever achieved without enthusiasm."-RALPH WALDO EMERSON.

a delightful surprise to all.

Bazaars and fairs are in a class by

HAVE you ever made an inventory of the reasons why the members of your club famous poems are given accompanied by few of the club members who are willing ever do not make the mistake of trying to joined the club or why they continue to programs illustrated by the portraits of to spare a little time to give the club events compete with your local music dealer in the poets is a good idea. pay their dues?

In most clubs it might appear like this, to the inquiry:

along, and I want to help others. Second reason: Because it is "the

I want to be in the swing. entertained and if I can be benefited at cell and so forth. the same time all the better.

portunity to display my talents. Fifth reason: Because I must be in-

terested in something and music is the most fascinating thing I know. Yet, every club leader knows that the activity, incessant enthusiasm, incessant of these. entertainment. Drop the entertainments and the club wilts like the lily in the frost

three main classes: Musical concerts, recitals etc. fairs, card partics, receptions, dances, Dramatic, cantatas, operettas, pageants, ciated. children's parties.

#### The Club's Concerts

Club concerts in recent years have taken on a dual character. First, we have those given by purely professional performers. Second, we have those given by club members. The first are easy if the club resources are ample. The second calle for the diplomacy of a Lloyd George. Recently I attended a meeting of a sizable club and listened to a program in which several of the club's most prominent members appeared. Several of the voices were long past the time when nature permits them to be charming, and the result was that the members were forced into a position of hypocrisy and musical misery. Such things cannot long continue if the club is to thrive. Far better to put such members upon imposing committees and let them use their valuable experience and enthusiasm in that way.

While there must be a certain number of programs given in the more or less stereotyped form, the successful club is the one which is always wheting the interest of its members by presenting new and fresh ideas for club work in connection with its programs.

One club in a large city presented a harp ensemble in which sixteen beautifully gowned women, all pupils of a famous teacher of the instrument, played ensemble numbers. The musical effect was delightful and the stage picture was hard to forget.

Another club gave a "Veiled Artist" recital in which all the performers appeared on the stage so veiled in pastel colored veils that their identity was concealed. These taking part were all young people club. Do it deliberately. Arrange with who were glad to compete for a substantial prize offered to the winner. The applause determined the prize winner and no one knew who were among the unsuccessful ones.

National programs with the stage drapbecause everybody wants me here." ed in the national colors and the programs given a touch of the same have Leen given with great success in all parts of the country. Your publisher will be glad to furnish you with lists of national music when desired.

A Valentine Program with club mcma touch of fancy and romance to the club

ought to do my part in helping music event might be confined entirely to love the organizers of musical club entertainments very greatly. songs. A Colonial Program, with the perform

thing"--all the best folks are joining and ers in colonial costumes-the program made up from music of our colonial times, Third reason: Because I want to be Mozart, Haydn, Arne, Hopkinson, Purmade from five lines of narrow black

A Plantation Program: Stage to rep-Fourth reason: Because I want an on- resent a cotton field-easily done with also cunningly devised in the same way, twigs and pieces of cotton. Plantation songs for solo, duet and quartette, A Flower Program : All manner of

flower songs sung by members with dresses trimmed with flowers. Souvenirs. secret of the life of the club is incessant Your publisher will gladly send you lists

American Indian Program: With the music of Lieurance, Cadman, Troyer and Club entertainments may be divided into others. Lists are obtainable. When such programs can be given with an Indian Artist like Wathawa'sso, or with the as-Social, luncheons teas, banquets, bazaars, sistance of the noted composers Lieurance or Cadman they are always highly appre-Social Entertainments

It is of course impossible to surround your district to enlist their coöperation. all the social events of the club with musical decorations. However when this can themselves. When they are used to raise be done it is always effective, if not over- funds, your booths may be decorated with

### An Opportunity for the Music Clubs

#### By Walter Spry

NEXT in importance to the music country a certain snobbishness and a teacher, in developing Musical America, feeling that no good can come forth from comes the Music Clubs. Their varied this country, musically. Since the war, activities provide for the musical growth however, the people are beginning to reaof the club members and also the public lize that there is no one nation that has took the part of the toys. The audience at large in their communities. More and a "corner" on music, and our symphony was composed almost entirely of adults at more are they becoming interested, in an orchestras have thus been enabled to play the evening performance, but it was more intelligent way, in the cultivation of a National art. Recognition of our composers on pro-

grams is now more general than it formerly was, and it is generally conceded that the in native talent. It is therefore reason-American Teacher stands as high in proable to believe that a goodly portion of club leaders. essional work as his foreign brother. these talented pupils will some day be The time is now ripe for the Music Clubs ready for the concert stage. Yea, they to recognize the American artist. This are now ready! Will the Music Clubs of will be more difficult to do than recogthis country grasp the opportunity to nition of the American teacher or Amer-

ican composer. The large musical engage them for concerts, thereby develagencies are more interested in the foreign oping that side of our National Musical artist because there still exists in our character?

#### Friendliness in the Club

#### By Mrs. Virginia Kirby

LET your musical club be a friendly nightly vacation from her regular routine. b-The fact that music is about the most continuously interesting and fascina group of your leaders to be on hand at ating thing in the lives of most upward the opening of the meeting and see that looking women. everyone who comes in is met with a

Good music harmonizes socially. Musmile and a sincere spirit of welcome. sical clubs have succeeded in this country Let them feel that "This club is my club, where thousands of others have failed. Political clubs, religious clubs, card clubs, In my experience the success of the are often houses of contention. Not so are expected to identify the themes. The music club movement is due to two things: the musical club, because music itself plays contests have justified their existence as a-The need for some outside of the a part in bringing together various individ- practical educational devices and they are home activity that will give the wife and ualities. However, there is still need for now being held in hundreds of communthe mother an opportunity for a fort- the cultivation of a friendly spirit.

A Poet's Program, in which settings of done. It calls not only for the zeal of a musical crepe paper to good effect. Howan atmosphere, but also a great deal of the matter of price upon musical merchaningenuity and good taste. The Denison dise. He makes little enough as it is and if you could get a sincerely truthful reply bers dressed to represent valentings gives Manufacturing Company by putting out a it is not fair to give your services in such great inany highly attractive designs of a way that his profits are cut down. Con-First Reason: Because I believe that I year. The musical program for such an musical type in crepe papers have helped fer with him and he will suggest ways to help you.

Musical Card Parties may be made The writer went to a musical tea recent- more characteristic if the musical playing ly at which there was a long table in the cards, on which the conventional hearts, centre of the dining room. On this was diamonds, clubs and spades are replaced a snow white cleth and the Staff was by sharps, flats, naturals and so forth. the face cards representing famous musicrepe paper the Clef and the Signature \*cians.

#### Operettas and Children's Events

while the Notes were those of the open-There are now many little operettas ing measures of the Star Spangled Banwhich may be given with great effect by ner. The centres of the notes were filled small groups of women. The recent with flowers and the general effect was work, A Mother Goose Fantasy by Arthur Nevin, (Composer of Poia and other grand Club receptions to distinguished visitors operas), was written expressly for this always provide interesting recollections purpose. It calls for a good soprano, a for months thereafter. It is very stimulagood solo dancer, several other singers of ting to meet, personally, men and women lesser pretensions and as many children as who have accomplished big things in the

can be used. Other works suitable for musical world. It is also a fine plan to this purpose are: get the interest of public men in your Wild Rose, W. Rhys-Herbert. The work. If your mayor or your governor Feast of the Little Lantern, Paul Bliss, are interested in music, induce them to Se-a-wan-a, William Lester. The Amercome to your club as honored guests at a ican Girl, Charles Vincent. The Witch banquet, or at a reception. It will contriof Fairy Dell, F. W. Wells. bute dignity to the musical activities of

For Girls of High School Age: Princess Chrysanthemum, C. K. Racter. Operettas for Children: The Moon Queen, L. F. Gottschalk, The Fairy

Shoemaker, T. J. Skcwell. The Isle of Jewels, G. L. Spaulding. A Day in Flowerdom, G. L. Spaulding. Pandora, C. E. LeMassena. Rose Dream, R. R. Forman. The Fairy Rose, Eliza M. Woods.

At least once a year a children's concert or a children's play should be introduced The writer attended one recently in which

at least sixty children took part. The music was arranged from popular classics especially for the occasion. The scene was that of a Toy Shop and the children the choice music of various nations. The enjoyable than most professional enterbest educators of all nationalities in this tainments. There were no speaking parts, country agree that our American students but much excellent pantomime. How simaverage as high as any country in Europe ple or how elaborate such entertainments may be depends upon the initiative of the

> Many clubs have given some of the Musical Playlets for children, by J. F. Cooke with such conspicuous success that daily papers have devoted whole pages to descriptions of the event. Journalists know well the parent's enthusiasm for any activity of his child. These little plays are each centered about one of the great masters, Chopin, Bach, Liszt, Mozart, Beethoven and so forth. They are written in child language and are real plays. They may be given as dialogues without special scenery or costumes; or, they may be presented with elaborate costumes and scenery as

the resources of the club permits. Music Memory Contests also form an important part of the work of the modern club. These are excellent for children. The children are first acquainted with a great deal of the best music of the day Then at the time of the contest, some one plays some of the themes from the pieces the children have heard and the children

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### How Hofmann Masters a Difficult Passage

#### By S. E. Jennings

IN every composition there are some places harder to get than others. To get these places, to be able to play them smoothly and up to time, the teachers tell us to take these parts out and practice them by themselves until they become as easy as the rest of the piece. Often, however, after the student has mastered a particular passage and is able to play it perfectly as a separate part, he finds, when he starts to play the piece as a whole, that the same old difficulties present themselves; he stumbles and is apt to break down altogether.

Mr. Joseph Hofmann has suggested an excellent method of overcoming this difficulty. "Practice," he says, "the difficult part alone until it is mastered. Then take the measure preceeding the difficult ones and the measure following them and practice the whole passage through for several times. Then take the two measures preceeding and the two following and practice them with the difficult part as a whole passage, after which the passage should be enlarged to include the three or four measures preceeding and following until one finds that he can fit the passage into the whole and play the whole composition with an ease and assurance which will more than repay him for his labors."

### Shall We be Ourselves?

#### By Frederick W. Perin

SIR Charles Villiers Stanford, in the excellent advanced History of Music written in conjunction with Cecil Forsyth, takes up the matter of "nationalism in music" in a manner which should be seriously considered by musical clubs. He says: "No lesson is more needed in England and America than the lesson of nationalism. Only by a fearless belief in itself can a people hope to possess an honorable music,

In a large measure this is born out by facts. Russia aped the music of Italy and Germany, until some of the real determinative minds in the art began to realize that it was possible for Russia to have a really Russian music. Then came the great procession of Glinka, Balakireff, Moussorgsky, Borodin, Rimsky-Korsakoff, Tanieff, Glazunov, Rachmaninoff, Scriabine and Stravinsky, all producing music as Russian as the samovar, If they had followed the lead of Rubinstein, who wrote a few masterpieces in German style, the great musical art of Russia would not exist.

The same may be said to be true of the Scandinavian countries, who found themselves in the art of Grieg and his followers. Prior to that time the great Scandinavian master was Gade, who was so German that he was known as "Mrs. Mendelssohn." Despite Gade's many splendid works, it must be admitted that he now stands far behind Grieg. Why? Because he did not recognize his natural heritage.

Sir Charles, in speaking of the average student, says "As a rule he goes to Germany-the country whose technical proficiency is beyond question. There he masters all that the Germans can teach him. But when he returns home he does not set himself to answer any of the deeply important questions which we have already mentioned in discussing folk song. He does not ask himself whether, after all, his musical attainment is merely a brilliant slight of hand which anyone can pick up with eleverness and application. He does not say 'I have learned so an so from the Germans. How did they learn it?' He accepts the German art of his day as a boy accepts a Christmas present of a box of conjuring tricks. He never honestly knows why the tricks are done and so is never able to invent a new one. And in time the old apparatus, now worn smooth from constant use, begins to show the cogs and springs inside." Probably this is the reason that we have scores of composers who are bitterly bewailing the fact that their works (for the most part tracings of German models) do not get a hearing. Because of their realization of their native musical entity, Sir Charles praises J. K. Paine, Arthur Foote, George W. Chadwick, Edgar Stillman Kelly, Mac Dowell, Cadman, Farwell, Parker, Mrs. Beach, Hadley, Carpenter, D. S. Smith, but most of all John Phillip Sousa, who, though he has written almost nothing in the old classic forms, is, according to Sir Charles, "peculiarly American in that his work could have been done nowhere else." "He has done one particular thing better than any living man," "he is certainly one of the most distinctive figures in the

Department of Recorded Music

A Practical Review Giving the Latest Ideas for those in Search of the Best New Records and Instruments Conducted by HORACE JOHNSON

Editorial Records

activities of the Educational Departments of the Columbia, Victor and Edison Companies, under the efficient direction of their Educational Directors, Mr. Willson, Mrs, Frances Clark, and Dr. Farnsworth respectively. They have been most zealous in their work for the cultural musical development for our American youth. In the February Delineator there appeared an article on this subject in which I endeavored to state my opinion these records, and by kind permission of Mrs. William Brown Meloney, the editor of the Delineator, I am reprinting it below. For I feel I could not express to you any more clearly than what I have already said about the Educational Records.

"Until very recently the performance of good musicmean by that term music that is not only melodious but that is spelled correctly and written according to the laws of harmony-was the exception rather that the rule in cities and towns outside the great national centers. There is a gradual change, however, and artists say that each year the audiences that they face show a greater interest in good music. I firmly believe that the greatest single cause of this is the talking machine record

A concrete evidence of this fact was shown me not long ago. A young man came to New York from a small town in Kansas. He knew very little about the ways of a large city. There was one thing, however, that he did know, and that was music. He was familiar with the work of every one of the great vocal and instrumental artists in America, either in opera or concert, I was greatly interested to know how he had learned to appreciate music. He told me that he was the youngest of ten children in a family of farmers. Neither his mother, his father, nor any of his brothers and sisters knew anything about music. When he entered the sixth grade in school, a new teacher came to his class fresh from Teachers College in New York.

One of the first things she did was to buy a small talking-machine and a few educational records, reproductions in simplified orchestral form of the work of great masters. At first the children spent the entire daily music period listening to the records. Then the teacher asked them to tell her what stories they heard in the music, and with eager ears and fascinated minds they listened lest something escape them.

Little by little the interest grew in what seemed to them not "something more to learn," but a new game to play. Soon all the other teachers in the school had talking-machines and were telling their charges about music. And as the boy moved up a grade each year he learned to analyze the form of the classics, to distinguish the tone and color of each instrument of the modern orchestra. With the first money he earned after graduating from high school he bought a talking-machine and pursued his studies

The education departments of the talking-machine companies are responsible for the musical appreciation of this young man. They have been most industrious and zealous, in the past ten years, in spreading their work over the entire country with such efficiency that there is hardly a school teacher of the present time who is not thoroughly familiar with these records, But it is not teachers alone who should be interested

in the national musical growth. It is you, the mothers, the aunts, and the grandmothers of the country, who must realize, too, the pleasure and joy that intelligent appreciation of music brings and take into your home the happiness music creates.

You cannot feel at this present day that you are doing your full duty by "giving Fred piano lessons" and "letting Louise study singing." ' Certainly you would not attempt to teach the alphabet to your children before they learned to talk. Then why waste money on music lessons before your children know what music is? Speech is the first thing a baby hears. Everybody talks to him. Yet he does not learn to talk until he is two years old. When he does talk, however, he develops very rapidly, for he has been listening and absorbing the sound of words from early babyhood, and his car is attuned.

Now, do not jump to the conclusion that I am trying to infer that your child of two weeks can be trained into a great musician just by putting a talking-machine beside his crib and playing records to him daily until he is five years old. What I am trying to make clear is this; that if any and every child of three hears the best in

music and no other kind, his ear will learn to discrim For some time I have watched with interest the purely by the unconscious training his car has received Then, when he is five years old, he can be taught to read notes as he would be taught to read words. And music will not be a study unintelligent to him, as it has been to so many children, for his sense of musical sound has developed as his sense of word sound has been stimulated from infancy.

THE ETUDE

Several hundred records have been adapted to stimulating the interest of the young in music. In addition to these records, books and pamphlets have been compiled to illustrate the value of the records. These prospectuses and informative booklets may be secured by application to the education department wit the talking-machine companies." The talking-machine companies have gone to great expense to issue spend books to accompany history, rural, Americanization and other progress. These are usually given grati upon application

#### New Records

Those of you who have heard Louis Caveure in concert have surely heard him sing Oley Stars's Sylvia. and have not forgotten it. For Mr. Grater sings it always as an encore if he does not program it The Columbia Company has published a record on this song by Mr. Graveure with his consummate art 11 has made an exceptionally fine reproduction, and her wirm and vibrant tones have registered with clarity the song, simple and effective, is written in straightassuming manner which has embodied all channes

Somehow the compositions which are write a simple manner occupy a special niche in our month minds. Such a song is Alice Where Art Thou, Thursh a song of our mother's and grandmother's era it stil tommands attention whenever it is sung. Mischa Houn, the violinist, has made a transcription of the meterly which he has incorporated on a disc for the Victor Company (74724). His tone is so full and musical the of seems a voice singing, which suddenly culists another when Mr. Elman plays double strings. Tu singer tically no florid work of any kind in the reaction of the selection yet the record is a reproduction will worth hearing for its clean phrasing and surety of

Marguerite Matzenauer has made Home South for the Pathe (27519). Her interpretation dornes all sentiment of this home song and her diction and tone, a rich mezzo soprano, gives it a perfect sett in These qualities combined with a fine orchestral accomminant result in a very meritorious record.

