


3-1-1922

Volume 40, Number 03 (March 1922)

James Francis Cooke

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PRESSER'S MUSICAL MAGAZINE



A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.
 Edited by **JAMES FRANCIS COOKE**
 Vol. XL No. 3 MARCH, 1922

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ADVERTISING RATES will be sent on application. Advertisements must reach this office no later than the 1st of the month preceding date of issue to insure insertion. The following issue:

THEODORE PRESSER CO., Publishers,
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The World of Music

to be going out of their way to comment upon her virile artistic youth. The joke of it is that Schumann-Heink is by no means as old as many other artists now singing. She has been so long before the public and has been so active that she reminds one of the old joke "Do married men live longer than single men?" to which the historic end-man's answer always was "No—it only seems longer." The Pacific Coast Musical Gazette reports that the diva is turning away hundreds unable to gain admission at her concerts—a splendid indication of musical prosperity on the coast.

The largest organ in Southern California, with eighty stops, is being installed by the Anuth Church in the new \$500,000 Methodist Church of Los Angeles.

The Caruso Fund has started his drive to raise \$1,000,000 for educational purposes in Antonio Stella, in being called for by the Anuth Church in the new \$500,000 Methodist Church of Los Angeles.

Moritz Rosenthal, of the colonial school, has again appeared in Paris at the Conservatoire concert. *Le Courier Musical* speaks of his playing as "a veritable triumph."

Vladimir de Frensham, now seventy-four years of age, has appeared in Rome with great success. Surely this is an age of virile, elderly men in music.

Alexander Siloti, conductor, composer, pianist, now on tour in America is, according to all accounts, making a future everywhere. Interpretation rather than a pianist musician who makes the piano the means of expression is his forte. He knows his own ambition is to exploit himself. Like his cousin and his brother-in-law, Wolcome Siloti, America needs masters like him.

Lheviane is a big name in the American concert field, but now it has a dual meaning. Eugene Lheviane is giving recitals. Rosa Lheviane is giving recitals. Both pianists know husband and wife. Both were better known as husband and wife. Both were pupils of the same teacher—Satonof.

Gertrude Harvey announces that she will retire from the Metropolitan operatic stage at the end of this season.

Myra Hess, well-known English pianist and an expert of Ruben Matthay, made a very excellent impression upon the New York critics, particularly in being laid upon the variety of the delicate, wistful and absence of bombastness.

Philadelphia has established a Philadelphia Music League with Mrs. Frederick W. Abbott as its first successful executive, as the Director.

Carlina Wagner died hard. During the war there were numerous rumors of her death at a time when all news was uncertain. According to the *Metropolitan Courier*, she is planning to have her part in the coming Broadway festival if only in an advisory capacity. She is now over eighty and much broken in health.

Hans Kropold, violinist of national fame, died of pneumonia in New York, on January 10th. His sister, Selma Kropold, also deceased, was a member of the Metropolitan Opera Company.

William Arms Fisher, noted American composer and critic of the Oliver Ditson Company since 1887, has announced his good fortune in his coming marriage with Emma Redeker, Illinois. Vice-President of the National Federation of Music Clubs, long prominent in musical club work in America.

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 P Suggestive to Librettist:
 Apollo and the Muse on Olympus—Onesimus of the Arts—Music center idea in Education and Culture—Gratual eclipse of art life by material progress, invasions, commerce, wars, etc.—Sorrow and Despair of man, the Joy God, and the banishment of the Spirit of Life.

WORKING OUT OF STUFF OF MUSIC

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 P Pilgrims—Cavaliers—Colonial Days—Plantation Days—Pioneer Days—Development of Schools—Festivals—Artists—Composers—Oratorios—Operas, etc.
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In constant consultation with John Luther Long and David Belasco, authors of the play. It is that Schumann-Heink is by no means as old as many other artists now singing. She has been so long before the public and has been so active that she reminds one of the old joke "Do married men live longer than single men?" to which the historic end-man's answer always was "No—it only seems longer." The Pacific Coast Musical Gazette reports that the diva is turning away hundreds unable to gain admission at her concerts—a splendid indication of musical prosperity on the coast.

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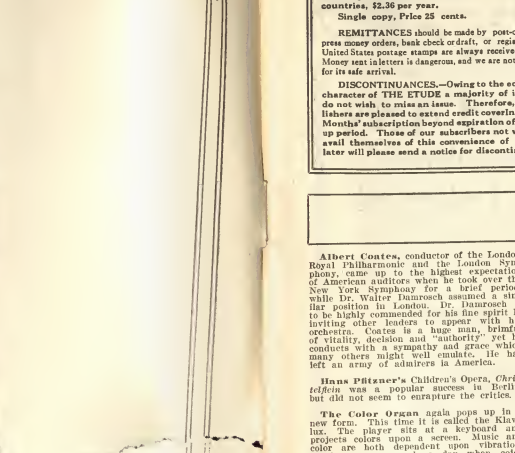
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STUDY BY ARTIST KESSLER

Albert Coates, conductor of the London Royal Philharmonic and the London Symphony, came up to the highest expectation of American auditors when he took over the New York Symphony for a brief period, while Dr. Walter Lamorch assumed administrative position in London. Dr. Lamorch is to be highly commended for his fine spirit in inviting other leaders to appear with his orchestra. Coates is a huge man, brimful of vitality, decision and "authority" yet he confers with a sympathy and grace which many others might well emulate. He has left a string of admirers in America.

Hans Pfitzner's Children's Opera, Christelchen was a popular success in Berlin, but did not seem to enrapture the critics.

The **Color Organ** again pops up in a new form. This time it is called the Klavier. The player sits at a keyboard and projects colors upon a screen. Music and color are in perfect unison. Shall we ever reach a day when color composition will be a reality? It is reported that the Chicago Opera Company spent \$100,000 in mounting the spectacular play, with four acts, ten scenes and a prologue. The principals were largely of the American operatic field. The Chicago Opera Company deserves great credit for its initiative in producing the young Russian composer's pretentious work in such lavish manner.

America's first representation upon the stage of the play of any of the Government subsidized theatres of France, came in the form of the *Compagnie des Faurielles* ballet pantomime *La Dame Libellule* given in the Grand Comique in Paris, Dec. 7th. According to reports the work was a Dragon-flies, toads, lizards, bees and turtle bugs were the stars in the new ballet. The music is said to be "very modern, but not unduly 'sensational and poetic'."

Albert Spaulding, the American violinist, is playing to enthusiastic crowded houses in the United States.

Schumann-Heink has been touring the Pacific States and all the newspapers seem

Henry Waterson, the famous editor who died Dec. 25th, was originally destined for the career of professional musician. An accident switched him off, and he became one of the foremost journalists of the world. However, he never lost his interest in music.

The **St. Olaf Choir** has again turned their tour into a triumphal journey. This remarkable group of young singers (average age 21), under the direction of F. M. Christensen, holds their own in the college class, Minnesota. Their programs consist of the most modern, the best representative of the music of the past and the present—all drawn from memory with precision of tone and rhythmic control with many tonal and dynamic effects which may truly be said to be sublime. Fine vocal staging is inconceivable.

Arthur Nikisch, probably the most famous European conductor and formerly conductor of the Boston Symphony Orchestra, died during the last week of January. He was Hungarian by birth. His education was given under Wagner's direct inspiration. He conducted the Boston Symphony from 1880 to 1903. Nikisch was 67 years old. He had just signed a contract for an American tour with the International Concert Bureau.

Hans Huber, the most famous of modern Swiss composers, died in December. He wrote several symphonies, several operas and an oratorio *Mors et Vita*, all accomplished with musicianship of the highest order.

Lalo's opera, Le Roi d'Ys, one of the most used of French operas, was produced at the Metropolitan with great success. It was first given in Paris, in 1886, and has been given by American musical clubs in New Orleans, in 1890.

Galli-Curci made another great sensation at the Chicago Opera when she appeared in *Madame Butterfly* by her operatic repertoire. In addition to her powerful vocal powers, she made the role from the vocal standpoint, in her own astonishing innovation. In her own presentation, the secret of this may have been that for months in advance she was

Summer Schools

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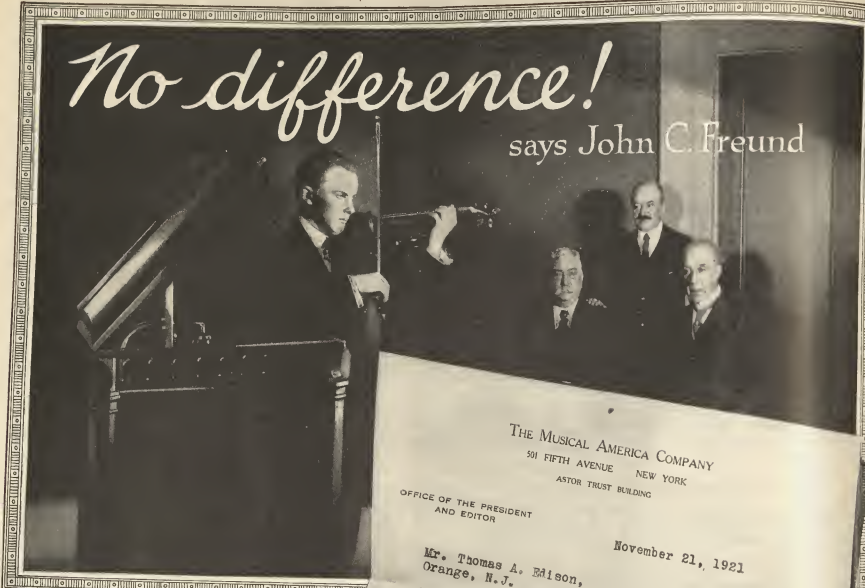
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says John C. Freund

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November 21, 1921

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VASA PRIHODA'S New York Recital, given October 16th, in Aeolian Hall, before a crowded auditorium of music devotees and music critics, enthroned this youth as one of the superlative violinists of the century.

