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James Francis Cooke

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THE ETUDE

JANUARY, 1926

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The Triumph of Sacrifice

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

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

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

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

The Etude's First Radio Hour

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

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

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

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

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

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

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

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

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

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

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

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

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

Straight Down to Bed Rock

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

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

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

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

America's Greatest Present Problem

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

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

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

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

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

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

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

THE ETUDE readily admits that this training in the day-schools might be far better handled in the home or in the church. We are however,

confronting a very practical problem. It is reported that over half of our population never sees the inside of a church from one year's end to the other. The church schools serve only a comparatively small portion of the public, owing to sectarianism. The American home of yesterday has been auctioned off at the block for an orgy of golf, gasoline, dancing and moving pictures—all valuable and important diversions when not carried to excess.

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

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

The teachers in the day school and the music plan as the Golden Hour they will have a vast opportunity for grow into a career. Music, and Music only, is the art which so elevates, edifies and enraptures the child mind, that it becomes responsive to suggestions of high ideals.

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

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

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

November 14, 1925.

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

Dear Mr. Cooke:

Your letter of November 10 is at hand. It was with sincere regret that I learned of the death of the late Theodore Presser, one of the monumental figures in the realm of music.

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

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

Yours very truly,

Thomas A. Edison

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

THE ETUDE



MRS. H. H. A. BEACH



DR. WALTER DAMROSCH



OWEN WISTER



DR. HUGH A. CLARKE



LT. COMM. J. P. SOUSA

ARTHUR FOOTE

Tributes from Eminent Men and Women to Theodore Presser

MRS. H. H. A. BEACH

Distinguished Composer

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

JOSIAH H. PENNIMAN

Provost, University of Pennsylvania

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

W. J. BALTZELL

For Many Years Editor of The Etude, Prior to 1907

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

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

HOLLIS DANN

Head of the Music Department of New York University

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

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

WALTER DAMROSCH

Eminent Conductor

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

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

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

OWEN WISTER

Eminent Author and Publicist

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

ARTHUR FOOTE

Eminent American Composer

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

C. M. SCHWAB

Eminent Industrialist and Music Patron

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

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

ERNEST HUTCHISON

Eminent Piano Virtuoso

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

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

FELIX BOROWSKI

Eminent Composer

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

ERNEST R. KROEGER

Eminent Composer and Educator

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

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

THOMAS TAPPER

Formerly Editor of "The Musician"

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

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



DR. THOMAS TAPPER



ERNEST R. KROEGER



WINTON J. BALTZELL



NICHOLAS DOUTY



WILLIAM ARMS FISHER



FELIX BOROWSKI

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

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

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

JOHN PHILIP SOUSA

Famous Composer and Band-Master

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

WILLIAM ARMS FISHER

Composer and Editor

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

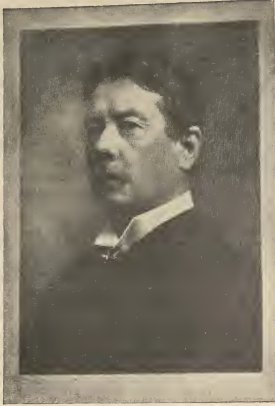
He was markedly individual and differed from all other music publishers in a most important respect. Other publishers have also begun their careers as music teachers, others have become distributors of music because they loved it, and other houses have issued more or less successful music magazines;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

LEON R. MAXWELL

President Music Teachers' National Association

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

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



GEORGE W. CHADWICK

GEORGE W. CHADWICK

Eminent Composer, A Lifelong Friend of Theodore Presser

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

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

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

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

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

He practiced faithfully on elementary Sonatas and studies which he did very little good. He was too old to acquire the necessary technique even for easy music. We went to many concerts and rehearsals together, although he would never allow them to interfere with

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

In the summer we made a walking trip of a week in company with other students, through the romantic region of the upper Elbe, known as Saxon Switzerland. Presser was the life of the party. He was so irascible that on one occasion, the landlord of a little inn threatened to eject him. He had some peculiar ideas. He would sit in a cafe and play chess all the evening! At one time, he was all for making a search for Bach's burial place. Singularly enough, it was afterward found in a church in Leipzig.

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

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

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

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

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

O. G. SONNECK

Noted Critic and Musicologist

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

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

WALDO S. PRATT

Treasurer, Music Teachers' National Association

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

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

CLARENCE G. HAMILTON

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

(Continued on Page 14)

How to Teach the Major and Minor Scales

BY JOHN M. WILLIAMS

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

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

First Lesson

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

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

Second Lesson

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

1 Whole 2 Whole 3 Half 4 Whole 5 Whole 6 Whole 7 Half 8 Step
Step Step Step Step Step Step Step
From the first to the second tone is a whole-step. From the second to the third a whole-step. From the third to the fourth a half-step. From the fourth to the fifth is a whole-step. From the fifth to the sixth is a whole-step. From the sixth to the seventh is a whole-step. From the seventh to the eighth is a half-step.

In other words all the intervals are whole-steps except from 3 to 4 and from 7 to 8. These are half-steps. This may be demonstrated on the black board by drawing a scale, or, if a small child is being taught, by "walking" the scales, that is, two whole-steps, a half-step, three whole-steps, and a half-step. Two tetrachords, joined by a whole step, is also an excellent way to teach them.

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

Third Lesson

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

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

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

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

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

Fourth Lesson

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

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

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

The pupil should recite before playing, thus: F major scale—signature one flat; B flat

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

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

These four scales with flats frequently require the hands alone, instead of them as they do not attempt the hands together until they can be played separately easily.

Fifth Lesson

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

The pupil should recite before playing, thus: B major scale—signature 5 sharps; F, C, G, D and A sharps

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

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

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

When to Give Two Octave Forms

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

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

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

"Dromedary" and "Merrily"

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

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

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

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

Important Constructive Work

Mr. John M. Williams has conducted classes from coast to coast which have been attended by hundreds of progressive teachers who have been glad to pay generous fees for just such practical information as he gives in this lucid and interesting article. Mr. Williams has written many highly successful elementary instruction books including: "First Year at the Piano," "Times for Tiny Tots," for the Pianoforte, "What to Teach at the Very First Lessons," "Book for Older Beginners," "John M. Williams' Very First Piano Book," "Nothing Easier" or "Adventures of Ten Little Fingers in Mother Goose Land," "Child's First Music Book."

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

The Minor Scales

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

Formation of the Minor Scales

The minor scales may be explained thus: Just as every child has "relatives," likewise every major scale has a Relative Minor Scale. This minor scale "lives" or "starts" on the sixth note or "house" of the major scale. In other words the Relative Minor begins on the sixth note of the Major Scale. There are three forms of the minor scales:

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

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

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

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

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

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

After playing the pure or natural minor, show that in the Melodic Minor the sixth and seventh notes are raised ascending and canceled descending. (Here the importance of the seventh note instead of fourth.) In the Harmonic Minor the seventh note is raised both ascending and descending.

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

Stories That Help

IN explaining the melodic minor you may tell a story or something like this:

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

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

NEW FINGERING OF SCALES

Do you know the fingering of the scales advocated by some of the world's greatest masters? Richard Epstein, Moszkowski, Jonas, Stokowski, and most of the great virtuosi, advise that the rule never to leave a Scale of G major, left hand, begin with the third finger. The fourth finger will go to F-sharp.

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

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

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

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

1. In all cases, the only finger of the flats that is changed. Begin with the third finger of left hand. The fourth finger goes on B-flat.

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

Some Aspects of America's Advance in the Musical Art

An Interview With the Eminent American Author and Publicist
OWEN WISTER

Biographical

[Mr. Owen Wister was born in Philadelphia, June 14, 1860. His family is one of the most distinguished of the Quaker City. The biographical dictionary makes mention of the versatility in 1882, followed by A. M. and L. B. in 1883; that he was admitted to the Bar in 1884, and that he has been recognized in literary works since 1881; that he is an Over-seer of Harvard University; that he is author of a long

list of notable novels, including "The Virginian"; that he has written a number of important political essays, such as "The Incident of the Gallatin"; that he is a member of many of the "Prestigious societies"; that he has received distinctions in honor of his country; that he is a very eloquent and able but no mean while a serious and ambitious son of the time; that Mr. Wister's training and ambition up to the time he commenced his legal studies were focused upon becoming a professional musician, a composer; that he won the com-

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

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

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

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

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

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

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

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

componances, and which I was rather prone to use in the exercises I wrote for him. The musical receptivity of the public the world over has advanced enormously during the past fifty years. Sometimes I feel that this advance is more notable than the progress of the art itself. Music, in order to develop, must depend upon the ear and upon the trained intelligence of listeners. Music, in order to develop, must depend upon the ear and upon the trained intelligence of listeners. Music, in order to develop, must depend upon the ear and upon the trained intelligence of listeners. Music, in order to develop, must depend upon the ear and upon the trained intelligence of listeners.

"It should be remembered that when I was at Harvard, music in this relation to University life was still regarded by many as something of an experiment and by others as an intrusion upon the conservative academic plan of study. Professor Paine, and Professor Hugh A. Clark, who were the first University professors of music in America; and both were appointed as recently as 1875. In the English University the post of Professor of Music has existed for hundreds of years. Among Harvard students, Arthur Foote, Converse, Carpenter and Hill are well-known musicians to-day. Foote preceded, the others followed Mr. Frederick Russel Barton was in my class. Barton received his entire musical education at Harvard. He later became conductor of a notable Choral Society in Yonkers and also a music critic for the New York Sun. He published an excellent work on the Songs of the Ojibwa Indians and in 1888 produced a dramatic cantata, 'Hiawatha', employing real Indian themes.

"Upon graduation in music from Harvard, I took

highest honors in that course with a Sonata, a comic opera in three acts, and some fugues. During college, I wrote three comic operas with Thomas Wharton. I wrote three comic operas, none ever offered to be written eight operas, three of which I performed. In my senior year manager, three privately performed. In my senior year manager, three privately performed. In my senior year manager, three privately performed. In my senior year manager, three privately performed.

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

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

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

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

OWEN WISTER



PRESSER HOME FOR RETIRED MUSIC TEACHERS, IN GERMANTOWN, PENNSYLVANIA
(On the left is seen Mr. Presser's residence which he transferred to the Home prior to his death. The grounds comprise portions of three acres of Garden and Park)

Minor Scales

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

1 3 2 4 1 3 2

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

3 4 1 2 3 1 2

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

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

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

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

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

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

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

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

Radiating Exercise—Section A

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

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

A Suggestion for Orchestra Goers

By Leonora Hill Ashton

It is very discerning volume, "The Lore of Prosperine," Maurice Hewlett says.

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

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

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

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

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

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

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

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

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

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

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

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

Watch especially—
1st time—Melody,
2nd time—Phrasing,
3rd time—Pedal,
4th time—Expression.

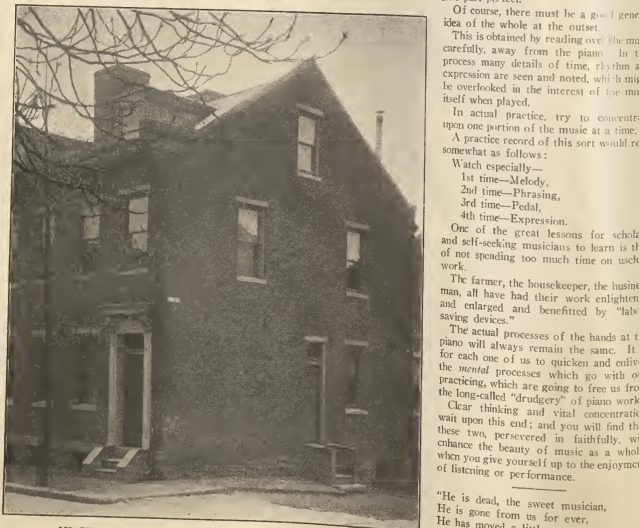
One of the great lessons for scholars and self-seeking musicians to learn is that of not spending too much time on useless work.

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

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

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

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



MR. PRESSER'S BIRTHPLACE IN PITTSBURGH, PENNSYLVANIA
(The building is now brick-lined)

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

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

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

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

Why the Pianoforte is the Most Important Instrument

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

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

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

"Except drama, music is the only fine art which can be recreated wherever the artist is in the right medium. By the "Descent from the Cross" one has to travel to Europe. Photographic reproductions leave a great deal to be desired. With many of the great symphonies of a Beethoven Symphony in the background, one may recreate a proper instrument. I have been told that Handel's

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

Tributes to Theodore Presser

(Continued)

ERNEST R. KROEGER

Noted Composer

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

WALTER T. FISCHER

Music Publisher

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

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

GUSTAVE SAENGER

Editor of The Musical Observer

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

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

BOSTON MUSIC PUBLISHERS ASSOCIATION

November 7th, 1925

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

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

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

Uncounted thousands have blessed him for the helpful inspiration put forth month by month for more than half a century in the columns of THE ETUDE; and countless unborn thousands, and thousands now, will reverently remember his benefactions. He was justly distributed to deserving music students and region, a wonderful dream of Mr. Presser's life foundation.