About a year ago there appeared a ballad. Soutch in flavor, which had an unusually melodious air. I have wondered why it had not been recorded, but I know now that it was waiting to be sung by Theo. Karle for the Brunswick. The song is Lassie O' Min (13033) and Mr. Karle has made a most appealing reproduction. His voice, a light lyric tenor, soars to the hill-tops of vocal art with ease and brilliancy. The orchestra gives a touch of atmosphere by means of a harp and a bagpipe, and weaves a strain of the Last Rose of Summer into a fragmentary interlude.

Marie Sundelius, whom I always associate with the Metropolitan production of Rimsky-Korsakoff's Cog d'Or has made a splendid recording of Nevin's The Rosary (30150) for the Vocalion. The accompanying instruments are a violin, a 'cello and a harp. They begin the selection and introduce Mme. Sundelius with the first theme of the song. Her voice has registered well, her diction is unusually fine, and she sings with intelligent interpretation building to the climax of the song most

Pathé-Whispering Hope, Gladys Rice and Nevada Van Victor—Mariannia, Zanelli (66013). Vocalion—Irish Song Melody, Fox-Trot, Selvin's Orches-tra (14288).

THE ETUDE

# How to Organize a Music Club in Your Community

In the old days the term "Music Club" meant a group of perfectly proper, exclusively nice ladies (musicians and lovers of music), who gathered together at stated times to listen to each other perform and for social enjoyment, with the sole idea of receiving, never of giving, benefit. This old type of music club is a thing of the past; the mis sion of the progressive music club of today is one of service. Organized co-operation of the elub with the

community is the only basis for a proper relationship, and the success of every club as a unit depends on the service the club renders the community musically. There should be no argument as to the value of

organized effort in rendering service. As stated recently in THE ETUDE, "That organization compels recognition is an axiom as old as the world. In music it has worked wonders. We refer, here, almost entirely to the organization established primarily for the good of the art and not for mercenary aims. commercial agitation for the advantages of music, as carried on by the music clubs of America, has aided in our progress more than any other thing in recent years." There are many ways in which service may be rendered

#### What the Music Club May Do

A music club could present a fine "Artist Series" or "Concert Course," indeed, the club could do this much better than the average musical agency or manager, for the members would have an actual knowledge of what the community was ready to digest musically. For the advantage of their own children, the club women would see that special rates were given to the young people.

A club can lead public sentiment to secure a proper place for music in the school curriculum; it can see that the children are being taught in school to love good music and to read, write and listen to good music; it can see that the school board gives credits for music work done out of the school and that the work of the music supervisor in the school is considered of as great importance as that of the other teachers. It can also see that high school bands be supplied with instruments and that all grade schools be equipped with pianos, piano players or phonographs. Last but not least, it can be vitally useful in aiding the supervisor to conduct music memory contests.

A club is the logical patron of a settlement music school which uses music as its opening wedge to teach a better and higher type of citizenship.

A club can do much to elevate the standard of music presented in motion picture houses, and can supply music to the city institutions, homes, hospitals, prisons

#### and such organizations that otherwise would be deprived of the comfort and cheering influence of this great art.

#### How to Make a Start

Having agreed that the organization of a music club in your community will be a distinct contribution to the musical development of the public let us suggest a way of starting such an association. If you alone have conceived an ambition to do this, call your music loving friends and acquaintances together to discuss how best to proceed. At this meeting state the benefits resulting from organized effort. Tell your friends that the greatest business men of the age have acknowledged that a worthy art organization in any community is a definite investment to civic and business advantage and quote from the following statements by notable men. Otto Kahn: "Worthy Art organizations are genuine assets in the lives of the people who support and patronize them and distinct and profitable business to the city.

Charles Schwab said of music: "Again and again it has refreshed me when I was dog-tired; taken me out of myself and away from the problems of business. A book can do that, too. So can a painting. But not so surely as does music."

Edward Bok in his famous Autobiography says "After a busy week, he discovered that nothing he had ever experienced served to sooth him so much as the end of the week orchestra concerts."

It is so easy to prove that a club would add to the attainments and aspiration of any town; the home, the school, the church and the interests of music and art generally are served by an organization devoted to Music alone so it should be a pleasure to present a plan to form a club.

Having done so, agree on a time and place for a meeting for organization and send out a call to this meeting to every music lover in the place, irrespective of whether wou know them or not or whether or not they are in "your set," or of your religious faith.

# By MRS. FREDERICK W. ABBOTT Director of the Philadelphia Music League

#### Expert Advice from a Highly Successful Organizer

Mrs. Frederick W. Abbott, the author of this article, was for many years the President of one of the largest American Musical Clubs, The Matinee Musical Club of Philadelphia. During her term of office the work and membership of the club developed enormously. She was then elected one of the Vice Presidents of the National Federation of Musical Clubs and became a valued adjutant to Mrs. F. A. Seiberling in the Extension work conducted by the Federation a few years ago. Recently her unusual qualifications led to her election as Director of the Philadelphia Music League-the new "musical clearing house" established to serve all Philadelphia musical interests.

Remember that music has no race or language, no creed or class; it is universal in its appeal, so invite all who love the art to attend the first meeting and share in the joy of creating a worth-while organization. Issue the call in the name of the original group and promise that all who attend the first meeting may join as charter members. The call should state the object of the meeting and should solicit the support of all music lovers. Prepare an organization plan to present at the first meeting, then select one member of your group to preside and appoint a temporary secretary to make

record of proceedings. At the first meeting, call a roll of those invited, er of those present (if you know all present). State the business of the meeting and repeat the call. Choose an eloquent speaker to present your argument; if possible arrange for a member of a near-by live club or representative of the National Federation of Music Clubs to do this. Ask for a vote of those present as to whether or not they are agreed as to the need for such an organization. If enough are favorably convinced, perfect a temporary organization and appoint a committee to report in a fortnight, with a draft of a Constitution and By-Laws. A knowledge of parliamentary law is not required, but the original group should keep a non-partizan eye on the elections and try to steer their craft through the first difficult channels. It is necessary to protect a new club from the demoralizing influence of incompetent and untrained workers if success is to be obtained.

#### What to Avoid

In the conduct of your club it is necessary to avoid certain things.

Avoid electing to office prominent teachers. It is obvious that to do so would create jealousy, for it is human nature to look after ones own, and any teacher would be more than ant to give prominent appearances to his or her own nunils.

Avoid permitting the administration to represent any one faction or social set.

Avoid placing all of the administrative power in the hands of any one class of membership, as the active, or the associate membership.

Avoid spending all of the club income on visiting artists, and remember that programs exploiting home talent with money spent on scenery costumes, decorations and so forth are of double value.

Avoid permitting your club to develope into an association presenting an "Artist Series" only; it is the club spirit that counts. The inspiration which comes from concerted effort, representing the best work of many women actuated by the common love of music, must be counted the most valuable asset of any volunteer non-commercial organization.

Avoid programs of too great length, it is fatal to sustained interest. One hour and a half is long enough for any well balanced program.

Avoid an unbalanced active membership. Try to have diversity of talent representing the voice, the piano, the organ and stringed instruments.

Avoid an unpleasant atmosphere at the door, where a cordial warmth and welcome should prevail. Avoid too many platform notices; it is an imposition

on the audience.

#### What to Emphasize

Build your club upon a firm foundation. Ask sufficient dues to cover legitimate expenses and then count

on the loyalty of your members to support civic, state and national calls. Create a reserve fund by asking each member to help once a year in some event for the benefit of this fund; this will build up club spirit and finances at one and the same time.

Select your program committee with care. The program committee is the most important committee in the club, as the programs must be carefully planned and executed, for they must, at one and the same time, use the club talent and please an often

exacting associate membership. Foster the club spirit. Try to engage actively and intelligently the time of the members. Always give due credit to each worker. Eliminate jealousy and parrowness. Let no difference of opinion among the members separate them from the cause and remind them that the purpose of all of them is the same. Teach your club the value of holding together for the sake of service.

Develop your Reciprocity and Altruistic departments. This will build up a fine club spirit, as when you are entertaining outsiders a united front is necessary; and when you are taking the message of "song" to institutions, homes, hospitals, factories and prisons it developes a broad spirit of tolerance. Petty differences are lost in the thrill that comes from making happier the less fortunate.

Make harmony the key note of your club life and keep in tune with the infinite.

#### Get Close to the National Federation

Finally, foster state and national ideals. By affiliating with the National Federation of Music Clubs your club will get the benefit of contact with organizations of the same purpose in other communities. A broad vision and outlook are inevitable. Such an affiliation will aid in building up your club as your members will take pride in having their club and state organization hold a dignified place in the national body.

I am appending a suggested Constitution and By-Laws which are merely a guide. They are obviously subject to change to suit your special needs; at the same time they are the result of considerable experience in club organization and government. The Executive Board has been fixed at nine members; this is no more than needed for almost any club, and yet sufficiently great for any but an unusually large club. The number composing the Program Committee has been purposely not mentioned as this depends on the especial needs of and material available in each individual club.

#### A Suggested Constitution and By-Laws

CONSTITUTION

## ARTICLE I. Name

ARTICLE 11 Purpose.

The purpose of this organization is to foster and promote music and music interests and to encourage in the home and the community au appreciation of good music.

#### Aaticle 111. Management. The management of this organization shall be in the hands of the Executive Board.

### AaTICLE 1V. Amendments.

Arricle IV. Amendments. The By-Laws may be amended at any regular business meeting by a two thirds vote of all meaning preservers thirty days in advance of said meeting preservers previous meeting by at least to manufacture and after said amendment has neen submitted in writing and after said amendment and the same submitted in writing at the last previous meeting by at least to manufactures. BY LAWS

ARTICLE 1. Membership. Section 1. There shall be Honorary, Active and Associate nembers. Section 2. Honorary Members shall he those who sball

Section 2. Honorary Mcmoers shill be those who some have attained musical emisence, or who have rendered some special service to the canse of music. They shall be elected only by unanimous voto of all members present at any annual meeting. They shall not be liable for fees or dues and shall not be entitled to rote, hold office or propose

new members. Section 3. Active members shall be those having the

"Section 3. Active members shall be those having the solility to sing or perform upon an instrument in accordance with the standard set and amount of the standard set of committee. They shall be prepared to appear as directed as the programs of the Club. Section 5. Applications for membership shall be submit to the Chairman of the Meshership Committee, in Applications for membership shall be submit of any sections of a section of the standard section of Applications shall be published to the Club at least thirty days previous to action upon them. Appletclines shall be voice upon separately by the Membership Committee of the Club delawal stated, unless two suggetts works the delawal section, using the submittee of the section of the votes he cast.

#### ARTICLE 11. Fiscal Year.

#### The Fiscal Year of the Club shall begin on May first. ARTICLE 111. Dues.

Section 1. The initiation fees for active members shall be..... and for associate members shall be..... The annual dues shall be ..... for active members and .....

Section 2. The annual dues shall be payable after May first, and before November first. The dues and initiation fees of new members shall be payable within thirty days after their election.

atter (neir election, Section 3, Any member whose annual dues remain unpaid membership that shall, having been duly notfhed, forfoit membership that shall, having been duly not the dress (resignations must be made in paid which that ty days, (resignations must be made in paid which the acception before May first, otherwise the member becomes liable for the dues of the ensuing year.

#### AATICLE 1V. Executive Board and Officers,

ARTICLE 1V. Executive Board and Officers. Section 1, The Executive Board shall consist of nine what focuse transmitter that the function of the sec-tency and the section of the section of the sec-tency as even and the section of the section of the other is a recording section of the section of the sec-ence of the section of the section of the sec-tion of the section of the section of the sec-ence of the section of the section of the sec-tion of the section of the section of the sec-tor of the section of the section of the sec-tor of the section of the section of the sec-tor of the section of the sec-tor of the section of the sec-tor of the section of the section

ary office left viewait. Five momentum and this formulate Section 2, the prevident shall provide at the business meetings of the Club; shall be Chairman et al. business there is and be principal affects of the Club shall with the Club, and Mahl, perform methoding distances at marks of the Club, and Mahl, perform methoding distances at marks of the Arrow and the Arrow and Shall all of the Club, so section at the absence of the Club, shall be resulted to the absence of the Club, shall be the method of the absence of the Club, shall be the method of the club, shall be present of the method of the shall be the shall be present of all the methods of the Club, shall be present of all the methods of the Club, shall be present of the methods of the Club, shall be present of the methods of the Club, shall be present of the the methods of the Club, shall all be a full recould of all the methods of the Club, shall be present of the Club and the shall be club at all the Club. Shall have charge of the Island and Federation Secretary directed by the president. Shall be become all the club are the present of the shall be club and shall be become the club and the shall be club and shall be become the directed by the present of the shall be become a feed of all other shall be the shall be club and shall be become the directed by the present of the shall be become a feed of the converse them, and shall builty club and shall be become the directed by the present of the shall be become a feed of the converse them, and shall builty club and shall be become to the converse them, and shall builty club and shall be become to the converse them and be about the shall be become to the converse them and shall be become to the shall be become to the converse them and shall builty club and shall be become to the converse them and shall be become to the shall become to the shall be become to the shall be

their election. Section 6. The Treasurer shall receive and hold the fund-of the Club shall collect all fees and dues and keep all Club shall keep the accounts of no ranne of the Club. She shall keep the accounts of no ranne of the Club. She shall keep the accounts of the Executive Foard. She shall be Executive David and shall precise to the approval of the Executive David and shall precise to the approval overering the year's financial transactions at the annual the Executive Club, and whenever required by the Execu-tive Board.

ARTICLE V. Standing Committees.

ARTICLE V. Standing Committees Wein The Membership Committee shall consist of Propular and Peleratum Seekal be Chirama, the Corres-ter constant of the shall meet be a seekar for encounter of the shall meet be often as necessary for encounter of the shall meet be often as necessary for encounter of the shall meet be often as necessary for the shall be a standard of the shall be shall consist of three Active Membership and report their mainings to the Chirama of the Membership committee.

Section 3, The Program Committee shall have general charge of the musical programs of the Club, subject to the approval of the Executive Board.

Note: Other committees may be added as required by Club activities, such as, Publicity, Hospitality, Courses of Study, Reciprocity, etc.

#### ARTICLE VI. Meetings.

Section 1. Musical Meetings shall be held fortnightly, from November first to May first. Section 2. Stated Business Meetings shall be held in December and March.

The second state and states. The Executive Board shall hold regular meet-need and the second states and the second states of the second states of the second states and secon

the Excernitive Board. Section 4. Special meetings of the Club shall be held when ordered by the Excentive Board or the President, or timen the request or team members, and written notice, members at least the disputcher prior thereto.

members at least nvc days prior increto. Section 5. The Annual Meeting of the Club shall be the last regular meeting of the Club in April. Section 6. The Order of Business at all business meetings of Council and the section of the section of the section flexation of the section of the section of the section of Standing Committies. Report of Treasure : 4, Report of Standing Committies. Report of Special Committees ; 6, Unfinished business ; 6, New Bosiness ; 8, Adjournment.

### ARTICLE VII. Elections.

ATCIGE VII. Elections Section 3. Helections shall be annually, on the day of the Annual Meeting. Members of the Excertite Board to the Annual Meeting. Members of the Excertite Board to the Annual Meeting and the the Annual Meeting and the Annual Meeting and the the Annual Meeting and the Annual Meeting and the the Annual Meeting and the Annual Meeting and the the Annual Meeting and the Annual Meeting and the the Annual Meeting and the Annual Meeting and the the Annual Meeting and the Annual Meeting and the Section 2. No member by the Annual Meeting and the Section 2. No member by the Annual Meeting and the Meeting Section 2. No member by the Annual Meeting and the Annual Meeting and the Annual Meeting and the Annual Meeting Section 2. No member by the Annual Meeting and the Annual Section 2. No member by the Annual Meeting and the Annual Meeting and the Annual Meeting and the Annual Meeting and the Meeting and the Annual Meeting and the Annual Meeting and the Meeting and the Annual Meeting and the Annual Meeting and the Meeting and the Annual Meeting and the Annual Meeting and the Meeting and the Annual Meeting and the Annual Meeting and the Meeting and the Annual Meeting and the Annual Meeting and the Meeting and the Annual Meeting and the Annual Meeting and the Meeting and the Annual Meeting and the Annual Meeting and the Meeting and the Annual Meeting and the Annual Meeting and the Meeting and the Annual Meeting and the Annual Meeting and the Meeting and the Annual Meeting and the Annual Meeting and the Meeting and the Annual Meeting and the Annual Meeting and the Meeting and the Annual Meeting and the Annual Meeting and the Meeting and the Annual Meeting and the Annual Meeting and the Meeting and the Annual Meeting and the Annual Meeting and the Meeting and the Annual

Section 3. The election shall be conducted by three Tellers appointed by the President. No candidate for an office shall be among those appointed

Ten Suggestions for Musical Clubs

## Mrs. E. H. Hart, Meridian, Miss.

and the National Federation. II. Get as complete a list as possible of the Clubs

and active musicians in each state. III. Club leaders, music teachers and musicians in

general should be led to see that it is greatly to their personal interests, as well as being a personal obligation, to answer as intelligently, and as promptly as possible, inquiries in regard to musical statistics.

IV. The music club should secure as much publicity for music as possible. Support the music week idea, "The Golden Hour," the Music Memory Contests. Bring these things before the public eye from the pulpit, from newspapers, in picture shows Stimulate Community Songs.

