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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 unecasingly 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 Retried Music Teachers, which be 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 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: "Ahdio With Me," and "Newrer, My God, to Thee." Those singing were Albert Oekenlaender, Alfred Clymer, Oswald Blake, T. F. Budington, W. C. E. Howard, Elwood Angstadt, Frederick Phillips and Guy McCoy.

Mr. Henri Scott, of the Mctropolitan 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 Oren, music critic of The Ethur, Mr. Edward Elsworth Hipsher, assistant editor; Mr. Frederic L. Hatch, assistant music critic, and the editor, played and discussed educationally the music in The Ethur, 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 ETTUR, 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 immates. His unostentatious benefieence 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 Erupe.

"To those who knew him well, Mr. Presser was a man of engaging and hospitable nanner, and a firm and abdiding 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 dillentanti 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 philauthropic 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 fellowworkers, 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 womeg 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 carnestly promoting the policies which have been the basis of the great work established for musical education by Theodore Presser. From the Saloratory Thomas A. Edison,

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

I learned of the death of the late Theodore, Presser, one of the monu-

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

in view of his great and practical achievements, he has received but

the American people may give honor to his memory.

scant public recognition, but I trust that his merits may be given

more prominence than they have heretofore received, to the end that

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

Crange, N.J.

November 14, 1925.

moral equilibrium. Richard Washburne Child, former American Ambassador to Italy, in an alarming series of Articles in The Saturday Evening Post, gives an account of the extent of crime in present day America, the sickening inability of the spincless police to suppress crime, and the apparent unwillingness of magis-

Mr. James Francis Cooke, Editor.

mental figures in the realm of music.

ETUDE MUSIC MAGAZINE,

#1710 Chestnut St.

Philadelphia, Pa.

trates 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 nonproprietary "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 nonsectarian 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 oneoning 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 dayschools 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, ow ing to sectarianism. The American home of vester day has been auctioned off at the block for an orgic 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 eigarette, hip pocket flask, sensuous dances, putrid magazines, and sensational moving pictures.

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

The teachers in the day teachers all have a grave responsibility. Through some such plan as the Golden Hour they will have a vast opportunity for

saving a great nation from the canker that if neglected might grow into a caneer. 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 plan as the Goulen 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.

THE ETUDE











MPS H H. A. BEACH

DR. WALTER DAMROSCH

OWEN WISTER

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

W. J. BALTZELL

For Many Years Editor of The Etude, Prior to 1907 Theodore Presser was a builder in the music publishing business. Beyond that, and more significant, he was a builder of service to the music-teaching profession and the music-buying public. He was a captain from the ranks of American music teachers, with wide personal experience and intimate knowledge of their ideas, their ideals and their capacities. Thus he was in advance of the average but never so far as to lose insight into their needs or to fail to keep touch with them, "I want to publish for the masses, not the classes in music," was a saying of his.

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

HOLLIS DANN

Head of the Music Department of New York

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

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

WALTER DAMROSCH

Eminent Conductor

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

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

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 a loss both to the community which he benefitted locally, and the larger community which also for so many years felt the good effects of his stimulating intelligence and his beneficent activity. Many who never had the pleasure of knowing him will miss him never-

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

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 largehearted 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.

ERNEST R. KROEGER

Eminent Composer and Educator

Presser's most enduring monument.

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

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

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 pleasure of meeting air, 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.



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; vet 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 carnestness that reigned supreme not only over his business but as well in the realm of his ethics of brotherly

relationship.

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

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

JOHN PHILIP SOUSA

Famous Composer and Band-Master

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

WILLIAM ARMS FISHER Composer and Editor

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

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

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

My own personal contact with Mr. Presser was very hrief; 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. Touiee's Summer School, a branch of the New England Conservatory. To this place came Dr. Butterfield, the President of Olivet College, Michigan, looking about for a director for his musical de-partment. He offered the place to Presser who was already engaged for another place, but on the strength of Presser's warm, and perhaps too warm, recommendation of me, Dr. Butterfield came to Boston and engaged me for the position.

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

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

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

He practiced faithfully on elementary Sonatinas and studies which did him very little good. He was too old to acquire the necessary technique even for easy music although he would never allow them to interfere with

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

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

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

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

After my return to Boston in 1880, he came to see

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

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

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 discusmatters with him that interested us both, I gained at insight into the idealistic side of Mr. Presser's characte that was stimulating.

His eminent place in the history of musical life America is secure. No future history of music in o country would answer its purpose, unless it informe the student of Theodore Presser's contributions to t organization of the teaching profession and his con-structive efforts in other directions, including his interest in the establishment of a real National Conservatory For all of this the magnificent Presser Foundation is a fitting symbol, frame and crown,

WALDO S. PRATT

Treasurer, Music Teachers' National Association

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

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

CLARENCE G. HAMILTON

With Mr. Presser a landmark in American music has slipped away; and I am sure that his death will be keenly mourned by the thousands of musicians to whom his name has been a household word. No doubt it will We went to many concerts and rehearsals together, mean much to you, especially, and added responsibilities. (Continued on page 14)

THE ETUDE

How to Teach the Major and Minor Scales

BY JOHN M. WILLIAMS

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

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

Thoroughly drill the pupil on Whole-steps and Halfsteps 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 "sten" 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 From the first to the second tone is a whole-step. From the second to the third a whole-step. From the third to the fourth a half-step.

From the fourth to the fifth is a whole-step. From the fifth to the sixth is a whole-step.

From the sixth to the seventh is a whole-step. From the seventh to the eighth is a half-step.

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

chords, joined by a whole step, is also an excellent way to teach them. Drill the punit thoroughly in the building of the

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

Third Lesson

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

Important: Before each scale is played the pupil should be taught to recite the signature aloud thus: C major scale-signature no sharps or flats

G major scale-signature one sharp; F sharp D major scale-signature two sharps; F and C sharns

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).

riced hands alone.