John C. Freund, who wrote this heartfelt tribute to Mr. Edison for perpetuating Prihoda's genius, is editor of "Musical America" and president of the Musical Alliance of America, -- one of the grandest figures in American music.

His colleagues are Victor S. Flechter, the recognized authority, in America, on violins and violin-tone; and Arnold Volpe, one of the best-known violinist-conductors. These two experts substantiated all that Mr. Freund said.

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THE ETUDE

MARCH, 1922

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VOL. XL, No. 3

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 musical clubs, mentioning especially the *Matinee 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 up-building 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 clubhood is so big that we continually felt in the position of Restus who was asked to tell how he hunted the bear. "I warn't no use for me to cotech dat bar, for before I know it, it dun gone coteched 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 ablest 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.

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 be 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; but 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 be the salvation of our whole social structure. Does not this era of handiwork 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 built there millions 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 nobler 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 books would be 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 none other you will be obliged to give up your work, because 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 bugaboo. 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 been 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

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 proprietary 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. Especially does he resent the insult of having the state proscriber 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 his managers. Poor Schubert—dying at the age of thirty-one, in literal poverty, 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 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. Putharch tells that Pythagoras, when he was making fun of Demosthenes said that "his arsing smell 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 thousand miles away.

A Little Tolerance

It is 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 kindness. Perhaps when you think your teacher is cross; perhaps when your musical associates 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, penetrative insight. In discussing the acquisition of many languages he pointed out that the mere ability to think in different tongues 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 form.

So it was in music. Anyone can remember the penumbrated teacher of yesterday who made an open brag that no pupil of hers was ever permitted to have anything but scales and 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.

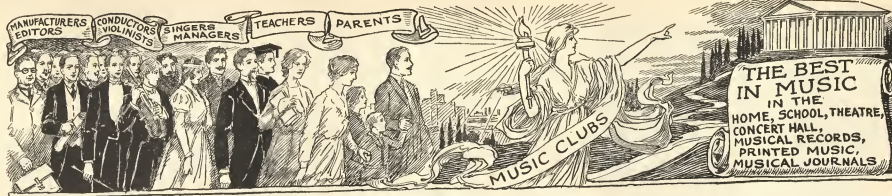
In ninety-nine cases out of a hundred the direct beginner's method embodied in one sensible short book followed by practical graded material is the most resultful.

The Art of the Cadenza

The cadenza is purely a virtuosic contrivance. Its original purpose was to afford the artist an opportunity to dis-baffle his rivals. Gradually it came to be the custom to insert show his technical stock in trade.

Some of the historical cadenzas in piano and in violin goes on we find editions printed with the most demanded forty-two movements of piano-forte concertos by Bach, Beethoven, Mozart, Weber etc.

In modern composition the cadenza idea has seemed too vocal music. Just when in the last operatic cadenza we do 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 circus of the day.



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

A Nation-Wide Symposium

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 most superior order.

Mrs. H. H. A. Beach
American Composer

To study American compositions, and constantly strive to promote the study and enjoyment of all good music in the home.

Edward W. Bok
Editor and Publicist

The education of our children to an appreciation of the best music.

Lucrezia Bori

Of the Metropolitan Opera Company

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

Sophia Braslau

Of the Metropolitan Opera Company

The establishment of free National lecture courses on music, the drama, sculpture, and literature.

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

Editor of *The Musical Monitor*

To unify all forces that are working for musical culture, so that more opportunities may be given to 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

Useless to attempt making "America musical" when it is "grown up." Concentrate on better school music and the Junior Music Clubs.

George W. Chadwick

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?

Mario Chamlee

Metropolitan Opera Company

Governmental subsidy for graphophone concerts, as the graphophone 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 auditions.

Mrs. Rosseter 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 Damosch

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
Purpose—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.

Arthur Foote

American Composer

Besides the general cultivation of themselves and their communities, the women's clubs can do their great service by always including worthy American compositions in their programs (but not framing the letter as exclusively American).

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 elsewhere.

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 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.

Gluck was the first to dismiss the harsher chord from the opera orchestra.

Gluck was the first to properly employ the chorus as an artistic background to the singers.

GLUCK

Wolfgang Amadeus Mozart

The next distinctive figure upon the operatic horizon is that of glorious, opulent Mozart—a musician fit to compare 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 remarkably credible when we realize that Mozart's busy life extended only from 1756 to 1791—a period of thirty-five 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 operative forms and conventions of their day and sought to fill these musical vessels according to the nature and opulence of their own genius. The next distinctive figure we encounter in the art is Carl Maria von Weber, (1786-1826), who after Maria von struggle against poverty, to France, to dissipation, finally achieved in *Der Freyschütz* (1820) *Euryanthe* (1823) and *Oberon* (1826) works distinguished not merely by their fine imaginative spirit, but also characterized by wholesome atmosphere indicating the in-

fluence of the simple German volklieder. His orchestral treatment indicates advances which led up to the later achievements of Richard Wagner.

The French opera of the nineteenth century finds its most spectacular prototype in the person of the German-born Jew Jacob Beer who later became known as Giacomo Meyerbeer, (1818-1864). Over twenty years older than Wagner he established himself in the French capital so substantially that his works superseded all others. Spectacular and melodramatic but at times very modern critics do not give him quite the credit he deserves for such beautiful passages as those to be found in *Robert le Diable*, *Les Huguenots* and *Le Prophète*, but most of all in *L'Africain*. Followed by Berlioz, Halévy, Auber, Gounod, Thomas and Meyerbeer by the very fine art of Massenet and Saint Saëns, French opera contributed enormously to the repertoire.

ROSSINI

Without any radical innovation until the time of Debussy, in Germany, however, the mighty talent of Wagner arose like a wonderful planet in the musical heavens.

Richard Wagner The Wagner literature which, with the literature of the Bible, of Shakespeare, and of Napoleon is among the largest of its kind, seems to derive its force and vigor what Richard Wagner did to make his work in musical composition distinctive. First of all it was said that this great composer born at Leipzig, 1813, and died in Venice, 1883, was at heart such an iconoclast that if he found an established

custom or tradition, his first instinct was to discover a means of doing the opposite thing. Among his innovations was that of writing his own dramas and so centralizing the drama of the work became a unified whole; of employing the leit motif idea to identify certain characters; of avoiding all ornamentation not germane to the musical and dramatic thought; of making the music subordinate to the dramatic and musical thought of the piece; of placing the orchestra in the theatre in a sunken pit, out of sight of the audience. These and other reforms were enough to make any one art worker immortal, but he had the heaven-sent gift of combining with this a musical conception, so rich, so brave and so graphic that the grandeur of his works was enhanced a thousandfold. In his field Wagner has never been approached.

Later Italian Gods Italy "the land of opera," mided for years by the will-o-wisp of superficial melody was not long in realizing that the light of Wagner were making a permanent impress upon art. Arrigo Boito was one of the first to realize this. He was born in 1842, and died in 1920. His great masterpiece, *Mefistofele*, produced in 1868, so influenced Verdi that it is not surprising that when Verdi produced *Aida* three years later, the musical world noted a remarkable metamorphosis in his style. It was the idiom of Italy combined with the brightness of the new German School. Verdi was born in the same year as Wagner, but lived until 1901, eighteen years longer. He again astonished the world, in 1887, by the production of *Otello*,



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and in 1893 by writing *Falsstaff*, one of the most brilliant and effective of all Italian operas (written at the age of eighty). While Verdi cannot be regarded as an innovator, his gift melodic and his wide appeal to the public make him one of the greatest of the operatic figures of all time. He wrote a chain of brilliant Italian composers Mascagni, Ponchielli, Leoncavallo, Puccini Montemezzi, Wolf-Ferrari and others who have produced operas in the *verismo* or realistic school, which just now seem to be larger appeal to the public than all other operas. In France, Charpentier, whose tendency is toward the opera of the people, has given delight to thousands with his *Lucrezia*, while Debussy has fascinated the artists by his deliciously melodic imogies in such work as *Pelléas and Melisande*. In Germany the dominating operatic master of modern times is Strauss whose most notable work is *Salome*, although his most fascinating stage piece is *Der Rosenkavalier*. In Russia the strong Muscovite characteristics of Mussorgsky with his *Boris Godunov* has pointed out new musical possibilities. Rimsky-Korsakov, who virtually wrote this opera, is also famed for his fascinating *Shekera*. America has yet to produce an operatic work of international recognition. The nearest we have come to that is through the dramas of *Madame Butterfly* taken from the exquisite story and play of John Luther Long, and *L'Orfeo* taken from the clever story of Chester Baily Terrell, *The Clay and the Cherub*.

THE ETUDE



WEBER

THE ETUDE

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.

Mrs. Clark, for many years the Educational Director 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 through clubs and addressing audiences in all parts of America. Her initiative

Why Belong?

The impetus to join one's individual efforts to those of the group is as old as the race. The trial unit has been recognized in all savage life and even insects, birds and beasts centered 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 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 "skew" was an institution much more common than musical societies. 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 or 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 artists.

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 "ravishly.")

Singing Schools' 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 Church "Psalmody." The idea was developed in Maryland in a quartet which was kept together until after the year 1765. However there can be little doubt that this was the first organized group that has 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 meeting, 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 from the organization of the Handel and Haydn out of the Singing School of William Billings, which had been organized in 1774, (Billings' unmarked grave is in 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.