V. A State Musical Organizer, or Superintendent, should be a great asset. Some man or woman thoroughly interested in the best music, who can speak with authority upon musical subjects, should be paid a salary

And I should like to say to the clubs who feel the Fed-

eration is not worth while, "Don't stand on the outside

I should like also to give to the first question this

You get from the Federation, if you wish, your course

and criticise, but come inside and help."

the readers of THE ETUDE.

answer:

I. EVERY musical organization should join the State to supervise and promote musical publicity. This and son might organize new clubs, choral societies, small orchestras, and so forth.

VI. Annual Prize Contests for performers and com-VI. Annual Tribe Consider them among the bru activities in the Mississippi Federation. VII. It is the duty of musical clubs to see that there

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is a competent supervisor in every public school. VIII. Each state should adopt a musical slogan

This may best be circulated by placing stickers then envelopes, or having the slogan printed upon the sta tionery IX. Now that women have the right to vote, the

should consider the desirability of more state sumon for music

X. The musical clubs may fight jazz by taking up good music, or by establishing band concerts in small communities, at which good music may be heard

#### Get Inside and Help

MRS. JOHN F. LYONS, of Fort Worth, Texas, Presi- exchange of programs with other clubs, and nation-wide dent of the N. F. M. C., in her opening letter to the publicity for your own work.

clubs, stressed those points which, in her valued opin-You get, if you desire it, information and assistance ions, were of greatest value to the music clubs. Her regarding all lines of work mentioned in this letter, and concluding paragraph should be of especial interest to many others included in our various committees. But greater than this, and of vastly more importance-you We often hear from clubs and individuals this quesget an opportunity for service to the came of Music by tion: "What do we get out of the Federation?" I working as a part of the Organization re ognized as the should like to banish that question from your minds greatest single factor for the Advancement of Ameriduring the coming two years, and put in its place, "What can Musical Art service can we render to music through the Federation?"

You get the inspiration that comes from association and work with those who are vitally interested in the same cause throughout the nation.

You get the satisfaction that comes from the knowledge of a duty faithfully performed, and the glory of having played a definite part in the making of a Musical of study for Senior, Junior and Juvenile Clubs, also America,

The other prize offered at this meeting was \$500 for

The concert tour now under way and being directed

by Mrs. Ora L. Frost, for the four winners of last

Junc's biennial contests in voice, violin and piano will

start in January in the east, continue through the middle

states, on west, and back cast through the southern

states. It may develope that a tour will be planned for

opportunity to hear these young artists. The artists

are: Devorah Nadworney, contralto, Bayonne, N. J .;

Enrique Ros, pianist, New York City; George Smith,

The establishment of a "music section" in all smaller

baritone, Evanston, Ills., and Herman Rosen, violinist,

libraries of the country which have no such department

is being undertaken with much zest by the clubs, under

general direction of Mrs. Jas. H. Hirsch. History and

appreciation of music are the subjects handled now.

to be followed later, it is hoped, by sheet music and

song sheets and outlines for various special programs-Is it worth while?

Cleveland, Ohio,

# A Prospectus of National Federation Activities

#### By Helen Harrison Mills Publicity Director National Federation of Musical Clubs

THE national board meeting of the National Federa- taking as a pageant, will be more easily produced by tion of Music Clubs which took place recently in St. Louis, Mo. was largely attended by state and district the clubs. The idea and name originated with Mrs. Frances E. Clark, Educational Director. presidents as well as directors, and much enthusiasm was shown in the plans for the work of the season under the able leadership of the president, Mrs. John chamber music composition, given by Mrs. Frank A. F. Lyons, Fort Worth, Texas. Seiberling, Akron, Ohio, former president and Patron.

Among the foremost events, the board sent a Resolution to the Conference Committee on Revenue Tax Bill of House Ways and Means Committee and Senate Finance Committee at Washington, asking that they eliminate the tax on musical instruments in the final bill. State presidents of the Federation were also asked to wire their congressmen, and clubs are urged to use next scason also, in order that all clubs may have the all influence to remove such tax because it constitutes a menace to music in America.

Plans were perfected to support the Educational bill and the amended Fletcher bill for a National Conservatory of Music when it shall come up in Congress in a few weeks. It is planned to have representatives of the Federation as well as of seven other national music organizations at this hearing.

During the session on American Music, Mrs. Ella May Smith, chairman, two new prizes for musical compositions were offered: the first a prize of \$1000 given by the Federation for an entirely new form of chamber music, the "Lyric Dance Drama," based upon a musical theme, which, not being as huge an under-

Beginning in January, the Federation will publish its own monthly Bulletin, thereby establishing a closer connecting link between clubs and officers. The bulletin will be free to the clubs.

# Molehill Mountains

By A. Z. Estebrook

ONE of the most annoying teachers I ever had was a pianist came to out city and I noticed that his naits were and the smallest details in the second detai man who would persist in taking the smallest details and preaching about them until it appeared as though all musical progress depended on that one thing alone. I remember once he spent a quarter of the lesson time lecturing me about the need for keeping my finger nails cut down to the quick. The following week a celebrated

#### in no such condition, and he could play many times as well as my teacher. Some teachers think that by exaggerating the importance of little things they are accomplishing great things. At the same time they let the really great things slide by. Attend to details, of course, but do not make more than the same time they let the really do not make mountains out of mole hills.

Are Musicians Born-Not Made?

#### By the Noted Critic of the New York Estening Post

#### HENRY T. FINCK

WE have all read a thousand times that poets are born, remarkable thing of all; nothing but florid arias, first not made. Is this true of musicians? Are they born among them Una voce poor fa from the Barber of Se-Let me say right at the start that it is easier to be

a "poet" of some skill than to be a musician, however mediocre

Anyone who can write a good letter can learn in a short time to express his thoughts in verse; in fact, one does not need to use verse and rhyme. Many of the most poetic pages in books are in prose. Carlyle went so far as to say (I do not recall his exact words) that there is no poem that could not have been better still if expressed in prose, I am inclined to agree with him. The poetic thought is the thing ! When I was a student at Harvard I used to have

foolishly violent disputes with George Edward Woodberry (whose collected volumes and essays have recently been reprinted in half-a-dozen uniform volumes) as to which is the greater art, poetry or music. I remember his indignation when I said that poetic rhythms were positively childish in their simplicity compared with the endlessly varied and complicated rhythms in modern music. But every musician knows it is so. Dr. Riemann, in his Musik-Lexicon, declares "dass die musikalische Rhythmik unendlich reicher ist als die poetische." And it is getting more so every year. Any school girl can read at sight any poem placed before her; but to play at sight a modern composition requires years of hard study and practice, and some students never succeed in doing it easily. I need not dwell further on this aspect of the question. Readers of the ETUDE know as well as I do what an endless amount of labor is required to read everything at sight even if one is born with a musical talent.

#### Caruso and Patti

Was the late Enrico Caruso a born singer and musician or did he make himself one? The answer is "Both." At first no one believed he was a born singer. When he began to study, his voice was so thin and brittle that his fellow students called it a glass voice; perhaps, he said humorously, "because it broke so easily." His first teacher, he related, "was very discouraging. His verdict was it would be hopeless to make a singer out of me."

That teacher was mistaken: but even after Caruso had become a singer he was still far from being a musician. He knew this as well as anybody, and he loved to tell his friends this joke on himself: "Waen created Feodor in Milan, Verdi asked the names of the artists, and when he heard mine he interrupted, 'Caruso? They tell me he has a fine voice, but it seems to me that his head is not in its place."

It wasn't, at that time. It was only by dint of hard. incessant daily study of technic, interpretation, and impersonation that he made himself a musician and an operatic artist whose untimely death the whole world mourned.

A friend of his, Konrad Bercovici, gives an amusing instance of how thoroughly Caruso had learned to control his facial expression-an all-important art for an opera singer. "Caruso's idea of caricature," he writes, "was frequently displayed when he would tell a tragic story with face set for some side-splitting joke, or when he would take on a serious and downcast expression to tell a very comical story. He was completely the master of his facial muscles. That mastery had been won by hours and hours of study in front of a mirror, and was the most disconcerting thing to his friends."

How about another, equally popular, opera singer known to all the world; Adelina Patti? Was she a born musician, or did she make herself one?

She, unlike Caruso, had a luscious voice from the very start. She was one of the favored few to whom singing came as naturally as swimming does to a fish. flying to a bird. She inherited her voice from her mother, who was an admired prima donna and her father, who had an agreeable tenor voice. "As a child," to cite her own words, "I was already possessed by a frantic love of music and the theatre . . . Only seven years old, I was asked to appear as a concert singer, and I did it with all the joy and naïveté of a child. I was placed in a concert hall on a table near the piano in order that the hearers might be able to see the little doll, too, and there was no lack of these or of applause. And do you know what I sang? That is the most that "jaw-breaker."

ville, with the same embellishments exactly that I use today, and other colorature pieces." Surely a girl of seven who could, after only a few

lessons by her brother-in-law, sing music like that with a voice and execution that made those who heard her wild with joy, was a born singer.

She was a born musician, too-up to a certain point. For an aria like Una voce poco fa calls for musicianly phrasing, a fine ear for pitch and pure tone quality; but Patti did not, like Caruso, wor': hard to make herself a greater musician than she was from the start. Brain work was not to her taste. A book was seldom seen on her table and her friend Arditi relates that he could not interest her in even the lightest of all forms of intellectual exercise-novel reading.

No-Patti was a born singer, not a made artist. Throughout her long stage career she confined herself almost entirely to the kind of operas which do not call for brain work. To be sure, she had ambitions for more dramatic things. She told her friend Hanslick, for instance, that she was "no buffa," and that she would some day give up "Zerlina" in Mozart's Don Giovanni and make her mark in the dramatic part of "Donna Anna<sup>4</sup>

But she never did. Though she tried Carmen, "Valentine" in The Hugenots and "Marguerite" in Faust, these are not remembered as among the best impersonations. At seven times seven years she had not made herself enough of a dramatic musician to live up to them any closer than she was at seven,

Not that a dramatic singer is necessarily more brainy than a colorature warbler. But it certainly takes more brains and stage art to impersonate successfully the rôles just named than a part likt that of the heroine of La Sonnambula who, in the words of Carlyle, has "nothing but mere nonsense to act or sing ' Now let us see whether the Swedish Nightingala was a born or a made singer.

#### Jenny Lind and Geraldine Farrar

A cat was responsible for the early discovery of Jenny Lind's voice. When she was a little girl she had a pet, with a blue ribbon round its neck, to which she used to sing sometimes in a window looking out on . a much frequented street in Stockholm. One day the maid of a famous dancer heard her and reported her "find;" and thus it came about that she was taken in hand and trained for a musical career.

She was at that time, as she herself later wrote to the editor of a biographic dictionary, "a small, ugly, broadnosed, shy, awkward, altogether undergrown girl;" but she sang so beautifully that the Swedish government paid the costs of her musical education, on the condition, that she should in time give her services to the national

She was only ten when she first sang in public. Then for ten more years she worked hard-so hard that she wrecked the beautiful voice with which she had been born. In consternation she went to Paris to seek the aid of the most famous of teachers Manuel Garcia. His answer was crushing; "It would be useless to teach you, Miss. You have no voice left."

It was then that Jenny Lind made herself a great singer and a good musician,-at first, with the aid of Garcia. He made her promise not to sing a tone for six weeks. Then he taught her how not to use her voice incorrectly-it was that, and not overwork, that had injured it. She had to start all over again from the very beginning, singing scales up and down very slowly and learning how to breathe correctly.

It took her ten months to recover her voice under Garcia's guidance; but that was only the beginning. To her teacher she was eternally grateful. And yet, she could say truthfully in later years ; "As to the greater part of what I can do in my art. I have myself acquired, by incredible work.

Mme. Birch-Pfeiffer relates that one day she left Jenny Lind practicing the word gersplittre, occurring in an air from the Freischütz; and when she returned, several hours later, she found her still wrestling with

Casting back a glance at her career, we see three important things: She was born with a fine voice, but it took a good teacher and a great deal of hard work to make the Jenny Lind of immortal fame. Mendelssohn summed up the secret of her success in

three words: "Talent, study, enthusiasm." Talent, study and enthusiasm have also been the secret

of Geraldine Farrar's success although she had, in addition, great personal beauty and greater skill in acting than Lind Enthusiasm! I remember the time when Geraldine (we

have called each other by our first names ever since 1907) was so completely absorbed in her work, so enthusiastic over her operatic parts, that she couldn't, or wouldn't, talk about anything else. With all her exceptional intelligence and conversational brilliancy, it made her, at times, almost boresome; but it was the right thing. don't believe she ever dreamed about anything except her operatic impersonations

Compare this with the attitude of the average girl student who, after memorizing a few operatic airs like a parrot, goes to New York, to a fashionable coach who, she expects, will launch her on the Metropolitan stage in a few months. Of the complete, absolute absorption and concentration essential to success these students evidently haven't the faintest concention.

Geraldine Farrar was born for the stage. Her favorite amusement as a child was to "play opera singer." At seven she got her first piano lessons. At fourteen the Boston Times spoke of her as "a young girl who has a phenomenal voice and gives promise of being a great singer." A few years later she was enrapturing the usually coldly critical public of Berlin with her personal beauty, the loveliness of her voice with the morning dew still on it, and the rare charm of her acting. Here was an artist who could both sing and act such parts as Zerlina, Marguerite, Juliet, Mignon, Elizabeth, Cherubino, Manon, Violetta, while she was still appropriately young and beautiful. Youth and beauty, to be sure, are less important on the stage than good singing and acting; but when all four are present, who could fail to be enraptured?

There was consternation in Berlin when it was announced that this American beauty had been engaged by the Metropolitan Opera House, where she was soon getting a thousand dollars and more for each appearance. Many young women would have had their heads turned by such brilliant successes and rested on their laurels. Not so Geraldine Farrar. Like Jenny Lind, she was impelled by every triumph to do her utmost to deserve another and still greater. Every time she went to Europe she renewed her lessons with Lilli Lehmann. feeling more proud of her praise than that of the newspapers. She showed me one day a letter Mme, Lehmann sent her after seeing her as Elizabeth in Wagner's Tannhäuser. In this Mme. Lehmann said among other things : "I must tell you once more that it was an extremely beautiful and good thing, and that you will not, perhaps, succeed again in making it so infantine, demure, and saintly, even with this slight impulse to live and love. It was very beautiful and just as I wanted the role done. We have worked together for a good purpose,"

#### Infant Prodigies and Composers

With all her inborn advantages and good schooling, Geraldine Farrar is nevertheless mostly self-made. Every familiar part is entirely made over by her, and every new part she assumes gets her undivided attention for months.

Like another great American operatic artist, Lillian Nordica, Geraldine Farrar might say: "Plenty have natural voices equal to mine, plenty have talent equal to mine, but I have worked."

Nordica, also, was a born and made musician; and so was Emma Eames.

It does not follow that because great musicians are invariably both born and teacher-made or self-made, all those who are born with special musical talent become great musicians. How far this is from being true is shown by the general belief that infant prodigies rarely keep their promise; and there is a good deal in this belief. There are conspicuous exceptions; among them Josef Hofmann and Franz Liszt,

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or made?

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Liszt was such a wonder in his childhood that it seems absurd to suppose that he had to make himself a pianist but remember what he did. In Paris, after he had astonished the musical world with his pianistie achievements, he disappeared, shut himself up in his studio and for many months worked incessantly and indefatigably to make himself the Paganini of the pianoforte. He was born a good pianist but he made himself the greatest of them all.

"Most of the great composers," I wrote in Wagner and his Works, "have manifested their special talent at so early an age that they may be classed as musical prodigies. Wagner, by his own confession, was not a prodigy; and when his operas began to make their way in the world, in spite of the unprecedented opposition of critics and other philistines, his opponents frequently brought forward this fact to prove that he could not be considered a genius,

"They forget that most prodigics are doomed to early oblivion; that Beethoven found his first music lessons as irksome as Wagner did, and even shed tears over them; and that Weber, in his eighth year, was accosted by his teacher in almost the same words that Wagner's teacher used: 'Karl, you may become anything else in the world, but a musician you will never

"But it is hardly worth while to take the argument of Wagner's opponents seriously. Modern science has shown that the higher an organism, the longer it requires to reach maturity; as we see, for example, by comparing man with lower animals. The fact that Wagner's genius matured slowly might therefore be looked on as a presumption in his favor, rather than otherwise.

"The principal reason why Wagner did not astonish the natives by his feats as a wonder child is that his mental powers were not focused into one gift or talent, as is the case of most musicians, but that he was, in childhood as in manhood, many-gifted, like his step-

I think I have said enough now to prove that genuine and famous musicians may be either born or made, but usually are both.

## Their Hobbies By M. A. Hackney

It has been said, probably with much truth, that every person should have some "hobby" or outside interest. congenial to his own peculiar tastes, to refresh himself with variety from his ordinary occupation. Nearly every famous musician has had at least one, and it is interesting to observe what a wide diversity of tastes they show among those whose chief employments are very much of the same sort, Beethoven: long walks in the country. Bach: reading religious books. Mozart: billiards. Mendelssohn: water-color sketching. Chopin: society. Pagannini: gambling. Brchms: long walks in the woods; swimming. Verdi: farming; relief of needy old musicians. Rossini: fish-ponds; good cooking.

Paderewski: billiards; politics. Caruso: drawing caricatures; clay modelling. MacDowell: painting, photography, poetry. Saint-Saens: travel.