The pupil should recite before playing, thus:

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

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

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

When the fourth lesson can be done well, assign Bsharp, 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 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-flat major scale-signature 6 flats; B, E, A, D, G

When to Give Two Octave Forms

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

Note: This last group is the casiest to play and these scales should be the first ones to be assigned for two

When B and F sharp and D-flat and G-flat can be perfeetly 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 "Drome-

dary," 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." "Tunes for Tiny Tots," for the Pianoforte,

"What to Teach at the Very First Lessons," "Book for Older Beginners," "John M. Williams' Very First Piano Book,"

"Nothing Easier" or "Adventures of Ten Little Fingers in Mother Goose Land," "Child's First Music Book."

Perhaps the first group may be studied with the hands played without hesitancy and with ease. One of the together for this lesson, while the flats are being prac-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

Formation of the Minor Scales

The minor scales may be explained thus:

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

There are three forms of the minor scale:

The Natural or Pure Minor.

The Melodic Minor 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

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

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

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

ing 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

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

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

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

NEW FINGERING OF SCALES

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

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

G major scale is fingered 3 2 1 3 2 1 4 3. Begin the scale of D major and A major (left hand) with the second finger. In each case the 4th finger goes

on F-sharp. D major scale is fingered 2 1 4 3 2 1 3 2

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

F major scale is the only one of the flats that is changed. Begin with the third finger of left hand. The

fourth finger goes on B-flat. F major scale is fingered 3 2 1 4 3 2 1 3.

THE ETUDE Some Aspects of America's Advance in the Musical Art

An Interview With the Eminent American Author and Publicist

OWEN WISTER

Mr. Oven Wister was born in Philadelphia, June 14, 1860. His family is one of the most distinguished of the Quaker Gity. The bloographical decisance is made mentioned for fact that he received his A. R. W. and L. L. B. in 1889; and the control of the control of

list of notable hovels, including "The Virginius" that he has written a number of many heartest an author of the property of t

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

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

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

"My earliest musical recollections are those of hearing my mother play Beethoven Sonatas and some of the works of Chopin. My lullabies were played upon the piano rather than sung; although my mother did 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 unforgetable. Why is it that the music one's mother plays seems so different, so distinctive from that of all others? The mother influence in art is always a vivid one, and many an artist of the past has merely translated into his own career the ambitions and impulses

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

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

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

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

"Upon graduation in music from Harvard, I took

OWEN WISTER

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

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

"He advised me-to continue my studies, and I then went for one year to Paris where I studied with Ernest Giraud. At that time my sole thought was that of making music my profession. Circumstances called me back to America, and I returned to Harvard where I entered the Law School. Upon graduation I was admitted to the Bar in Philadelphia. My practice was short-lived, because I soon found myself writing stories. The public and the publishers demanded more and more of my writings, and since that time music has been

compelled to step to the background. Nevertheless, I have never lost my great love for the art and myself continually writing music. Indeed I have just completed another comic opera, 'The Honey Moonshiners,' which will be given by the Tavern Club in Boston this year.

"It is a great gratification for me to see the vastly different attitude of the public towards music in this day. At Harvard, for instance, there is a totally different sense of appreciation of the art. This is in a large measure due to the very liberal attitude of President Emeritus Dr. Charles W. Eliot. In Paine's day, whenever Harvard was poor the corporation said, abolish the Music Department. To this advice Mr. Eliot never listened. To-day the Music Department stands Dean, Premier and Consulting Engineer for all others. It has drawn students from all over the country. The methods of Professor Walter R. Spalding have been widely adopted, even in France at the University of Toulouse Music in university work is of course largely theoretical: but I cannot see why there should be any legitimate objections to the study of practical musical work in the modern university The world cries for trained men. The universitics 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.



PRESSER HOME FOR RETIRED MUSIC TEACHERS, IN GERMANTOWN, PENNSYLVANIA (At the left is seen Mr. Prester's residence which he transferred to the Home prior to his death. The crossed comprise appeards of three acres of Gardens and Park)

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

2 1 3 2 1 4 3 2.

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

2 3 4 1 2 3 1 2.

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

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

to a white key when the long fingers are over the black ones. The short thumb naturally falls on a white key. Experiment with this and observe the results.

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

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

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

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

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

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

Radiating Exercise-Section A

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

Play each exercise separately eight times, or until the fingering of each exercise becomes as second nature, or tration is increased and deepened. 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

A Suggestion for Orchestra Goers By Leonora Sill Ashton

In that very discerning volume, "The Lore of Proser-

pine," Maurice Hewlett says: "If during an orchestral symphony you look steadily enough at one musician or another, you can always hear

familiar composition; for it is the best way possible to become conversant with obscure parts. It also a very valuable aid to ear training.

instruction hour.

phrase, "Take one thing at a time."

would he something like this:

Of course, there must be a good general idea of the whole at the outset. This is obtained by reading over the music carefully, away from the piano In this process many details of time, rhythm and expression are seen and noted, which might be overlooked in the interest of the music itself when played.

his instrument above the rest, and follow his can in the

the mere act of using one's eyes as well as ear concen-

I follow this advice when listening to a new, or un-

To come right down to actual teaching, however, this

is a good principle to apply to both the practice and

Expressing it simply, one might use the well-worn

It may be a little hard to explain this to your pupils

"In each repetition of an etude or piece, stead of

at first, but they will soon learn your meaning, which

aiming in a haphazard manner at the whole, to to con-

that part perfect."

This is an interesting and beneficial thing t do. In

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 uscless

The farmer, the housekeeper, the husiness man, all have had their work enlightened and enlarged and benefitted by "laborsaving devices."

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

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

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



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

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

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

whole world will listen to it.

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

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

Why the Pianoforte is the Most Important Instrument

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

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

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

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

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

Tributes to Theodore Presser (Continued)

ERNEST R. KROEGER Noted Composer

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

WALTER T. FISCHER Music Publisher

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

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

GUSTAVE SAENGER

Editor of The Musical Observer

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

The outstanding qualifications which helped to dis-tinguish 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 cease less attention to large or small business matters, and his generosity in having provided for at least a part of the needy musical profession through the Presser Foundation, which will remain a perpetual monument to his kindly and charitable human traits.