- 1744 *Colligium Musicum*, Bethlehem.
- 1750 *Orphanus Club*, Philadelphia.
- 1772 *St. Cecilia (etc) Society*, Charleston.
- 1772 *Orphanus Club*, Philadelphia.
- 1772 *Harmonia Society*, New York.
- 1772 *Academy of Music*, Charleston.
- 1784 *Union Society*, Philadelphia.
- 1784 *Massachusetts Musical Society*, Boston.
- 1784 *Musical Society*, Stoughton, Mass.
- 1784 *Massachusetts Musical Society*, N. Y.
- 1784-84 *Musical Society* (Charleston), New York.
- 1784 *Musical Society*, New York.
- 1791 *Amateur Society*, Worcester.
- 1791 *St. Cecilia Society*, New York.
- 1791 *St. Cecilia Society*, Newport.
- 1791 *Amateur Society*, New York.
- 1794 *Harmonia Society*, Charleston.
- 1795 *Union Society of the Sons of Apollo*, Boston.
- 1795 *Harmonia Society*, New York.
- 1797 *Amateur Musical Association*, Newburyport.
- 1798 *Amateur Society*, New York.
- 1799 *Poliphonia Society*, New York.
- 1799 *Poliphonia Society*, New York.

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

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 readers may have adequate reference material upon this subject.

Festivals is that at Worcester, Massachusetts, begun in 1838. The Music Teachers' Conference, begun 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 Evanston, Ill., are among the grandest of great musical interest. There are scores of others throughout their communities and keep alive the love of music therein.

Music Teachers' Organizations In the matter of regular membership organizations, naturally enough, the music teachers were first in the field. In 1876 the Music Teachers' Conference, organized by Theodore Fessenden, and a small group at Delaware, Pa., was the first. But this is a technical matter (Widener University in Delaware).

In a number of states, music teachers, seeing the need of co-operation for better results, were encouraged by the National Music Teachers' Association. Most of these have proved effective and have functioned profitably. In 1890 Indiana and Colorado in Texas in 1888; Illinois, Michigan, Kansas, Kentucky, Rhode Island and Alabama in 1890; Indiana and Colorado in 1887; New York in 1888; Connecticut and New Hampshire in 1889. These were the first. They are now all national associations and their members are united in a National Association of Music Teachers.

School Music Supervisors early became alive to the value added to the hymns, which gave much delight and opportunity for aspiration.

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 Society 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 Society 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 Supervisor's Conference, formed at a later date, 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. It has since then 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 "Conventions" 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 are now 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; *Fairlylight Club*, Cleveland, Ohio; *Tuesday Musical Society*, *Amateur Musicians* (now *Musicians Club of Chicago*); *Tuesday Club*, Akron; *Mattine Musicians*, Indianapolis, the *Middlesex 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 they were taking in the high school and college activities of the Women's Building, the many great concerts, under the management of Theodore Thomas and his wife, the great choruses under William



Mrs. FRANCES ELIOT CLARK

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

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 out of the Singing School, 1815. It is not generally known that this epoch-making event grew out of a great concert given in celebration of the signing of the Treaty of Peace of Ghent, ending the "77 of 1812.

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, and the pioneer trails led 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

Are Parents Always Right

By Frances L. Ganside

It has happened, more than "once upon a time," that a son or daughter has had a strong desire to study music, and the father or mother has declared, "It is all time wasted!"

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

The mother, more lenient, is willing the daughter should study music long enough to learn a few short pieces. That she might have a voice that might take her to the operatic stage is an outrageous thought.

"None of our family ever went on the stage," she says with finality. "I can't have you doing it. The stage is not for decent girls."

In consequence, the son or daughter either openly rebels and parents are broken in spirit; or there is submission that tinges a whole life with disappointment. Are parents always right? How often, it would be interesting to know, have real renunces been lost to the world through their arbitrary ruling?

The father of Christoph Gluck was a forester and was determined that his son should become one. The great composer in later years often told us of his father, as a boy, he would have to accompany his father bare-footed through the forests in the dead of winter, weighed down with hunting implements. These hardships

toughened him to meet the privations that came later when he ran away from home that he might earn money for a musical education, and which he finally secured after years of wandering from village to village singing for money.

Rossini's father put him in a blacksmith shop where he had to work the day long. "It was not his way," he said when fame had touched him on the shoulder, "of learning how to play in tune."

But his father refused to drudge any longer, saying he wanted to compose music, his father, in a rage, kicked the lad, saying, "Out of my sight. I never want to see your face again."

The father of Schumann lived, he might not have known the discouragements that embittered his youth, for his father loved music and was in sympathy with him. But his father's death left him in care of a guardian who compelled him to study law. Schumann was a grown man when he abandoned the pursuit he despised, and began the life of privation that ended in the triumph of his art.

The father of Berlioz was determined to make a physician of him, and there were many stormy scenes before he was permitted to let the lad follow his bent. "But my mother," he relates in his memoirs, "first begged me on her knees to accompany my plans, and, finding me unyielding, face again."

The father of George Frederick Handel was 63 when he was born, and wanted him to become a surgeon, regarding music as a degrading pursuit. He refused to send the child to school for fear he might learn his notes there. A friendly hand contrived to smuggle into the Handel home a clavichord which was concealed in his garret, and on which the boy taught himself to play.

It was with the image of Jenny Lind before him that Mendelssohn wrote Elijah, which he loved so much that the high F sharps ring out so appealingly in "Hear ye, Israel," but she never might have sung at all, and he and other artists of the world would have missed the greatest inspiration mother had had her way.

A passer-by heard the child singing to her cat. The beauty of her voice was

brought to the attention of the singing-master of the Royal Theatre in Stockholm, and he asked the mother to bring the child to sing for him. The Court Singing master was entranced, made the mother an offer for the child which she refused to accept. The mother, who had to assume the expense of her clothing, board and education, and receive its through her wonderful talent, once a boarding house near the theatre, and for several years received pay from the theatres, she subjected her child to all sorts of privations, and one day Jenny ran out of the theatre, asking them to let her stay there and allowed her to remain. She never returned home. She never, she frequently expressed with tears, knew a mother's love or life was one that led to perdition, but in since her daughter had adopted it, she charity, she did not give any of her money to Jenny Lind devoted her life to the poor, and gave more of her earnings to the unfortunate than any artist of the world has resulted in. Every dollar given away her mother, though she often scolded, the girl earned had been devoted to buying a home for her parents and making them independent for life.

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. R. B. Knapp, then president of the M. T. N. A. in the present Historian, Miss Marion Kaston, 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 first national conventions have been twelve in number, the last at St. Louis, 1909. The first work were done in Rock Island and Moline, June 1897.

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 cities. It was the women of the earlier days found "managers" who rented the church or hall, sold the tickets, and sometimes even brought the artist, secured the guarantee, times even the ushering and the program. 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, 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,"—but the laureates of the contests, and the 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, federations of musicians, clubs, newspapers, colleges, and individuals until, popular has it become that leading music journals now list the various prizes offered for the information of the interested composer. Perhaps the greatest Federated Music Clubs may feel that their efforts have borne some fruit, that they may turn their strength to pioneering in still other fields.

The contests for young artists have proved to be a most worthy work. Forty-seven of these appear at the recent Biennial, coming up through the State and District contests. The national contests have evidenced superior ability and the four winners who will represent the Club this season will give ample proof of the value of this department.

Two of the newer phases of work have already been begun. Of all the openings for constructive work, none is so important as that of artistic recitals. The field is wide open, and it is the duty of all those who bear service to the advancement of the art to see that the supervisors in their field are equipped with the means to do so. It is the duty of the "concert" people to furnish platform and to bring music to the social service of all the music loving people through the medium of the artist.

Credits for music work done within and without the club are now being given in many cities. It is no longer an expense item, but a credit item. It is no longer a question of not yet see the value of music per se, but a question of not yet see the value of music in the national thought are, however, frankly saying that Music is a necessary and prime importance in the development of the people. It is also a great force in stimulating the development of the individual.

The superlatives in many cities and towns find themselves being made in the music department. This is glorious work ready to their hand, for the clubs and the work of the individual.

It is one of the new work alone. It needs the co-operation of everyone here everywhere. "Musical atmosphere" is a term which is being used, and it is a term which atmosphere comes only by the organized effort of many individuals for a common cause.

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 your 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 school like 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 organizer, it is professional suicide not to know the absolutely new field of service to be had in the new field of work in the music of the club. If you are a music supervisor and not a conductor with others in State, District or National Association, the "handing on the Wall" is the only way to get the best of your department day in hand, for in no branch of music in the new times such assistance is given. If you are a club woman, then know that the club of the future will be a club of the future, and the charity gossip afternoon when Barbara knit while you work.

If you are a music lover then wake up and understand the call which is loud and insistent for a new field reaching out to "give" rather than to "get," to broaden out into a community aspect pledged to further every good work, looking toward making Music an indispensable part of every interesting, 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

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

By Mrs. F. W. Wardwell

1. By devoting four or less of the fourteen or sixteen meetings of the club year to Music as a Music 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 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 Department, assuring them of the interest of the Woman's Club in the success of the Department.

By having the 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.

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, Little 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 lecturer, to be done by members of the Department, one meeting being devoted to study and one to music, or each meeting being devoted to study and musical illustrations (For subjects see Plan of Study).

c. Like (b) except that visiting artists are invited either to lecture or present vocal or instrumental music for part of the meetings.

7. By inviting a Music Club already existing to join the Woman's Club, the separate officers and 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. If the department furnishing to the Woman's Club the music for two meetings during the year; \$1 of the dues of the Music Club. 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 results will undoubtedly be obtained if the Music Department is charged with its own account, 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

the enjoyment of the good music one hears. 4. Because a lack of interest in music of some may be lost to the world in a given year. 5. Because the mother in choosing instructors in music for her children.

Additional Suggestions to Clubs

1. Programs should be varied each year. They may need all be given by club members with several members on one program, or capable numbers 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 like a good understanding of an opera. It is well to study all the operas of the season.
4. Another interesting way to study an opera is by having a few notes in regard to the history of the opera read as well as a sketch of the composer, and the author of the libretto of the opera under consideration; followed by selections from the libretto, interspersed with tableaux and music.
5. Opera club programs are published. The Book of the Opera 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.
6. An *opéra recital in costume* also adds to the knowledge. A special composer may be chosen and a number of excerpts given in the more or less stereotyped form, the successful club is the one which is always watching 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 happy ensemble in which sixteen beautifully dressed women, all pupils of the same 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 Artists' recital" in which all the performers appeared on the stage so veiled in pastel colored veils that their identity was concealed. The first part was their own composition, one or two originals, with four hand accompaniment, one or two violin, or large orchestra. The addition of from two to four voices to the program, if other instruments cannot be obtained, will give the interest of many members who could not otherwise take part.
10. Programs should not be given up entirely to visiting artists for while it is an educational value to listen to good music, we shall never become a musical nation without individual work.