This list might easily be extended,

## Spohr's Noisy Waistcoat

SPOHR paid his first visit to England at the invitation of the Philharmonic Society, in 1820. Being anxious to make an impression, he put on "a bright turkey-red shawl-pattern waistcoat," and being a very big man, a considerable surface of red waistcoat was thereby displayed. "Scarcely had I appeared in the street," he says, "than I attracted the general attention of all who passed. The grown-up people contented themselves with gazing at me with looks of surprise, and then passed on; but the young urchins on the street were loud in their remarks, which unfortunately I did not understand and therefore could not imagine what it was in me that so much displeased them. By degrees, however, they formed a regular tail behind me, which grew constantly louder in speech and more and more unruly. A passer-by addressed me, and probably gave me some explanation of its meaning, but as it was in English I derived no benefit from it." Finally reaching a friend's house he was told that a general mourning had been officially ordered for George III, whose death had recently taken place, and which explained the startling effect produced by his "Turkeyred" expanse of waistcoat in the streets.

### The Secret of Holding the Child's Interest in Junior Club Work

#### By Anna Heuermann Hamilton Founder of the Junior Club Movement gives results of Practical Experience

Anna Hasermann Hamil-ton seas bars and classified deviced in Chicago. Ske began her professional carrer by teaching pisson and har-many at Hamilton College, Legington, Restored by Tra-ang Director of Masic at William Woods College. Futon, Jissouri, at Christ-ian College, Columbia, Missouri, and sgath at William Ware, Hamilton has al-Mrs. Hamilton has al ways held the opinion that if music is to become a if music is to become a part of once real existence, it must be begun as soon as one's mother tongue. As the result of this convic-tion she wrote a Mothers' System for teaching flows to little tots before school e macher.

Spitten for freehing pinn to this. Both and the spitter and th



ONE OF MRS. HAMILTON'S JUNIOR CLUBS, AT WORK,

THE Junior Club has the usual officers, who are elected from among the children. In addition, it has a Leader, who is an adult. If the club is an adjunct of a teacher's private class, the teacher is the Leader.

Some teachers who have never attempted class-work hesitate to undertake a club, for fear the interest cannot be held. And it can not, so long as that fear remains, The first requisite for holding the children's interest is the feeling on the part of the Leader that she is absolute mistress of the situation and that she wants to lead the club. How to attain that feeling? She must give enough time to the preparation of the work to know just what she wishes to present and how to present it. If it is to be a program, it must be arranged beforehand and all biographical and explanatory remarks well thought out. If it is to be a lesson, it must be gone over in mind and considered from every angle. The self-possession and confidence inspired thereby are worth everything, even though an unforseen circumstance should cause the lesson to take an unexpected turn. If the planned lesson is departed from, it should be for a reason, and not by accident. There is nothing like club-leadership to inspire self-confidence, if the work is given the necessary thought

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A help in holding the interest is to announce work A help in indung the very difficult-and then show how easily it can be done and how interesting it is how easily it can be enjoy the gasps of incredulity and a new club I always of that follows the statement, "W will now compose a piece." It is not necessary to tell the children at the start how very simple that pice witt be.

Perhaps there is a so-called "bad boy" in the chu He is not bad; he merely needs a little special treatment to make him forget his restlessness. Make him marshall All the good little girls will then need to watch their p's and q's to satisfy his argus cyc. It all depends upon the Leader. The whole matter may be summed up in the words : "An interested Leader means an interested Junior Club."

### What Shall We Call Our New Music Club

#### By Herbert Odletree

PROBABLY more clubs are named after the localities in which they are formed than by day other means The Auburn Club, the Brockton Muss Club, the No walk Music Club, the Springfield Mane Club, always makes an acceptable name. Such name however, lach the imaginative and one might as we apply the name of one's town to the Automobile ( 100, the Plumbers' Chub, or the Undertakers' Club, "I who seek to be a little more inventive have contrived many names. The writer recently went over a list of several thousand clubs with the following to ult. The clubs represented the Federated clubs in thirt two states. By far the greater number of clubs were named after their localities. Then came the clubs sum called Music Study or Music History clubs. The were followed by clubs which take their name from the day of their Meeting. There were seventy five of these counted Apparently the most popular Meeting day is Monday there being no less than twenty Monday Morning Musicales. The next in popularity of Wednesday, with Friday and Saturday as the least popul

Following this is the group taking the names of American Composers, there being thirty-nine of these. Of the thirty-nine, thirty-five were May Dowell Clubs Then we find the elubs named after Huspean Musicians Of the twenty-three listed, Schubert nurves the most popular name with nine clubs. Twenty clubs were named Matinée Musicale, twenty were named after mythological personages. Then come the following: Harmony, 19; Saint Cecilia, 18; Trebb | lef. 13; Fortnightly, 13; Musical Art Club, 12; Philharmonic, 12; Women Composers (Chaminade leads), 12.

This suffices to show the fashion in sub names. It seems a little surprising that so many cob rless or local names are adopted when there are so many very attractive names. The Standard History of Mesic, which has been used in thousands of clubs, divides the selection of possible club names into four classes: Locality Names; Composer Names; Musical Term Names (in which would be included mythological names).

Here are a few suggestions in line with this: Musical Terms: The Allegro Club; The Andante Club; The Presto Club; The Symphony Club; The Acolian Club; The Crescendo Club; The Marcato Club; The Chromatic Club; The Metronome Club; The Gamut Club; The Sonata Club; The B Natural Club; The Madrigal Club; The Opera Club.

Mythological Names and composite names: Polymnia Polyphonic; Arion; Philharmonic; Apollo; Amphion; Euterpe (the most popular name of its class in the aforementioned list); Athena; Eurydice.

Composer Names: Bach; Becthoven; Schubert; Schumann; Chopin; Mozart; or any of the modern comers.

American Composers: Mason; Hopkinson; Gottschalk; MacDowell; Nevin; Lieurance; Cadman; Chadwick; Parker; dc Koven; Sousa and many others. Women Composers: Chaminade; Lehmann; Beach Names of famous singers, pianists and educators make very excellent appellations.

There are very distinct fashions in elub names which seem to exist in certain localities. In one part o our country the name Musical Coterie is very popular and several prominent clubs have been given this name The writer's advice upon the subject would be that the wisest policy is to select a name that is not hackneyed, that has some distinctly musical constation and is, notwithstanding all this, in no way outlandish.

THE ETUDE

# The Gentle Art of Capturing Audiences

mense impetus to the giving of concerts

days after a concert long awaited.

and recitals in all parts of the United States. Each year these active propagandists for the art spend immense sums and take great risks in backing local concert enterprises. Some enthusiastic women lacking the experience of the practical manager have lost heavily. The fault is manager, nor is it always due to an absence of ample local publicity. In most to understand the philosophy of audiences. Audiences in all parts of the country differ immensely. If a group of virtuosopianists-let us sav Paderewski, Hofmann, Bauer, Lhevinne, Gabrillowitsch and Grainger were to discuss the subject-it es-for the seats of the plutocrats below. would probably come out that each one They are the true musicians, and they had some different city in which he re- know. There are violinists to take the dience. Even Galli-Curci has been heard the art of the pianist, to know if it be

to say that audiences in many cities are pinchbeck or pure gold; singers who come distinctly different in their manifestation of appreciation. Considering the very important part And some there are who can make no which Music Clubs now take in the giving of concerts, the study of audiences is care for it, and find life's common way a matter of more than passing interest to illumined by its light celestial for many

Stainer elaborates the theorem that where calls what move a master made in a classic there is no listener there is no music. What Thoreau said of the speaking of truth, in a passage that Stevenson cherished, is applicable to music: it takes two to what finger Liszt or Rubinstein used at a make music-a player and a hearer.

"Earth was not earth till sons of men appeared; nor beauty beauty till young Others in the audience care nothing for love was born."

The organ may have been mightily laboring before a listener came, but until the sound that finds and stirs them at the the plangent reverberation smote an ear- core of being is produced; they seek the drum, there was no music. As there is no light until there is perception, so there can be no sound until there is a sentiency. Since the audience is the other half, and sometimes the better half of the music, the critic who would properly evaluate a musical performance must heed the audience as well as the singers or the players. An audience is a curious composite-an amalgam of differentiated temperaments and temperatures whose reactions it is hard to explain when one resolves the entity into the constituent parts. The parts are so various and so fortuitously associand acting as one-communicatively moved, and even stirred to ecstasy, by a certain sequence of notes, and again evidently irked and bored by iconoclastic rhythms and cryptic progressions and resolutions, as even Boston was irked and bored when the symphonies of Brahms were played for the first time.

#### Typical Audiences

fessions.

Consider the typical audience for a concert of an orchestra. (The audience for an opera in its divided allegiance is only half-heartedly and secondarily musical; there is a great gulf fixed between the and it goes on the bill for the semeshigh-brows of the orchestral clientele and the low-necks of the operatic constituency.) The upper gallery for such a concert is likely to be filled with those who have stood patiently for hours till a ruthless window at a box-office shot upward suddenly, and a harsh, impersonal voice deand most devoted of all "music-lovers"; gles of approach, so many points of new and never permit to be forgotten. they form a double or a triple queue that and such divergent opinions! Yet when on the steps with lunch-boxes on their uncouth expression is the same-a patter

WITH the development of the music club movement in America, came an im-Giving Concert Courses

#### By FULLERTON L. WALDO Musical Editor of the Philadelphia Ledger

hour to come, that "crowded hour of glo- plause, a beating of the hands togetherrarely that of the artist or the artist's rious life," when clattering into the steep- most curious, inept expression of response pitched gallery only a little lower than the to musical sounds. Some of us may feel instances, it may be attributed to a failure programs, they are to look down on the deep for any manifestation that merely terraced instrumentalists, the late-arriving, bring's the hands together repeatedly in percussive token of aroused emotion. We limousine-owning, lorgnette-observing occhange their heaven-hot as it is close under the ceiling, and hard as are the benchway

#### How Audiences React

to behold the rules exemplified or master-But the artist is accustomed to tell by fully bent and even broken by a genius. an instant noise of plaudits whether the audience reacts to what he has done; and music, and merely attend because they he gauges his success by the duration and the violence of the noise. So slightly are we "changed from the semi-apes who ranged India's prehistoric clay" that a Some in the audience are sophisticated manual racket instead of a silent mental In a little book upon the organ, Sir John in a high degree, and as a chess-player re- reaction is the accepted indication of our feeling. It is a queer thing, this applause, tournament, or an expert mountaineer but it is all we have been able to contrive as a means of telling the musician we apknows by just what crack a predecessor prove. By the time the millennium arrives, scaled a baffling peak, they remember no doubt mankind will manage better.

famous crux in a score, and they are TT watching for any heretical deviation. Mr. George Arliss said to me the other technique, and have come for an inspiraday, "I never have been able to discover tion solely. They do not ask to know how why it is that some evenings an audience is with me from the start, and some evenings-when I am playing in the same effect alone; they come neither to be inplace and (as I believe) in the same way structed nor amazed but to be lifted out -the atmosphere is wholly different and of the ruck of the world they know too no matter how hard I work, I cannot feel well and see too much, to a sphere of that I have my audience with me." What rest and peace where the soul abides in a Mr. Arliss confesses of himself as an acprofound tranquility. There is a fine detor is the common experience of the musiscription in Thackeray's "Newcomes" of cian A conductor of a symphony orchesthe way in which even a tinpanny piano in tra lavishes thought and toil to prepare his a boarding-house made a new heaven and season's series of concerts, and each of his a new earth for one who listened. It is programs is the best he can devise; but to a common experience to carry to a place the arrangements he most fancied his loywhere music is performed a heart heavy- al devotees are sometimes cold, and what laden, and to have the burden lightened or he liked the least they may acclaim as his utterly lifted. The business man has told happiest inspirations. If he would keep ated that it is surprising to find them feeling us that he thinks clearly of his problems the integrity of his artist soul, he dares and arrives at their solution, when a symnot truckle and pander. He must be willphony has swept the cobwebs from his ing, in "the loneliness of wings" and as brain and clarified his mental processes. one "voyaging through strange seas of The weary housewife finds a cool hand of thought alone" to hail and proclaim new solace laid on the fitful fever of importumerit in the sacred name of progress, innate routine. A concert of music, like the stead of clinging safely to the old, familiar porter in "Macbeth," would let in all pro- landmarks of established favorites. Hence we find a conductor, young, enthusiastic, I look down from a gallery seat and I pushful-called to order by the critics and behold the hairless pate of a Federal judge, upbraided by his admirers for what Cotand beside him a dressmaker; and near ton Mather would style "exorbitancies," at hand are girls from a seminary. Their on the part of Schoenberg, Stravinsky, Scriabin, or Cyril Scott. The concertattendance is part of a liberal education,

goer who knows what he likes and does ter as an extra along with the charge for not pretend to scientific knowledge writes laboratory supplies and broken windows, to the newspapers and demands to know and car fares, and the laundry list, and the why. The stock-holders are petulant. chaperone's services. Here, chin in palm, The business manager's wife bemoans sits a professional musician, eager for more grey hairs and new wrinkles for points of critical comparison; and here is her husband, who is the buffer betwixt the an amateur with owlish reading-glasses, clamorous public and the conductor, with clared itself ready for business. The ap- score in hand, and a forefinger hot on his artist-soul, and the players, with their plicants for the "rush seats" are the truest the trail of the measures. So many an- status as virtuosi which they never forget

The audience is a cormorant, and will reaches half-way round the block; they the music closes, for those who are mind- take from its favorites as much as they huddle in the angles of archways and sit ed to make a demonstration, the crude, will concede. The insatiable man of the populace is rarely satisfied with a reasonknees, in all weathers, dreaming of the or a shower or a roaring inundation of ap- able number of encores. He does not

imagine that after two hours of performing the player or singer is tired. I re-member a "recital" (horrible word) of Gabrilowitsch, when that generous and amiable artist after playing most of the afternoon gave eight encores at least. The concert had to be concluded with the strong-arm aid of the janitor, who strode on the stage wearing his hat, and put down the lid of the piano with a gesture of

force finality. In the dressing-room found a dilettante painter, who in token chandelier, shading their eyes with their that what we have heard has gone too of grateful appreciation had brought the pianist about a score of the worst watercolors imaginable. Gabrilowitsch was peering over his wilted Gladstonian collar cupants of the parquet. They would not therefore are silent, an isle of inanition in at the pictures, among which he had been a sea of turbulence. We are not apathetic. told to make his choice. He spent as long but the mob's noisy way of manifesting its a time in his decision as though among approval is not for us. We are too great- the wretched daubs it made a difference. ly moved for any such petty outward show Finally he took the least offensive, and the of feeling. Let the others make what up- gratified painter withdrew. "After two ceived his greatest response from the au- measure of a violinist; pianists to essay roar they will, their way is not as our and a half hours of such playing." I said, "I should think you'd be so weary you'd want to crawl in a hole, and pull it in after you, and not admit unutterable bores to your dressing-room." "On the contrary." said this most affable of artists, "I make it my practice to dismiss the concert from my mind when it is ended. An artist must keep his platform emotions and reactions under control in a separate, air-tight compartment. Otherwise his life would be insupportable. It may sound very mater-

> ialistic to say so, but when the lid is closed I go off and forget the piano." When Elman was a meteoric newcomer, I saw Max Fielder wait while an audience made a determined effort to break down the sacrosanct tradition that the Boston Symphony Orchestra gives no encores. Fifteen times the young violinist was recalled, and a hysterical gallery persisted in sporadic outbursts of clapping long after Mr. Fielder had mounted the dais and raised his baton as a signal for the orchestra to resume. The sympathy of the right-minded majority of the audience was all with the conductor. Mr. Fielder learned afterwards, was on the point of abandoning the rest of the program and withdrawing the musicians, but he had held his ground with an impassive outward semblance that gave no hint of his

> feelings. The ascendency of Kreisler over an audience is not difficult to comprehend; yet, in his home city of Vienna he is indifferently received. A virile, unaffected personality is behind this man's art; like the singing of Schumann-Heink or Louise Homer or Margaret Matzenauer his music comes from a profound experience of life. What is the lure of the regnant popular sensation of the violin, the youthful Jascha Heifetz? He is as cold as marble to his audience. He never smiles; he never unbends; he goes through all the giddy paces of the fingerboard like an automaton. Austere to the point of inhumanity this young man nevertheless draws crowds and fires them to immense enthusiasms.

That is because his art is sui generis; it is a marvel of accuracy, and it is a triumph of the human wit and will over the stubborn resistance of inanimate things. As Edison has mastered Nature and made her tell him secrets, Heifetz has compelled the most difficult of instruments to become the submissive servant of his hand and mind. The leader of a famous orchestra ac-

quires a following as fanatical as any faction that ever upheld a prima donna and decried her rival. Witness the strife of tongues and partisans for Damrosch and for Stransky in New York; witness the rise of Stokowski; the martyrdom of Mahler: the national concern in the whole

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MR. SHAKESPEAR AT THE AGE OF TWENTY-FIVE

My father was quite unusual and never happier than when trilling out a song. This he would do with sympathetic expression as he had a good tenor voice. My mother was always, with her dear fingers on our old square piano, picking out her favorite hymns which she harmonized by ear

I sang in the church choir and played the harmonium when I was ten. In 1860 I was promoted, in my eleventh year, to the position of Organist of a small pipe organ, and received instruction from William Henry Monk, editor of Hymns Ancient and Modern.

My practice was always a bother; I remember one day the dear man reproved me, and laying his hand on my head chided me so sympathetically that I burst into tears and soon made up for lost time. To be a schoolmaster and play the organ was my only ambition, until my chief laughed at me and said, "William, you will never do for a schoolmaster, music is your future.