BOSTON MUSIC PUBLISHERS ASSOCIATION

November 7th, 1925 It was with deep and sincere sorrow that this Association learned, on October 28th, 1925, of the passing from this life of Theodore Presser, one of the outstanding members of the Music Industry of this country and of the world

While not unexpected, the announcement of his passing came as a severe shock to all of us. As founder of THE ETUDE and of the honored house

which bears his name, he made a reputation for himself which will endure. Truly may it be said of him: "Gone

is the living but his works remain." Uncounted thousands have blessed him for the helpful inspiration put forth month by month for more than forty years in the columns of The Etude; and countless unborn thousands, and thousands now living, will revere his memory because of his benefactions to be wisely distributed to deserving music students and re-tired music teachers, by the Theodore Presser Founda-

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

By F. E. BURGSTALLER,

President. HAROLD E. ROBINSON,

C. A. WOODMAN, Chairman W. DEANE PRESTON, JR.

Secretary-Treasurer.

A Practice Hour for the "Rusty" Housewife

THE ETUDE

By Mabel Blair Macy

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

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

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

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

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

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



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



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,

Try scales in thirds and sixths for a change. Do not

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

practiced similarly to the arpeggios.

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

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

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

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

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

Capacity for Work

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

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

A Friend of the Teacher

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

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

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

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

Foundation; founder Music Teachers' Nat. Assn., 1876; a founder and hon. pres. Phila. Music Teachers' Assn. Author: School for Pianoforte Playing; School for Four Hand Playing; Polophony Playing; also numerous ednl. studies, piano pieces, etc. Presbyn. Theodore Presser died October 28, 1925, of heart failure, after an operation at the Samaritan

Hospital, Philadelphia. sohn, Reinecke, and others, gave him an excellent background of the art. His knowledge was fundamental and practical. This inclined him toward educational music; and his grasp of the requirements of a good educational piece was uncanny. As a composer his works were not representative of strikingly original creative

were not representative of strikingly original creative powers; and he realized this. As an editor he was most careful and painstaking. His great fondness was for the works of Bach and Schumann. He was known to have been a most excellent and exacting teacher of pianoforte; but his own playing in later years was often inaccurate. Strangely enough he had an aversion to certain instruments, which was due

to a peculiar sense of hearing. Any sound that was very strident or very high seemed to pain him. For this reason he had a great antipathy to certain string quartets and always avoided a string quartet performance when he could possibly do so.

Human Qualities

THEODORE PRESSER was one of the most clean-minded mcn I have ever known. In long years of association I never heard him relate an objectionable story. Although he could be vigorous and emphatic, he had no use for profane or coarse language. On the other hand, he was far from being a sacrosanct prude. Adhering to a strict moral code himself, he was at the same time very tolerant and "long suffering" in his aspect of the frailties of others. In the cases of unfortunate girls whose hearts had gone up the wrong lane, the little Magdelens of life, he was most considerate, often extending financial help. In one case he wrote a pathetically naive letter to parents, assuring them ne was certain that the world's judgment of their erring daughter was untrue and unjust.

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

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

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

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



MR. AND MRS. THEODORE PRESSER IN THE GARDEN OF THEIR GERMANTOWN RESIDENCE, MRS. PRESSER (ELISE HOUSTON) DIED NOVEMBER, 1922. titled to them. Always a champion of the highest in

education and a strong advocate for the best materials

in the curriculum of the universities, yet he was a great

admirer of the young person whose education was ac-

quired as the result of long, weary hours of work at

home. To such he longed to make his own life an in-

THE MUSICIANSHIP of Theodore Presser was

I far better grounded than most people realized.

Fifteen years in actual teaching, plus many years of

study under such really eminent teachers as B. J. Lang,

Stephen A. Emery, G. E. Whiting, Zwintscher, Jadas-

with which he serutinized what to others seemed a very simple problem,

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

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

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

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

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

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

Merchant and Publisher

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

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

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

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

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

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

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

Altruist and Philanthropist

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

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

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

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

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

In the Department of Relief for Deserving Musicians the smallest details; and his habit of literally "drenchthe same spirit of tolerance was invariably preserved,

could not realize the laborious and "agonizing" processes ing" a new proposition with thought was most interesting. Help was given in emergency without regard for croed with which he contained the laborious and "agonizing" processes ing" a new proposition with thought was most interesting. or country. The only questions were, "Does the applieant really need and deserve help as an actual case of a music teacher in hard straits?" In one case an elderly music teacher in hard straits: In one case an elderly Sisters at a Roman Catholie Hospital in the far west She proved very ungrateful and a great trial to the Sisters which they bore with patience and fortitude Because of this the stipend she had been receiving from the Presser Foundation was withdrawn from her personally and given over to the Sisters for her care

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

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

His funeral was one of the largest ever held in Philadelphia. The room was flooded with floral tributes, Educators, musicians and publishers came from all of the country. The officiating clergymen were Dr 1. Ladd Thomas and the Reverend John Parks, the latter having been for twenty years a regular employee of The Presser Company. The singing was by a double male quartet of employees of the Theodore Presser Company. The interment occurred during a severe snow storm, nevertheless one hundred mourners went to the cemetery

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

"Saviour, You are right."

THURLOW LIEURANCE

Composer and Eminent Authority on Music of the American Indians

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

Inspirational Moments

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

"Music should be to language what language is to artists snow to be to tanguage what tanguage is thought, a kind of subtle expression and counterpart of it. It should range over the wordless region of emotions, calling the tanguage over the wordless region of emotions. calling up images of beauty and power, at other times giving an inexpressible relief to the heart by clothing its aspirations with a certain harmonious form. This salutary state of affairs will arrive when music is fell here as it is felt in the various countries of Europe, to be a kind of necessity-to be the thing without which the heart pines and the emotions wither—a need as of light and fire and air."

-MRS. EDGAR STILLMAN KELLEY

THE ETUDE What Part Has Modernism in Present Day Piano Study?

By the Well-known Pianist-Composer

LEO ORNSTEIN

Biographical

studies at the Institute of Musical Art, becoming the pupil of Bertha Feiring Tapper, to whom he gives the credit for the greater part of his pianistic training. His early appearances as a pianist attracted wide attention because of his brilliant technic and his warm, sensuous tone-color. Subsequent appearances in all parts of the country have won him the regard of Musical Academy.