The world is poorer by the loss of such a valued life, sympathy goes in the relative, friends, and business associates in this their hour of trial, and it is spread upon our records and a copy of it is suitably engraved and the Theodore Presser Foundation.

BOSTON MUSIC PUBLISHERS ASSOCIATION,

By F. E. BURSTALLER, President.

HAROLD E. ROBINSON, Secretary-Treasurer.

C. A. WOODMAN, Chairman. H. B. CROSS, Secretary. W. DEANE PRISTON, Jr.

A Practice Hour for the "Rusty" Housewife

By Mabel Blair Macy

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

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

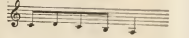
Take an hour early in the morning, and practice. Concentrate on that one hour. You have no idea how much can be accomplished, nor what a wonderful free feeling will result. Once more you are developing your own individuality. And it is surprising how much more easily the day's work can be finished. It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

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

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

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

Ex. 1



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

Ex. 2

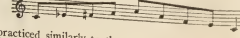


and you are ready for F scale. Go on around the cycle of scales. Then try them a different way. Take each scale up and back four octaves, counting four, first with one note to a count, then two notes to a count, then three, and then four.

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

As you do the different scales, work on the corresponding arpeggios, two, three, and four notes to a count. It is interesting, too, to do the arpeggios without stopping and so on, through the octave. Then, for stretching the diminished seventh chord, for example,

Ex. 3



practiced similarly to the arpeggios.

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

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

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

A Character Study of Theodore Presser the Man

By WILLIAM ROBERTS TILFORD

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

Theodore Presser, music pub.; b. Pittsburgh, Pa., July 3, 1848; s. Christian and Caroline U., 1870-8; student Mt. Union (O.) Coll.; studied music, N. E. Conservatory of Music (Boston, Mass.), 1873-4; Leipzig Conservatory, 1878-80; m. Helen Louise Cannon, of Phila., Pa., 1879 (died 1905); m. Edith Houston, of Phila., 1908. Entered retail music business Pittsburgh, Pa., 1864; teacher of piano, Ohio

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

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

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

DURING THE course of several years it was my very great privilege to know Theodore Presser and to observe him in his daily life "in action." Only those thus situated could understand just what the words, "in action," meant in reference to this most remarkable man. So numerous have been the biographies that have been printed during the last few months that it is not worth while in this article to recount chronologically the facts. The biographies, however, give a very real and imperfect glimpse of his real greatness. It is not worth while in this article to recount chronologically the facts. The biographies, however, give a very real and imperfect glimpse of his real greatness. It is not worth while in this article to recount chronologically the facts. The biographies, however, give a very real and imperfect glimpse of his real greatness.

Capacity for Work

LIKE most men of large accomplishments he possessed an uncanny capacity for work. During the forty-three years he was engaged in music publishing, no man in his business equalled him in this respect. (He man in his many strong stock and blessed with a vigorous frame, which in later years actually became bent with labor, he had the additional asset of a youth spent partly in very hard manual work. In fact, he made cannon balls during the War of 1812, the "States," though the work in a foundry proved too much for his very youthful ambitions. Later, as a music clerk, then as a music organizer of notable musical associations, and finally in the publishing business, he left a trail of records for hard and unremitting work, which is extraordinary in every way. For years, after a seven-day's labor at his business, he would take home great bundles of work and spend his evenings investigating manuscripts, signing checks, auditing bills, and so on. In addition to this he wrote at home instruction books, and edited works which have been used by hundreds of thousands of students. His instruction books were partly original and partly compilations. It is safe to say that had he been by more people than the works of any other musical educator, with the possible exception of Carl Czerny.

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

A Friend of the Teacher

HIS interest in his business, and particularly as it related to the promotion of the interests of the music teacher, impelled him to be his best at times when his medical advisers insisted he should be. He was a man of few words before his passing; and only a few hours before his death he was struggling valiantly in behalf of a plan he had to help the teacher of music. Many of those who for years had known of the enormous accomplishments of Theodore Presser were surprised when they met him; and often they would stammer, "Is that really Theodore Presser?" This was largely because of his great simplicity. He hated af-

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

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

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

Human Qualities

THEODORE PRESSER was one of the most clear-minded men I have ever known. In long years of association I never heard him relate an objectionable story. Although he could be vigorous and emphatic, he had no use for profane or coarse language. On the other hand, he was far from being a sacrosanct prude. Adhering to a strict moral code himself, he was at the same time very tolerant and "long suffering" in his aspect of the frailties of others.

In the cases of unfortunate girls whose hearts had gone up the wrong lane, the late Presser was the man who was most considerate, often extending financial help. In one case he wrote a pathetically naive letter to parents, assuring them he was certain that the world's judgment of their erring daughter was untrue and unjust. While unostentatious, he was extremely social and dreaded to be without congenial company and companions. A conventional, old-fashioned picnic to the woods gave him far more delight than anything that pretended to be formal, and a hike with a group of boys was a special diversion. In a small group he was an extremely animated conversationalist and enjoyed humor immensely. He dreaded and he could make a very excellent talk upon subjects in which he was interested, he had a fear of audiences and frequently confined himself

to the habit of expressing himself in a peculiar and emphatic manner which he understood perfectly himself, but which was often misinterpreted by others. This sometimes led to misunderstandings in later years, and to the sacrifice of friends, which pained him greatly. It is often became necessary for those who did not understand him to interpret his meaning; and he appreciated greatly, if accurate, but detested when it became apparent to him that he was in the least falsely interpreted. He was most anxious to have his meaning perfectly clear and would struggle for hours with letters, documents and papers, until there could be no doubt as to what he wanted. On the other hand, he was ready when necessary to change his mind; and this, indeed, he frequently did.

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



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

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

Musicianship

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

ences have broken up largely because those concerned

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

W. J. HENDERSON
Eminent Musical Critic

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

J. LAWRENCE ERB
Musical Educator

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

WASSILI LEPS
Noted Conductor

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

IN GRATEFUL MEMORY OF THEODORE PRESSER

By the Well-Known Composer
MATHILDE BILBRO

We shall miss his kindly smile;
And yet we know
That smile beams just as kindly now
As in the days ago
When he was here.
We shall miss his words of cheer,
His never-failing sympathy,
And gentle understanding,
And yet that voice is heard,
His very word
Speaks all around in signs we witness
Of countless deeds of kindness.
So how can we
Say that our friend is gone,
While his great works and greater heart
Live on and on?

GEOFFREY O'HARA
Composer-Lecturer

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

MRS. FREDERIC W. ABBOTT
Director, Philadelphia Music League

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

WILLIAM C. CARL
Famous Organist

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

Opus-Numbers

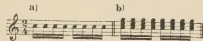
By Ardale C. Cross

The following incident shows quite a common oversight on the part of most music teachers and students: While trying a strange piano, a young musical acquaintance entered the hall. Upon completing the piece, I turned and asked her how she liked it. "That was very pretty," she replied, "what was it?" "That was Chopin's *Prelude, Opus 28, No. 20*," I answered. "Oh, I never bother with the opus and number of a piece," she boasted. "Do you, my reader, 'bother' with the opus-number? It is to be hoped that you do. Is it enough for you to say, 'That was a *Prelude by Chopin*'?" "Why is it not?" you ask. "Because it is too indefinite. There are many other pieces by the same name and by the same composer. How are they to be distinguished except by opus number?" "By the key," you say. "Very good, but what would you do if there were several pieces in the same key? The safe and sanest way is to give the opus number. Beethoven wrote several sonatas in the same key. It would be just as sensible to leave out the composer's name as it is to omit the opus number! It takes both to identify such a composition. Yes, it will take some effort to remember these details; but anything not hard to attain is scarcely worth the having."

The "Adaptable" Wrist-Action

By Sidne Tatz

We spend hours and hours working to acquire "wrist-action for octaves" and then overlook the application of this facility to many other musical forms. How valuable this use of the wrist becomes when single notes are wanted to be repeated in a round, ringing tone as at (a) in our example.



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

Practical Fingering Illustrated For Individual Needs

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

By MRS. NOAH BRANDT

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

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

No. 1. Seguidilla, Albeniz.

Ex. 1 Allegro e leggiero



Ex. 2 Presto (H.M. J. = 120)



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

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

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

Example No. 2:



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

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

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

Ex. 3 Murmuring Zephyrs, Jensen-Nieman



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

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



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

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



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

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

Ex. 6 Quasi allegretto



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

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

Ex. 7 Andantino con moto



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

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

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

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

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

Students may be classified as follows:

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

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

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

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

The student not classified in the foregoing is the timid, shrinking kind, lacking self-confidence. This type (often exceptionally musical) requires judicious treatment, tact and ability in his training, as the instructor must gradually draw the music from him by constant encouragement. A nature so sensitive shrinks from severe criticism, and only by patient perseverance are artistic results attained—Observe the thumb, preserving unusual lightness. This weight must be on the right side of the hand, as the metacarpal progression is on the fifth finger. Failure on the thumb, therefore, suggests back instantly when interfering with the metacarpal progression on the fifth finger.



Age 17 Age 21
EARLY PORTRAITS OF MR. PRESSER



THEO. PRESSER AS A TEACHER

By Miss Mattie L. Cooke

President, Hollins College, Hollins, Virginia

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

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

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

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

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



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

Ex. 14 Alla Marcia M. M. about 1820

Half Pedalling
 "By half pedalling is meant lifting up the right foot out, away from the keyboard, accounting for every note in the imagination, recalling such details as fingering, passage divisions and pedalling as minutely as possible."
 (5) By pointing in each piece as many "coloring points" (spots from which one can start afresh with the color certainty, at a moment's notice) as possible, to the nearest of which one can return in the event of a sudden lapse of memory.
 (6) By thinking out each piece according to its harmonic procedure and formal structure.

The Presser Foundation

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

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

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

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

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

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

For instance, help has never been administered to individual pupils, because the Foundation is concerned with the proper machinery for the adequate musical examination of individuals. The scholarships, therefore, are granted only to colleges which are doing a specific work in music, and even then the students must also be pursuing a general course in education.

The general channels of the Foundation are the Presser Home for Retired Music Teachers; The Home for Retired Music Teachers; Department for the Relief of Deserving Musicians; Department for Scholarships; Department of Grants for Music Buildings at Colleges.

The work of these departments may be thus briefly described:

Department for the Relief of Deserving Musicians
 THIS Department was organized in 1916 for the purpose of administering emergency aid to worthy teachers of music in distress. Those needing assistance are required to fill out an application blank. This is forwarded to the Board of Directors, who make proper investigation and then take prompt action on the case. Every effort is made to do away with "red tape" as much as possible, as quickly as possible. All correspondence is regarded as strictly confidential.
 The activities of the Board of Directors are supplemented by those of a Board of Non-Resident Directors, who have kindly consented to act in their respective localities, in connection with the Foundation of aid that may come to their attention and of real preliminary information concerning cases that may be referred to them by the Foundation. Small pensions have been granted in a few extreme cases.

Department of Scholarships

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

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

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

Department of Grants for Music Buildings at Colleges

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

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

THEODORE PRESSER ON GRADING TEACHING PIECES

By C. A. Woodman
Managing Director, Oliver Ditson Company

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

"One of the secrets of my success is the perfect grading of every teaching number. Did you ever see a little child go out to coast with his sled on a slide used by older children that had a big jounce of delight to the older children but terrifying to the young child? Did you ever see a first-grade teaching number that flowed along so easily and smoothly just like a slide and then suddenly there appeared a measure of third or fourth grade that was just as terrifying to the child as the jounce in the sled? I make it my particular business to see that all 'jounces' are removed from every teaching number. A first-grade number is first grade throughout. The same is true of second and third grades. The same is true of every grade. If you have such success with your pupils; for in addition to the perfect grading every number has a pleasing little melody running through it. No one but a broad gauge and generous hearted man kind to a business competitor.

R. G. MCCUTCHEON Musical Dictator

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

What would a reputable teacher expect a child to do? He has two years of piano instruction—12 to 18.

Does the question refer to that hypothetical creature—the "average pupil"? Practically, as Betsy Grey would put it, "there ain't no such thing." For every pupil has his peculiarities, some of them to the good and some to the bad. So any scheme must be more or less modified to suit the particular case.