This worldly man's name was Studdy; but I said I could not find time to practice even half an hour. He said I must compose him a set of quadrilles and gave me a book, Smiles, Self Help. In it I read of Palissy the Potter, and learned how the great men persevered day and night, and this had the effect that I began to practice five, six, and even more, hours a day until the neighborhood knocked at the wall and stopped me,

At thirteen I felt that I must go to London and study composition under Molique, a friend of Mendelssohn, My playing improved so under Dr. Wylde that I had to play at a concert of the London Academy of Music, when I was fifteen. Dr. Wylde was very severe and told me, "Look here, if you hurry the time like that this evening I will come and knock you off the stool." So I practiced all afternoon with a metronome.

The day I was to take my pianoforte fugue to my old master Molique, I found to my sorrow that he was ill, thus he never heard that in which he had taken such interest; in 1866, however, I had the privilege of playing it to Sterndale Bennett who, on hearing it, amazed me by saying, "Thank you, Mr. Shakespeare, I enjoyed it very much.

Then and Now By WILLIAM SHAKESPEARE Part of a Series of genial retrospects

by well known musicians. Several others will appear later from time to time

> MR. SHAKESPEARE AS HE IS TO-DAY

By the advice of this master I competed for and won the King's Scholarship, and so studied for three years at the Royal Academy of Music. In 1871, I won the Mendelssohn Scholarship for composition and piano playing, and was sent to Leipzig where I played with the orchestra my Piano Concerto and conducted a Symphony I had written.

In Leipzig opinions on my voice were so encouraging that I was sent to Francesco Lamperti, at Milan, and my fellow students were Campanari, Albani and others, After three years I returned to England and sang first at one of the Philharmonic Concerts, much encouraged by my friend Madame Jenny Lind. Engagements came in rapidly. I remember receiving a call one night: "Come to Glasgow tomorrow and sing Costa's Oratorio 'Eli'." I rushed out and got the copy and studied it on the ten hours journey, as well as I could with the other people surrounding, and rushing to the concert room, I expressed my anxieties to the composer for having to read his work at sight. He encouraged me with the remark, "It will go well if you look at my beat." Fortunately my great scene with the chorus Philistines was redemanded and we had to sing it all over again.

Next day on arriving in London a telegram was waiting. "Come at once to the Alexandria Palace and ing Handel's Oratorio, Susanna. Rigby the tenor is ill." I bought a copy on the way and just arrived in time for the first duet

As the time went on I wrote my Art of Singing and had the honor of assisting in the making of several distinguished singers; also of visiting the States four times where it has been my joy, on the last occasion, to remain upwards of five years. Pupils have been very kind to me, but on one occasion

had the misfortune to peeve a lady and she answered, thought hastily and rudely, "What am I to do here?" replied, a little peeved myself with her manners, "Why take breath, of course, breath is cheap." "Not in this room," she replied. We then made it up and became great friends

-London 1921

# Departments Omitted from this Special Club Issue

We hope that among the great number of enthusiastic music club members who may have their particular attention drawn to ETUDE MUSIC MAGAZINE, for the first time, there may be many who will realize the nature of the service which THE ETUDE through this number has been rendering for nearly forty years.

To these new friends and to our old friends, we desire to explain that because of the large amount of Music Club material in this special issue we have omitted the following usual departments.

> The Teachers' Round Table The Singer's Etude The Organist's Etude The Violinist's Etude The Master Operas Little Lessons from a Master's Workshop (a serial) The Musical Scrap Book, etc.

These valuable departments (several of which we aim to make like highly specialized little magazines, complete in themselves)

WILL ALL BE RESUMED IN THE NEXT ISSUE

# THE ETUDE

Ideals for Music Clubs (Continued from page 151.)

#### C. M. Tremaine

Director National Bureau for the Advancement of Music

To furnish musical enjoyment to its members, either through their own participation or otherwise, and to ex-

#### Mabel Wagnalls

Pianist and Author

To teach the up-building joy of great music, and the primal necessity of every one acquiring an early familiarity with the classics.

#### Marian Van Wagenen

President New Jersey Federation To give aid to music work in the public schools settlement schools, local symphony orchestras and all varied musical activities including assisting young artists

#### Mrs. Worcester R. Warner

Head of Audit Department, National Lederation of Music Clubs

With full knowledge of the best of all lands and times, to provide increasing opportunity in American music and musician

#### Charles E. Watt

Editor of Music News

Music in America will grow to equal with our other developments only through Americanization. Therefore, the best postille subject for the attention of Music Clubs is the steadating of the use of English texts in song recital and Opera as well as of American compositions in general for only by this means will we reach complete Americanzation.

#### Reinald Werrenrath Noted Baritone

A constant effort to educate the American people to a keener appreciation of good music of whatever ality or form.

### Julia E. Williams

President New Jersey Federation of Muss. Clubs Music Clubs can have no greater purpose than to organize clubs for children, and train them America Musical

#### Owen Wister Writer and Publicist

The adequate teaching of music, both on its interpretative and creative sides. Let the musical club- discover, intelligent investigation, which music departments in our great colleges to support, and which conservatorics in our various great citics unite the best groups of teachers. Then let them endow these in such a way that the salaries of the professors may be increased. An adequate wage for the teacher and adequate upkeep for the plant is what the H. C. L. has caused to be the

### Fannie Bloomfield-Zeisler

Eminent Virtuoso Pianist The creation and maintenance by the United States Congress of a National Music School on the plan of the Paris Conservatoire.

# Whence Come the Folk Songs?

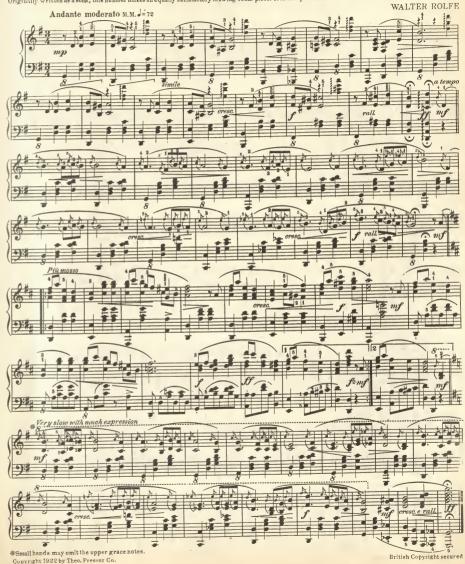
One of the Grimm brothers who wrote the fairy tales is credited with saying about the folk songs. "The folk song composes itself." This is true even in the case of as prolific a writer as Stephen Foster, one of the few men who wrote folk songs whose name is remembered. They came so easily to him that he placed little value

Few people care who wrote the folk song. Can you "Sally in Our Alley?" Theodore Storm says: "The folk songs are not written at all. They appear spontaneously and drift about in the air like the gossamer. They appear to be sung in many places simultaneously. They are the old primeval tones of Mother Nature They sleep in the forest. Only God knows who wakens

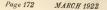
# THE ETUDE

# WE SHALL NEVER PART AGAIN

Originally written as a song, this number makes an equally satisfactory drawing-room piece. It is also published in other instrumental arrangements. Grade3 &







# MARCHING TO PEACE

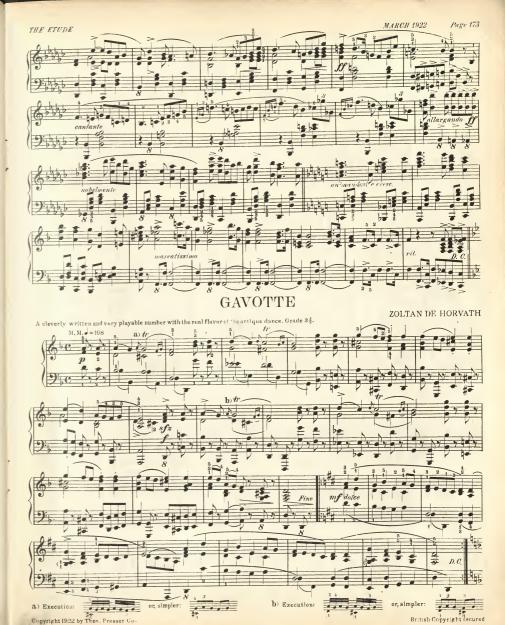
THE ETUDE

J. L. ROECKEL

A fine example of the grand march, especially suitable for indoor functions, exhibitions and the like. Play rather heavily and in slow time, Grade 4



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# THOSE DISTANT CHIMES THE LITTLE CHURCH IN THE VALLEY

Those distant chimes we love to hear, How sweet hey fall upon the ear! They speak and cheer the troubled heart, And bid dread thoughts and grief depart. Celestial strains of music fall And bring a restful calm to all; And perfect peace upon the soul, Of which the mind has no control. THE ETUDE

An interesting descriptive piece. The "chime effects" are best attained by holding down the damper pedal throughout and attacking each chord with a separate and decisive stroke. Grade 4.

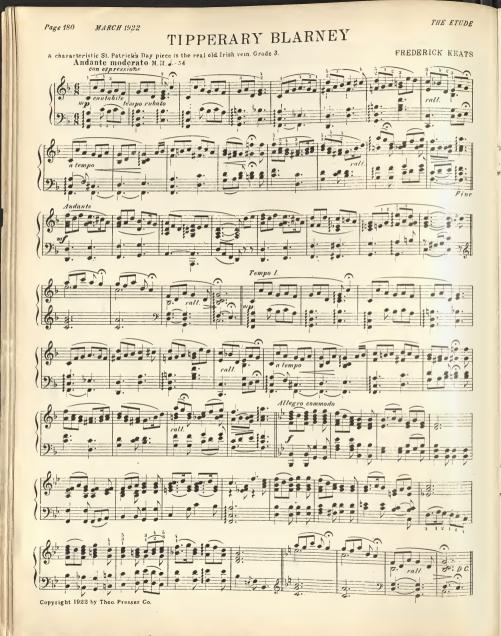


Page 175 MARCH 1922 Marcato THE ETUDE (Melody divided between hands) 1201 -2 .... .m= (1993) -(mmmm -0000-8000 0000 2 Allegretto poco moderato a tempo نححح 7 111 180 -----12 GERMAN SONG Edited by T. P. In general the execution of this piece is to be expressive, rather than precise; graceful and pleasing rather than too accurate. Its characteristic is the Tyrolean Yodel. Grade 21. Moderato assai P. I. TSCHAIKOWSKY 323 \* \* 1 P. P. 12-81 --0 070 0 000 ......... .... ..... \*\*\* --10 Real 2 0 4 9 ----...... ......

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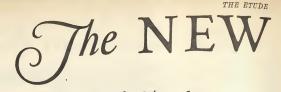
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The Great Artists of Today -Who They Are



# MARCH 1922 Page 183 THE ETUDE HALL OF FAME of concert and operatic artists as acclaimed by American and European critics

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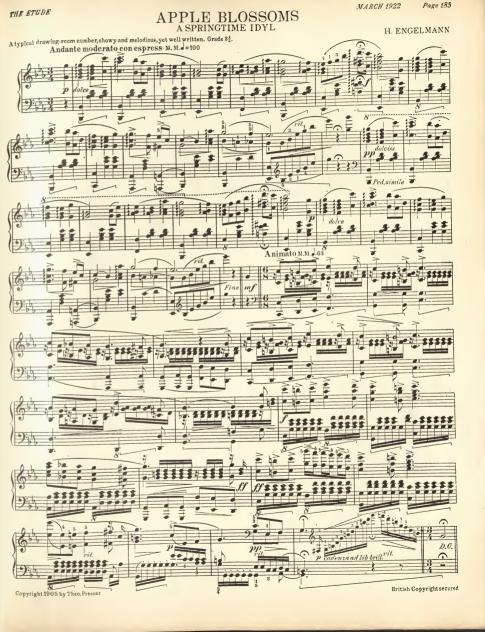
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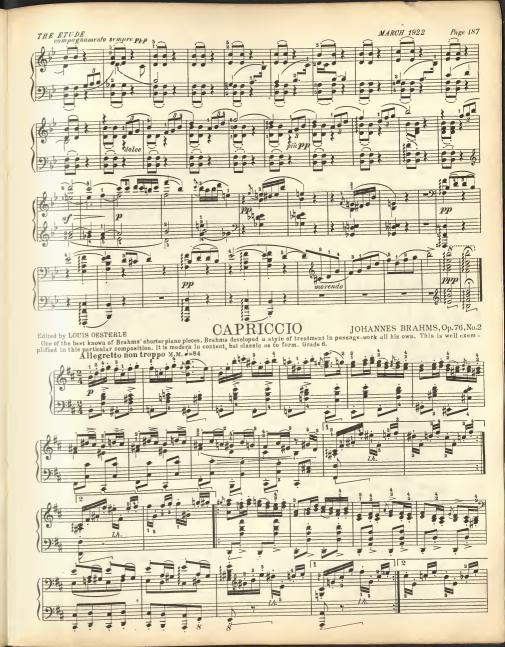
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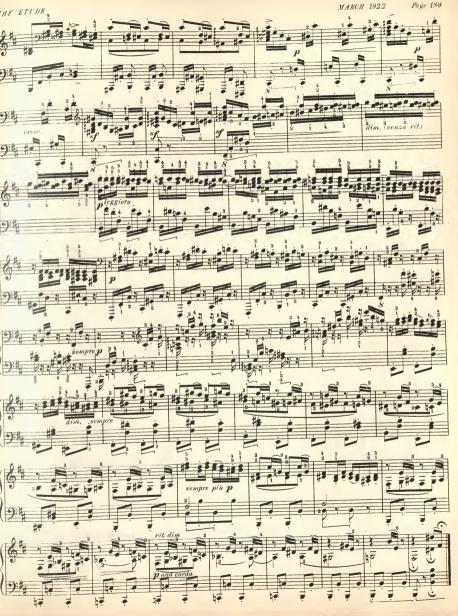












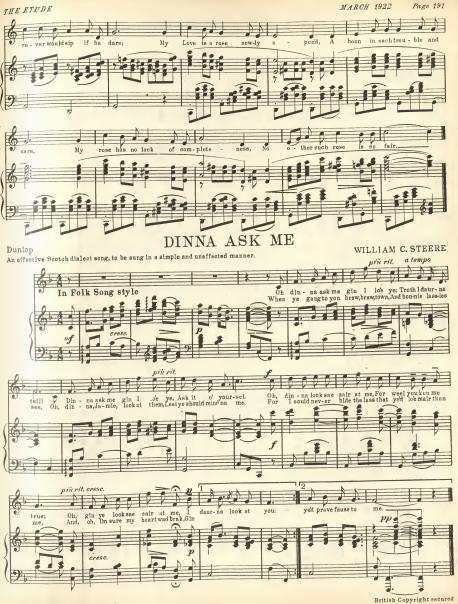
# MY LOVE IS A ROSE

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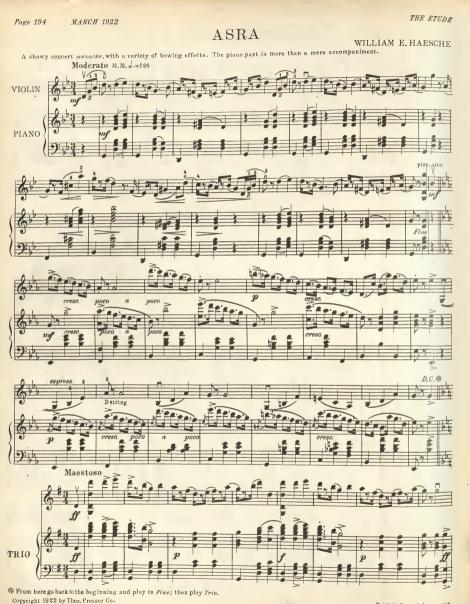
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# THE ETUDE

### New Etude Friends Everywhere

This Special Club Issue of THE ETUDE Music Magazine may fall into the hands of a very great number of people who do not receive THE ETUDE regularly.

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wise.

Just imagine yourself in THE ETUDE office for a little while. The immense correspondence comes from all parts of the musical world.

Thousands of questions are asked during the year, and from this great mass-hunger for musical information we form our editorial policies. Thus THE ETUDE Musical Magazine is made to fit a definite purpose

which you, our friends, have made clear to us. We want you to let us know what you want. Then, if the request is in keeping with our general editorial policy we will ransack the whole musi-

cal world in a sincere effort to please you. We know that by giving you a real service of helpfulness, of wholesome musical enjoyment, of optimistic inspiration, of encouragement, and of instruction, you will never want to be without THE ETUDE for a single month.

Scores of friends write us regularly that they have been taking THE ETUDE for ten, twenty, even thirty years, and enjoy it more and more all the time. There must be a reason.

Here are just a few titles of articles that are coming in future issues of THE ETUDE, all by well-known experts: Recollections of Great Masters, by the great Russian Pianist-Con-

ductor, Alexander Siloti

The Virtuoso's Daily Routine, by Mme. Elly Ney. Elocution in Pianoforte Playing (How to recite a piece as you would do a poem), by Constantin yon Sternberg.

Some Secrets of Vocal Art, by Emma Calve. The Art of Reviewing, by Henry Holden Huss. Common Things in New Guise, by Blanche Dingley-Mathews. How to Make Your Playing Accurate, by George C. Boyle. How to Master the Most Difficult Thing in Plano Playing, by Per-

- Not What You Play, but How You Play, by Harriette Brower. Getting Results Without Nerve Drain and Muscular Exhaustion, lee V Jervi
- by William Benbow

Practical Technic for the Beginner, by Ernst C. Krohn. Little Lessons from a Master's Workshop, continuing an impor-tant series, by Prof. F. Corder, of the Royal Academy, London.

What Every Student Should Knew About Phrasing, by Dr. O. A.