Leo Ornstein was born at Krementchug, the birthplace of the famous critics and planists alike, ranking him with the foremost planists of the aultor, Goool. Little Russia, December 11, 1895. He studied at the Petro-day. His interest in ultra-modernistic music and his radical compositions grad Conservatory. In 1906 he came to America, where he continued his have won him the reputation of an iconoclast. His concert programs, however, have been unusually orthodox; in part; and Mr. Ornstein in the following article has indicated why he returns to the classics even on his fiery, Pegasus of musical amerity. Mr. Ornstein has taken up his residence in Philadelphia, conducting "Master Classes" at the Philadelphia

as perfection. There is always room for further spring into existence without relation to that which has development. Mercly to admit the contrary would be to proclaim that the art is dead. Therefore, the attempts of the "so-called" modernists are to be regarded as efforts to carry on the development a little farther. This is the obligation of every age in

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

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

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



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

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

Debussy's Limitations

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

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

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

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

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

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

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

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

Schulhoff's Luseious Tone

ECHNICALLY, Schulhoff's playing was very much restricted. It is said that the most difficult piece in his limited repertoire was the Rondo Capriccioso of Mendelssolm. Yet he was immensely popular in his day as a pianist, because of the magical charm of his tone. Once he was playing in Vienna when Leschetizky



LEO ORNSTEIN

66 TN THE art of music there can be no such thing the past. All life is evolution. New forms do not was present. Up to that time, practically all plani-ts played the piano 'on the surface of the keys,' Although Leschetizky himself was one of the most remarkable technicians of the day, he was immediately impressed with the luscious tone of Schulhoff. Here was a pianist who seemed to have fangers as strong as iron, but who really played with his shoulders, elhows and wrists entirely relaxed. His efforts never sounded hard, although the volume of sound was full and strong.

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

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

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

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

Expensive Leaps

"ONE OF the reasons why the modern piano student lacks the niceties of touch is that too little attention is given to the works of such composers as Haydn, Mozart and Schubert. The modern student wants to leap from Bach to Liszt and Debussy, playing just as little great mistake. The Sonatas of Mozart and those of

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

Editorial

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

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

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

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

Brik Satie was hore at Handeur, Eure, France, May 17th. Brik Satie was been at Handeur, Eure, France, May 17th studied for a short time with distillation; 17 No. 1

Mayel.

Unlike Satie, Debussy was very thoroughly trained from the academic standpoint. Taken all in all, there was a certain popular appeal to his works which made him a little acceptable to the general public; and for this reason has properly all more to break down certain conventions than her personal property of the control of the

snore acceptable to the general public, and for fine Alliest more is exceeded one extent convention than be received from the form of the first of the received from the first of the first

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Do You Know-

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

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

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

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

Teaching Old Pianists New Tricks

By May Hamilton Helm

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

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

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

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

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

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

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

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

By S. M. N.

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

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

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

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

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



holding down all unoccupied fingers, and with a loose wrist and arm! To obtain an equal touch on all keys, practice this

The secret of acquiring a good tone lies in slow prac-

Utilizing Sensations

By Melvin Ahlert

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

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

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

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

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

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

Life Appreciations of Theodore Presser from Those Who Knew Him

MRS. FRANCES E. CLARKE

Educational Director Victor Talking Machine Co. Theodore Presser has gone.

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

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

the Master who set the stars singing and all nature in tune with the Infinite. Music alone can harmonize the jarring cacophony of

the clashing factions of our present life. Theodore Presser's life work is one of the foundation stones in the history of American music.

HUMPHREY STEWART Famous Organist and Composer

It is difficult to express in words my appreciation of the late Theodore Presser, or to speak of the loss which

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

JOHN LOUIS HANEY

President of the Central High School, Philadelphia I consider it a privilege to set down a few words of personal appreciation of the late Theodore Presser. Others who knew him longer can testify more fittingly as to his commercial genius and the indefatigable industry that enabled him to build up the splendid enter-

prise that bears his name. Theodore Presser combined the vigorous, dominating

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

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



EMERY Famous American Teachers of Theodore Presser



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

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

FLOYD W. TOMKINS Distinguished Clergyman

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

MATTHEW H. REASER Founder of Beechwood School

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

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

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

DR. HUGH A. CLARKE

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

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

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

JAMES H. ROGERS

Eminent Composer and Critic

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

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

CHARLES WAKEFIELD CADMAN

Famous American Composer

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

One cannot adequately estimate his accomplishment,

and while our own generation does appreciate it, it will be the succeeding generations which shall feel the full effect of his constructive work. His humanity and kindness are evidenced on every hand through his benefactions, which speak for themselves.

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

of my compositions.

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

NICHOLAS DOUTY

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

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



JADASSOHN REINECKE ZWINTSCHER Famous European Teachers of Theodore Presser

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

W. I. 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

WASSILI LEPS Noted Conductor

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

IN GRATEFUL MEMORY OF THEODORE PRESSER

By the Well-Known Composer MATHILDE BILBRO

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

When he was here. We shall miss his words of cheer. His never-failing sympathy. And gentle understanding;

And yet that voice is heard His very word Speaks all around in signs we see Of countless deeds of kindness,

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





Age 17 Age 21 EARLY PORTRAITS OF MR. PRESSER

GEOFFREY O'HARA

Composer-Lecture

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. 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

WILLIAM C. CARL Famous Organist

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

Opus-Numbers

By Ardale C. Cross

THE following incident shows quite a common oversight on the part of most music teachers and students: While trying a strange piano, a young musical ac-quaintance entered the hall. Upon completing the piece, 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 an-

"Oh, I never bother with the opus and number of a picce," 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 soveral 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;

hut anything not hard to attain is scarcely worth the

The "Adaptable" Wrist-Action

By Sidne Taiz

WE spend hours and hours working to acquire "wristaction for octaves" and then overlook the application of this facility to many other musical forms,

How valuable this use of the wrist becomes when sin ale 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 orccisely the same as in playing octaves. Is there any good reason why the use of the wrist should vary just because three rather than two fingers are in use?