Fascinating Club Entertainments and How to Give Them

By Mrs. KENNETH L. WALDRON

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

Have you ever made an inventory of the reasons why the members of your club joined the club or why they continue to pay their dues?

In most clubs it might appear like this, if you could get a sincerely truthful reply to the inquiry:

First Reason: Because I believe that I ought to do my part in helping music along, and I want to help others.

Second reason: Because it is "the thing"—all the best folks are joining and I want to be in the swing.

Third reason: Because I want to be entertained and if I can be benefited at the same time all the better.

Fourth reason: Because I want an opportunity to display my talents.

Fifth reason: Because I must be interested in something and music is the most fascinating thing I know.

Yet, every club leader knows that the secret of the life of the club is incessant activity, incessant enthusiasm, incessant entertainment. Drop everything you are doing and the club will like the life in the frost.

Club entertainments may be divided into three main classes:

Musical, concerts, recitals, etc.

Amateur, luncheons, teas, bazaars, bazaars, fair, card parties, receptions, dances.

Dramatic, cantatas, operas, pageants, 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 calls 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 should be a certain number of programs given in the more or less stereotyped form, the successful club is the one which is always watching 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 happy ensemble in which sixteen beautifully dressed women, all pupils of the same 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 Artists' recital" in which all the performers appeared on the stage so veiled in pastel colored veils that their identity was concealed. The first part was their own composition, one or two originals, with four hand accompaniment, one or two violin, or large orchestra. The addition of from two to four voices to the program, if other instruments cannot be obtained, will give the interest of many members who could not otherwise take part.

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

A Poet's Program, in which settings of famous poems are given accompanied by programs illustrated by the portraits of the poets is a good idea.

A Valentine Program with club members dressed to represent valentines gives a touch of fancy and romance to the club year. The musical program for such an event might be confined entirely to love songs.

A Colonial Program, with the performers in colonial costumes—the program made up from music of our colonial times, Mozart, Haydn, Arnie, Hopkinson, Purcell and so forth.

A Plantation Program: Stage to represent a cotton field—easily done with twigs and pieces of cotton. Plantation songs for solo, duet and quartette.

A Flower Program: All manner of flowers, arranged by members with dress cases trimmed with flowers. Souvenirs. Your publisher will gladly send you lists of these.

American Indian Program: With the music of Lincoln, Cadman, Troyer and others. Lists are obtainable. When such programs can be given with an Indian Artist like Wathawasso, or with the assistance of the noted composers, Lincoln or Cadman they are always highly appreciated.

Social Entertainments

It is of course impossible to surround all the social events of the club with musical entertainments, however when this can be done it is always effective, if not overdone.

An Opportunity for the Music Clubs

By Walter Sperry

Next in importance to the music teacher, in developing Music, varied activities provide for the musical growth of the club members and also the public at large in their communities. More and more are they becoming interested, in an intelligent way, in the cultivation of a National art.

Recognition of our composers on programs is now more general than it formerly was, and it is generally conceded that the American Teacher stands as high in professional work as his foreign brother. The time is now ripe for the Music Clubs to recognize the American artist. This will be more difficult to do than recognition of the American teacher or American composer. The large musical agencies are more interested in the foreign artist because there still exists in our

country a certain snobishness and a feeling that no good can come forth from this country, musically. Since the war, however, the people are beginning to realize the value of the American artist and a "corner" on music, and our sympathy orchestras have thus been enabled to play the choice music of various nations. The best advocates of all nationalities in this country agree that our American students average as high as any country in Europe in native talent. It is therefore reasonable to believe that a goodly portion of these talented pupils will some day be ready to do the country they love.

Will the Music Clubs of this country grasp the opportunity to engage them for concerts, thereby developing that side of our National Musical character?

They are ready to do the country they love. Will the Music Clubs of this country grasp the opportunity to engage them for concerts, thereby developing that side of our National Musical character?

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musical *crepe* paper to good effect. However do not make the mistake of trying to compete with your local music dealer in the matter of price, no one must merchandise. He makes little enough as it is and it is not fair to give your services in such a way that his profits are cut down. Confer with him and he will suggest ways to help.

Musical Card Parties may be made more characteristic if the musical playing cards, on which the conventional hearts, diamonds, clubs and spades are replaced by sharp, flats, naturals and so forth, the face cards representing famous musicians.

Operettas and Children's Events

There are now many little operettas which may be given with great effect by small groups of women. The recent work, *A Mother Goes Fantasy* by Arthur Nevin, (Composer of *Pina* and other grand operas), was written expressly for this purpose. It calls for a good soprano, a solo solo, and a few other parts of lesser pretensions and as many children as can be used. Other works suitable for this purpose are:

Feast of the Little Luthers, Paul Bliss, Se-a-wan-a, William Lester. *The American Girl*, Charles Vincent. *The Witch of Fairy Dell*, F. W. Wells.

Fairy Child of High Age: Princess Chrysantheum, C. K. Racter. *Operetta for Children: The Moon Queen*, L. F. Gottschalk. *The Fairy Shalimar*, T. J. Conroy. *The Fairy Jewels*, G. L. Spaulding. *A Day in Flowerland*, G. L. Spaulding. *Pandora*, C. E. LeMassena. *Rose Dream*, R. F. Forman. *The Fairy Rose*, E. J. Conroy.

At least once a year a children's concert or a children's play should be introduced. The writer attended one recently in which about 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 took the part of the toys. The audience was the parents of the children, and the evening performance, but it was more enjoyable than most professional entertainments. There were no speaking parts, but much excellent pantomime. How simple and low elaborate such entertainments may be depends upon the initiative of the club leaders.

Parents 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 really 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 clubs. These are excellent for children, looking women.

Good music harmonizes socially. Musical clubs have succeeded in this country where thousands of others have failed. Political clubs, religious clubs, card clubs, are often houses of contention. Not so the musical club, because music itself plays a part in bringing together various individuals who will give the wide and the cultivation of a friendly spirit.

Friendliness in the Club

By Mrs. Virginia Kirby

Let your musical club be a friendly club. Do it deliberately. Arrange with a group of your leaders to be on hand at the opening of the meeting and see that everyone who comes in is met with a smile and a sincere spirit of welcome. Let them feel that this club is my club, because everybody wants me here.

In my experience the success of the music club movement is due to two things: a—The need for some outside of the home quality club will give the wide and the cultivation of a friendly spirit.

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How Hofmann Masters a Russian 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 one by one, to 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 along with the mastered. Then take the measure preceding the difficult one, the whole passage through for several times. Then take the two measures preceding and the two following and practice them with the difficult part as a whole passage, until some of the passage should be enlarged to include the three or four measures preceding and following until one finds that he can fit the passage together, 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 in general. He says that more needed in England and America than the essence 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 has 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, Balakirev, Mussorgsky, Rimsky-Korsakov, Taneev, Glazounov, Rachmaninoff, Scriabine and Stravinsky, all producing music as Russian as the samovar. It had allowed 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 work on the deeply important questions we have already mentioned in discussing folk song. He does not ask himself whether, after all, his musical attainment is merely a learned and sophisticated way of picking up with cleverness 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 trick was done and so is never able to invent a new one. And at the time the apparatus, now worn smooth from constant use, begins to show the cracks and springs inside."

Probably this is the reason that we have scores of composers who are bitterly bewailing the fact that their works (or for the most part tracings of German models) do not get a hearing. Because of their realization of their musical error, they are unable to do it. J. K. Paine, Arthur Foote, George W. Chadwick, Parker Silliman Kelly, Mac Dowell, Edgard, Farwell, Princes, Mrs. Beach, Hoadley, Carpenter, D. S. Smith, but most of all John Philip Sousa, who has written more than almost anything in the old classic form, is, to Sir Charles, "peculiarly American in that his work could be done nowhere else." "He has done one certainly one of the most distinctive figures in the country."

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 Remarks

For some time I have watched with interest the 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. I have been most anxious in their work for the cultural musical development for our American youth. In the February *Deliberator* there appeared an article on this subject in which I endeavored to state my opinion on the subject of records, and by kind permission of Mrs. Willson and Dr. Farnsworth, the editor of the *Deliberator*, I am reprinting it below. For I feel I could not express to you more clearly than I have I have already said in the Educational Records.

"Until very recently the performance of good music—in what I mean 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 than the rule in cities and towns outside the great national centers. There is a great number of teachers 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 from New York from a small town in Kansas. He knew very little about the music 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, and he told me that he was the youngest of ten children in a family of farmers. 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 him class fresh from Teachers College in New York City. 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 the great composers. The children spent the entire daily music period listening to her. The new teacher asked them to tell her what stories they heard in the music, and with eager ears and fascinated minds they did so, with something to escape them.

Little by little the interest grew in what seemed to them not "something more to learn," what seemed to play. Soon all the other teachers in the school had talking-machines and were telling their charges about music. And as they moved up to grade each year they learned to analyze the form of each instrument of the modern orchestra. With the first money he earned after graduation 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 these last ten years, in spreading their work over the entire country, and in doing this there is hardly a school teacher of the present who is not thoroughly familiar with these records. But it is not the teachers alone who should be interested in the national musical growth. It is not the mothers, the aunts, and the grandmothers of the country, who must realize, too, the pleasure and joy that intelligent children must bring and take into your home through the happiness music creates. It is not only you. You cannot feel at this present day that you are doing your full duty by "giving Fred pian lessons and "letting Louisy teach you singing." Certainly you should not attempt to teach the alphabet to your children before they learned to talk. Then why waste money on musical lessons before your children know what music means? Speech is the first thing a baby hears. Everybody talks to him. Yet he does not learn to talk until he is very rapidly, for he does not learn, however he develops and learns to hear, to listen and absorbing the sound of words from early babyhood, and his ear 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 in 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 discriminate, and he will reject the bad and prefer the good purely by the unconscious training his ear 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 be to him as uninteresting as words, as it has been to so many children, for his sense of word sound has developed as his sense of word sound has been stimulated from infancy.