Let us then consider the following as merely an approximate statement of the work, which can be adapted as they themselves properly:

FIRST YEAR

1. THE INSTRUMENT: how the piano is constructed, and what happens when a key or pedal is depressed.
2. NOTATION: The staff, clefs and all characters used in connection with the staff; the notes, at least including sixteenths, and their location when applied to the keyboard, also rests and accidentals; the definition of the most common musical terms.
3. TECHNIC: the study of touch and technic through elementary finger exercises; the major scales of C, G, D, F and the minor scales of A, E, D at a moderate pace through two octaves, in parallel and possibly compound motion; simple arpeggios on the tonic chords of the above keys.
4. THEORY: intervals between the notes of the scales, and the structure of the tonic chord.
5. EAR TRAINING, on the above intervals.
6. TRANSPOSITION of simple finger exercises into nearby keys.

SECOND YEAR

1. NOTATION: Sixteenth and thirty-second notes and rests; further definitions of words encountered in the music studied.
2. TECHNIC: the remaining major scales and the addition of B, G and C minor, through three octaves, in parallel and contrary motion and in canon form, still at moderate tempo; arpeggios through two octaves, founded on the three principal triads of each key studied; finger exercises on varied rhythms, the trill, mordent and other embellishments.
3. THEORY: the consonant intervals; the three principal triads in root position and inversions, cadences.
4. EAR TRAINING: writing from audition of melodic fragments derived from music that is studied.
5. TRANSPOSITION of exercises and simple pieces into familiar keys.
6. STUDIES AND PIECES OF THE SECOND GRADE, with analysis of their forms, principles of interpretation, and study of composers.

ADVANCE MATERIAL

Can you suggest material for a girl of sixteen who has studied Czerny, Op. 299; Heller, Op. 47; Bach, six-voiced chorales and preludes; some of Chopin's Preludes and Impromptus, and who has also played such things as the "Te Spring and the Danube" and "Prelude in G Major." Of course, she has had scales, arpeggios, and so on. She has had a few Beethoven exercises—Mass Op. 10, 5, 6, 5, 5.

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

For pieces, try the following:
 "The Snowflake" by Goussier.
 Schütz: *A la bien aimée*,
 Alabié-Liszt: *The Nightingale*.
 MacDowell: *Polonaise*.
 More elaborate compositions may include Bach's Italian Concerto, Schumann's Papillons, Op. 2, Mendelssohn's *Rondo Capriccioso*, Op. 14, and Grieg's *Sonata in G minor*.

The Teachers' Round Table

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

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

High Wrists
 My pupil holds her wrists too high and, as a result, her arms are stiff, making her clumsy. She insists that she cannot relax when her wrists are held lower than her knuckles. I have tried to persuade her that this is not the case, she argued that I was wrong, since she has been told to raise her wrists.—V. L. F.

Perhaps your pupil sits on too high a stool when practicing. If you are careful in prescribing just the right height for the piano stool, the first condition for a correct hand-position is assured.
 Anyway, it is much better for her to hold her wrists too high than too low, since high wrists give a better command of tone-qualities than low ones. Don't bother too much about the matter, but stress rather the principle of relaxation, and the wrists ought eventually to adjust themselves properly.

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

Touch and Technic

Please give a definition of the two words, touch and technic, and the ways by which the latter is to be attained; for example, in Dr. Mason's *Touch and Technic*, etc.—J. T.

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

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

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

Extemporization

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

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

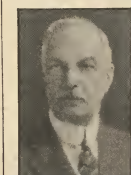
True, too much rambling about on the piano is apt to make a budding pianist careless when it comes to accurate interpretation; but, given a pupil who has acquired careful hands, sound ears, and a good idea to encourage him to practice hours, to browse about on the keyboard and to taste some of the joys of self-expression in music?

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

Too many teachers teach about chords, but not how to put them in practical use. If more were taught, I think that the three practical triads in each key and to use these in any position, they would enjoy and learn much more, and would be able to play better than in any other manner, even if they had not been able to play at all. I have had a few pupils who accompanied me, and I have had some who were so good that they were able to play with the violinist, with the result that we gave so much pleasure that everyone was asking, "How do you know how to do it?" I told them that I learned how when a child, and that I have been playing since I was three years old. I play with a 1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100-101-102-103-104-105-106-107-108-109-110-111-112-113-114-115-116-117-118-119-120-121-122-123-124-125-126-127-128-129-130-131-132-133-134-135-136-137-138-139-140-141-142-143-144-145-146-147-148-149-150-151-152-153-154-155-156-157-158-159-160-161-162-163-164-165-166-167-168-169-170-171-172-173-174-175-176-177-178-179-180-181-182-183-184-185-186-187-188-189-190-191-192-193-194-195-196-197-198-199-200-201-202-203-204-205-206-207-208-209-210-211-212-213-214-215-216-217-218-219-220-221-222-223-224-225-226-227-228-229-230-231-232-233-234-235-236-237-238-239-240-241-242-243-244-245-246-247-248-249-250-251-252-253-254-255-256-257-258-259-260-261-262-263-264-265-266-267-268-269-270-271-272-273-274-275-276-277-278-279-280-281-282-283-284-285-286-287-288-289-290-291-292-293-294-295-296-297-298-299-300-301-302-303-304-305-306-307-308-309-310-311-312-313-314-315-316-317-318-319-320-321-322-323-324-325-326-327-328-329-330-331-332-333-334-335-336-337-338-339-340-341-342-343-344-345-346-347-348-349-350-351-352-353-354-355-356-357-358-359-360-361-362-363-364-365-366-367-368-369-370-371-372-373-374-375-376-377-378-379-380-381-382-383-384-385-386-387-388-389-390-391-392-393-394-395-396-397-398-399-400-401-402-403-404-405-406-407-408-409-410-411-412-413-414-415-416-417-418-419-420-421-422-423-424-425-426-427-428-429-430-431-432-433-434-435-436-437-438-439-440-441-442-443-444-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-481-482-483-484-485-486-487-488-489-490-491-492-493-494-495-496-497-498-499-500-501-502-503-504-505-506-507-508-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-551-552-553-554-555-556-557-558-559-560-561-562-563-564-565-566-567-568-569-570-571-572-573-574-575-576-577-578-579-580-581-582-583-584-585-586-587-588-589-590-591-592-593-594-595-596-597-598-599-600-601-602-603-604-605-606-607-608-609-610-611-612-613-614-615-616-617-618-619-620-621-622-623-624-625-626-627-628-629-630-631-632-633-634-635-636-637-638-639-640-641-642-643-644-645-646-647-648-649-650-651-652-653-654-655-656-657-658-659-660-661-662-663-664-665-666-667-668-669-670-671-672-673-674-675-676-677-678-679-680-681-682-683-684-685-686-687-688-689-690-691-692-693-694-695-696-697-698-699-700-701-702-703-704-705-706-707-708-709-710-711-712-713-714-715-716-717-718-719-720-721-722-723-724-725-726-727-728-729-730-731-732-733-734-735-736-737-738-739-740-741-742-743-744-745-746-747-748-749-750-751-752-753-754-755-756-757-758-759-760-761-762-763-764-765-766-767-768-769-770-771-772-773-774-775-776-777-778-779-780-781-782-783-784-785-786-787-788-789-790-791-792-793-794-795-796-797-798-799-800-801-802-803-804-805-806-807-808-809-810-811-812-813-814-815-816-817-818-819-820-821-822-823-824-825-826-827-828-829-830-831-832-833-834-835-836-837-838-839-840-841-842-843-844-845-846-847-848-849-850-851-852-853-854-855-856-857-858-859-860-861-862-863-864-865-866-867-868-869-870-871-872-873-874-875-876-877-878-879-880-881-882-883-884-885-886-887-888-889-890-891-892-893-894-895-896-897-898-899-900-901-902-903-904-905-906-907-908-909-910-911-912-913-914-915-916-917-918-919-920-921-922-923-924-925-926-927-928-929-930-931-932-933-934-935-936-937-938-939-940-941-942-943-944-945-946-947-948-949-950-951-952-953-954-955-956-957-958-959-960-961-962-963-964-965-966-967-968-969-970-971-972-973-974-975-976-977-978-979-980-981-982-983-984-985-986-987-988-989-990-991-992-993-994-995-996-997-998-999-1000-1001-1002-1003-1004-1005-1006-1007-1008-1009-1010-1011-1012-1013-1014-1015-1016-1017-1018-1019-1020-1021-1022-1023-1024-1025-1026-1027-1028-1029-1030-1031-1032-1033-1034-1035-1036-1037-1038-1039-1040-1041-1042-1043-1044-1045-1046-1047-1048-1049-1050-1051-1052-1053-1054-1055-1056-1057-1058-1059-1060-1061-1062-1063-1064-1065-1066-1067-1068-1069-1070-1071-1072-1073-1074-1075-1076-1077-1078-1079-1080-1081-1082-1083-1084-1085-1086-1087-1088-1089-1090-1091-1092-1093-1094-1095-1096-1097-1098-1099-1100-1101-1102-1103-1104-1105-1106-1107-1108-1109-1110-1111-1112-1113-1114-1115-1116-1117-1118-1119-1120-1121-1122-1123-1124-1125-1126-1127-1128-1129-1130-1131-1132-1133-1134-1135-1136-1137-1138-1139-1140-1141-1142-1143-1144-1145-1146-1147-1148-1149-1150-1151-1152-1153-1154-1155-1156-1157-1158-1159-1160-1161-1162-1163-1164-1165-1166-1167-1168-1169-1170-1171-1172-1173-1174-1175-1176-1177-1178-1179-1180-1181-1182-1183-1184-1185-1186-1187-1188-1189-1190-1191-1192-1193-1194-1195-1196-1197-1198-1199-1200-1201-1202-1203-1204-1205-1206-1207-1208-1209-1210-1211-1212-1213-1214-1215-1216-1217-1218-1219-1220-1221-12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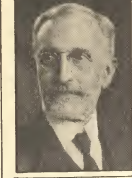
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Continued on Next Page

A MERRY LILT

GEORGE DUDLEY MARTIN

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

Moderato M.M. ♩ = 108

a tempo

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THE CELEBRATED LARGO

THE ETUDE

G.F. HANDEL

Arranged by Theo. Presser

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

Largo M.M. = 69-72

p legato e cantabile *cresc.*

Air

p sostenuto

ten. *pp*

(Orchestra)

poco rit. *ffa tempo*

Air

dolce e armonioso *cresc.*

mf *cresc.*

THE ETUDE

p *ff*

(Orchestra) *ff* *molto allarg.*

Arranged by Theo. Presser

A favorite number with Mr. Presser.

SARABANDE

From Sixth Sonata for Violoncello in D Major

J.S. BACH

Lento M.M. = 72

p espressivo *cresc.*

p dolce *cresc.* *dim.*

mf *poco* *more - seen* *do* *ul* *pp* *dolce*

cresc. *dim.* *pp*

POLONAISE JOYEUSE

THE ETUDE

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

RICH. KRENTZLIN, Op. 118

SECONDO

Con brio M.M. $\text{♩} = 108$

The score for the second piano part consists of six systems of music. It begins with a tempo marking of 'Con brio M.M. $\text{♩} = 108$ '. The music is written in 3/4 time with a key signature of one flat. The first system includes dynamic markings of *f*, *sfz*, *p*, and *f*. The second system features *ff sfz* and *p*. The third system has *mf*, *p*, *p cresc.*, and *f*. The fourth system includes *sfz*, *p*, and *f*. The fifth system shows *ff*, *cresc. molto*, and *ff sfz Fine*. The sixth system is marked *tranquillo* and includes *f* and *rit.* markings.

THE ETUDE

POLONAISE JOYEUSE

RICH. KRENTZLIN, Op. 113

PRIMO

Con brio M.M. $\text{♩} = 108$

The score for the first piano part consists of six systems of music. It begins with a tempo marking of 'Con brio M.M. $\text{♩} = 108$ '. The music is written in 3/4 time with a key signature of one flat. The first system includes dynamic markings of *f*, *sf*, *p*, and *f*. The second system features *ff* and *p*. The third system has *mf*, *p*, *cresc.*, and *f*. The fourth system includes *f*, *sf*, *p*, and *f*. The fifth system shows *cresc. molto* and *ff Fine*. The sixth system is marked *tranquillo* and includes *p dolce* and *f* markings.

8-----

This block shows the continuation of the first piano part score, starting with a measure rest of 8 measures. It includes dynamic markings of *p a tempo* and *mf*.

QUIPS AND QUIRKS

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

ALLENE K. BIXBY

M. M. ♩ = 128

Musical score for 'Quips and Quirks' by Allene K. Bixby. The score is in 4/4 time and consists of two staves (treble and bass clef). It features various rhythmic patterns, including triplets and sixteenth notes. Dynamics include *mf*, *p*, *mf animato*, *stargando*, *a tempo*, *Fine*, *mp*, and *cresc.*

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GYPSY DANCE

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

FRANCES TERRY

Con moto M. M. ♩ = 100

Musical score for 'Gypsy Dance' by Frances Terry. The score is in 4/4 time and consists of two staves. It features a lively melody with many eighth and sixteenth notes. Dynamics include *mp animato*, *f*, *mf*, *cresc.*, *f*, *animato*, and *p*.