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

I note that the January, 1926, issue of Too ET DE will be devoted largely to tributes to the mem y of its creator and guide-Theodore Presser.

It was in 1880 that Mr. Presser first came t College, having accepted a professorship of band and Theory of Music. He was connected with this college for three years, and during that time became of its academic life, commending himself to l and students as a man of sterling worth, untir an inborn loyalty, a love of truth, and a to duty. As a teacher, he inspired in his pire for honest work, and as a man he demonstr own work all that he taught A warm friend between Mr. Presser and the president of 116 lege, the late Dr. Charles L. Cocke, and at 1 time of his resignation, when unfolding to Dr Cocke his plans for the future and a need of a broader field in which to carry out and promote his desires as aspirations, Dr Cocke said to him, "You will succ you kill yourself with over-work."

Forty years later, Mr. Presser came to Holla's again, a man crowned with success, his life wore having touched its zenith, his eyes looking, with most a pride, upon his great work of love and philanthrop success along many lines. His friend, Dr. T ke, had success along many mice. This trient, but 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 in that he missed the commendation of the one whose fait 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

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 Holling Cotlege, Virginia, by the Presser Foundation

Practical Fingering Illustrated For Individual Needs

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

By MRS. NOAH BRANDT

T 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,





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 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 se-curity, smoothness, and freedom from blurring, which is almost unavoidable for large hands in such close prox-

The reader will at once see in the following example from MacDowell's Witches' Dance how much simpler the second fingering is. Example No. 2:



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

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

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





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

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



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

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



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

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



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

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



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

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

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

most immediately by his manner of grasping the keys.

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

Many students are gifted with natural musical intelligence; and, if added to that the temperament is also of 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

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

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

enthusiastic in his gratitude and appreciation.

Seeking Perfection

By Kenneth M. Hart

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

a musical effect, and given a scientific demonstration to prove it. Then he must be trained to do it Third-What to do, and exactly when to do it. crescendo and diminuendo. Scales played this way are most important, also in double thirds. Practice the Forty After thorough initiation, constant association with artists in every line of endeavor is necessary, to obtain breadth and vision in every form of art.

Students most musically inclined are given to the great-Have a repertory of at least fifty numbers of various est distortions, ridiculous sentimentality and mannerisms. They give vent to their feelings, regardless of rhythm, moods. Constantly make self-examination; and rememphrasing, or any of the laws governing real art; thereher you make yourself.

fore, they require a rigid foundation in early youth, as otherwise they drift hopelessly from one instructor to another, ending in mediocrity, After careful preparation by a preparatory instructor,

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

MRS. THOMAS FRENCH

Editor of The Musical Leader

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

Editor of The Musician

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

Why not Develop the Left Hand First?

By Fanny G. Eckhardt

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

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

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

ALL great things suffer the pangs of birth, so if you are seeking to be a great player you must bear the pains of conquering faults you may have. Be ever on the alert, watching every chance of improvement. Form

the highest ideals, seek inspiration in poetry, books, art and the playing of others. Be sure your playing is well rounded and not cold and mechanical. Strive for beautiful legato and staccato, from exquisite pp to tornadic ff, on billows of

Daily Studies of Tausig; observe every detail and practice slowly; watch that every slight hitch is overcome.

First Lessons in Scale Playing

By Alice M. Steede

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

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

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

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

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

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

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

Compelling Results from Your Practice

By Harold Mynning

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

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

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

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

THE ETUDE

For the Young Church Pianist

By Eutoka Hellier Nickelsen

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

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

A Student's Courtesy

By Gertrude G. Walker

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

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

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

How Do You Listen to Him Play?

By Sarah Alvilde Hanson

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

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

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

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

What the Piano Teacher Should Know

By T. S. Lovett

That relaxation is a preventive and not a propulsive. That friction is the only active or propulsive.

That in all of nature's activities there is repulsion as well as attraction, tension as well as devitalization, energy as well as conservation, friction as well as lubri-

That it is the proportions that count, not merely the That a principle must be understood and a sensation

sensed before either or both can be applied. That the amount of friction necessary is measured by control

That more friction than is necessary to control is an

That a balanced action means a balanced tone.

New Ideas on Study and Practice

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

PERCY GRAINGER

This Interview Was Secured by Leslie Fairchild

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

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

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





"In such a chord as is shown in 7a, it should be rolled very rapidly.
"In a passage like 7b, one may hesitate just a little

hetween the two groups of four notes, to allow the hand to travel down to the low D.

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



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



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



or in the following from the same work."



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

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

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

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

How should one study pedalling, including the sutaining pedal?

Damper Pedal

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



"In legato pedalling the pedal should never descend with the note, but always immediately afterwards.
"'Irish Tune from County Derry' is an example of legato pedalling. The tune is throughout printed in bigger notes."

Slowish, but not dragged, and wayward in time, u u. J.



Sustenuto Pedal

• (As described by Mr. Grainger in his edition of Grieg's "Norwegian Bridal Procession"—published by Theo. Presser Co. Mr. terry T. Flack, the eminent critic and author, says of this edition that it exemplifies like nothing else has ever read for mixing brains with music and also calls attaint to the parishing use that Mr. Grainger makes of the mixing brain which was the processing the processing of the control of the processing of sustenuto (middle) pedal.)

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

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

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

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

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

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

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

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

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

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



Haif Pedalling

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

Colonial Song, by Percy Grainger-



How should one study to gain rhythmic accuracy and consciousness?

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



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



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

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

How Should One Study to Gain Reliability of Memory?

(1) By memorizing each hand separately, (2) By slow playing, thinking of each note as one

plays at the keyboard. (3) By unconscious physical memory, reading a book or holding a conversation while playing from memory (in some respects this is the most important side of

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

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

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

The Presser Foundation What it is. How it was Founded. What it Will Mean.