Several hundred records have been added to stimulating the sense of melody. In addition to these records, books and pamphlets have been compiled to illustrate the value of the records. The prospectuses and informative booklets may be secured by application to the education department of the talking-machine companies. The talking-machine companies have gone to great expense to issue special notes to accompany history, rural, Americana, and other progress. These are usually given gratis upon application.

New Records

Those of you who have heard Louis Gravier in concert have surely heard him sing *Le Chant des Syrtes*, and have not forgotten it. For Mr. Gravier sings it always as an encore if he does not precede it. The Columbia Company has issued a record of this song by Mr. Gravier with his consummate art. It has made an exceptionally fine reproduction, and the warm and vibrant tones have registered with clarity. The song, simple and effective, is written in straightforward unassuming manner, and has enabled the young and young people the compositions which are written in simple manner occupy a special niche in our musical world. This song is *Here There Art Thou*. This is the mother's grandmother's era in folk songs. I am certain whenever you hear this song, the violinist, has made a transcription of the piece, and he has incorporated on a disc for the Victor Company a voice singing. This tone is so full and musical that it seems to ring in the ears of the listener. The record is really no flimsy work of any kind in the production of hearing for its clean phrasing and sure notes. For the Pathe (27519). Her interpretation of *Home* sentiment of this home song and her delicate and tone, qualities combined, gives it a perfect setting. These result in a very meritorious record.

About a year ago there appeared a ballad, Scotch in flavor, which had an unusually melodious air. I have now that it was being recorded, but I know the Branswick. The song is by Theo. Karle, and Mr. Karle has made a most appealing and fine vocal art with ease and brilliancy. The orchestra gives a touch of atmosphere, by means of a harp and a bagpipe and a fragrant melody. The *Last Rose of Summer*. Marie Sundelius, whom I always associate with the has made a splendid recording of *Nevin's The Rosary* from the opera. It is very beautiful, and the selection and introduction. Mme. Sundelius with the first edition is unusually fine. Her voice has registered well, her interpretation building to the climax of the song most effectively.

Prits Kreidler's compositions have an individuality best published in *Opera in France* in 1909. The violinist who made his playing in America with such great success, has interpreted *Opera in France* in a most effective melody which will be a most valuable addition to the repertoire of the violinist. The selection has been made with a fine eye for the piano accompaniment. The *Opera in France* is not only a triumph. The edition of the *Opera in France* is a most beautiful and interesting work. The edition of the *Opera in France* is a most beautiful and interesting work. The edition of the *Opera in France* is a most beautiful and interesting work.

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How to Organize a Music Club in Your Community

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 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 national 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. Do not limit your work to those who are interested in the first meeting and share 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 and character. 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 Federation. 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 Federation.

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 a record of proceedings.

At that first meeting call a roll of those invited, or of those present (if you know all present). State the object of the meeting and explain the plan of the club. Choose a simple speaker to present your program; if possible arrange for a member of a near-by live club or a representative of the National Federation of Music Clubs to do this. Ask for a vote.

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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 fully planned part of the club. It is the committee in the club, as the programs must be carried out in accordance with the plan of the committee. It is the committee in the club, as the programs must be carried out in accordance with the plan of the committee.

Postor the club spirit. Try to engage actively and intelligently the entire membership. Always give credit to each worker. Eliminate jealousy and narrowness. 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 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 when you are taking the message of "song" to institutions, homes, hospitals, factories and prisons it develops a broad spirit of tolerance. Petty differences in the thrill that comes from making happier the less fortunate.

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A Suggested Constitution and By-Laws

CONSTITUTION.

ARTICLE I. NAME.

The Name of this organization shall be (the most distinctive name of the club, such as "Musical Club," "The New Castle Music Club,"

ARTICLE II. PURPOSE.

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

ARTICLE III. MANAGEMENT.

The management of this organization shall be in the hands of the Executive Board.

ARTICLE IV. AMENDMENTS.

The By-Laws may be amended at a regular business meeting of a majority of all members present, provided that notice of such amendment shall be given at least ten days in advance of such meeting and after said amendment has been submitted in writing at the last previous meeting by all members.

BY-LAWS

ARTICLE I. Membership.

Section 1. There shall be Honorary, Active and Associate members. Section 2. Honorary Members shall be those who shall have been elected by the committee in accordance with the standard set to the name of music. They shall be elected only by unanimous vote of a membership present at an annual meeting. Honorary members shall not be liable for fees or dues and shall not be entitled to vote, hold office or possess any other rights of membership.

ARTICLE II. Active members.

Section 2. Active members shall be those having the ability to sing or to play an instrument in accordance with the standard set and maintained by the Club. Their qualifications and names shall be submitted in writing at the previous meeting. They shall be prepared to appear as directed on the program of the Club.

ARTICLE III. Officers.

Section 1. The officers of this organization shall be elected at the advancement of music. Section 2. The officers of this organization shall be elected at the advancement of music. Section 2. The officers of this organization shall be elected at the advancement of music.

ARTICLE IV. Finance.

Section 1. The officers of this organization shall be elected at the advancement of music. Section 2. The officers of this organization shall be elected at the advancement of music.

ARTICLE III. Fiscal Year. The Fiscal Year of the Club shall begin on May first.

ARTICLE III. Dues. Section 1. The initiation fees for active members shall be \$1.00, and for associate members shall be \$0.50. The annual dues shall be \$1.00 for active members and \$0.50 for associate members.

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.

Section 3. Any member whose annual dues remain unpaid after November first shall, by default, be considered a lapsed member. His name shall be stricken from the roll. Resignations must be made by written notice to the Secretary. The dues of a resigning member become liable for the dues of the ensuing year.

ARTICLE IV. Executive Board and Officers. Section 1. The Executive Board shall consist of nine members elected by the members of the Club. The President shall choose from their own number a president, a vice-president, a recording secretary, a public relations officer, a secretary and a treasurer, and from the entire membership of the Club, including the Executive Board, shall also choose the standing committees and their chairman.

Section 2. The President shall preside at all meetings of the Club; he shall be Chairman of all business meetings and the general chairman of all social functions. The Recording Secretary, sign all official correspondence and the Executive Board, shall assist.

Section 3. The Vice-President shall be Chairman of the Membership Committee. The Recording Secretary shall keep record of all the meetings of the Club and of the Executive Board, and of all the members of the Club and of the committees of their appointment; shall keep a full record of the membership of the Club and of the Executive Board, and shall prepare a report thereon at the annual meeting of the Club. The Secretary shall keep a list showing of all candidates for membership, and the action taken concerning them, and a list of all members.

Section 4. The Treasurer shall receive and hold the funds of the Club; shall collect all fees and dues and keep all the money in a bank account in the name of the Club; shall keep the accounts of the Club and shall report at each regular meeting of the Club and at the annual meeting the funds of the Club subject to the approval of the Executive Board. The Treasurer shall also be responsible for the year's financial transactions at the annual meeting of the Club, and shall report thereon to the Executive Board.

ARTICLE V. Standing Committees. Section 1. The Membership Committee shall consist of the Vice-President, who shall be Chairman, the Recording Secretary, and three other members of the Club. They shall meet as often as necessary for the consideration of applications for membership in the Club.

Section 2. The Active Membership Committee shall consist of three Active Members. They shall meet upon receipt of applications for membership in the Club and the qualifications of candidates for Active Membership.

Section 3. The Program Committee shall have general charge of the musical program of the Club and shall report to the Executive Board.

Note: Other committees to be organized as required by Club activities, such as, Publicity, Hospitality, Courses in Music, Recreations.

ARTICLE VI. Meetings. Section 1. Musical Meetings shall be held fortnightly, from November first to March first.

Section 2. Social Business Meetings shall be held in April. Section 3. The Executive Board shall hold regular meetings of the Executive Board from October to May inclusive. Special meetings of the Executive Board may be called by the Recording Secretary and the President, giving three days' notice, upon request of three members of the Executive Board.

Section 4. Special meetings of the Club shall be held when ordered by the Executive Board or the President, starting the object of such meetings shall be limited to the business of the Executive Board.

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 the Club shall be: 1. Reading of minutes; 2. Report of the Recording Secretary; 3. Report of the Treasurer; 4. Report of the Secretary; 5. Reports of Special Committees; 6. Clubhouse matters; 7. Adjournment.

ARTICLE VII. Elections. Section 1. Elections shall be held annually, on the day specified in the Constitution. Members of the Club shall be elected biennially, in alternating groups, to serve two years, five members shall be elected in each group, the members being alternated yearly. Each member of the four members shall vote by mail, enclosing in a sealed envelope marked "Ballot," addressed to the Recording Secretary. All such envelopes shall be placed in a box which shall be handed to the voters by the Secretary and shall be sealed by them in their presence. The election shall close at the hour that the Annual Meeting convenes. Nomination for the Executive Board shall be made by written notice sent to the Recording Secretary not later than ten days before the Annual Meeting. The Recording Secretary shall be considered unless made by two members.

Section 2. No nomination shall be permitted to cast more than one vote for a single candidate. Section 3. The election shall be conducted by three Teller 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.

I. Every musical organization should join the State 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 gratifying 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 policy, "The Golden Hour," the Music Memory Contests. Bring these things before the public eye from the paper, from newspapers, in picture shows. Stimulate Community Songs.

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

to supervise and promote musical publicity. This person might organize new clubs, choral societies, small societies, and so forth.