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Musical score for 'March of the Classes' by M. L. Preston. The score is in 4/4 time and consists of two staves. It features a march-like melody with many eighth notes. Dynamics include *grazioso*, *p*, *f*, *mf*, *cresc.*, *f*, *risoluto*, *mf*, *pp*, and *a tempo poco rit.*

MARCH OF THE CLASSES

M. L. PRESTON

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

Tempo di Marcia M. M. ♩ = 108

Musical score for 'March of the Classes' by M. L. Preston. The score is in 4/4 time and consists of two staves. It features a march-like melody with many eighth notes. Dynamics include *mf*, *f*, *pp*, and *Fine*. The score includes many fingerings and articulation marks.

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JACK IN THE BOX

Lyrics by Mort Eiseman

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

WALTER C. SIMON

Allegretto M. M. ♩ = 108

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

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

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

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

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

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

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

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

Fine

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

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

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

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

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

A HAYRIDE PARTY

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

Allegretto M. M. ♩ = 108

L. RENK

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

SONG OF THE CELLO

CARL A. PREYER

An expressive melody, in what may be termed the "baritone register" of the piano. To be played with warmth and feeling. Grade 24.

Allegro agitato M.M. ♩ = 108

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MEMORIES

WALTER ROLFE

A miniature song without words. Play very smoothly, in sustained style. Grade 3.

Andante moderato M.M. ♩ = 72

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MELODIE

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

GEORG EGGELING, Op. 250

Andante molto espress M.M. ♩ = 63

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VALSE

from "SUITE, Op.15"

THE ETUDE

A. ARENSKY

Arr. by W.P.Mero

Originally for two pianos, this *Walse* has been arranged as a solo in response to many demands. The lovely waltz themes should be brought out tastefully and with much expression. Grade 4.

Allegro M.M. $\text{♩} = 72$

The first page of the musical score consists of eight systems of piano and bass staves. The music is in 3/4 time and begins with a piano (*pp*) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings including *rit.*, *a tempo*, *resc.*, *dim.*, *mf*, *rit.*, *a tempo*, *resc.*, and *dolce*. The piece concludes with a *dolce* marking.

THE ETUDE

The second page of the musical score continues the piano and bass staves from the first page. It features a variety of musical notations and dynamics, including *pp*, *mf*, *pp*, *mf*, *dim.*, *rit.*, *a tempo*, *ff*, *allarg.*, *pp*, *marcato*, *pp*, and *pp*. The score includes complex rhythmic patterns and dynamic contrasts throughout the piece.

BERCEUSE-VALSE

THE ETUDE

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

Poco Allegro grazioso M.M. ♩ = 52

EDOUARD SCHUETT

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

p *p*

più espress. *mp* *espress.* *p* *p* *leggiere*

poco cantando

cresc. e più espress.

dolce *p*

con grazia *ped. simile* *poco rall.*

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

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

poco cantando *espress.* *p*

cresc. e più espress. *dolce* *p*

con grazia *mf* *poco calando*

espress.

molto legg. *mp* *pp* *dolce espress.*

più tranquillo *pp* *in poco rall.* *ppp*

AQUARELLE

In modern gavotte rhythm. Just right for certain forms of aesthetic dancing. Grade 8.

Tempo di Gavotte M.M. ♩ = 108

HERBERT RALPH WARD

mf *mp*

mf

rall. *mf* *a tempo* *mf*

rit. *mf a tempo* *mp* *rit.* *p*

Transcribed by HENRI BENO

An effective recital arrangement of a very popular song.

SLEEPY HOLLOW TUNE

THE ETUDE
RICHARD KOUNTZ

VIOLIN *Slowly*

PIANO *p*

* The indicated fingering is optional. The entire Melody may be played in the first position if desired
 ** Double stopping optional. The lower notes may be omitted if desired.
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MEDITATION

A fine sustained melody for the solo stops.

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

W. BERWALD

MANUAL *pp* *espress.*

PEDAL *Sw. Oboe, Soft Strings*

Sw.

Ch.

Bourdon to Ch.

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Ch. Flutes 5 & 4
un poco animando

Sw. Oboe *mf*

Sw. Strings 8' *mf* *poco rit.*
Sw. *p*
Ch. Clarinet *p*
(Ch. open) Sw. to Ped.

Ch. *mp*
Sw.

Ch. Flutes

Sw. *mf*
Ch. *poco rit.*
Ch. Dulciana *tranquillo*
Prepare Sw. Vox Humana *dim.*
Ch. 16' 4' couplers *pp*
Ch. to Ped.

THROUGH DREAMLANDS GOLDEN HOURS

Edwin Wright
Moderato

R. S. STOUGHTON
Andante con moto

f *molto rit. più allarg.* *espress. mf*
Purple shad-ows fall-ing,
Dyebreak comes too soon-dear.

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

An-gel wings are rust-ling
to nev-er wake dear,
In the sum-ber-land,
From the sum-ber-land,
Old sweet hear is re-turn-ing,
Just to dream for ev-er

piu rit. *Moderato (Refrain)*
There to clasp us by the hand,
hold your heart and hand,
Through Dreamlands golden hours,
Down Dreamland's sun-ny lane,
Our souls u-nit-ed

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

mp allarg. *molto rit.* *molto allarg.*
beau-ti-ful hours in Dream-land, Love's own For-get-me-not!
own For-get-me-not!
mp allarg. *molto rit.* *molto allarg.* *a tempo* *molto allarg.* *molto rit.*

CHARLES O. ROOS

IN THE GARDEN OF SAHARA

CHARLES WAKEFIELD CADMAN, Op. 83, No. 2

Languorously, moderately

1. I watch the sun go fading out To pale the yellow desert
2. I see the soft touch of the wind Now sway the curtains of thy

sand; wait the rising moon to cast Her magic spell up on the land. Ah!
tent! O Allah, whisper in the heart! My Fate, my Heaven - Sent Ah!

Far a - bove a Let the Sul - tan

thousand white stars light the way; And I mark where rests thy caravan this night
storm with - in his marble halls! Let his horsemen circle wide the desert

I will take the fairest of Sahara's bloom, Mine for ever
plain! Safe in some sweet scented garden far away I will walk with

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

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

O LOVE THAT WILT NOT LET ME GO

Rev. GEORGE MATHESON

LOUIS SHENK

Moderato

mf With a joyful feeling of rev-

O Love that will not let me

go, I rest my weary soul in Thee, I give Thee back the life I owe, That in Thine

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

By Rena L. Carver

CHILDREN like these ways of learning note and rest values and thus never find time notation confusing. Buy two large sheets of cardboard in each of these colors—red, blue, green, yellow, pink and purple; also three large sheets of black cardboard and one of white.

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

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

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

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

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

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

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

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

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

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

How One Teacher Treats the Missed-Lesson Problem

By Marie M. Lyon

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

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

According to my custom each parent receives a written statement of my only rule. All lessons missed must be made up. Absences (due to sickness of more than two weeks) are excepted.

If for any reason a lesson cannot be taken

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

Tardiness is not excused. Pupils are asked to keep a careful report of pupil's practice time, and sign report before each lesson.

Parents are interested in the work after a reasonable period of time will be reported to their parents for special consideration.

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

Musical Smiles

Stopped the Chin Music Nodd—"How is the music in the Bang-bang Restaurant?"

Todd—"Splendid! I was in there with my wife for an hour this other evening and couldn't hear a word she said!"

Hopeless "Copy of 'Pansy Faces,' please, miss." Assistant—"In what key?" Youth—"Key? She didn't say nothing about keys."

Assistant—"Do you know if the lady is a soprano or a contralto?" Youth—"She ain't neither of them—she's the dishwasher at the cafe!"

The Only Drawback "Only one thing kept my daughter out of opera," said the proud father. "Yes, I know," said the weary one. "I've heard her sing."

Equipped "Is your son going away to college?" "He hasn't said, but he's bought a second-hand ukulele."

Should Be a Leader Too Subhead—"Sousa sues cigar manufacturer for giving his name to a 3-center." The Sousa cigar should have a band, of course.

Muchly Musical "Jim—"A pretty girl is like a melody." Jim—"Yes, I saw one the other night that looked pretty sharp, and she knocked me flat, so I sent her a note."

Jim—"What did she write?" Jim—"Oh, she told me not to play around."—California Pelican.

No Good "Madame, the children won't go to sleep!" "Tell them to come here and I will sing to them!" "I've already threatened them with that, but it doesn't help."

Optimist—"Harmony exists everywhere for him who would find it." Pessimist—"Sorry to disagree with you, but how about the Clashier family? They are eternally scrapping."

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

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

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

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

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

Then, too, conservatory training is cheaper than gipsy-study with first one teacher and then another; the reputation of one's teachers is learned from constantly revised catalogs. If a conservatory course is elected, there is one feature often overlooked, that proves of incalculable value to the singer who does their work, and that is directing.

Those who have studied harmony and theory are equipped to study directing. It steadies rhythm; it gives practical experience in ensemble; it makes sight reading easier; it places the singer in a position to add ten or fifteen dollars a month to the income. Churches and Sunday schools are always looking for leaders. It is a field of certain remuneration and added prestige.

A French Masin

An old French lady used to say, "Self-taught is poor taught." Self-taught is better than total ignorance.

Ambitious singers do not need to be told that they can not approach real artists for musical instruction without a background; and the background must be colored with pigments of knowledge. Artist teachers ask pertinent and occasionally impertinent questions and seek to find out the exact extent of the pupil's studies.

Singers and teachers sometimes remark, "Why should I rack my brains studying harmony?" Singers do not need it.

There is more to singing than keeping on the key. Teachers who know their business require diversified knowledge. Students have a right to expect that the teacher will be able to correct their French and Italian diction, give them interpretive colorings, explanations of famous songs, hints on how to study and what to study. Pupils who expect to become teachers should never venture into the ranks of professionals until they have grasped the cultural ideas they expect in their own artist teachers. When the embryo teachers realize how quickly students catch up with the teacher, they have to dig in and get the requisite knowledge to keep ahead of their pupils.

It is easier to build the foundation when the house is begun; the most impalpable sort of a career is one where the foundations are piled in from underneath after the career is in full swing.

Harmony Without Teacher

It is possible (but difficult) to study harmony and theory without an instructor—but it can be done. The main difficulty is the lack of dictation. Singers go gaily off to summer school, expecting to put in six weeks hard work, only to find upon arrival, that they are ignorant of the elementary knowledge to enter classes, and their advancement is delayed. The usual pupil is not caught this way again.

It is possible to teach one's self piano—but it takes work. The pupil who has grit and persistence to study outside subjects without teachers will retain knowledge thus acquired. It has been brought to mind with soul struggle; and what we buy with our souls is our imalienable possession. If a French teacher is unavailable, the following method will give results, provided the pupil has a loving acquaintance with French as it is "spoke" by natives. Arnold's "French Dictation for Singers and Speakers," gives phonetic rudiments.

The Singer's Etude

It is the Ambition of THE ETUDE to Make This Voice Department "A Vocalist's Magazine Complete in Itself"

Edited for January by MAUDE BARRAGAN

Can the Voice be Self-Taught?

Never attempt actual reading until every rule for pronunciation has been mastered. When this book is completed, follow it with a phrase book giving conversations and vocabulary and picturesque pronunciations. Along with this take a good French grammar course as taught in the local high school and study rules and regulations. This self-taught course takes two years concentration; but, if in the meantime the earnest pupil has listened to the very excellent French sung by native American artists on phonograph records, and has applied himself diligently to acquiring the easy, tripping roll of the French "r," and the proper understanding of the rules, the resultant power is full of thrills. One may translate with a dictionary;

but one can not speak without the rolling of the "r." No writer wishes to disparage the value of phonograph records, but it is well to warn aspirants that it is possible to Italianize one's French by listening to a French air by an Italian artist. Phonograph records are meant to be illustrative, not instructive. Piano knowledge acquired by persistent work becomes a liberating power to the voice student. It is necessary to have a knowledge of harmony; and if one can read at sight the close harmonizations in modern church music, one has gained a living fire in one's work, a soul alight with understanding, fingers alert with skill, and a voice attuned to life.

The Vocal Battle

THE ramifications of musical knowledge extend into all branches of the musical arts. A painting without a background is incomplete, unendurable, without substance or setting. The singer without a background of diversified reading is only half a singer; a butterfly of song. The public library is an excellent place in which to obtain a background of diversified reading. There are shelves of musical books, biographies of operatic stars, books on orchestration and symphony, books of folk-songs and pagentry, books upon chorus work and books by famous teachers explaining their methods.