# Note to Music Club Members

A number of exceptionally fine articles on special phases of club work were prepared for this issue but were forced out for lack of space. These will be printed in succeeding issues of THE ETUDE. They include a Chronological list of the Foremost American Composers, and many others. In fact the ensuing issues will be filled with splendid material for the club member.

## Departments Omitted from This Issue

Our regular readers will note that several regular departments are omitted from this issue of THE ETUDE. These include the

> Teachers' Round Table The Recorder The Musical Scrap Book The Singer's Etude The Violinist's Etude The Organist's Etude

All these will be resumed next month.



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# **IVERS & POND** PIANOS



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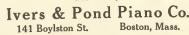
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MUSICAL History should be the foundation for all music club programs. If, at the organization, a systematic plan of study was not adopted, it should be out-lined as soon as possible. The large club sometimes feels that it is not best to have papers by its own club members: in that case, a plan should be adopted, and lectures procured of as high a type as money will obtain. There are a number of neople of wide reputation whose services can be secured. Colleges, music schools and universities will provide those fully capable of handling any musical subject dcsired. The more call there is for these lectures, the more lecturers there will be to supply the demand.

Dickinson, in The Study of the History of Music, says in the introduction; "The importance of this subject is now universally recognized. It is in accord with the whole method of art study that a true critical appreciation should be based upon a knowledge of the nature of historical movements, and their relation to each other, and to the general intellectual currents of their periods. To comprehend and appreciate-not to praise or blameis the music student's first business,

"Before a work of art, the first question should be, 'What is it ?' not 'Do I like club may choose lectures in as systematic all its bearings-its author's standpoint, program, using what has not already been its motive, its place in the chain of de- studied. velopment-may the second question come, What is it to me?""

the year books of all clubs, there would musical fact, not be so much criticism of the program committee for planning a course including relation-Musician, Poet and Artist, lectures on the development of music, lecture recitals, and a systematic course of recitals illustrating the music of a period choice is possible, or a country

Let us first see what may be done along educational lines in the large club.

For every club, no matter of what size, a plan of work should be mapped out for several years in advance. If it would be suicidal to the club, as it might be in certain cases, to have lectures before the club dealing with the development of music, form a study group, or groups, where the study may be carried forward in detail. In a literary club, recently, six groups of ten each have been formed for the reading of dramas. Musical clubs might divide in this way to read operaseither the librettos in dialogue form, or

with one member reading the libretto and others interspersing the reading with musical selections from the opera, or with tableaux. Groups of pianists may be formed to

study and play the symphonies; groups of other instrumentalists may be formed to study the instruments of the orchestra, and ultimately to form an orchestra. In a New England town of 40,000 inhabitants of the slow, conservative type, an orchestra of twenty-eight has been formed, which played the accompaniments for the women's chorus, and played good music for a reception. In the same town The Messiah has just been given with an orchestra of forty amateurs. The leader of the club orchestra of twenty-eight had never led an orchestra before; she was just a good musician. Other towns and other clubs can well follow this example, and very surprising results will develop. The orchestra of twenty-eight was begun with three members, and resulted in twenty-eight in one year,

Junior groups also will help by their study to make intelligent and appreciative listeners at the club concerts, a few years hence. Our young people are securing, through orchestras, choruses, music appreciation, and music history classes, music credits and individual and class vocal and instrumental instruction in the schools, a very great advantage over the preceding generations.

# How to Work Up Programs and Special Study Courses for Music Clubs By MRS, F. S. WARDWELL

EDITOR'S NOTE-THE ETUDE is fortunate in securing the services of Mrs. F. S. Editors & NOUE-1 in: ECLOBE if portunite in securing the devices of neurons and Wardwell in preparing the following securedlens outline of possible programs and study courses for musical clubs. Mrs. Wordwell for many years planned all the leading study courses for the National Federation of Musical Clubs, and is the author of various "Plans for Study for Musical Clubs." Please note that the outlines she gives here are suggestive and elastic. That the reader and the club leader may take as little, or as much, as the club resources permit. If you have only a few members. and only a few possible performers, "cut your cloth" accordingly. Many of the works suggested are difficult to perform in the club room. This is particularly the case with ancient works. Here the Talking Machine is of great importance. The publishers will be glad to send any ETUDE reader, without cost, a complete list of talking machine records, paralleling musical history in a very instructive manner.

A pleasing program for the holiday bacason is a Christmas Carol Pagcant, with face setting, processional, the singers in face setting, processional, the singers in face setting, processional, the singers in face and singers in face an season is a Christmas Carol Pageant, with stage setting, processional, the singers in costume, and carols sung by the chorus SPECIMEN PROGRAM OF THE ST. AMBBOSE SOCIETY, NEW HAVEN, CONN.

ian, Italian, Slovacs, Russian, Polish,

Swedish, Norwegian.

From the following programs, a large Folk Music. Italian-Piano: La Rozina; La Boghera; Only when the work is understood in a way as possible, to intersperse in its

and audience.

To insure each member's taking a part. in a small or medium sized club, the roll If the above paragraph was included in may be called, each member giving some

> A program with broad influence: Cor-An abundance of Reference Material is given herewith, so that great variety of

A Club Outline for the Study of French, Italian and English Opera

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ndian Opele, Caimain. Marking 22. Miscelluneons—The Nicplicraft Plaint, avoy. French and English Folk Song Albam, att Schindler, Op. 12, English, Parakrasses 1, French Skriut, 2, English, Parakrasses 1, French Skriut, 3, Att Platinhant de Vaquerais, French 5, From France, 5, Promoto Tarses of Passada, Published Passada, Passada, Published Passada, Passada

Tailina—Finas' La Ravias, La Deplerez; L'anome. L'anome de la construction de la construc 4 Peasant Tunes of Russia, Published separately. Folk Song Collection, Yvette Guilbert, 46 Chansons Anclemers, arr. aud hurmonized by Gustav Ferrari, vol. 1, Du Moyen alla Reinafssance.

PRODRAM AT TEACHERS' COLLEGE, COLUMBIA It is suggested that the clubs combine

PARAM AT Training Contrast Contrast A Charles are a full for the contrast of t with the schools in the study of Folk Music, and ask the children to give the dances before the club, or the societies of the different nations-Bohemian, Hungar-Irish, Scotch, English, Greek, French,

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level it should occupy in our public schools.' Ryder,

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Are American Audiences **Demanding Better Music?** 

An Interview with Mme. Sturkow-Ryder

Mme, Sturkow-Ryder is an American pianiste who has gained wide popularity among American audiences. She has appeared extensively throughout the country in concerts and also as soloist with the Chicago Symphony Orchestra and others of the country's leading orchestras. She is consequently well fitted to interpret the demands of American audiences

Mme, Sturkow-Ryder is well known also as a composer and is at the present also as a composer and is at the present time engaged in writing her Lincohn Park Symphony which will, in all prob-ability, be presented by the Chicago Symphony Orchestra this season. The inspiration for this symphony originated through childhood impressions of the beauties of Lincoln Park in Chicago.

A large part of Mme. Sturkow-Ryder's concert work is now devoted to Ryder's concert work is now devoled to recitals throughout the country un com-parison with the Apollo Reproducing Finon for which she has personally recorded many of her most charming selections. The following interview Bs reprinted from a recent issue of the Harriburg Telegraph and was given just before her appearance in one of these Apollo recitals in Harrisburg, Pa Speaking of her recital, the Telegraph

"Mme. Ryder made a profound impression both through her playing and her personality.

"Before her last appearance here, Mme. Ryder was asked to tell something of her impressions of the future of music among American people, and the means through which a keener appreciation for good music is being accom-plished. For the Apollo Reproducing Piano recitals have this as their true burden. The advertising possibilities in each concert are absolutely subdued and put into the background.

#### How We Patronize Art

"'In America we have something of a different condition prevailing among the arts than is found in foreign countries. A certain portion of the expense of sup-porting the Opera, Music and the Arts porting the Opera, Music and the Arts in the foreign countries is borne by the government and by patrons. In this country the people at large are the pa-ternal guardians of music and of every art, and in our private possession of musical instruments of every sort, we express that guardianship. Our state governments too are now coming for-ward and placing music more on the

"'Very rightfully,' continued Mme. Ryder, 'music should be a part of our lives for through music we open up to our lives the arts and the literatures our brother peoples, and through this medium we not only enrich our own lives, but we learn and we understand other people better.'

"'But does music produced through "But does music produced involution the medium of player and reproducing planos, or through any means which does not require personal effort, really help much in the musical education of a nation?" Mme. Ryder was asked.

#### Americans New More Critical

"'Emphatically it does,' Mme. replied. 'Every one of the great artists who make tours of this country will tell you as they have told me that American audiences everywhere are far more appreciative of good music and more critical of the kind of music they want and are more responsive. We who play be-Please mention THE ETUDE when addressing our advertisers.

Madame Sturkow-Ryder fore American audiences the greater part of the time do not see this as clearly as those artists who come to this country possibly once in five years for a concert tour. Their word, it would seem, should carry a great deal of encourage-ment for our musical education. One difference that is to be noted between the American music as compared with

that of other countries is that the American audience demands brevity and con-trast. It does not indicate that American standards are the lower because they demand brevity, but they do not sanction the needless repetition which is so char-acteristic of some of the foreign

### "Mme. Ryder is whole-heartedly interested in raising the American standard of music and unqualifiedly believes that this country possesses unlimited ca-pacities in that direction and as she ex-presses it: 'My aim is, in every selection I play, to give my audience an in-spiration for something which they did not have before the concert began.

Mmc. Sturkow-Ryder will appear in

Apollo recitals from time to time in many towns throughout the country. They have proved to be very instructive and of great interest to music lovers wherever given. They demonstrate, by direct comparison, the extent to which true pianistic reproduction has been attained; how the music of the classic composers and the art of the great pian-ists may be brought to the home in the truest sense. Those who are interested may secure information as to when one of these concerts will be given in their town or vicinity by addressing the Apollo Piano Company, DeKalb, Illinois,

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A number of composers have written in the A number of composers have written in the etyle of Chinese and Japanese music; Bain-bridge Crist and Fay Foster, to translations of Ancient Chinese poems. Dwight Fisk has weatury the following: Tears (Chinese, sinth weatury): The Schoretes Chinese, Baint century); Teello, Hebrew Melody, Econverge

How to Keep Up Interest in a Club Music Section

By Mrs. Edward S. Luce

After a strenuous two years as State Chairman of Music in the Nebraska Fedcration of Women's Clubs, I am convinced that there is no excuse for any general club being without a music study section, The average club comprises middle-aged women who have brought up their families

and are finally preparing courses of study for themselves Their interest can be stimulated through many channels

First: By creating the desire to keep up with friend husband and the family in their music life, Second: By the realization that in their early years they had not the advantages of today. Third: By the actual need of relaxa-

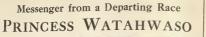
tion through music. Fourth: By the appreciation of Community service-whether it be club, church, school, lodge, social or home music.

Fifth: By gaining self-confidence and a broadening education through a systematic music study. This end may be gained through carefully planned outlines, study of biographies, librettos of operas, and perhaps most important of all, keeping abreast of the times through just such musical publications as THE ETUDE.

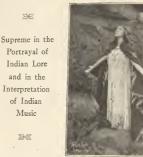
Speed Kings at the Keyboard

## By Ada Mae Hoffrek

MANY teachers are troubled with pupils who continually play too rapidly. In such cases the right hand usually plays the notes with fair correctness, but the left hand is permitted to make all sorts of mistakes. The best remedy is to insist upon the pupil studying the left hand separately and slowly until it can be played very accurately. Every time a mistake is made in the left hand part, stop the pupil at once and correct the mistake. Often the pupil tries to cover blunders in the left hand by rushing over them with the right hand. This is one of the ways of inducing the pupil to play at the proper speed.



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a music-foring public, (ii) appreciate her gifts vocalist. Her next re-in New York City will can under the auspices e Washington Heights al Club, at the Hotel Fifty-clighth street and Avenue, on the evening mary 31, 1922." New York Morning Telegraph Dec. 18, 1921

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#### The revival of the Beggar's Opera in New York as a kind of antiquarian novelty after its slumber of over one hundred years, has called attention to the Pasticcio. A Pasticcio is simply a pie, a musical or operatic pie. Pieces of this sort were immensely popular in the eighteenth century, and indeed their popularity has not diminished in what the public is now willing to accept as light opera. There are brought out on Broadway every ycar many Pasticcio of the Revue sort which, musically considered, are merely miserable jumbles of pirated tunes. The old musical pics of the Eighteenth Century were often quite serious in intent. Sometimes as many as six or seven or even twelve composers would "have a finger in the pie." Often so little was thought of the music that the names of the makers of the music would never appear in the

by "Tin Pan Alley"). Naturally most of the music was written by musical hacks, but some of the foremost musicians of the day did not disdain making tunes for such works. Indeed it was a Pasticcio of Gluck which made that master turn from the more conventional work of his youth to the sincere art purposes which brought im-mortality to him. In 1746 Gluck attempted to make a Pasticcio out of his best known operatic tunes. This was produced under the title of Piramo e Tisbe and was liked by the audiences but ultimately failed. Gluck was too great an artist not to realize that the patch work he had made was inartistic as a whole. He went to Vienna where he reached the conclusion that beautiful melody or beautiful music in itself was inconsequential as dramatic music, unless it evolved from the scene it purported to portray. Thus the failure of a musical nie was the beginning of a new era in opera. Gluck's later works represent an immense advance over his earlier compositions from the standpoint of truthfulness of expression, unity, and artistic sincereity Does the public really care? It un-

advertisements (another practice copied

questionably does. Even in the lighter forms of opera such works as The Chocolate Soldier, The Merry Widow, Robin Hood, Mile Modiste, Pinafore, Mikado, The Geisha, have proven far more profitable ventures in the long run than the various kinds of ill-digested musical pastry cooked up in some of the Broadway dramatic hash houses. Far sighted managers and publishers know this and are always ready and anxious to give attention to works of genuine musical worth and real human appeal.

## When They Wrote Their First

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Mahler, at the age of thirty-one. Elgar, at the age of fifty-one.

Permanence in a work of art depends, to a great extent, upon its being able to stand the test of frequent scrutiny without betraying serious flaws; this is only achieved by considerable concentration of faculty and self-restraint.

-Sir Charles Hubert Parry



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The Gentle Art of Capturing Audiences (Continued from page 169.)

ful uproar mingling with his toil" and

must have for their peace of mind, their

tranquility of heart, those sweet concor-

Some Practical Aspects

dience is to get the audience in the audi-

torium beyond a well fed box office. This

is by no means the main consideration.

Most of all, the club must be sure that

the artists engaged will really serve the

cause so well that there will be created in

the audience a desire to attend regularly,

time and time again. The managers all

know that the best artist is the one who

is continually given re-engagements based

upon his actual artistic accomplishments.

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ence the club in engaging an artist Watch

his reengagements. If he is wanted in

different localities year after year there is

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listening attentively to music,

are they benefited by them.

Shun playing for such.

dies bevond.

(Continued from page 109.) painful history of Muck'in relation to the prize winners of the N.F. M.C. contests Would You Like to Boston Symphony. When a city, by the of last year are to be given a tour of the communal action of public-spirited, repre- musical clubs. Here is a fine rallying sentative citizens has established a sym- point for club interests and also an opporphony orchestra, that orchestra becomes tunity to help American talent proven denot merely the index of the state of cul- serving. ture but the actual living voice of the com-

Audiences demand variety, not merely indicates your health. Build it up and be well. munity that gave it birth. It is the com- in the programs chosen but in the series mon aspiration of the people made articuof concerts planned. It would seem to late. When it goes abroad it tells of the the writer that a club season with, let us say, one program devoted to Ancient Folk greatness of the place of its origin; when it plays at home it ministers to the hun-Songs with a well known French singer, a program of Russian Music with a gry-hearted multitude, and wherever it is heard it is translating to an audience; it Russian pianist, a program of American interprets age to age and life to life ; it Music with an American violinist, a proteaches history, philosophy, ethics; it is gram of Indian music with a native sinancillary to religion and in its highest ger such as Wathawasso, would be more form it is as surely serving God as any likely to stimulate continued interest than priesthood of the churches. Music will one planned to take up ultramodern, futurnot want an audience as long as there are istic music exclusively. those on earth who weary of "man's fit-

Another practical aspect of concert giving is that cf shrewdly judging the drawing power of an artist in that section of th community to which the club may apdances and cadences that are the nearest peal. This must be balanced by the fee approach we know to the unheard melo- of the artist. An artist of the highest

rank such as a Paderewski or a Galli-Curci, a McCormack or a Schumann-Heink has an established drawing power, but in the Many clubs of music lovers seem to case of the club these artists are so cerfeel that the principal thing about an au- tain of this themselves that they almost always appear under their own management and the profits are consumed by the fees which are naturally very high. However if the club has a large auditorium and a loyal following the great star is the only secure step even though the profits be less. To be on the safe side, the club must reckon its gross receipts upon a total sale of seats, estimate the expenses, make allowance for inclement weather and then engage the artist most likely to fill the auditorium,-without leaving too little finan-

cial margin. Many a club has been bankrupted owing to the good salesmanship of Vitamines Quickly Builds Up Thin, some over enthusiastic manager of artists Scrawny Figures - No Drugs Or who has persuaded the club to employ a Dieting Necessary-Quick Relief For "chcap" artist, when an established artist formers. The writer has heard that the at a good fee would have meant a profit,

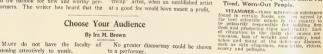
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often red tape. through any other Trace the history of any great organi-

built up by some broad, enthusiastic, optimistic self-sacrificing person or group tion. Then its members got rid of the of persons who have thought first of the good of the organization, and secondby of their own importance or of their and is doing splendid work. desire to "run things." This is particu- Case II. An old and staid society of

<sup>41</sup>) Know that B. Wilson. 50 cents per copy. High, Medium, and Low Editions. A copy of the edition wanted sent on approval. Must be paid for or returned post-paid after ten days. Our catalog lists over forty Easter solos and duets with a convenient plan larly true of musical clubs. Enter the small, mincing individual with a code of parliamentary laws under her arm and a determination that discipline of the members shall always stand above the spirit of the organization and before long the life of the club begins to show signs of "red tane strangulation"

Let me cite three actual cases which have come under the actual observation of the writer:

Case I. A very prosperous music club of women in a large American city. Delightful programs were given, fine study courses held, and everything was done to make things agreeable for the members. Enter a very ambitious lady, with a strong and devoted love for everything that might, in her opinion, place her in a position of dominance, so that all others would have to kneel to her. ' This she set out to accomplish with the customary parliamentary red tape; the first loop of which was that all members who arrived late would be fined. By means of a great many frowns and a great deal of cheap bluster she got this regulation passed. It never

time and sacrifice to any club project. This regulation was followed by other disciplinary measures. The new leader ing constructive, nothing creative,-her whole policy was restrictive,-she was rich

ers in the club decided to form another tion is in danger.