VI. Annual Prize Contests for performers and composers are desirable. I consider them among the best activities in the Mississippi Federation.

VII. It is the duty of musical clubs to see that there is a competent supervisor in every public school.

VIII. Each state should adopt a musical slogan. This may best be circulated by placing stickers, signs, envelopes, or having the slogan printed upon the stationery.

IX. Now that women have the right to vote, they should consider the desirability of more state support 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. JOAN F. LYONS, of Fort Worth, Texas, President of the N. F. M. C., in her opening letter to the clubs, stressed those points which, in her valued opinion, have the greatest value to the music clubs. Her concluding paragraph should be of especial interest to the readers of THE ETUDE.

We often hear from clubs and individuals this question: "What do we get out of the Federation?" I should like to banish that question from your mind during the coming two years, and put in its place, "What service can we render to music through the Federation?" and I should like to say to the clubs who feel the Federation is not worth while, "Stand on the outside and criticize, but come inside and help."

I should like also to give to the first question this answer:

You get from the Federation, if you wish, your course of study for Senior, Junior and Juvenile Clubs, also song sheets and outlines for various special programs—

exchange of programs with other clubs, and nation-wide publicity for your own work.

You get, if you desire it, information and assistance regarding all lines of work mentioned in this letter, and many others included in our various committees. But greater than this, and of vastly more importance—*you get an opportunity for service to the cause of Music, working as a part of the Organization recognized as the greatest single factor for the Advancement of American Musical Art.*

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 Art.

Is it worth while?

A Prospectus of National Federation Activities

By Helen Harrison Mills
Publicity Director National Federation of Music Clubs

Louis, Missouri, June 1921. At a national board meeting of the National Federation of Music Clubs which took place recently in St. Louis, Mo. was largely directed by state and district 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 F. Lyons.

Among the foremost items on the board sent a Resolution to the Conference Committee on the subject of Tax Bill of House Ways and Means Committee and Senate Finance Committee at Washington, asking that they should eliminate the tax on musical instruments to be a menace to music in America.

Plans were perfected to support the Educational Bill and the amended Fletcher Bill for a National Educational Board of Music which will 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 given by the Federation for the first prize of \$1000 chamber music, the "Lyric Dance Drama," based upon a musical theme, which, not being as huge an undertaking as the former.

taking as a present, will be more easily produced by the clubs.

The concert you now under way and being directed by Mrs. Ora L. Frost, for the four winners of J. C. 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 east through the southern states.

It may develop that a tour will be planned for next season also, in order that all clubs may have the opportunity to hear these young artists. The artists are: Enrique Ros, pianist, New York City; George Smith, baritone, Evanston, Ills.; and Herman Rosen, violinist, Cleveland, Ohio.

The establishment of a "music section" in all smaller libraries of the country which has no such department is being undertaken with joy by the clubs, under general direction of Mrs. Jas. H. Hirsch. History and to be followed later, it is hoped, by sheet music and even records.

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

Molehill Mountains

By A. Z. Estebrok

One of the most annoying things I ever had was a man who would perpetrate a lie and preach about it until it appeared as though all musical progress depended on that one thing alone. I remember she once spent a quarter of the lesson alone lecturing me about the importance of keeping my finger nails cut down to the quick. The following week a celebrated pianist came to our city and I noticed that his nails were 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. Little things they are accomplishing, but they are not accomplishing them really do not make mountains out of mole hills.

Are Musicians Born or Not Made?

By the Noted Critic of the New York Evening Post

HENRY T. FINCK

We have all read a thousand times that poets are born, not made. Is this true of musicians? Are they born or made?

Let me say right at the start that it is easier to be a "poet" of some kind than to be a musician, however modestly.

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 wrote so far as to tell us that he does 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!

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 musical genius is it so. Dr. Riechmann, in his *Musik-Lexikon*, 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 set 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 voice, he related, "was very discouraging. His voice 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: "When I created *Fedora* in Milan, Verdi asked the names of the artists, and when he heard mine he interrupted, 'They tell me the name is not good, 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 technique, interpretation, and impersonation that he made himself a musician and an operatic artist whose unemphatic death the whole world mourned.

A friend of his, Konrad Berneddy, gives an amusing instance of how thoroughly Caruso had learned to control his facial expression—an 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 comic 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, somewhat happier opera singer known to all the world: Adeline Patiti? 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 talent 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," 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 tall, narrow piano stool, so 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

remarkable thing of all; nothing but florid arias, first among them *Una voce poco fa* from the *Baobab de Seville*, 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 know *Caruso's* hard work 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.

Not—Patti was a long stage career, not a made artist. Throughout her long stage career she confined herself almost entirely to the kind of opera that does 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."

But she never did. Though she tried *Carmen*, "Valentine" in *The Huguenots* 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.

To be 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 *Die Spinnweben* who, in the words of Carlyle, has "nothing but mere nonsense to act or sing."

Now let us see whether the Swedish Nightingale 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 dance band heard her and reported her "find;" and thus it came about that she was taken in hand and trained for a musical career.

At that time, as she herself later wrote to the editor of a biographic dictionary, "swallow, ugly, broad-nosed, shy, awkward, altogether ungraceful, but she sang so beautifully that the Swedish government paid the costs of her musical education, on the condition, of course, that she should in time give her services to the national opera."

She was only ten when the 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 conformation 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 months, but 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 she was already beginning to sing. 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 accomplished, by incredible work."

Mrs. Birch-Pfeiffer relates that one day she left Jenny Lind practicing the sword *Aladin* occurring in an air from the *Freischütz*; and when she returned, several hours later, she found her still wrestling with that "jaw-breaker."

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 greatest of them, but that is another matter. I will keep their promise; and there is a good deal in this belief. There are conspicuous exceptions; among them Josef Hofmann and Franz Liszt.

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 Jenny Lind.

Enthusiasm! I remember the time when Geraldine (we have called her once 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, think about anything but her work. With all her exceptional intelligence and conversational brilliancy, it made her, at times, almost boring; but it was the right thing. I don't believe she ever dreamed about anything except her operatic work.

Compare this with the attitude of the average girl student who, after memorizing a few operatic arias like a parrot, goes to New York, to a fashionable coach who, she expects, will launch her into the Metropolitan stage in a few months. Of the complete, absolute absorption and concentration essential to success these students evidently have the faintest conception.

Generation after generation of Farrars will 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 had her exceptional, 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 conformation 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. She gave a recital in New York. 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 Mrs. Lehmann sent her after seeing her as Elizabeth in Wagner's *Tannhäuser*. In this Mrs. Lehmann said among other things: "I may tell you more than that it was an extremely beautiful and good thing, and that you will not, perhaps succeed again in making it so infatinate, demure, and saintly, even with this slight impulsion 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 up by her, and every note she sings assumes get 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."

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 greatest of them, but that is another matter. I will keep their promise; and there is a good deal in this belief. There are conspicuous exceptions; among them Josef Hofmann and Franz Liszt.

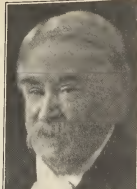
Then and Now

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 AT THE AGE OF TWENTY-FIVE



MR. SHAKESPEARE AS HE IS TODAY

My father was quite unusual and never happier than when trilling out a song. This he would do with ordinary 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 Study; 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, *Swiss, Self Help*. In it I read of *Palais de la Potterie*, 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 neighbor-hood knocked at the wall and stopped me.

At thirteen I felt that I must go to London and study composition under Moliere, 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 piano-forte fugue to my old master Moliere, 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, on his hearing it, amazed me by saying, "Thank you, Mr. Shakespeare, I enjoyed it very much."

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, Alliani 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 Alexandra Palace and sing Handel's Oratorio, *Susanna*. Rigby the tenor is ill." I brought a copy on the way and just arrived in time for the first act.

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 I had the misfortune to peeve a lady and she answered, "I thought hastily and rudely, 'What am I to do here?'" I 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.

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 extend the influence of music in the community.

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 both 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 Federation of Music Clubs

With full knowledge of the best of all lands and times, to provide increasing opportunity for American music and musicians.

Charles E. Watt

Editor of *Music Notes*

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

Reinald Werrenrath

Noted Baritone

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

Julia E. Williams

President New Jersey Federation of Music Clubs

Music Clubs can have no greater purpose than to organize clubs for children, and train them to *Make America Musical*.

Owen Wister

Writer and Publicist

The adequate teaching of music, both on its interpretative and creative sides. Let the musical clubs discover, by intelligent investigation, which music departments in our great colleges to support, and which conservatories in our various great cities unite the best groups of teachers. Then let them endorse these in such a way that the salaries of the professors may be increased. The salaries of the teacher are adequate upkeep for the plan is what the H. C. L. has caused to be the vital need.

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 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 upon them.

Few people care who wrote the folk song. Can you tell who wrote "Garry Me Back to Old Virginy," or "Sally in Our Alley?" Theodore Storm says: "The tunes and 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 primal tones of Mother Nature. They sleep in the forest. Only God knows who wakes them."

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. Grade 8 1/2.

WALTER ROLFE

Andante moderato M.M. $\text{♩} = 72$

*Small hands may omit the upper grace notes.
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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

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

Tempo marziale M.M. = 96

pesante

f nobilmente

alla tromba

f martellato

Como prima

pesante

Largamente

Fine

rit.

THE ETUDE

cantante

allargando ff

sublime

animandissimo cresc.

marcatissimo

rit.

D.C.

GAVOTTE

ZOLTAN DE HORVATH

A cleverly written and very playable number with the real flavor of the antique dance, Grade 3 1/2

M.M. = 108

p

f

dr

b) dr

Fine

mf dolce

D.C.

a) Execution: or, simpler:

b) Execution: or, simpler:

THOSE DISTANT CHIMES THE LITTLE CHURCH IN THE VALLEY

Those distant chimes we love to hear,
How sweet they 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.

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.