Library Sources

Many libraries, under the persuasive influence of some opera study club or music club, have complete sets of operatic scores obtainable on membership cards. One may keep these books a month or two. The pleasure of working them out is keen. The music lover may work out the score of "Carmen," "Madame Butterfly," "La Gioconda" or "La Tosca," realizing that the expense is nothing! Concentrated work like this stimulates the brain, gives singers an intelligent comprehension of opera, makes them knowledgeable to the highest degree of understanding of the strength or weakness of a particular score. Enjoyment upon performance is doubly enhanced; the singer is drawn out like a pattern; one has guide-posts of familiarity to mark the way; not an emotion is lost.

Who has studied the score of an opera, an intelligent comprehension of opera, makes them knowledgeable to the highest degree of understanding of the strength or weakness of a particular score. Enjoyment upon performance is doubly enhanced; the singer is drawn out like a pattern; one has guide-posts of familiarity to mark the way; not an emotion is lost. When one reads in the life of an oratorio composer that he worked with the like conditions of boy choir, and perforce wrote his scores for youthful voices, new features in the peculiarities of oratorio music are seen. The following are elementary descriptive books on symphonies, and more than one publication gives details of symphonic construction comprehensible to the lay mind. If

"Why, it is almost as hard for her to get up there to-day as it is for me!" She does that every day—you may bank on it, her work is harder. Each day she fights a new battle; each day she fights to sustain her pinnacle of art. The vocal habit is not something to be taken up and laid down at the whim of the will; it is a strenuous, day to day grind, a never relaxing watch upon one's habits, diet, thought and will.

The Singer Must Have a Definite Aim

ARTISTS have definite aims; it is seldom an artist without knowing it. Artists mature with a consuming ambition which they gratefully receive as it is their nature to achieve first place, but average singers derive from music a quality of satisfaction that is more than food or drink, it is a completing spiritual experience. Realizing that this may never become an artist in the professional sense of the word, they work with music not for money compensation—of which they receive little—but because they have a talent, and the desire to share it with the hearts.

Singing is as spontaneous as prayer; and songs are mostly prayers. Those who have savored grief know that without the desire to sing there can be no song. Music expresses love; and if love, either for our Creator or fellow mortals, goes out of the heart, the gift of song departs.

The Science of Singing

Because the science and study of voice is such a serious thing, and its consequences so far-reaching in physical results, spiritual growth and mental ease, the tone should be stopped. It is not necessary to sing yards of exercises, and it is unwise to do so with improperly placed tones. See that the tone is placed inward into the cavity back of the teeth; make sure of its resonance; never exhaust the breath; leave hearers under the impression that the tone could have been held another beat or two.

The Prima Donna's Origin

When we read the life of a prima donna, sparkling with triumphs, do we reach back to her humblest beginnings and read how she starved in Germany, wore frayed clothes, went hungry, sang in beer gardens to obtain her education? Do we see how she swapped English with a German girl for fundamentals of German history, folk-lore and language; how she played accommodations for a French singer in order to be taught French without cost? These are the inspirations of careers—not the printed records of triumphal concert tours or operatic high lights.

Recently the musical journals carried the story of a well-known soprano's story who stepped back from a career, devoting herself to lucrative vaudeville engagements, in order to let the younger sister achieve grand opera. On a Sunday afternoon this vaudeville soprano, now an artist of international reputation, appeared in concert with her famous sister, repeating her delayed triumph. Does not that make one's heart lift with emotion at the realization that the elder sister's sacrifice had been in vain?

Have you watched an opera company perform some well-known opera, singing fluently in a language not their own? Then have you seen them the next day going through a new opera, repeating, to the point of desperate weariness, phrases that they do not go right, their bodies limp with fatigue, their voices climbing up into regions where it hurts one to think? That life is not easy.

Have you heard a coloratura dazling an audience in elegant, bird-like trilling? Have you heard her the next morning being given vocal gymnastics? You marvelled,

forward, acquires carrying power, grows in volume and strength, then the pupil is progressing in a satisfactory manner. How ever, if the larynx shows strain, if one becomes hoarse after lessons, if the tone is quavery and far back in the throat, the pupil is singing erroneously and needs correcting. And the teacher needs more knowledge!

"Madame" bore her title by selection. Her musical and physical antecedents were clothed in impenetrable mystery. "Sing ze phrase again," she directed her pupil. "Now—draw ze tone up from ze chest. Young man, you are to make yourself a mental idiot—nobody needs brains to sing—ze voice comes from ze feet now!"

Her die-away words were accompanied by a twisting and contortioning of a lithe body; her eyes opened and closed mystically. Her pupil, an Italian boy of great intelligence, looked vastly perplexed. "But what sort of acoustics is it you use, Madame?" he asked with innocence. "I cannot sing without my brains!" he added indignantly. "If I do not think what I am doing I cannot put the tone out."

The Singer's Musicianship

Then you may present it to your accompanist-coach. The accompanist must be alert to catch shadings of key, to snap time into rhythm, to criticize your diction and pronunciation of foreign languages, to nod to you when to come in on the beat. Bad spots appear in every voice, certain vowels that are flat, some that are sharp. Watch these points.

When you are singing against the accompaniment, allow yourself no liberties, but are only an excuse for mental sluggishness, but there are certain points in oratorio and dramatic work which the orchestra is silent and the singer may sustain a note. Learn, above all, what you can not do.

Consult Teacher

Ask your teacher to edit oratorio scores for you and to mark traditional changes which are observed by the artists. If a notation in a measure, say four whole notes and one half, actually trill the note, noting whether the trill goes up or down; do not merely shake the voice. Be sure to end the trill upon the proper beat.

Reif, in his "System of Piano Playing," says that "technic in piano playing is correct timeliness of movement. Technic is the correlation of nervous action rather than flexibility." The same words apply to singing. Technic in singing is correct timeliness of attack, the correlation of piano and voice, rather than flexibility. Some naturally beautiful voices are not musically trained, but their owners are not musically trained, due to ignorance and deficient training. Remember that when we sing before real musically-trained ears, they know them not how much we can do, but what we can not do—and what we do not know.

Lesson Tablets

G—Key at left-centre of group of 3 black keys.
A—Key at right-centre of group of 3 black keys.
A—Key at right of group of 5 black keys.
Middle C—C nearest the name of the piano. The book is now ready for "self-study"; and the date of the next lesson appears at the bottom of the page. Here under notes, technical studies, etudes and pieces, the student is given the method and special points to be observed. The advantages of such a book are obvious. First, it is convenient and portable. Second, it will be most important. Third, it is a complete course. Fourth, it is a complete course. Fifth, it is a complete course. Sixth, it is a complete course. Seventh, it is a complete course. Eighth, it is a complete course. Ninth, it is a complete course. Tenth, it is a complete course. Eleventh, it is a complete course. Twelfth, it is a complete course. Thirteenth, it is a complete course. Fourteenth, it is a complete course. Fifteenth, it is a complete course. Sixteenth, it is a complete course. Seventeenth, it is a complete course. Eighteenth, it is a complete course. Nineteenth, it is a complete course. 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THE best advice that can be given any student is: "Get the Fundamentals!"

The accepted routine, individual manual and pedal work, then two parts combined, then trio studies, cannot be supplanted by any short-cut.

The fundamentals of technique are, and should be, the same for all students, irrespective of natural endowment or musical inclination.

Rational Treatment of Some Organ Problems

calls for exact and precise repetition of all of the quarter notes, with the exception of the bass notes in the first measure; the slurring in the second measure must be observed, but not overdone.

When correctly played, with clean-cut, precise repetition of the indicated chords, this has ample room for artistic satisfaction to the critical ear.

It is truly a cause for thanksgiving that the earlier fetish for promiscuous tying-over of notes, which from the printed page called for repetition, is fast giving way to better things.

That fetish was undoubtedly a by-product of the tracker action. With a depression resistance running into pounds for each key, who could blame the player for dodging as many key strokes as could be done?

Now repetition and staccato are two very different things. For staccato we can apparently borrow rules, rules that are apparently broad in scope.

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The Organist's Etude

It is the Ambition of THE ETUDE to make this Organ Department "An Organist's Magazine Complete in itself!"

Edited for January by GORDON BALCH NEVIN

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THE ETUDE

music assign them a position of less importance than in modern compositions. But when a passage confronts the player in which strict two-foot pedalling conflicts with plentiful shading marks, a challenge is thrown to the player and use must be given to "rationalizing" the pedalling to be used.

And now for a few general thoughts on improvement of effect. Young players are prone to neglect the opportunities for featuring the organ afforded by the interludes occurring in anthems and other choral numbers. We need not here repeat the fine advice given by other writers in this department regarding the use of the organ as an accompanimental instrument.

Getting Variety

Variety can and should be obtained in interludes by some of the following methods:

- 1. By an increase in volume.
2. By a complete or partial change in tone-quality range.
3. By a combination of these two methods.
4. By change in tempo, whether indicated or not.

By use of solo stops, where chord-distribution permits.

And by various combinations of the above intonations.

Probably the most often heard error is that of continuing an interlude at the same tone and volume that has been in use in supporting the vocal passages immediately preceding.

As a class, organ repair men are splendid fellows and more than ready to accommodate an organist whose wishes are reasonable.

This is particularly so when the player is obviously one who takes pride in the condition of his instrument and earnestly strives to get the possible maximum out of it.

Such a player will find most organ tuners quite willing to aid in making improvements which can be brought about without too great loss of time.

Quick Adjustment. One quickly adjustable detail is the touch resistance of the pedal clavier.

After a quite dry recital period, one would hesitate to say that fully fifty per cent of all organ over one year old are out of adjustment on the pedal key-board.

And older volume instruments we opine to the percentage would run closer to seventy per cent. There is absolutely no reason for this condition.

Pedals are invariably constructed with a spring tension that is more variable in some way, and there is no good reason for tolerating a broken-down, weak tension in the lower half of the pedal-board—just because that is the place where most of the playing is done.

Ask your tuner to regulate your pedal touch so that it is even throughout the compass; and then note how greatly your comfort has increased, and how much more clean-cut your execution has become.

Then, too, in the older organs we frequently run across (no joke included) boards that have become very sticky. This can be remedied, although it is more of a time-consuming, weak-spring resistance. The remedy is re-bushing with felt and leather.

This takes time, but many cases your repair-man will eliminate the "stuck" and "rattling" of one or two exceptionally noisy keys in a few minutes. It is amazing how restful to the nerves such a slight operation can be.

THE ETUDE

ample G, b, thus freeing one hand for page-turning. The element of distortion in chord balance must be taken into consideration.

One more detail remains. Let us have more thought given to the smooth turning of pages so that elimination of stumbling papers may be had.

The "purist" may object to the alteration of structure so imposed, but the practical man, placing continuity of rhythm above all else, uses such methods, when necessary, as being the least objectionable of two difficulties.

The second method, much preferable when it is possible to use it, is to memorize a few measures either before or after the end of the printed page, and then to do the actual turning at a point between two phrases where either hand can be spared.

This method should be adopted wherever time will permit and certainly should be applied to all solo organ selections.

Either event no break or pause of any kind should be tolerated in turning pages. The demand for rhythm is an inexorable and the player must work accordingly to overcome mechanical obstacles.

The manuals, as a rule, do their work for many years before replacing becomes necessary; and by that time a general overhaul is usually in order.

The "shutters"—all the shutters on the swell-tones, electric mechanism, wide-spread, console action—all are a mass of intricate construction. We have often noticed that organists as a class are likely to forget this nature of the mechanism, and more or less patiently to put up with changes that could be easily remedied.

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tremolos when a good one can be installed for about fifteen dollars. Your tuner can soon tell you which class you have in your organ, and the best thing to do is get your church to authorize its replacement by a good one. An organ tremolo has no earthly business to produce anything but a moderately slow wave, of very moderate intensity. Some of the cheap tremolos reproduce the tonal effect of a tremolo sufferer earnestly gargling the throat! In fact too many tremolos are set to beat too rapidly and with too violent a shock to the organ wind. This has no artistic grounds for existence and should not be tolerated, if possible to remedy. However, even with a poor tremolo, a clever organ-man can sometimes reduce either the speed of the notes, or its violent effect; even that much change helps matters a good deal. Sometimes moving the tremolo into an adjacent room by inserting a few feet of connecting pipe helps matters tremendously. The writer of these lines has directed that this be done in several cases in late years, and much was gained by the removal of the noisy members. Finally, surprising improvements can be made, even with few hours of work, in smoothing up the "regulation" of the pipes. It of course would be absurd to expect an organ-tuner to much tone-regulate when he is employed on the usual type

Unaccompanied Choir Practice

METHODS of rehearsal offer a field for careful study; the young and inexperienced director of a choir of bodies is usually confronted with problems more difficult of solution than have been any others of his musical life. One error that is frequently made is that of depending too much upon repetition, and more repetition, with a forceful player hammering away at the piano or organ. This is one way of teaching a chorus the notes it is to sing, but it is not one that tends to any real growth in skill as a singing ensemble. Something else, and different, is needed. In recent years we have heard marvelous effects from a number of fine choral organizations, choirs that had their inception and growth in the singing of a *capella*, or unaccompanied, compositions. It is obvious to any unprejudiced observer that there must be a cause and effect relation between the virtuosity of these ensembles and the type of music used and method of rendering it. Consequently we are led to study the unaccompanied routine of choir practice.