# Homely Hints

## By Ira M. Brown

A SUCCESSFUL student is made up of A little friendly ridicule from the ambition, pluck and perseverance. Care- teacher may sometimes be the thing to lessness, and deficient reasoning powers make you sit up and take notice. If she flatters (?) you by referring to the eleare fatal to progress. Good common phantlike lightness of your touch or the sense and a strong desire to learn carry floppy position of your hand, it may save one far. you from future embarrassment.

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# Strangled with Red Tape

# By Mrs. John G. Allison

The fatal enemy of the club success is club under another progressive leader. The whole idea of the new club was to Probably more clubs have come to an create enthusiastic cooperation. Cordiality untimely end through this means than and courtesy were the pass words. That club has grown until it has one thousand members and a long waiting list. The zation and you will find that it has been other club went down, down, down, until it reached the point of red tape strangulastrangler and the club commenced to grow It now has over five hundred members

professional musicians. About nine-tenths of the meetings were given over to reports as dry as coke and discussions, during which the members indulged in the playful pastime of "rising to point of order" every five or ten minutes. It finally reduced its membership to about one score. A new board of officers was put in. They quietly and gently lost the spool of red tape known as the constitution and by-laws. The organization immediately grew until it has become one of the foremost of its

I believe I am the happiers woman in the source of the source tensor of the source of heen a constant source of delight to all. Case III. One of the largest organizations of professional musicians in America. For many years its meetings, dinners and conventions were the talk of the musical world. An agressive combative group of men and women got into power The red tape which for years had been displaced by real work, real brotherly cooperation real enthusiasm was brought out. Meetings galore were held and the constitution and by-laws were written and re-written a dozen times,-always to give the new group more power. The garro-

To-day the association is a corpse. The constitution and by-laws are there,-but nothing else, Requiescat in pace, Of course an organization needs a legislative back bone. It must have a constituused merely to put the red tape of discipline in the hands of some natural born garroter, incapable of constructive or creative work herself but anxious to dominate by fear-look out. Your whole organiza-

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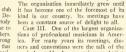
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in ideas how to prevent people from doing certain things. Gradually she carned the 17 East Eleventh Street New York nick-name of "the cop." The real work-

a few undesirables came late and that the real workers would give any amount of



seemed to occur to the members that only ters pulled the tape tighter and tighter.







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IN looking over our State Clubs and summing up the achievements of many splendid Musical Organizations in the California Federation of Music Clubs, it is impossible to point out any one outstanding feature, as each organization is quite individual and of such a varied character. However, I will say that one and all are awaking to their civic duty and realizing the necessity of impressing the city fathers and general public of the fact that Music is a civic asset. We have long been dormant in this respect. All must learn the real meaning and appreciation of the beauty of service;

One of our clube last war inaugurated a "Fellowship" which consists of some months work at Peterboro, N. H. and they have started their new season by establishing at their own club headquarters an Art Center for themselves and other or-

ganizations. These two facts show a healthy progress.

One of our Symphony Orchestras is sponsoring the \$300.00 Prize for the Chamber Music Competition offered by the Federation. A Music Teachers' Association Branch started and contributed very generously to the Publishing Fund for this Prize Competition. Only through the farsightedness and

energetic work of some of our Music Clubs in the smaller cities, has it been possible for the people of those communities to have the privilege of hearing the great visiting Artists.

#### Sunday Evening Programs

ONE of the principal events of our 1921 Convention was the Sunday Evening Program, featuring The Evolution of Church Music, which was made possible only through the interest and wonderful spirit of cooperation of one of our largest Choirs and assisting artists, for it meant many days of added rehearsals. Other clubs have emphasized the duty of the clubs paying for their programs, others have been emphasizing the engaging

of our own California Artists. I only wish I might have the space to enumerate the fine work of each individual club and the progress they have been making toward the furtherance of this

great art Regarding our State Federation as an organization, we have felt that the publishing of our monthly Bulletin was one of the greatest strides in efficiency, as it

has brought each club member in closer association with the work we are trying to do Through our County Directors we are

able to get into direct communication with the music needs of each community and especially in the Public School Music Department have we found this advantageous. Our County Directorships are by Lyton Cox. They may be used equally well at not all filled, but we are making appoint ments slowly, but surely.

In closing, may I say that any succe we may have enjoyed we must attribu to the loyal cooperation of every memb of our State Board of Managers and t sincere interest of the Club Presidents a through them to the other members our united family

For him who would accompany well,

music must be the mother-tongue; that is, he must understand music better than any other of earth's tongues, and be a bit of a poet besides .-- CARL REINECKE,

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# Question and Answer Department

# Conducted by ARTHUR DE GUICHARD

Always send your full name and address. No questions will be answered when this has neelected Only your initials or a chosen nom de plume will be printed.

Make your questions short and to the point. Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest or the creater number of ETUDE readers will not be considered

Other subset of a first of a fi

Q. Who was Concone? Was he French or Italian?-Sibyi, Flint, Mich.

a dipitel half-note, and so forth.
9. We howere the case arcrievant. Howere, and the second secon A. Ginespe Concore (1810-1861) was born and died in Turin, Italy ; was teacher of singling in Paris, France, from 1838 to 1848. He wrote two operas and several vocal compositions, but is best known by his justly appreciated books of Vocalises. Q. Is it a fact that music and painting always go together; that is, that a painter is a good musicion and a musician a good painter?--I. E. A., Providence, R. I.

 and the solution is Berlin and the solution of th your present teacher's Instruction sincerely and faithfully.

Q. Which are the principal composition for piono by Schumann?-M. E. T., Phile delphia, Pa. A. Oa the contrary, most planists have trouble with their iert hands; their execu-tion of series and arpegeds are much better that of the series and arpeged are series to the gards touch and agility. Vialin practice will correct that and impart greater suppleness, speed and accuracy, in addition to giving the spinor in better conception of melody and a A. "Papillons," "Davidsbündler," "Car-neval," "Kinderseenen," "Kreisleriana," "Arabesque," "Noveiletten," "Nachstücke," "Faschingsschwank aus Wien," Album für die Jugend," "Waldscenen," "Phantasies-tücke," "Albumblätter." inging, legato tone.

Q. Taking the mediant of a major key, what well it become is modulating to a key a perfect fourth above?-M. A. Y., Syracuse, N. Y. 9. Kindly tell we something about the clarinet; why is it said to be harder to play than the oboch Why do they call it a trans-posing instrument? To what part of the or-cleatra does it helong? Any information about it will be eseconed.—Subseriber, Phila-delphin, Pa.

STYLE E

apacity 650 Piece

while instrument? To which part of the or-sign does it belong? Any information. It is not be constant impreden-tion of the second of the second se

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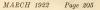
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How They Handle the Club Situation in Iowa

By Mrs. Louis Bernard Schmidt, President Iowa Federation of Music

Music in Iowa, the land of "rolling Music clubs have so long been merely values" and "Where the Tall Corn consumers of art, that it is difficult for prows," (with apologies to the Shriners' many to feel that they must drop their Convention, Des Moines, 1921), the land "exclusive pink tea atmosphere," and rub where the vastness of the sky itself gives shoulders with the less socially favored. inspiration to poet and musician1 Did not But it must be done if we are to carry Dvorak, once a resident of Spillville, forward the aims and ideals for which we Winneshiek county, Iowa, find such inspirstand. I feel that our clube are accepting ation for his New World Symphony? their duty, and in towns where old and Then should not the Iowa Federation of established music clubs do not join the Music see visions and dream of Iowa's Federation our organization must see to it place in the Musical World? that new clubs are formed and shift the The Iowa Federation has fifteen responsibility of carrying forward Iowa's

Des Moines, Waterloo, Cedar Rapids

and a little thought is all that is needed. Mothers ask, invariably, if I really think

home may reveal the character and stan-

Many of these rural consolidated schools

it may be better to be "starred" in some

departments: Program, Young Artist musical standard upon the shoulders of Contest, Scholarship, Bands and Orches- a younger, wide-awake generation. There tras, Community Music, Library Exten- are but few such cases. Our leading sion, Course of Study, Public School Music, cities, like Davenport (which heads the

Composition, State Artists, Legislative, list with nine Federated Music Clubs), Federation Magazine, State Extension, Junior and Juvenile Clubs, Printing and Clinton, Muscatine, Sioux City and others, Publicity. Each of these departments is are believers in the Federation's Creed under the immediate supervision of a and are filling their places as becomes chairman and two assistants. Each de- Federated Music Clubs. The Rural Conpartment has a story all its own, but one solidated Schools, Rural Music teachers department which has probably achieved and Rural Music Clubs vie with the clubs the most is the "Young Artist Contest," of the cities in the federated music work.

because of the large number of contestants It has been the privilege of the writer entered, the enthusiasm shown at these to give many talks on the "Value of Music state contests, the audiences they have in Everyday Life" before Woman's Clubs, attracted, and the general publicity these church societies, Parent-Teachers' Assopoints have given the Iowa Federation ciations as well as Music Clubs. I am of Music's Work. The Junior Club de- convinced that the mass of people in Iowa

partment has also attained notable success, are eager for good music, a little direction eighteen clubs now holding membership. The most unique attempt of our Federation is probably an attempt to bring about there is harm in jazz playing; a reply "Competitive Band and Orchestra Con- which sets them thinking is "Do you have tests" between colleges and high schools, dime novels on your reading table? Do What greater good for individuals and you not realize the upper one-third of the music could result than such a movement? piano (referring to the music one finds on

Imagine the enthusiasm which might top of the piano in many homes) in your result from such a contest between the Tesuit from such a contest between the nome may reveal the character and state-State University Band and the Iowa dards of your home?" State College Band1 These rivals on the One of the most interesting groups it football field could well be rivals in an has been my pleasure to address was a 'out play" of music. Immediately emu- rural consolidated school in May of this lation would be fostered in high schools year (just corn planting time, too) when of the State. One philanthropically in- one hundred and seventy-five persons clined person gave \$1000 for the purpose of actually left the joys of a May evening

band instruments to the high school of his and listened to an hour's talk on music. town. That the Iowa Federation of Music has are asking the Federation to furnish them accomplished much good by stimulating a artists for programs. But it is rather a desire for better entertainment is best problem to get the "artists" to see that evidenced by the fact that in one small they have any obligations in filling these town of seven hundred persons the Sunday engagements; consequently we are almost afternoon "community sing" has during the at a standstill in filling these requests. I summer months drawn crowds of 3,000 think this will be overcome as artists people for this social "festa," based realize for what we are working and that on music.

In another small town twenty young of the smaller towns and rural communmen, lovers of music and better entertain- ities than "starved" in a city attic, for ment, have organized a music club which Iowa's farming communities are rich and has made their little group an influence can and will pay for good things, even for community good. The old time in music. "Singin' Skule" of Iowa's pioneer days, The Ior with its democracy and brotherly love,

lives again in our community music, to June first, twenty-nine music clubs Many counties have Federated County alone took membership. Is that not proof Musical Associations with a County Chair- enough of the influence being felt? Truly man in charge.

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Alfred Wooler, w

The greatest need of our Iowa clubs is is being laid in Iowa by the Federation cooperation with other organizations. of Music Clubs,

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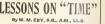
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Page 210 MARCH 1922



### NEW WORKS.

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Page 212 MARCH 1922

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eachers and students, have been greatly benefited by our courses-

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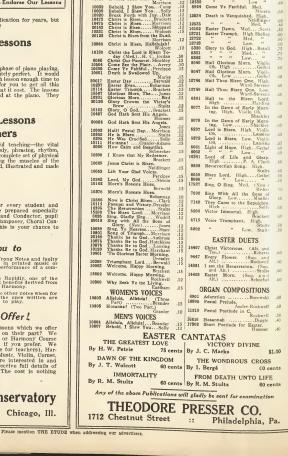
Analyze Music, thus enabling you to determine the key of any composition and its various har-monic progressions.

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### How to Arrange for a Small Orchestra

#### By Edwin Hall-Pierce

#### Part IX

Fart IX Editor's Note—Thousands of musicians and music lowers want to know more about the orchestra, particularly the small orchestra. The vast atomics given to orchestras in public schools and high schools has prompted under the school and high schools and high schools has prompted prince. following article, the first of a series which will run for several months. Mr. Finece, following article, the first of a series which will run for several months. Mr. Finece, following article, the first of a series which will run for several months. Mr. Bis suggestion of this conducted "mass Etude" has had long practical experimen-in such a simple manner that anyone with application about the scipations deverything is suggestions without difficulty. "The Etude' does not attempt to conduct a orrespondence in any atudy, but short inquiries of readers interested in this series will be answered when possible.

#### The Oboe or Hautbols THIS beautiful but difficult instrument pote that is on a space will be two spaces

has some tonal affinity with the clarinet, higher. vet is unmistakably different as is a brunette from a blonde. It has a tone capable of great tenderness and pathos; vet with a sort of cutting edge which makes it be a sort of chinny cute must ments. It hence it will be safe to confine yourself to a rather narrow compass, as here sugblends well in chords or duet-passages gested. with the flute or the clarinet, but (unlike the clarinet) is totally unsuited to any form of accompaniment-figure, such as broken chords, arpcggios, repeated notes, or the like. Its best use is for solo passages or short fragments of countermelody, and it should have frequent rests. It can double the violin at the unison with inet, it is loudest at the bottom instead of the orchestra is in filling in either sus-

Ex.2 6/ 16.

It is not a transposing instrument, but plays the notes as written. The Bassoon or Fagotto

This odd-shaped wooden instrument is the natural bass to the oboe. It has a compass from

The French Horns

their playing in pairs, forming chords.

in the tenor clef.



Sometimes the highest notes are written This instrument forms no proper part of

an orchestra, being really a "brass band" The lowest notes, as far as to the first instrument. However, as there is at pres-E or F, are very powerful, and can ent a fad for its use, especially in dance scarcely be played softly; the next octave music, it seems in place to give brief direcis of a rather neutral character, yet blends tions for its treatment. Its nominal comwell with everything; the highest octave pass is practically the same as that of the has the character of a sympathetic tenor oboe (which see Part IX), but it is a transvoice. The bassoon is a most useful and posing instrument, existing in several forms, of which those here mentioned are versatile instrument. It blends well with the most common. The "C" or "melody" anything and everything, can play rapid saxophone sounds just an octave below the passages without much trouble, and has notes written, consequently involves no great power over staccato effects and change of key. It plays a part much like phrasing of all sorts. Heard as a solo the violoncello, but is written in the treble instrument, however, the tone is not of any clef. great beauty, except in the tenor register. The "B flat" saxophone involves a trans-Its lower notes may even be given a sort of "comedy" effect, if played harshly. The

position similar to that of the clarinet in that key (see under "Clarinet" in Part bassoon part in an arrangement will have III), but with this important difference, a rough resemblance to a violoncello part. that instead of being simply a tone lower.

it is an octave and a tone lower. The "E flat" saxophone sounds a major In symphony orchestras there are sixth below the notes written. In arrangusually four French horns; but two are ing for it one Leeds three more sharps or all Haydn and Mozart ever called for, and three less flats than in the original piano two is a sufficient number for a small part, and to put everything up a sixth. orchestra. One, however, would be too Thus, suppose you wish to arrange an "E flat" saxophone part for Moszkowski's few, and only an aggr wation, as much of the beautiful effect of horns depends on Serenata-(I hope you don't, but if such is your curious desire)—then you will need (2+3) = 5 sharps in your signa-The horn, as used in these days, is a transposing instrument "in F"-that is, it ture. As will readily be seen, these last sounds five notes lower than written. Suppose your piece is in the key of D, you two saxophones are rather better adapted must use the key of A for the horns. to "flat" keys than to many sharps. If you Every note that is on a line (in the origi-(Continued on page 216.)



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Ex.4 (safe) or The horn is a beautiful solo instrument, good effect. Unlike the flute and the clar- but its most valuable and constant use in

the top, though its highest notes have a tained or short chords to enrich the harpointed and piercing quality. Its compass mony. Like the cornets, the first and second horns are usually written on the same staff. Where you have only two horns and wish three-part harmony, remember that the lower tones of the clarinet blend well with the horns. The same may be said of the middle tones of the bassoon.