NLIKE 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

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. 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 Teach-

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

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

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

eral course in education. The general channels of the Foundation are at the

present time represented in the following departments: The Home for Retired Music Teachers; Department for the Relief of Deserving Musicians;

Department for Scholarships; Department of Grants for Music Buildings at Col-

The work of these departments may be thus briefly

Department for the Relief of Deserving Musicians

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

The activities of the Board of Directors are supplemented by those of a Board of Non-Resident Directors. who have kindly consented to act in their respective localities, informing the Foundation of cases of real need that may come to their attention and obtaining supneed that may come to treat attention and sometimes are plementary information concerning cases that may be music, I have admired him from boybood, because of music, I have admired him from boybood, because of the best of the control of the contr

Department of Scholarships

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

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 abil. ity, 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

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

Department of Grants for Music Buildings at Colleges THIS is the most recent branch of the Founda-

tion's work. By this it is planned to help colleges which have been conducting thriving musical departments, but which have no suitable buildings, by assisting the college to secure such a building. The conditions under which such grants may be obtained as funds become available, will be furnished upon request.

These conditions were familiar to Mr. Presser, and he was engaged upon the active consuleration of them within a few days of his death. The first building to be erected under the new department is the Music Building had visited the Home of Rest for Musicians, founded at at Hollins College, Hollins, Virginia, where Mr. Presser was at one time a Professor of Music. The next will be erected at Mt. Union College, Alliance, Ohio, where Mr. Presser was both student and teacher.

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

The grants of The Presser Foundation are made through the decisions of Trustees and Directors of the various Boards of some thirty members. Only six of these are on Boards of the Theodore Presser Company. Thus all grants are made independent of the Theodore Presser Company and 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

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

ber has a pleasing little melody running through it." No one but a broad gauge and generous hearted man ever would have thought of confiding a secret of this kind to a business competitor.

R. G. McCUTCHEN

A great and good figure has been lost to American plementary information concerning cases that may be referred to them by the Foundation. Small pensions his high character, the things for which he stood, and THE ETUDE

The Teachers' Round Table

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

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

The Work of the First Two Years

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

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

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

FIRST YEAR

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

2. NOTATION: The staff, clefs and all characters used in connection with the staff; the notes, at least including 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 page through two octaves, in parallel and possibly contrary motion; simple arpeggios on the tonic chords of

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 in-

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

SECOND YEAR

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

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

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

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

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

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

Advance Materials

Can you suggest material for a girl or sixteen who have the control of the contro

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

For pieces, try the following: Moszkowsky: Gondoliera, Schütt: A la bien aimée,

Alabieff-Liszt: The Nightingale. MacDowell: Polonaise.

More claborate compositions may include Bach's Italian Concerto, Schumann's Papillons, Op. 2, Mendelssohn's Rondo Capriccioso, Op. 14, and Gricg's Sonata in

High Wrists

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

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

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

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

Touch and Technic

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

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

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

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

Extemporization

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

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

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

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

Too many teachers teach about chords, but not how to put them to practical use. If more were tought to find the three principal triads in each key and learn music much some and train thet fingers heter than by any other means, even if they had not secondaryling. I have a good the secondaryling and the secondary secondary secondary secondary secondary

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

The Pedal, and First Pieces

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

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

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

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

Dance of the Fairies-BUGBEE My First Waltz-Englemann.

These may be followed by In the Boat (Walts)-Norris Melodie, Op. 68. No. 1-SCHUMANN Little Drum-Major March, Op. 3-ENGEL

Cabinet Organ Practice. Materials

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

which is, after all, the best thing you can do for them.

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

Third Grade Studies

What studies may be used after Bilbro's Second Mctody Lessons?—A. M.

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

For interpretative studies, use Heller, Truenty-firm Studies, Op. 47, Lazarus, Style and Technic, Op. 129,

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

-MAX ROSEN

"DIE MEISTERSINGER"

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

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

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

CHARRIER'S LIVELY PARTIES

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

Chabrier, we learn, had uncommon mechanical skill as a pianist and his left hand was marvelous. In his later years,

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

Chabrier gathered about him artists and amateurs, for whom he provided curious entertainment. There were Saint-Saëns, with prodigious musical memory and true Parisian gaiety; the actors Grenier and Cooper; Manet, the painter; Taffanel, the flute-player. There were performances of tool. Sciorce long tue pupin so accounts and the sciorce long tue pupin so accounts the sciorce long tue pupin so accounts which were thus begun in the last year of Schu-account the variety of its centres and the Schumann's symphonies; there were also an instruction that the boy knows everything bert's stay at the Convict, and continued perpetual flow of its thought—a thought were strange instruments, such as a queer organ with strange stops, which set in motion drums, cannon, and so on,

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

The Jota is frequently accompanied by

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

THE UNWRITTEN SYMPHONY

"Memoirs" is that in which he had the in- poor invalid will lack necessities (this respiration to write a symphony, but was fers to Berlioz's wife, who was ill at the compelled to let it go unwritten for purely time); and I shall be able to pay neither compelled to let it go unwritten for purely time); and I shall be anote to pay induced reference and an accordance of the an operand large sense por my sords fee mouth in a queer fashion. For orchestra Allegro in A minor, two-four time, got when he goes on band ship.

Allegro in A minor, two-four time, got when he goes on band ship.

Allegro in A minor, two-four time, got when he goes on band ship.

All trev
beginning that had northing to do with one would be a ship of the ship of write it, but, on second thoughts-

the whole symphony," he confides to his next night I heard the allegro clearly, and dressed up as a bear, who walked on allhave to spend three or four months over with feverish agitation. I sang the theme; who ran away, but forgot to bend his cles and earn no money. And when the symphony is finished I shall not be able to resist the templation of having it copied not resist the templation of having it copied and the state of the day before restrained me; face represented the hero, Swepfried, He feeted myself against the templation, reied out for a long time, and the dwarf steeled myself against the templation, reied out for a long time, and the dwarf steeled myself against the templation, reied out for a long time, and the dwarf steeled myself against the templation, reied out for a long time, and the dwarf steeled myself against the templation, reied out for a long time, and the dwarf steeled myself against the templation, reied out for a long time, and the dwarf steeled myself against the templation, reied out for a long time, and the dwarf steeled myself against the templation, reied out for a long time, and the dwarf steeled myself against the templation, reied out for a long time, and the dwarf steeled myself against the templation of the dwarf against the templation, reied out for a long time, and the dwarf steeled myself against the templation, reied out for a long time, and the dwarf against the templation of the dwarf against th which will mean an expense of a thousand and clung to the thought of forgetting it, replied in the same way. Then a traveller or twelve hundred francs) and then of At last I went to sleep; and the next day, arrived—the god Wotan. It having it played. I shall give a concert, on awakening, all remembrance of it had too; and, settling himself with his spear, in and the receipts will barely cover half the indeed gone forever."