Depending on Instrument

It must be admitted that at the outset such practice, to a choir which has been dependent upon an instrument for guidance, is exhausting both to the singers and the director. That faithful poor, the piano, will be acutely missed! But if the plan is carried on for six weeks a change will be noted. Perhaps the greatest benefit of all will be the almost incredible gain in blend of tone; unisons which have been an unblended mixture of conflicting qualities will pull together into a coherent and firm composite tone. Snappier attacks, clearer phrasing, more pliant shading, and a far better response to the director's indications, will be speedily noted.

Precisely the same improvements in technique will be noticed in the training of quartet choirs; and the method of rehearsal is equally valuable with all types of choral bodies. Omission of the faithful old piano places a new responsibility upon every singer and gives the ears of each a chance to hear more than the pitch only. In urging this method of practice upon directors, we would not, however, be understood to be pleading for indiscriminate use of a *capella* numbers before the public. It is primarily urged as a method of re-

of contract for tuning services; these contracts are usually far from profitable. But often a church can be wheedled into paying with a few dollars extra for special overhauling work, or it can be done on each visit of the tuner—all leading to a smoother balance of the tones of the instrument. It can truthfully be said that many organs are not correctly regulated, that is, each stop gives a perfectly even scale from top to bottom, at the time of installation. Good organ tone-finishers are rare; and the good ones are sometimes hurried by church officers anxious to dedicate on a set date. Pity the player on such an instrument! As time goes on he becomes more and more conscious of the load spots and the soft spots present in some of the stops, as well as the single notes that "stick out" from their adjacent neighbors. This sort of thing can be gradually eliminated by steps if not at one complete job. It would be admitted that the player who succeeds in bringing a church organ about to a normal and personal pride in the instrument that he did not and could not have done before the improvement. The wise organist keeps a sheet of paper handy to jot down notes of possible changes. These notes can then be discussed with the organ repair-man and as many things improved as time and circumstances allow.

Time and Care Needed

It takes time and careful approach to develop an appreciation of these things, although it is certainly coming. But, as matters now stand, the public likes to hear and is rested by the instrumental background and the vocal music, just as it gains more from the choral music, just as it gains more from the shifting strands of color in the symphony orchestra than it does from the too-often limited weavings of a string quartet. Musicians must bear in mind that the untrained listener progresses slowly from appreciation of rhythm and melody to an interest in harmony, and much more slowly to an enjoyment of counterpoint. The enjoyment of tone quality, and for itself alone, is truly the final step in a growing musical perception—and the mass of humanity never get anywhere near to it. Consequently, if we are to make of music a factor for good in the lives of more than a few of the cognoscenti, we must keep within a range that will permit entrance to a large number of people.

But as a routine of choral practice, a *capella* rehearsals are of the greatest value. Generally matters are aided, in taking up a new selection to be learned, by having the singers hum their parts softly with the instrument, this more to give them a mental picture of the work as a whole than for any other reason. Then go at it with two parts only, then the other two parts, then combined. The wise director will not always take adjacent parts, that is, soprano and alto, tenor and bass, but will take soprano with any one of the other three parts, and "treat" them all in like manner. And if he has thrifty alto and thin, strident tenors, he will tend to work these parts together rather often, for a well-known principle that a *capella* practice tends to an amalgamation of the tones to both a pairing-off of the undesirable traits of both, and leads to homogeneity of tone.

Almost needless to add is the fact that in no other way can a true *pianissimo* be obtained. All choral conductors agree on this matter. Many of the leaders of the greatest choirs demand from their choirs a rehearsal of from a half-hour to an hour, softly and without accompaniment, preceding each public appearance. They well know what they are doing and why! The young director who introduces this system will encounter some obstacles at first; but a little persistence will soon show the benefits of the plan.

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This Was a "Laughing Chorus"

ALL the churches united in a temperance crusade here. I was charmingly meeting at the church when I was charmingly met by the house was packed. We had a "laughing chorus" and our pastor forgot to announce the closing song until after the speaker, an imposing-looking stranger, had announced his text: Matt. 24: 28—"For wherever the carcass is, there will the eagles be gathered together." Just then the pastor called the choir's attention to the closing number on the little memorandum slip I had given him before the speaker started. He told the speaker stopped curtly. "Our closing hymn should have been announced," he said, "No. 112 in the new Hymnal." Quickly we all turned to No. 112—"All things are ready, come to the feast."

The Crescendo Pedal

By Marcus A. Hackney

This device, which is found now in practically all modern organs, is still viewed with somewhat qualified appreciation by many organists of high standing. A *crescendo* produced by its means, is not, and cannot be, a perfectly smooth and artistic swelling of tone, like that produced by the skillful use of the ordinary swell-pedal which opens and closes shades. No matter how judiciously the entry of the various stops has been planned by the organ-builder, he is decided upon the increase of tone as the different registers come into action. Then, too, although it acts on all the manuals at once, the increase in the pedal registration is made to match that of the *Great* manual in particular, and cannot possibly be in proper balance for the weaker ones.

Notwithstanding all these drawbacks, the present writer has found it a useful adjunct to the mechanical equipment of the organ, if treated in the following manner: Accustom yourself to advancing it by quick little short impulses, choosing the time of those impulses to coincide with natural breaks in the phrasing of the music. In other words, use it at such places as you happen properly add or subtract stops as you have a chance. Another very important use for it is in the sense of a less violent "Sforzando pedal." Nearly every modern organ has full power of the organ or organ throw it off as suddenly, leaving only what is set by the stops. This effect is so violent, however, as to be of very limited practical use, though Pietro Yon applied it with fine effect several times in his *Romantic Sonata*. Where one desires an effect of this nature, but the full power of the organ would be too intense (the case in nineteen out of twenty times), a quick touch on the *Crescendo* pedal will answer the purpose exactly. Of course, it is necessary to have some practice with it, in order to feel by instinct just how far to advance it, but this power can be acquired with a little practice.

Another use of it, which I have often found very effective, is where a piece, or a portion of a piece following a rest, begins with a chord which one wishes to make *forzando*. In this case, set the pedal

slightly open, and having the foot already on it, close it with a very quick motion the moment after the chord is struck. This is especially useful in certain orchestral arrangements, putting immense vitality into the effect, if well done.

I have spoken of the artistic effect of this pedal, if used simply to make a *crescendo*. There is another grivance which many organists have against it, namely, the great risk of using it by mistake for a swell-pedal, especially in a strange organ. I know of one quite eminent organist who for this reason will not use it at all, when giving a recital on a strange organ, but has it detached or fastened shut. Of course, it may be argued that one may make mistakes in the regular swell pedals, where there are more than one, but the evil of such an error is very trifling compared to that of opening the "Crescendo" when one does not mean to do so. It would really be well if builders, instead of putting this pedal in a uniform form with the swell pedals, should separate it slightly and distinguish it by an entirely different form and construction, so that an organist could begeth the both pedals, and feel the difference with his foot.

"There are several J. S. Bachs. Do you not find it irritating to hear people speak of the immortal master's work as if they were all on one plane of significance? You'd think to hear some of the talk about 'Bach' that his music was a standardized product, never varying in its excellence, always of one emotional quality and pace."
—HAMILTON C. MACDOUGALL

"Choir Helps"

By Eutoka Hellier Nickelson

1. Arrange the choir as a "V", with the instrument placed at the farthest point of "V."
2. Endeavor to select voices that blend nicely, especially should this be applied in quartette, trio and duet singing.
3. There are two tempos for the church hymn.
a-Tempo for Congregational Singing.
b-Tempo for Funeral Singing.
4. A definite time to rise.
5. Have a definite understanding as to the observing of a Pause—whether one or more counts will be allowed. This will preserve the rhythmic flow.
6. Mark your answers, by translating the musical terms into the English language.
7. Note: This applies to the volunteer choir, as some of the members may not understand all of the musical terms.
8. Mark the breathing places.
9. Counter melody should be expressive, but kept beneath the voice singing the obbligato.
10. Let us strive for dignity among our choir members, which will add so much to the church service. This will perhaps help us to do away with the excessive use of ronge and too, vanity cases will invariably drop on the floor just at some inopportune moment.

"It is the business of the musician to satisfy his public. His purpose should be to touch on the *Crescendo* pedal will answer the purpose exactly. Of course, it is necessary to have some practice with it, in order to feel by instinct just how far to advance it, but this power can be acquired with a little practice."

Another use of it, which I have often found very effective, is where a piece, or a portion of a piece following a rest, begins with a chord which one wishes to make *forzando*. In this case, set the pedal slightly open, and having the foot already on it, close it with a very quick motion the moment after the chord is struck. This is especially useful in certain orchestral arrangements, putting immense vitality into the effect, if well done. I have spoken of the artistic effect of this pedal, if used simply to make a *crescendo*. There is another grivance which many organists have against it, namely, the great risk of using it by mistake for a swell-pedal, especially in a strange organ. I know of one quite eminent organist who for this reason will not use it at all, when giving a recital on a strange organ, but has it detached or fastened shut. Of course, it may be argued that one may make mistakes in the regular swell pedals, where there are more than one, but the evil of such an error is very trifling compared to that of opening the "Crescendo" when one does not mean to do so. It would really be well if builders, instead of putting this pedal in a uniform form with the swell pedals, should separate it slightly and distinguish it by an entirely different form and construction, so that an organist could begeth the both pedals, and feel the difference with his foot.

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ONE of the most interesting points in the study of words is the difference caused by the omission, addition, or alteration of a letter, or letters, in a given term. For instance, by the first-named process reduction is reduced to evolution; by the second method again is changed into nativity; while the final procedure is abundantly illustrated, so far as the Italian language is concerned, by the title of this short article.

Accordatura, or, to give the term an Anglicized form, Accordance, has been well described by Dr. Theodore Baker as "The series of tones according to which a stringed instrument is tuned." As most of our readers are aware, the Accordatura for the Violin is

Ex. 1 Musical notation for the first string (E) of the violin, showing a perfect fifth lower than the Violin.

Ex. 2 Musical notation for the second string (D) of the violin, showing a perfect fifth lower than the Violin.

Ex. 3 Musical notation for the third string (A) of the violin, showing an octave lower than the Violin.

Ex. 4 Musical notation for the fourth string (G) of the violin, showing an octave lower than the Violin.

Ex. 5 Musical notation for the fifth string (C) of the violin, showing an octave lower than the Violin.

all of which later strings sound an octave lower than the notes written, the double bass being known as a transposing instrument, one in which the sounds produced differ from those actually written. To some of our readers it may come as a surprise to learn that any other tuning has ever been employed since the accordatura of the stringed instruments of the modern orchestra was fixed at the time of their establishment, early in the 17th century. But while it is true that the accordatura previously quoted has remained the general rule, there have been occasional departures therefrom. In all but two or three instances these licenses have been taken in the accordatura of the Violin, and here most always, for solo purposes and effects. This somewhat irregular method of accordatura of the regular tuning has been termed scordato, an Italian term meaning, primarily, discordant or out of tune; but, secondarily, tuned contrary to orthodox procedure. Then the substantive scordatura would signify "the alteration of the ordinary accordatura of a stringed instrument for the attainment of special effects" (Dr. Baker).

The fact that the Scordatura has been more frequently employed in violin tuning than in the case of any of the graver stringed instruments is due to the lighter construction and greater elasticity of violin strings as compared with those of the violoncello or double bass. Perhaps our aim will be to show, in the following chronological order, the scordatura which have been adopted by some of the older and of the more modern writers, numbering them in the order to facilitate reference.

Ex. 6 Musical notation showing various scordatura tunings for the violin strings.

The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Complete in Itself"

Accordatura and Scordatura

By Orlando A. Mansfield, Mus. Doc.