WALLACE A. JOHNSON

Lento **Andante moderato** M. M. ♩ = 108

mp (Chimes) *rit* *mp* *espress* *pp* *mf*

f *mf* *poco rit* *mp a tempo* *p* *mf*

f *ff* *mp* *rit* *p* *mp* (Chimes)

SWEET AND LOW
Larghetto

rall *pp* *mp*

ECHO

pp *mp* *p* *mf* *ppp*

rall e dim. **Moderato**

f *p* *mp* (Chimes) *rall*

Andante M. M. ♩ = 64

ppp *mp*

Marcato (Melody divided between hands) *a tempo*

mf *f rit* *mf*

Allegretto poco moderato
a tempo

f *ff* *mp* *f* *maestoso*

ff *p* *rit* *a tempo* *mf* *rit* *mf* *rit* *ff*

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 24.

P. I. TCHAIKOWSKY

Moderato assai

mf *p*

f *p* *f*

ECHO

f *p* *f*

SEE THE CONQU'RING HERO COMES

Chorus from "JUDAS MACCABÆUS"

G. F. HANDEL

Arr. by M. MOSZKOWSKI

SECONDO

As transcribed by Moszkowski this fine old chorus gains additional eloquence and sonority, without violence to the original.

Moderato e maestoso
molto p

cresc.

p

molto p

p sempre legato

cresc.

f

ff

poco rit.

ff grandioso

a tempo

rit.

allargando

SEE THE CONQU'RING HERO COMES

Chorus from "JUDAS MACCABÆUS"

G. F. HANDEL

Arr. by M. MOSZKOWSKI

PRIMO

Moderato e maestoso

cresc.

p

molto p

p sempre legato

cresc.

ff

poco rit.

ff grandioso

a tempo

rit.

allargando

TIPPERARY BLARNEY

A characteristic St. Patrick's Day piece in the real old Irish vein. Grade 3.
Andante moderato M.M. ♩ = 54
con espressione

FREDERICK KEATS

The Brambach Baby Grand

"SOME day I hope to own a BABY GRAND Piano."
This is the wish of every woman who has a home of her own; the dream of every girl who hopes to have a home. The BRAMBACH BABY GRAND does more than merely provide music. It adds a touch of dignified beauty that only a GRAND Piano can impart. The tone of the BRAMBACH BABY GRAND is excellent. Its construction is durable. The instrument actually occupies no more room than an upright piano. And what is very important—the BRAMBACH BABY GRAND sells at the same price as any good high-grade upright piano.

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For the past three years we have been preparing for publication the greatest, most comprehensive and thorough work on piano pedagogics ever presented to the musical world. The MASTER SCHOOL OF MODERN PIANO PLAYING AND VIRTUOSITY by ALBERTO JONÁS embraces all the technical and esthetic elements required for the highest pianistic virtuosity. It contains many new, as yet unpublished effective features. It also gives excerpts from all the best pedagogical works extant and approximately one thousand examples, instructively annotated, taken from the entire classic and modern piano literature.

But what makes the MASTER SCHOOL OF MODERN PIANO PLAYING AND VIRTUOSITY without precedence in the history of music is that practically all the great piano virtuosos have collaborated. All have contributed numerous original exercises, expressly written for this work.

A FEW ENDORSEMENTS

"This is the greatest and most valuable work that ever existed!"
—(underlined by Liehtene) Josef Liehtene

"The most monumental work ever written on piano playing!"
—(This immensely valuable work has aroused my deepest interest. It is a master-work. (Meisterarbeit)!)
—(underlined by Rosenthal) Ferruccio Busoni

"A wonderful, unique work. A magnificent, supreme achievement!"
—(This is the greatest and most beautiful work on piano playing I have ever seen!"
—(Without doubt the most monumental effort of its kind in existence."
—(I wish to express my unbounded admiration for this stupendous work."
Moritz Rosenthal
Ignaz Friedman
Fannie Bloomfield-Zelber

ALBERTO JONÁS

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sempre leggiero

poco a poco

più tranquillo espress.

sempre dolce

dolce

dolce. poco rit.

p a tempo

l.h. r.h. l.h. l.h.

dim. (senza rit.)

più leggiero

sempre p

dim. sempre

sempre più p

rit. dim.

p una corda

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WILL H. RUEBUSH

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My Love is a rose new-ly o - pen'd. As
My Love is a rose new-ly o - pen'd. Rose-

pure as rose-dew-drops im-pearl'd; Each day she new beau-ty dis-clos-es, Un- seen by the rest of the
lips nev-er fair-er than this; The shrine where I pay my de-vo-tion, My path to the valley of

world. Con- tent-ed my trust here re- pos- es For me are love's pet- als un- fur-til. My
bliss. A gift from the gods is my por- tion, A

heav- en new-born in each kiss. My

Love is a rose new-ly o - pen'd, The gold of the rose in her hair; Her heart holds a treas- ure of sweet- ness, The

rit. *atempo* *rit.* *atempo*

ro- ver would sip if he dare; My Love is a rose new-ly o - pen'd, A boon in each trou- ble and

care, My rose has no lack of com- plete- ness, No o- ther such rose is so fair.

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WILLIAM C. STEERE

più rit. a tempo

In Folk Song style

Oh din- na ask me gin I loe ye Troth daur- na
When ye gang to yon braw, braw town, And bon- nie lass- ies

tell I Din- na ask me gin I loe ye, Ask it o' your- sel. Oh, din- na look sae sair at me, For weel you ken me
see, Oh, din- na, da- mie, look at them, Lest ye should mind na me. For I could nev- er bide the lass that yed loe mair than

true; Oh, gin ye look sae sair at me, daur- na look at you. yed prove fause to me.
me, And, oh, lin sure my heart wad brak, gin

mf *cresc.* *rit.* *cresc.* *p* *pp*

A YEARNING HEART

Words by Goethe

Translated by David Bispham

CHARLOTTE M. NEVIN-SHEY

An expressive low voice song in declamatory style. The poem is well known but the translation is new.

Andante non tanto

p dolorosa 3
On-ly a yearning

p espress. 3
pp *cresc.* *rit.* *p*

heart can feel my sad-ness, A-lone and far a-part from ev-ry glad-ness!

p dolce.

mf *cresc.*
The stars of 'avn I see so far a-bove me, Ah! but as far from me are

rit. *cresc.*

rit. *mf con espressione* *cresc.* 3
they who love me! On-ly a yearning heart can feel my sad-ness, A-lone and far a-part from

p *cresc.*

poco a poco cresc. 7 *ff quasi parlando agitato*
ev-ry glad-ness! A-lone and far a-part from ev-ry glad-ness! My swooning brain, on fire, is nigh to

poco a poco cresc.

pp tranquillo 3 *pp* *pp*
mad-ness, None who know not de-sire can feel my sad-ness! Can feel

rit. 8 *pp* *pp* *pp*

can feel my sad-ness!

rit. 3 *ppp* *p* *pp* *cresc. rit.* *pp* 3

Words by A.B.
An artistic song, for high voice, with a powerful climax at the close.

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ALDEN BARRELL

Lento

mp 3 3
Dusk gath-er-ing deep stars, O-ver mead-ow and hill,
Night un-der the stars, Weav-ing a spell of peace,

rit. 3 *a tempo* 6
Grey shad-ows fall-ing, Gen-tly and still. Slow-ly the pale moon, Sheds forth her
Low mur-mur-ing breez-es, Soft per-fumes re-lease. Ah, Love, in fond em-brace, Safe from all

1 4 4
light, Cast-ing a ra-diance, Sil-ver and bright.
fear, There would I rest, Sil-ver and bright.

12 *ff*
Heav'n it-self so near!

rit. *ff*

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 Cl. of coup. to Gt.
 Gt. Diapasons
 Ped. 16'

MANUAL

PEDAL

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 Solo *ff* (with Tuba)
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mf
ff
ff
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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 musical 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-Conductor, 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 von Sternberg.

Some Secrets of Vocal Art, by Emma Calvé.
 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 Piano Playing, by Percival V. Jarvis.

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

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

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

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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Schirmer, Music of the Bible, Stainer, *The Music of the Bible*.
 Topic II, Music of Ancient Greece and Rome, Hymn to Calliope, p. 15. Elson, *Book of Musical Knowledge*, The Trencorh, *Book of Standard History of Music*, The Scale System.
 Topic III, Music of the Early Christian Church, Pope Sylvester, 330 A. D. Saint Ambrose (350-387), Hymn to St. Ambrose, p. 24. Tappert-Goeschins, *Essentials in Music History*, Gregory the Great, (540-604), Kyrie, p. 29. Cooke, *Standard History of Music*.
 Topic IV, The Beginning of our Scale System, Guido of Arezzo (d. 1030), Hymn John the Baptist, p. 24. Hamilton, *Outline of Music History*, Beginning of Harmony, Michael (840-930), Tappert-Goeschins, *Essentials in Music History*, p. 45.
 Topic V, Notation, III, Cooke, *Standard History of Music*, p. 23. Hamilton, *Outline of Music History*, p. 38-39. Elson, *Book of Musical Knowledge*, p. 28. The Divisions of the Great Staff, Hunt, *History of Music*, p. 82.
 Topic VI, Minstrels and Troubadours, Minstrelsgang of Germany, Minnedel, Hun-Ilson, *Outline of Music History*, p. 29. Cooke, *Standard History of Music*, p. 29. Song by King of Navarre, Troubadours and Trouvères of France, Cooke, *Standard History of Music*, p. 27. Baltzell, *History of Music*, p. 52. Adam de La Halle, 1240, *Sir From Robin and Marion*, Baltzell, *History of Music*, p. 54. Hunt, *History of Music*, p. 92.

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 Federation 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 relaxation 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 Hofferk

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, stop the pupil immediately 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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New York Morning Telegraph
 Da. 18, 1921

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Musical Pie

The revival of the *Beppas' 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 year many Pasticcio of the Revue sort which, musically considered, are merely miscible jumbles of pirated tunes. The old musical pies 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 advertisements (another practice copied 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 immortality to him. In 1766 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 ancient 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 pie was the beginning of a new era in opera. Gluck's later work represents an immense advance over his earlier compositions from the standpoint of truthfulness of expression, unity, and artistic sincerity.