One of the most tragic pages in Berlioz's cost. I shall lose what I have not got; the down my pen, saying, 'Bah! tomorrow 1

needed, and next year they would be more

Ever afterwards, according to Grove,

Mendelssohn called this work "the Over-

MENDELSSOHN'S "OVERTURE TO THE DRAMATIC FUND"

Overture to "Ruy Blas," yet it is a master- told them I had no time to write an overpiece. He wrote it in less than four days, ture, but I did compose the Romanca, Monyet it shows no signs of hurried workmanday (a week ago) was to be the day of ship. He considered Victor Hugo's play the performance. On the Tuesday before, of that name "of no value," yet it inspired the people came, thanking me warmly for expect a maximum of fame from a minimi nome fine melodies splendidly and the Romanso, and said they were sorry that vigorously treated. Here is the whole story I had written no overture, but they saw as Mendelssohn told it in a letter to his perfectly that for such a work time was mother, written March 18, 1839:

"You wish to know how it has gone with thoughtful and would give me more time. my overture to 'Ruy Blas.' Merrily enough. They stirred me up; I took the thing at Between six and eight weeks ago the request once in hand, that same evening, and blocked came to me to write something for the out my score; Wednesday morning was performance connected with the Theatrical rehearsal, Thursday was concert, and yet Pension Fund, a very excellent object, for on Friday the overture was ready for the musical art, that is still fundamentally true: the furtherance of which they were going copyist. Monday it was given three times bowere, he said, "When a man has little the furtherance of which they were going laber left, and that is white, he should have left, and that is white, he should stop playing the piano in public."

The request came to in the oncert room, then rehearsed once in the tower an overture, and in addition the theatre, and in the evening was given that the theatre, and in the evening was given the content of the property of the theatre, and in the evening was given the content of the theatre, and in the evening was given the content of the property of the theatre, and in the evening was given the content of the theatre, and in the evening was given the content of the theatre, and in the evening was given the content of the theatre, and in the evening was given the content of the theatre, and in the evening was given the content of the theatre, and in the evening was given the content of the property of the theatre, and in the evening was given the content of the theatre, and in the evening was given the content of the theatre, and in the evening was given the content of the theatre, and in the evening was given the content of the theatre, and in the evening was given the content of the theatre, and in the evening was given the content of the theatre, and in the evening was given the content of the theatre, and in the evening was given the content of the theatre, and in the evening was given the content of the content of the theatre, and the theatre the theatre, and the theatre t they be sought me to compose a Romanza, in connection with the wrettened play, and they be sought me to compose a Romanza, has made me as much fun as anything I because they though the thing would suc- ever did in my life." ceed better if my name were connected

"I read the play; it is really of no ture to the Dramatic Fund."

SCHUBERT AS A STUDENT

"SALIERI WAS the first to recognize some monty steal into a neighboring wine-shop, the strong and often inconsistent life of bert's supreme gitt, says concern a moons with the surgest of this composer. "He placed where he would chat for hours over a glass this great organism as a whole. biography of this composer. He piacus where the women can be found over a grass—this great organism as a whole, him with Recyclack for lessons in composis—with its friend Doppler, These lessons coese—"If one wishes to get an idea of the composition. Before long the pupil so astonished tended over the five years in 1813-17, and musical life of Paris, one must take into lieri himself then took Schubert in hand. then number the design of the second second

and a great reputation. "He soon perceived that in respect some state of the soon persons of none are to see aristocracy of Paris, as in an great some (March 30, 1811) and some string quarters are seated at his 'cello—carnest a herd of idle people on the watch for now (March 30, 1811) and some stong to the stone test, there was genius of an unusual order, enough but none too accurate—with fashious—in art, as well as in dress—who are the stone of the st He can do everything, exclaimed be of brother Ferdinand as leading, and Ignaz wish to single out certain of them for no He can do everyning, excusions. He composes taking the second violin, while Franzl (in serious reason at all. But in spite of them

WHEN TOLSTOI SAW "SIEGFRIED

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

"When I arrived, an actor in tight-fitting breeches was seated before an object that was meant to represent an anvil. He wore a wig and a false beard; his white and manicured hands had nothing of the workman about them; and his easy air. prominent belly, and flabby muscles readily betrayed the actor. With an absurd ham. mer he struck—as no one else would strike -a fantastic-looking sword-blade. One guessed he was a dwarf, because when he walked he bent his legs at the knees. He cried out a great deal, and opened his another. Then another actor appeared "If I begin this bit, I shall have to write shall have forgotten the symphony.' The with a horn in his belt, leading a man "It will be a big thing, and I shall seemed to see it written down. I was filled fours. He let loose the bear on the dwarf. That means I shall write no more arti- I was going to get up . . . but the re- knees this time. The actor with the human

a silly attitude, he told Mine all about things he already knew, but of which the audience was ignorant. Then Siegfried scized some bits that were supposed to rep-Mendelssohn did not want to write his value, absolutely beneath contempt; and I resent pieces of a sword, and sang: 'Heaho, And that was the end of the first act.'

"The majority of musicians nowadays

-Musical News and Herald.