Musical notation for the fourth (or G) string of the violin.

particular one is from the so-called Enigmatic Sonata of Pietro Nardini (1720-93), the devoted pupil of Tartini, and the greatest of the "synthetic strings." In our fifth example we again see the viol in the interval of the third, from D to F sharp, between the middle strings, and in the lowest depression of the E string—a minor third, to C sharp, while only the D string remains unaltered. This is an example from the pen of one of Nardini's contemporaries, Emanuele Barbella, a Neapolitan composer who uses this scordatura in his *Serenade*. It is also employed by Bartolomeo Campagnoli (1751-1827), a pupil of Nardini, and afterwards a friend of Beethoven's, who composed a movement in imitation of the Viola d'Amore, a chord of viol of six strings tuned to the tones of D major and furnished with what were known as "synthetic strings," that is, strings which were not played with the bow but merely employed to reinforce by their vibration the sounds produced by the normal strings of the instrument.

The Sixth Tuning
The sixth tuning of our series is remarkable for the depth to which it carries the G string—right down to tenor E in the third space of the bass clef—a minor third lower than normal, the largest picture of the fourth string our series supplies. It would require a very stout string to produce anything like the bass effect intended by the composer who employed it. Antonio Lolli, an extraordinary performer of the eighteenth century who "appears certainly also to have been," says Herr Paul David, "the type of an unusual, empty-headed virtuoso, and in addition a complete fool." Lolli employed this scordatura in one of his show pieces, of which only the violin part is known. It is a very "corrected," furnished with accompaniments, and brought into shape, by another hand. We met first, in No. 7 of Ex. 6, a scordatura favored by several writers of the nineteenth century, among them, De Bériot (1802-70), the husband of Malbran and the teacher of Vietsuemp, who employed it in *And. Op. 2*; and in the Mazas (1782-1849) at the Paris Conservatoire; F. H. Rame (1816-49), a Belgian violinist, sometime a professor of the violin in the institution last mentioned, and who is now discussed requires but the alteration of the G string, and that only raised a tone. Its keys, and give brilliancy to melodies lying within its compass.

The third method of scordatura shown in Ex. 6 was very popular in some of the old Scotch reels and dance tunes and was probably utilized because affording additional facility in playing in sharp keys and adding more brilliancy of effect to the lowest notes of melodies written therein. Giuseppe Tartini (1692-1770), the founder of the Paduan school of violin playing, and the discoverer of what are known as compound tones in musical science, employed this tuning first at least one of his contemporaries, while his fellow countryman and contemporary, Pietro Castrucci (1699-1752), a pupil of Corelli, who is supposed to have died in Dublin and was at one time the leader of the orchestra in Handel's theatre in London, introduced this scordatura in a fugue from one of his violin sonatas.

An examination of the fourth tuning of our series clearly shows, from the introduction of the interval of a third—from F to A—and the placing of the other strings a fourth and fifth apart, the fingerings influence of the old viol accordatura. This raising of the G string to C—a perfect fourth—is the sharpest tuning of that string. This

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the old master? I do not know whether this party lives in this country or foreign lands. If you know or can find out for me, will you please let me know as soon as possible?"

Our correspondent is respectfully informed that not one party alone, but the whole world is looking for genuine Stradivarius violins, and they are looking not only for three, but also for as many as they have money to pay for. In other words, violinists, collectors and dealers are combing the whole world with their tooth combs for "Strads," which are not only the finest violins, from a musical standpoint, yet made in the world, but which have also a stable and constantly increasing value. A "Strad" in good preservation is worth on the American violin market today, from \$10,000 to \$25,000; and I know of owners of some of the greatest Strads who hold the instruments at from \$50,000 to \$100,000, although I have heard of no sales at that price.

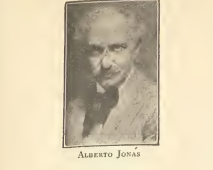
Earlier Prices
When I was a boy a good specimen of Stradivarius workmanship could sometimes be bought as low as from \$2,500 to \$5,000, with other Cremona violins, at similarly low prices. One of my violin teachers during my boyhood bought a splendid Carlo Bergonzi in Berlin for \$800. I find in a recent issue of *l'Espresso*, a movement in imitation of the Viola d'Amore, a chord of viol of six strings tuned to the tones of D major and furnished with what were known as "synthetic strings," that is, strings which were not played with the bow but merely employed to reinforce by their vibration the sounds produced by the normal strings of the instrument.

There is an unlimited demand for Cremona (first rank) violins, but they may not be undulygettin cheap, for they must be undulygettin genuine and in good preservation. The demand comes not alone from violinists, who wish to use the violins professionally, but from dealers who expect to sell them again at a profit, and from collectors, who love them for their beauty, rarity, and value. These collectors hunt for old violins as other collectors hunt for old pictures, tapestries, and objects of art of all kinds. There are many private collections of rare old violins, scattered all over the world, of which many which range from \$100,000 to \$300,000 or more. These collectors are constantly on the lookout for rare specimens made by the great masters of violin-making. They seek especially for violins in a perfect state of preservation, which have been owned and played on by famous violinists, or which have been at one time in the possession of royalty, or famous personages. The late General Hawley, of Hartford, Conn., and D. J. Partello, of Washington, were two of the leading American collectors who had "king-famously" the "Duke of Wellington" which have since been sold to dealers.

Prices on the Rise
The prices of Cremona violins of the first rank have been constantly mounting for the past fifty years. The most famous violins of Stradivarius and Guarnerius have been named by their owners at various times. Thus, we have the "Duke of Wellington," the "Duke of Edinburgh," the "Messiah," the "Spanish," the "Ludwig," and so on. All Strads. Of the Guarnerius, we have the "King of Kings," the "Duke of Cambridge," the "Jarnovich," the "Spanish Joseph," and others. These names were not given the violins by Stradivarius and Guarnerius, but by comparatively modern violinists, collectors and dealers. As far as known the makers did not give special names to their violins.

So would seem that the story that our correspondent has heard, about some party who is searching for three Strads with special names given them by Stradivarius himself, is simply one of the fanciful stories which are so often heard.

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The Conductor

By Dr. Perry Dickie

To drill and conduct an orchestra composed of amateurs instead of professionals requires a person of an entirely different temperament. In the former the display of diplomacy and tact are essential at all times, and any lack of tactfulness must never be shown. The amateur musician stands high on a pinnacle of dignity and is quick to resent anything savoring of disrespect. It is necessary for the conductor of an amateur orchestra to understand fairly well every instrument played in his organization, so that corrections or suggestions are backed by a knowledge that will carry weight when they are made.

It is a mistake to suppose that the conductor of any orchestra, in fact, be it professional or amateur, requires far more than an ability to wave a stick, no matter how gracefully or energetically it is done. In fact, the conductor must be willing to carry on a never-ending work of preparation "behind the scenes" if artistic results are desired from the organization.

We have always favored and advised as preferable a talented amateur for conductor for an amateur orchestra. Such a one may not in all cases possess the ability of a first-class professional conductor, still he would have more than a poor one of the latter. However, the amateur would be more likely to sympathize with his environment and would regard it from an incentive to work. We would suggest that, as the orchestration of a piece plays a most important part in its effectiveness, when the music be procured of publishers of high standing—over it, to be sure, a little more, who employ musicians for their work who are paid prices sufficient to insure musically artistic arrangements. It should be borne in mind when an article is too cheap there cannot be afforded a fair price for its production. This applies to music as well as to anything else. It is always well to have music sent on approval, to be tried over and over, until we are accepting it. Upon the class of music to which an amateur orchestra aspires depends to a very great extent the artistic success of the organization.

The Composer's Orchestration
A point that the conductor should bear in mind is that the composer or arranger has spent more of his time over the orchestration than on the writing of the composition itself. The composer, playing this instrument or their combinations are to be heard; hence it should be his aim to follow this out and give them prominence. It would seem that too many of our orchestral conductors, and not all amateurs either, do not realize this fact, from the tone monotony they manage to instill into their conditions and interpretations of orchestral music. This is especially noticeable in the music of our theatres, where the "cello" when they have any—never heard and the clarinet—if there is one—is only detected by a few occasional notes heard along the others. We have in mind a prominent opera orchestra in this city, many years ago, where the oboes were placed under the stage and never a note could be heard from them even when called for solo parts. This was the most striking display of an orchestral management which we have ever met. When it is forgotten that the music of the orchestra is the variety of tone qualities that are obtainable from it, we have that which is not a bit better than an automatic machine.

To our mind, in the making of a group drilling or coaching. The usual change of time would much rather have even two great prominence of such parts as the "cello, oboe, clarinet, bassoon and horn, than not at all or even indistinctly, and thus, perhaps, what might be most delightful bits of orchestration, which are devoted entirely to the ensemble.

Rehearsals
We are opposed to taking up time at the regular rehearsal for any individual or group drilling or coaching. The usual amount of time for rehearsal by the conductor—barely two hours a week—is little enough and too little to spare any of it for work which should be done at these new plays; they are far too

present in the classics as well as music of the higher class of the present day.

Of course, it should be realized that to show off orchestration to its best advantage is an art not possessed by all and which probably accounts for the reason why it is not more often heard. We would say, however, that, in rehearsing, to obtain the full orchestral effects, except in the case of an experienced conductor, can never intelligently distinguish the orchestration when standing in the midst of the players. We therefore advise the non-experienced leader to stand away at some distance from the orchestra, having someone else to beat time—to criticize and direct and thus have some idea of the results.

The Choice of Music
Choosing music for the amateur orchestra requires a far greater amount of judgment and discretion than for a professional organization where the players—at least in the better class—are to play any part but before them, no matter how difficult it may be.

It is a very bad policy, with amateurs, to attempt music that is technically beyond their ability to play; since, no matter how much it may be rehearsed and worked over, it never will be beyond a certain stage and that not very high. Neither, on the other hand, should a too simple class of music be played, as it will fail to give an incentive to work. We would suggest that, as the orchestration of a piece plays a most important part in its effectiveness, when the music be procured of publishers of high standing—over it, to be sure, a little more, who employ musicians for their work who are paid prices sufficient to insure musically artistic arrangements. It should be borne in mind when an article is too cheap there cannot be afforded a fair price for its production. This applies to music as well as to anything else. It is always well to have music sent on approval, to be tried over and over, until we are accepting it. Upon the class of music to which an amateur orchestra aspires depends to a very great extent the artistic success of the organization.

Playing popular trash is destructive to all possibilities of any artistic future for such an organization. In fact, we invariably refuse to give any attention to an orchestra that contemplates playing this kind of music, as unworthy of any trouble; as the kind of people who listen to it will never know the difference between good and bad playing, and therefore it matters not what they do.

In the music chosen we would suggest a certain number of pieces containing long-winded notes, as it is from this that tone quality is derived, which is so important in all orchestral music and the first aim of all musicians. We have always advised a thorough study of waltz movements as a very valuable means of bringing about a unanimity of playing in the ensemble. It is, however, rather a difficult matter to specify what music an organization should play, without knowing the playing of the general principles. Much must be left to the judgment of the conductor; if he is a good one then is the orchestra three times as good.

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Another Road to "Letterville"

By Sylvia Weinstein
BEGINNERS are more interested in the keys of the piano than in the teaching of the music book.

First teach the names of the keys in their regular order. Then have the pupil place the right thumb on E of the first line of the Treble, the second finger on the G just at the right and the other fingers on the B, D, F.

Prima Donnas Change Not

By Lynne Roche
THOUGH the methods of exhibiting temperament have changed, the real nature of the prima donna seems almost as permanent as Gibraltar.

When this has been practiced at home and at the lesson, I test the pupils by asking them to play the third line of E Treble, first space of Bass and others, not bothering with the letter names.

In 1703, Signora Francesca Margherita L'Epine gave a series of "positively hair-raising" appearances in London, throughout the summer season; though, with the prima donna's capricious purpose, she was to remain in England for many years as one of the brightest stars of Handel's early operas.

Danger of Musical Indigestion

By Robert Haven Schaeffer
(In Atlantic Monthly)
The man who supposes that he has digested music before devoting as much time to thinking about it as he has devoted to hearing it, is not only fooling himself and ruining his digestion but also is absolutely affronting the creator of this beauty, and the player who has been re-creating it, who has been re-creating it.

At Drury Lane Theater (probably a concert), on February 5, 1704, a servant of Mrs. Tofts, a rival singer, hissed and threw oranges at Signora L'Epine, for whose success she was taken into custody by the police. Those Mrs. Tofts attempted to exonerate herself of complicity, through a letter to the Daily Courant (how very original are modern stages and press agents!), the public seems to have been little convinced. This is probably one of the earliest displays of operatic jealousy, at least in England.

About Musical Instruments

The Hunting Horn, now appearing as the French Horn, was not used in orchestras until the beginning of the eighteenth century.

A figured bass, that is, a bass part with figures below it to signify the harmonics to be inserted or improvised, was used for all keyboard instruments playing in the orchestra, until the opening of the nineteenth century.