(extreme)

nal) will be two lines higher, and every

The extreme compass of the horn is

great, but there are few players who can

play both the very high and the very low

notes. Some can do one, some the other,

The horn is often muted simply by running the hand into the bell. This also changes the pitch a semitone, but the arranger need not take that into account, as the player will know how to allow for it. Muting or playing "stopped tones" is not done simply for softness, but gives a rather wierd and uncanny effect. There are many other interesting things to learn about the horn, but space does not permit us to speak of them here in detail. The Saxophone



MARCH 1922 Page 213

# E'en as the Flower



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 1673 Ectator, J. A. Formader...
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.15 .12 10723 We Are Fairies. Shirley D. ,12 15517 Winter Night, A. Eduardo Marzo .10

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Ausir A Selected List of Anthems, Cantatas, Solos, Duets and

BKILLIANI EASIEK ANIHLI 10999 All Hali the Girotous Morn. Stults 10240 Alleluia, Alleluia ... Stults 20040 And When the Sabhath Was Past (with Violin)... Jones 16526 As It Began to Dawn. R. W. Martin 10925 As 1t Began to Dawn. North

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Lawrence Conservatory of Music

# A Concise Chronological List of American-Born Composers and Music Workers

Prepared Especially for the Music Club Issue of THE ETUDE

By ROSE FRIM

#### Please Read This Introduction Carefully

this list may be published separately later for information.

they seem worthy.

latter part is devoted largely to composers, was born. This will help club leaders in the great part done by foreign born material.)

Benjamin Frankiln. (1766), invented Harmonica for which Gluck, Mozart James Lyon, (175-1764), mode on a collections with a few, original melodies. Newark, Prancis Hopkinson, (173-1791), Prancis Hopkinson, (173-1791), Gelphia, Steina Composer, Fhila-Pa.

Pa.

delphía. William Blilings, (1746-1800), Pioneer Singing Leader. Boston, M Isaiah Thomas, (1749-1831), printed first music from type, Worcester, Mass.

annel Adams Hoiyoke, (1763-1820), Sanacher, compiled tune books, Bosford, Bosford, Mass. Oliver Holden, (1765-1834), Music teacher, tune compiler, Shirley, Mass.

Benjamin Holt, (1774-1861). Hymn

Herjamin Hoit, (177-183), Hym Mas. Writer, founder and conductor of William M. Goodfeks, (177-183), Purise of the state of the state of the John White, (178-1886), Noted white, (178-1886), Noted state, (178-1886), Noted Beijamin Freise, (178-1897), Singer techner, founder and conductor Thiladejphare, (..., d. 119), Far-ther and maker of cellos and margaelooric, Millon, and the state of the state of the term of founder and an arry cor-geoletic, is and farst

ductor of the instance and environ thomas fusions, (1757-1872), Fan-ous hymn writer and maker of the state of the state of the writer, teacher, leader Medfield, Mass. Franss Billings Pand. (1752-181), Franss Billings Pand. (1752-181), founded Wm. A. Pond & Co., Workerter, 1950-1850, Pin-Mass.

Worcester, Jonas Chickering, (1798-1852). Piano Jonas Chickering, Naw Inswich, N. H.

Jonas Chlekering, (1798-1853), 17400 manufacturer, New Ipswich, Henry Kemhie Oliver, (1800-1885), Teacher and conductor. Beverly, Mass.

Urell Corelli Hill, (1802-1875). Violin-Ureil Corelli Hill (1892-1875), Violin-Dreil Corelli Hill (1892-1875), Violin-Philharmonic in 1848, New York, N.Y. John Weeks Moore, (1897-1887), Oliver Discon, (1897-1885), Music publisher. Booton, (187), Tasakan Composer, Conclosed, Chechaetti, O. Francis Beett, (1813-1904), Com-Ecoton, unsical philanthropis Mass.

Boston, John Sullivan Dwight, (1813-1893). Noted musical journalist. Boston, Mass.

Mass. William Henry Fry. (1813-1864) Composer and Journalist, Phila-Silas Harimerd, (1814-1871), Music Pa. Silas Harimerd, (1814-1871), Music Pa. Subsitive Computing States of the sta

Alian Batcherr Bradhury, (1816-1888). Composer and plano man. Me. Alexander Wheelock Thayer, (1817-1897). Author of masterly life of Banelhoven. Natck, (1818-1904). Banelhoven with (1818-1904). Vernord, wrote "Dixle." Mt.

Luther Orlando Emerson, (1820-1915)

Hymn tune when an Me. Parsonfield, George Frederick Root, (1820-1835). Organist teacher, publisher. Shef-field, Chartes Calinhan Perkins, (1822-1856). Music critic and organizer. Boston, Mass.

Boston, Mard Poole, (1925-...?), Musical scientist. Salem, Mass. Henry F. Miller, (1825-1884), Organ-Ist and plano maker. Providence, R. I. Henry Stephen Cutler, (1825-1902), Noted organist. Boston, Mass.

(Editor's Note: All chronological lists artists and educators-that is, teachers of making State lists. It also indicates the musicions. Many, indeed, have come to compressed within the limits of a journal-large influence such as important pro- gradual spread of musical culture from America at such an early age that prac-istic publication must suffer from omissions. Jessors in colleges. Here again we note the geographical standpoint since music tically their entire musical training has The following list is utilized in "The that the author has made omissions which were swally spring from musically been in this country. Who, for instance, Ender begannte it seemed to be fairly are regretable owing to lack of attention inclined parents. comprehensive. It is not impossible that paid by several musicians to requests. In this list the following States have

in pamphlet form and we shall be glad Why are several of the leading women national musical history. to hear from our friends of any music composers omitted? Simply because this workers omitted who have had what might is a chronological list and the dear ladies workers somice won nuce has wna magni is a corronougus us and the scar nates be called a "really historical part" in the refused point blank to give the dates of upbuilding of American music. These their birth. In a chronological list dates we shall undertake to add to the list if are indispensable. One feature of this list is the emphasis

Massachusetts ..... New York ..... 56 Pennsylvania ..... 38 Ohio ...... 27

New Jersey ..... 11 In looking over the influential names

James Carroll Bartiett, (1850). Song composer, organist, teacher and singer. Harmony. Emma Ahhott. (1850-1891). Noted

Janke Remington Fairlanh, (1333-1908). Organist and composer. Philadelphia.
 Pavid Duffeld Wood. (1333-1910).
 Noted bilnd organist. Pittsburgh. Pa.
 Hngh Archinald Clarke, (1339-....).
 Organist, conductor, theorist.

Toronto, James Madison Tracy, (1839-...), Pinnist and teacher. Bath, N.H. Dudley Buck, (1839-1998), Noted organist and composer. Hartford,

0.

Holliston, Mass. Samuel Brenton Whitney, (1842-1914). Noted organist. Woodstock, sidney Lanler. (1842-1881). Poet; fine musical amateur. Macon, Ga.

Kass. Salem, Mnss. Greerey Goetchlus, (1853). Teacher, Cortic and theorist. Paterson, N.J. E billad organist, teacher and combiling organist, teacher and combiling organist, teacher and combiling organist. The second sec

ever thinks of Loeffler, Kinder, Matthews, or even Victor Herbert as anything but American in these days. Nearly twocontributed the following quotas to our thirds of Herbert's life and all his important work has been done in America, This has also been the case with Joseffy, Stock. and many others who take pride in calling America their home and deserve this recognition. However, this is strictly an American born list and shows what we In this list if will be noted that the given to the State in which the musichen in American music, one is impressed with have actually produced with native

 George Prederick Briatov, (132).
 Babb, Vollaid, Organik, O Lather Weinner Weinner Statistics (1997). Solution (1997). So

Emma Abhort (1992-1991), Noted operatie soprano, Cherges, HL, Ieans, Vollaits and conductor. New Or-leans, Vollaits and conductor. New Or-Bart, Vollaits and conductor. New Or-Bart, Vollaits and conductor. New Or-New Or-N

 Toronto.
 Toronto.< mous composer, teacher, Sparta, Wis-mous composer, teacher, Sparta, Wis-Gustave Kobbe, (1857-1918), Critic, New York, N.Y. Harry Rowe Shelley, (1858), Com-poser, organist, New Haven, Conn-(To be concluded in the April Issue.)



Schools and Colleges

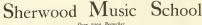
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Pages 146, 147, 148 and 149 of this issue

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Music Club? You know, this is the age of clubs, and chairman until they are elected.) most of them are very fine organizations and do lots of good, both for their own chairman of committees-program commembers and for those who receive their mittee, membership, room committee (to benefits. The Women's Clubs, for inarrange the chairs, etc.) and any others stance, do a great deal for the benefit of you may want. She must also ask the their own towns, and they are also respon- members to express their choice of meeting sible for promoting a great many fine place, and how often the meetings shall be held, and try to please the greatest concerts in the towns. number. Now the Juniors are starting clubs and She should also appoint a committee to organizations. There is the Junior Red draw up some very simple constitution Cross, and the Scouts, and all sorts of and a set of by-laws, and after discussing clubs for boys and girls, and best of allthem at the next meeting, vote on their Junior Music Clubs. If you do not adoption. It would be well to read up belong to one already, get busy and start

the question of adopting by-laws (for one this month. Call all of your friends instance in Roberts Rules of Order), or together on a certain day, and ask them to perhaps your teacher or parents can tell bring others. If your own house is not a good place for this, appoint some other bother too much about it. After you are organized you would You had better talk it over with your

teacher first, and be sure to have her come to the meeting, for she will give you lots of suggestions. If you do not take music lessons yourself, ask your best friend to the United States. bring her teacher (and by the way, you should arrange to take lessons just as soon as possible). The teacher, or someone's mother can act as chairman and explain

meeting place

THE ETUDE

a little about the objects and advantage of belonging to a Junior Music Club, and then you can elect your officers. The advantages of Junior Music Clubs are, that they give young people an oppor-

tunity of coming in frequent contact with opportunity to hear music more frequently; and so forth, they are an incentive for learning more. And a great many states have their if you do not know them and sing them at in such clubs the young people gain valuable experience in playing with and before

others (more so than the occasional teacher's recital); they give confidence to the performers and spread interest and enthusiasm among students; they present an opportunity for young people to conduct meetings along parliamentary lines; they cause a great many young people to "take music lessons." Consequently, future



until the next, and have some one act as ETUDE reader to do this.)

Then the President must appoint the fere with your regular practicing!

The President must call the meetings to

may be to attend to. In her absence the

care of the club "funds."

Membership The members may be your friends, and your friends' friends and their friends. you how to do it. Try to come as near You may put a limit on the age, if you the proper method as you can, but do not wish to keep the members near the same age, and you may put a limit on the number, if you wish. You may have a small probably like to join the National Federa-club or quite a large one. Do not require tion of Music Clubs, and feel that you the members to be solo performers, howbelong to that great body that is doing ever, for many who would enjoy belongso much for the cause of music all over ing to the club cannot perform. The club may be for girls, or for boys, o. both. See how many of you can start a Junior

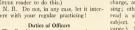
Club this month or next, and send an account of it to the JUNIOR ETUDE. (Of Things to Do

#### Have You a State Song?

about music and the composers of music; special color and flower. Do you know your class and club meetings.



#### Your Own Musical Shelf



order and couduct whatever business there Vice-president takes her place. The secretary calls the roll, reads the minutes of the previous meeting, and sends out notices if this should be necessary. She and have everybody sing. It is best to must therefore have a correct list of names and addresses of the members.

case, SING.

After the business part of the meeting.

In which one of the United States do your state flower? And better yet, some you live? Do you know the "pet name" of states have their own songs, and very your states? You know many states, be- beautiful ones they are, too. Find out sides their real names, have other names, whether or not your state has its own song others of about the same age who are such as the "Sunflower State" or the whether or not your state has its own song interested in music; they give them an "Hoosier State" or the "Keystone State" and then learn it-both the tune and the words. Look them "p and learn them



Statistic and service many synthe forget to train the service service service service services. The developed in no better way, that the number of the service services of the service services of the service services. The service service services of the servi

charge, and ask certain ones to play or sing; others may be asked to recite or read a short composition on a musical subject. (All having been notified in advance.) If the members are quite young, musical games will be greatly enjoyed. And perhaps you may know an older person who would come and entertain the club with a few solos. IN ALL CASES end your meetings with chorus singing. have an older person lead you in this, and if your teacher has not time she may The Treasurer collects the dues and takes know some one-perhaps one of her former pupils-who would do it. But in any

#### Memory Contest

At the end of the season, hold a "Memory Contest" and give a prize for the one who recognizes the greatest number of selections (including the composer's name) which may be played, sung or given with "records." The club should select the numbers several weeks in advance, and announce what they will be, so that all may have an opportunity of becoming familiar with them, and recognize them at the contest. This is great fun, as well as educational, for you know how often it happens that you hear some one say "I know that piece perfectly well, but I just can't think what it is."

#### Constitution and By-Laws

You may use something like the following for a pattern when you are making your by-laws, but keep them as simple as possible:

#### Constitution

Article 1.' The name of this club shall

Article 2. The object shall be to promote a greater interest and love of music among young people.

Article 3. The board of management

shall consist of the following: Director (Your teacher or some other "grown-up" person.)

President, Vice-president, Secretary, Treasurer and chairman of committees,

Article 4. This constitution may be amended at -

#### By-Laws

Article 1. There shall be active and -members.

Article 2. Active members shall perform the duties assigned to them, take part on the programs when asked, and shall vote and hold office.

Article 3. -----members shall Article 4. Members must be between ages of and

Article 5. The dues shall be ---Article 6. The club shall meet on ----

Etc. Add other articles as you need them.





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#### Puzzle Corner

FUZZIC COUPLET Asswer to January puzzle: 1. Aid; 2, Rake: 3, Park; 4, Wissy: 5, Desk; 0, Pitec, answers were received fulls tillue, but, of Price Wingers-received fulls tillue, but, of Price Wingers-answers were received fulls (and stars, Gabriella Legavit, gae 12, Canada. A great many correct answers were re-won, but the nestest and best arranged

Control Legistre age 12, Cinnak . A control of cortex and a series were a control of the contro

When Some One is Listening WHEN you play before an audience

(even if your audience is only one or two persons) do you play for them, or at them, or to them?

If you play for them you will probably play fairly well, thinking that they are there because they have nothing else to do, and that you are playing for them to amuse themselves, as\*it were. You will not make many mistakes and you will not be nervous, but you will have the feeling that your friends want to be amused or entertained, and have asked you to play for them.

If you play at your audience you will play with the idea that you have a duty to perform, the sooner you begin and the faster you play, the sooner you will be through and you will give a sigh of relief when it is over. You will make lots of mistakes and play very badly and your audience will be glad when it is over, too.

But if you play to your audience you will do your very best; you will try to make your audience love music in general and the piece that you are playing in particular. You will play as though a little electric current were going out from you through your music right to the hearts of your audience and holding them spellbound.

So remember, when some one is listening, do not play for them or at them, but play to them-talk to them through your music as though you had something very important to tell them.

#### Scales

Scales, scales, scales, For ever and ever it's scales. There are slow ones and fast ones. And old ones and last ones, And some that are longer than rails. Scales, scales, scales, Major and minor, all scales, They cause us much trouble Which bursts like a bubble Because we soon learn to love scales.



Junior Etude Composition The June Stritts will award three petty-training and the second strike and the second strike second strike and strike and strike build be set of the second strike and strike build strike second strike and the second second strike and strike and the second strike second strike and the second strike strike second strike and the second strike strike second strike second strike second strike strike second strike second strike second strike and do not type strike second strike second strike and do not type strike second strike second strike strike second strike second strike second strike strike second strike second strike second strike strike second strike s

DEAR JUNIOR ETUDE:

I have not seen any letters from Mis-souri, so I thought I would write. I am eleven years old and in the second

grade in music and I like to play very much. My music teacher has organized a little music club, which is called "Young People's Music Club," of which I am a member. I enjoy reading the JUNIOR page of THE ETUDE and I compete in many of the contests. I would love to hear from some JUNIOR

ETUDE friends and I would certainly answer their letters. From your friend,

JEANNE FUGITT (age 11), 835 S. Jefferson Street, Springfield, Mo.

Data Jerusa Errors: In the old to try for the contents and it will have to write to the factor Box Instead. I which is classes to the factor Box Instead. The American Legions, of Oregon, clinked and because they had such a good time, they of the American Mither American Legion Poor of the Critical Mither American Legion Poor of the Critical Mither American Legion Poor of the Critical Mither American Legion Poor We have had a very difficult time write which all have American Legion Poor Mither American Legion L

readers. From your friend, DOBOTHY M. DOWD, (Age 16), Parkdale, Oregon.

Letters have been received from the fol-Mathian of Revy. Phylic Phyler, Frances Presenan, Martel Long, Magdae Burrts, Elita-burrts, Standard Standard, Standard Standard, Standard Jonephine Corlit, Choo Rocklill, Generative Andrew Terrey, Mary Machael Mark Kathian Referent Terrey, Mary Machael Man, Mark Kath-rer, Payline Klein, Josef Man, Letters, Mark Link, Matrin Klein, Josef Man, Letters, Mark Berty, Payne, Ivorothy Dowe, Mary M. Kleer, Martha J. Myere, Letters have been received from the fol-

How I Practice the Piano

By Adellna Immerman I do not keep a clock beside me

To watch the time go by; Nor do I think of good times missed, That would want to make me cry. When practice time is ready Straight to my work I go, Not accompanied by my friends But by myself, you know. My lessons I do early,

#### And not put off a day; For this way it is easy-The other's wrong, I say. I keep on practicing my things, Improving every day. Now this is how I practice, And this is how I play.



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