Does the public really care? It unquestionably does. Even in the lighter forms of opera such works as *The Chocolate Soldier*, *The Merry Widow*, *Robin Hood*, *Mlle. Modette*, *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 Symphonies

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 Beethoven, at the age of twenty.
 Berlioz, at the age of twenty-five.
 Haydn, at the age of twenty-seven.
 Tchaikowsky, at the age of twenty-seven.
 Schumann, at the age of thirty. (The pen he used he had found on the grave of Beethoven).
 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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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 prairies" and "Where the Tall Corn Grows," (with apologies to the Shriners' Convention, Des Moines, 1921), the land where the vastness of the sky itself gives inspiration to poet and musician!

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In another small town twenty young men, lovers of music and better entertainment, have organized a music club which has made their little group an influence for community good.

War Musicians. Fortunately for the cause of musical art, the bitterness, caused by the world war, which prevented many eminent violinists from appearing in many countries, has almost completely subsided.

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Music clubs have so long been merely consumers of art, that it is difficult for anyone to feel that they must drop their "exclusive pink tea atmosphere," and rub their shoulders with the less socially favored.

It has been the privilege of the writer to give many talks on the "Value of Music in Everyday Life" before Woman's Clubs, church societies, Parent-Teachers' Associations as well as Music Clubs.

One of the most interesting groups it has been my pleasure to address was a rural consolidated school in May of this year (just over a planning time, too) when one hundred and seventy-five persons actually left the joys of a May evening and listened to an hour's talk on music.

Many of these rural consolidated schools are asking the Federation to furnish them artists for programs. But it is rather a problem to get the "artists" to see that they have any obligations in filling these engagements.

The Iowa Federation of Music is waxing strong. From January first, 1921, to June first, twenty-nine music clubs alone took membership. It is that not proof enough of the influence being felt?

England, and even French violinists appear in Germany. Fritz Kreisler, who was a captain in the Austrian army, and who took actual part for a time in the fighting at the front, recently gave three concerts in London to sold-out houses, and was received with the utmost enthusiasm.

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This work is ready for study material for beginners, and especially for very young beginners, is countless. Through the ef-forts of many earnest and experienced writers of the present day, suitable teach-ing material is being produced which will serve to attract and to stimulate the very young child. The new First Book of Melodies starts with a single tone al-ternating between the hands, then in the next exercise adds one more tone and another exercise adds still another tone, and so on. Many teachers will be inter-ested to know that this book employs both the Treble and Bass Clefs from the start. While the child is playing these elemen-tary exercises he is getting a harmonic back-ground for them which is played by the teacher. All of the little studies have appropriate illustrations.

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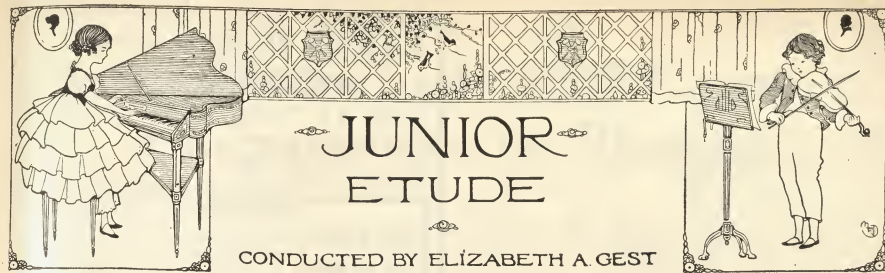
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You know, this is the age of clubs, and most of them are very fine organizations and do lots of good, both for their own members and for those who receive their benefits. The Women's Clubs, for instance, do a great deal for the benefit of their own towns, and they are also responsible for promoting a great many fine concerts in the towns.

Now the Juniors are starting clubs and organizations. There is the Junior Red Cross, and the Scouts, and all sorts of clubs for boys and girls, and best of all—Junior Music Clubs. If you do not belong to one already, get busy and start one this month. Call all of your friends together on a certain day, and ask them to bring others. If your own house is not a good place for this, appoint some other meeting place.

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 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 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 opportunity of coming in frequent contact with others of about the same age who are interested in music; they give them an opportunity to hear music more frequently; they are an incentive for learning more about music and the composers of music; 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 musicians and music lovers and listeners can be developed in no better way than through the Junior Clubs.

Nominations for officers should be made and then the voting should be done by writing the names on a piece of paper so that no one knows for whom you voted. Elect a President, Vice-President, Secretary and Treasurer, but be sure to elect those whom you are sure will make good, conscientious officers and come to every meeting. A secretary who only comes once in a while, or a treasurer who cannot add are worse than none. (If you do not feel well enough acquainted to pick out

good officers at the first meeting, wait until the next, and have some one act as chairman until they are elected.)

Then the President must appoint the chairman of committees—program committee, membership, room committee (to arrange the chairs, etc.) and any others you may want. She must also ask the members to express their choice of meeting place, and how often the meetings shall be held, and try to please the greatest number.

She should also appoint a committee to draw up some very simple constitution and a set of by-laws, and after discussing them at the next meeting, vote on their adoption. It would be well to read up the question of adopting by-laws (for instance in Roberts Rules of Order), or perhaps your teacher or parents can tell you how to do it. Try to come as near the proper method as you can, but do not bother too much about it.

After you are organized you would probably like to join the National Federation of Music Clubs, and feel that you belong to that great body that is doing so much for the cause of music all over the United States.

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

Have You a State Song?

In which one of the United States do you live? And of course, the "pet name" of your state? You know many states, besides their real names, have other names, such as the "Sunflower State" or the "Hoosier State" or the "Keystone State" and so forth.

And a great many states have their special color and flower. Do you know

course it is not necessary to be a regular ERUDE reader to do this.)

N. B. Do not, in any case, let it interfere with your regular practicing!

Duties of Officers

The President must call the meetings to order and conduct whatever business there may be to attend to. In her absence the 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 must, therefore, have a correct list of names and addresses of the members. The Treasurer collects the dues and takes care of the club "funds."

Membership

The members may be your friends, and your friends' friends and their friends. You may put a limit on the age, if you 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 club or quite a large one. Do not require the members to be solo performers, however, for many who would enjoy belonging to the club cannot perform. The club may be for girls, or for boys, or both.

Things to Do

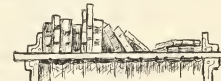
After the business part of the meeting,

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 be _____
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).
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 _____ and _____
Article 5. The dues shall be _____
Article 6. The club shall meet on _____
Etc. Add other articles as you need them.



Your Own Music Shelf

How many books have you that are all your own? And of course, the only music-books or books relating to music are to be counted this time, for of course you probably have a number of story books and books of general reading matter—they do count, but not yours. You should start a musical book-shelf, if you have never yet done so, for as you grow older you will surely want to own and enjoy a small music library of your own. Sometimes happens that we are asked by our fond relatives and friends what we would like for Christmas or for a birthday present, and sometimes the answer is nothing in particular, unless, of course, you are just a child. If you ever have a chance to answer such questions, you should say that you would like an interesting book, or your musical book-shelf. There are, of course, many to choose from, but you cannot begin too soon to acquire them.

You will surely have a collection of interesting musical books of which you can be proud. To begin with, you should have a well-thumbed, not-too-large, easy-to-read, Musical History (such as Standard History of Music, by James Francis Cooke, or something similar), then a small dictionary of music, including musical terms, and a book or two of short entertaining essays about music, or about musical instruments. If you are a girl, you will want a book about that, and a book about opera and symphonies that you can read and look upon that you will want a clear book on harmony. If you have started the study of harmony you probably want just what you need in this respect. And then short biographies of your favorite composers must be added, of course, and you will be surprised how interesting and how one-up-comers are. Oh, there are endless volumes you will want and you cannot begin too soon to acquire them.

Puzzle Corner

Answer to January puzzle: 1. Aid; 2. Rate; 3. Park; 4. Wimp; 5. Desk; 6. Pike. ... A great many correct answers were received this time, but, of course, the nearest was...

Puzzle

Find ten musical terms in the square by bestowing any price and moving one square in any direction.

S E T A B O J N
E C S E M A R M
L A V R I N O L
C O A T O N A P
D R L F N E M P
H O A I E T C O

Junior Etude Composition

The Junior Etude will award three pretty prizes each month for the nearest, best and original stories of essays and answers to puzzles. ... The triflous may compete. ... All contributions must bear name, age and address (written plainly, and not on a separate piece of paper)...

DEAR JUNIOR ETUDE: I have not seen any letters from Missouri, 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 very much, and they give me all 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), 3835 S. Jefferson Street, Springfield, Mo.

DEAR JUNIOR ETUDE: My magazine so very much. I am too old to try for the contests so I will 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 many mistakes and you will be nervous 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.

Letters have been received from the following: Madeline Meyer, Phyllis Epheler, Frances Pugh, Edna Smith, Virginia Bismberg, Joseph Edwards, Arthur Grossbeck, Virginia D. Jones, Mary Ann, Alice McClure, Josephine Corbett, Clio Rockhill, Genevieve M. Jones, Benj. B. Bennett, Edna, Rebecca Turner, Mary Malcolm, Mary Kathleen, Nell Nelson, Pearl Oler, Pauline Myers, Daisy G. Horton, Iris Edna Schaefer, George Berger, Paul Schoof, Betty Payne, Ethel Dowd, Mary M. Kizer, Martha J. Myers.

How I Practice the Piano

By Adella 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 I do practice, 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.

Scales Scales, scales, scales, For ever and ever it's scales, There are slow ones and just ones, And old ones and list ones, And some that are longer than rails. Scales, scales, scales, Major and minor, all scales, They cause so much trouble Which bursts like a bubble, Because we soon learn to love scales.

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