The Boehm flute, which was perfected in 1847, by Theobald Boehm, marked a revolution in flutes. The holes were drilled accurately correct. Flutes are now made of coces wood, ebony or metal. Each material has its charms among the players.

At one time (about 1760) it was not unusual to employ two more keyboard instruments, such as the piano, in the orchestra as orchestral instruments.

At one time conductors were known as manufacturers, that is, the individual who had his hand.

On the Waiting List

"Well, sir," asked the musician, "what do you think of my compositions?"
"What do I think of them?" said the critic. "Well, they will be played when Gounod, Beethoven and Wagner are forgotten."
"Really?"
"Yes, but not before."

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Friendly Letters to the Editor

The Helpful Pupils' Club

To The Editor:
I have found that a music club is of great benefit to my pupils. First, because it trains them to play for pleasure, second, it encourages them to practice, because they must play to earn a piece in well prepared time; third, they learn so much of musical history and harmony.

The Adult Beginner

As is the case with most adult beginners, I am in a way, an adult beginner. When between the age of 12 and 15 I took lessons during the summers on a cottage organ, and although fond of music, like most children I was not able to realize the importance of practice; and, perhaps not being fully aware of my teacher's technical part of my work suffered severely.

I secured the consent of the lady with whom I lived at the time to rent a house; but my first difficulty lay in securing a piano. It is all explained in the evening. I finally found a good one; and my teacher and I arranged to have a piano brought to my house.

Music and Medicine

Your editorial in October, Editor, headed "Musical Patent Medicines," just came to my attention; and, while usually nothing is gained by one's criticisms of editorial copy, yet I cannot let this go by without a word of protest.

What Are Scales Good For?

To The Editor:
I am sure that you are familiar with the question of scales. I have seen many teachers' "three should be the rule" and "four should be the rule" and "five should be the rule" and "six should be the rule" and "seven should be the rule" and "eight should be the rule" and "nine should be the rule" and "ten should be the rule" and "eleven should be the rule" and "twelve should be the rule" and "thirteen should be the rule" and "fourteen should be the rule" and "fifteen should be the rule" and "sixteen should be the rule" and "seventeen should be the rule" and "eighteen should be the rule" and "nineteen should be the rule" and "twenty should be the rule" and "twenty-one should be the rule" and "twenty-two should be the rule" and "twenty-three should be the rule" and "twenty-four should be the rule" and "twenty-five should be the rule" and "twenty-six should be the rule" and "twenty-seven should be the rule" and "twenty-eight should be the rule" and "twenty-nine should be the rule" and "thirty should be the rule" and "thirty-one should be the rule" 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- ORGAN Anthem *Christe*.....Strang
- Choir Anthem *Let Me Walk With Thee* (Solo S.).....Ambrose
- OPFFERTORY *Let Me Walk With Thee* (Solo S.).....Ambrose
- MISTY *Let Me Walk With Thee* (Solo S.).....Ambrose
- ORGAN Grand Chorus in A Minor.....Cambridge

SUNDAY MORNING, March 21st

- ORGAN Anthem *How Excellent is Thy Loving Kindness*.....Barnes
- ANTHEM *How Excellent is Thy Loving Kindness*.....Barnes
- (b) O Jesus, Thou Art Standing.....Barrett
- OPFFERTORY *Blessed is He* (Trío S., T. and B.).....Guilmant-Morse
- ORGAN Commemoration March.....Grey

SUNDAY EVENING, March 7th

- ORGAN Evening Meditation.....Armstrong
- ANTHEM *Magnificat*.....Terry
- (a) Magnificat.....Terry
- (b) My Heavenly Home.....Walcott
- OPFFERTORY *Immanuel* (Solo T.).....Bochau
- ORGAN Sarum Cords.....Diggle

SUNDAY EVENING, March 21st

- ORGAN *Angels' Serenade*.....Bruya
- ANTHEM *God So Loved the World*.....Mayer
- (a) God So Loved the World.....Mayer
- (b) Hide Not Thy Face.....Betz
- OPFFERTORY *Call of God* (Solo S.).....Meyer
- ORGAN Postlude in C.....Lewis

SUNDAY MORNING, March 14th

- ORGAN Adoration.....Atherton
- ANTHEM *God Be Merciful Unto Us*.....Wooler
- (a) All Hail Well.....Wooler
- (b) All Hail Well.....Wooler
- OPFFERTORY *Crucifix* (Duet T. and B.).....Faure
- ORGAN Stately March in G.....Galbraith

SUNDAY MORNING, March 28th

- ORGAN *Pilgrim's Chorus*.....Wagner
- ANTHEM *All Glory, Laud and Honor*.....Williams
- (a) All Glory, Laud and Honor.....Williams
- (b) The Palm Trees.....Faure-Norley
- OPFFERTORY *Fling Wide the Gates* (Solo A.).....Shelley
- ORGAN *The Son of God Goes Forth*.....Whitney

SUNDAY EVENING, March 14th

- ORGAN Air for G String.....Bach-Nevin
- (a) Harken Unto the Voice of My Crying.....Allen
- (b) One Sweet Thought.....Ambrose-Scott
- OPFFERTORY *My Sins, My Saviour* (Solo B.).....Gilechrist
- ORGAN Epilogue.....Gillette

SUNDAY EVENING, March 28th

- ORGAN *Prayer*.....Wagner-Salts
- (a) There is a Green Hill.....Marke
- (b) Jerusalem.....Parker
- OPFFERTORY *Spirit Divine* (Duet T. and S.).....Beach
- ORGAN Grand Chorus in D.....Sheppard

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Teachers will find this a very helpful work, as it helps to introduce in the early intermediate grade a figure of technique which is not usually met until later. The pieces are interesting musically, and pleasantly prepare the pupil for work to come.

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This volume is useful for instructive purposes as well as for recreation. It contains a good number of bright, attractive study pieces, each piece exemplifying some points in technique as well as supplying quite a bit of musical interest. A number of difficult pieces are within the limits of the second grade. They were selected from works of the best modern composers.

When the Lesson is Over

By Russell Gilbert

1. WHEN THE LESSON is over pass quickly out of the studio. Do not stop at the door to tell the teacher about something that does not interest him.
2. Do not make yourself conspicuous in the reception room by affecting to be temperamental. You will only get yourself laughed at when gone. Do not dress as though you were at a ball or display your possessions before others who may not be as fortunate as yourself.
3. Speak softly in the reception room and refrain from loud laughter and noise that may penetrate to the studio and annoy the teacher.
4. If you must telephone, go to the drug store around the corner. The teacher does not enjoy hearing you argue with "central" over his phone.
5. Be sure to take your music when you go. How many doorbells have been rung by pupils who have walked off with much chatter but without their music.
6. Do not slam the door when you leave the house.
7. On the way home try to recall topics discussed at the lesson.
8. When you reach home, put your music in a safe place at once. It is not wise to make your relatives do this service for you.

Increasing Command Over Scales

By George Couther

It is a good plan, after the learner has mastered the twelve major scales and can play the orthodox two octaves, to increase the compass to four octaves and have the same scales gone through again thus creating a capital scheme to impress the scales upon the memory. The four octaves demand much more continuity of concentration and increase the facility in turning

under, while they provide a better opportunity for unbroken legato playing than one or two octaves do.

Decides by playing into the higher and lower registers of the piano one gains a knowledge of key resistance and learns how to modify touch and to control tone. Confining oneself to an octave or two in the middle of the piano makes for tedium and monotony and also restricts technical development.

"First's" in Music

The first overture in which melodies from the opera were freely used, was "Der Freischütz."

The first concert hall in Tokio was opened in 1919.

The first great American Musical Festival was the "Peace Jubilee," in Boston in 1869, organized by P. S. Gilmore.

New Orleans was the first city in America to establish opera permanently.

The Boston Symphony Orchestra, instituted through the generosity of Col. Henry Lee Higginson, gave its first concert, October 22, 1881, with George Henschel conducting.

In 1853 the first Wagnerian selection was heard in America, when the "Tannhauser" Overture was given in Boston under the direction of Bergmann.

The Little Corporal

By Emmet Fitzgerald

A FAMOUS Russian pianist, known particularly for the clear, accurate character of his technique, used to refer to his fifth finger as "my little corporal."

The little finger must be one of the strongest members of the pianist's hand. Despite its size it has to bear the brunt of much of the heaviest work, particularly in octave playing.

As the terminal finger for many runs in the right hand, it must be a "dead shot" for accuracy. This requires a great deal of special training, especially in skips or "leaps." Surprised at the force with which one noted concert performer struck his treble notes with his little finger, I asked him how he managed to do it and he showed how he supported and fortified his little finger by swiftly placing his thumb behind the second joint of the fifth finger, thus delivering the full force of the hand. This same "trick" may be applied to the fourth finger in skips.

Two Masters Meet

In 1888 Tchaikowsky met Grieg for the first time, when he was forty-five years old. The account of the meeting in Tchaikowsky's own words is not without romance.

"There entered the room a very short, middle-aged man, exceedingly fragile in appearance, with shoulders of unequal height, fair hair brushed back from his forehead, and a very slight, almost boyish beard and moustache. There was nothing very striking about the features of

this man, whose exterior at once attracted my sympathy, for it would be impossible to call them handsome or regular; but he had an uncommon charm, and blue eyes not very large, but irresistibly fascinating. I rejoiced in the depths of my heart when we were introduced to each other and it turned out that this personality which was so unimpressively sympathetic to me belonged to a musician whose warmly emotional music had long ago won my heart. He proved to be the Norwegian composer, Edward Grieg."

"Art itself cannot be said to grow; what is capable of growth is the taste for art; the need for self-expression is unchanging in all human beings, and in so far that art

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is an excellent time for a sermon in song. This can be splendidly accomplished by using a cantata, instead of the usual union numbers.

An Easter cantata will tell the story succinctly and will be interesting, musically. For instance, there is *The Dawn of the Kingdom*, by J. Trauman Wateroff. The first part deals with the Prophecy, the second, Dawn and the Resurrection and the third, the Dawn of the Kingdom. The solo sections are well worth study and the choruses are within the range of the average choir.

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We are anxious that all choir directors have an opportunity to examine our Easter selections. Just give us a general idea of what you will want and our experienced clerks will send a selection of material for your approval.

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From time to time it has been our custom to publish Sunday School Services adapted respectively for Christmas, for Easter or for Children's Day. We have had great success with these services. We aim to make them bright, tuneful and interesting without being flashy or commonplace. Our new *Easter Service* should prove one of the best. It is by a very popular writer and it represents his very best efforts in this particular line. The service is now in course of preparation and we aim to have it ready as soon as possible after the first of the year.

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By Thurlow Licturance

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The special introductory price in advance of publication is 35 cents per copy, postpaid.

Bach Album
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This is one of the Standard compilations which has been used very widely in the teaching of elementary polyphony. Our new edition is carefully revised and has been prepared with the utmost care. In this we know enjoy compilations by Carls and by Leckman. Many of the numbers are from the *Suites and Partitas*. The special introductory price in advance of publication is 40 cents per copy, postpaid.

The New President of the Theo. Presser Co.

Knowing our Editor, Mr. James Francis Cooke, will not use any space in the text pages to announce his election to the Presidency of the Theo. Presser Co., we feel that such an announcement should be made in this department.

Mr. Cooke, in addition to having had full editorial charge of *The Etude* for the past 18 years, was one of Mr. Presser's closest associates in the direction and management of the Theo. Presser Co.'s Music Publishing and Mail Order Music Business. Mr. Cooke is surrounded by the same strong organization that had been built up by the founder of this business and is thus fortunately able to direct the carrying on and the expansion of the ideals and policies of the founder and at the same time continue as Editor of *The Etude*.

The personnel of the Presser Co., for years have been encouraged to take individual interest in their daily work, and this spirit has grown upon them when they presented to their new President, beautifully engrossed and bound, the following expression:

"We, the three hundred and fifty employees of the Theo. Presser Co., unanimously express our enthusiastic appreciation of the action of the Board of Directors in electing you to the Presidency of the Theo. Presser Co."

"It is very encouraging to see character, industry, fairness, courtesy and courage thus recognized. We are hereby pledged to the President, the Executive Committee and the Board of Directors of the Theo. Presser Co. our fullest support and increased interest in the expansion of the practical business policies and ideals of our founder."

Easter Music

A few months only, separate the two great church festivals. Christmas, with its musical achievement, is past and the Easter season now demands the attention of alert choirmasters throughout the country.

The celebration of the Resurrection is of vital interest to the church as this festival is the basis of our Christianity. St. Paul rightly says: "Christ is not risen from the dead, then our hope is in vain."

It would seem, therefore, that Easter