MUSICAL PARIS

THOUGH written before the war, when all things were different, Romain Rolland's "Musicians of Today" gives a vivid wordpicture of the part Paris plays in modern

"The nature of Paris is so complex and unstable that one feels it is presumptous to try to define it. It is a city so highly strung, so ingrained with fickelness, and so changeable in its tastes, that a book which truly describes it at the moment it is written is no longer accurate by the time it is published. And then, there is not one Paris only; there are two or three Parises-fashionable Paris, middle-class Paris, intellectual Paris, vulgar Paris-all living side by side, but intermingling very "Sallers was the first to recognize Schu- "The lesson over, he would then com- within the great Town, you cannot know

"On Sundays and holidays, the boy coming the goal for which it seemed bound. The accomplished Italian was a management in the property of t "He soon perceived that in Hagers Klage It is a pleasant picture of home life to see aristocracy of Paris, as in all great towns The Jota is said to have originated in the 12th century and is attributed to a Moor amend Aben Jot, who, expelled from Valencia, on account of his licentious songs, assess, operas, quartets—whatever his spectacles) elevely handles his viola, pretensions, they have only an infinitesimal valencia, on account of his licentious songs, assess, operas, quartets—whatever his spectacles) elevely handles his viola, pretensions, they have only an infinitesimal shouse in the Sellergrasse, carrying a starp eye on his father, whose share in the changes of artistic tasts. The recurring, would be gently pointed of the special of the Sellergrasse is in the Paris tasts. Somewhere, "". ish, always working, greedy of knowledge, "Your arms are so heautiful, they look like to the imagination, a charm to sands."

It is the sionate, and external form, and yet, in spite of all its them down, and yet, in spite of all its them down, and yet, in spite of all its them down, and yet, in spite of all its sionate, and external form. "Music is a moral law. It gives a soul essence of order and leads to all that is building up reputations as rapidly as it pulls building up reputations as rapidly as it pulls."

THE ETUDE

Keeping Your Piano in the Best Possible Condition

By STEPHEN CZUKOR

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

just exactly how to take care of your piano. As we all know, climatic conditions play havoc with

o just exactly what to do during the different seasons of the year; whether to keep the piano open, keep the piano closed, what to polish it with, etc. The majority of piano owners pay no attention to their piano for several reasons, some through ignorance and others through carelessness.

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

Send for a Good Tuner

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

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

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

Spring Cleaning for Your Piano

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

Cleaning the Piano

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

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

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

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

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

Polishing the Plano

THERE are many chemical preparations on the mar-ket for the purpose of polishing furniture and also recommended for pianos. These polishes, while they really put a gloss on the instrument, in the end do untold damage to the delicate varnish work. To recommend anyone of these would be a rather difficult thing, but a simple and inexpensive polish that anyone can use, is % lemon oil and ½ turpentine. This is for high polished surfaces. For dull finish or semi-gloss finish % crude oil and % turpentine. The process is as follows:

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

Preserve This Article

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

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

Not Tuned in Eighteen Years

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

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

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

Helpful Piano Rules

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

1. Keep your piano open at all times except when sweeping or dusting and at night or during rainy wea-

2. Wash the keys with alcohol, taking care not to touch any of the black keys or varnished surface of the piano. Also keep a strip of felt on the keys.

3. To avoid corrosion of the metal parts place 1/2 lb. of unslaked lime on the bottom of the piano, when it is a grand piano place 1/4 lb. of unslaked lime of the

4. Do not use any of the so-called furniture polishes, but instead take 1/8 lemon oil and 1/8 turpentine, for high polished pianos and 1/8 crude oil and 1/8 turpentine for dull finished pianos. Take a dry piece of cheesecloth that has been previously rinsed in lukewarm suds and dry thoroughly.

5. Have your piano tuned at least twice a year. 6. Have your piano cleaned every year during your

7. Make sure that the piano tuner or repair man is really an expert in his line. If in doubt phone your order to the company of whom you have purchased

your piano as they are really best qualified to give your instrument the proper attention. If you keep these points in mind, the average good

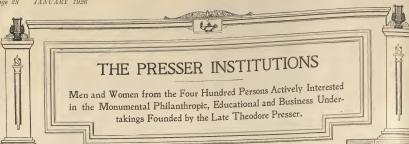
make piano should last from twenty-five to thirty-five

Forward-March

By Sylvia Weinstein

STUDENTS having difficulty in playing marches at the proper tempo may simplify this problem as follows: Set the metronome at the speed the composition is

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





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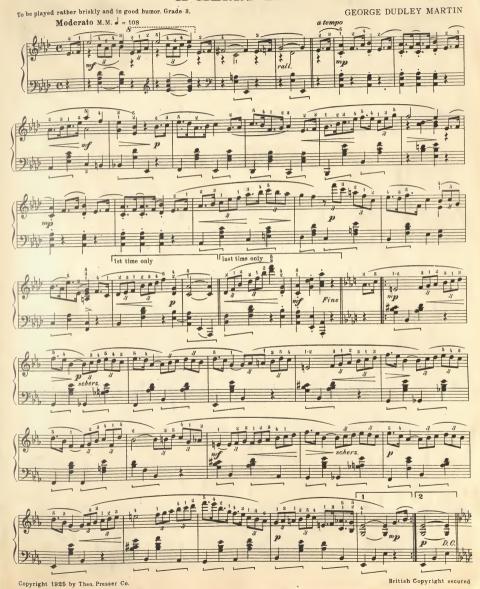
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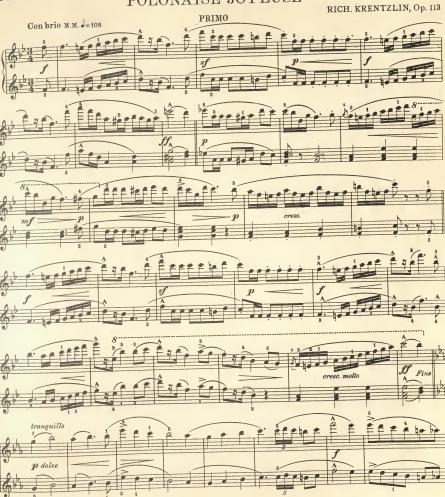
POLONAISE JOYEUSE RICH. KRENTZLIN, Op. 113 In the orchestral manner. To be played brilliantly and with firm accentuation. SECONDO

Con brio M.M. = 108

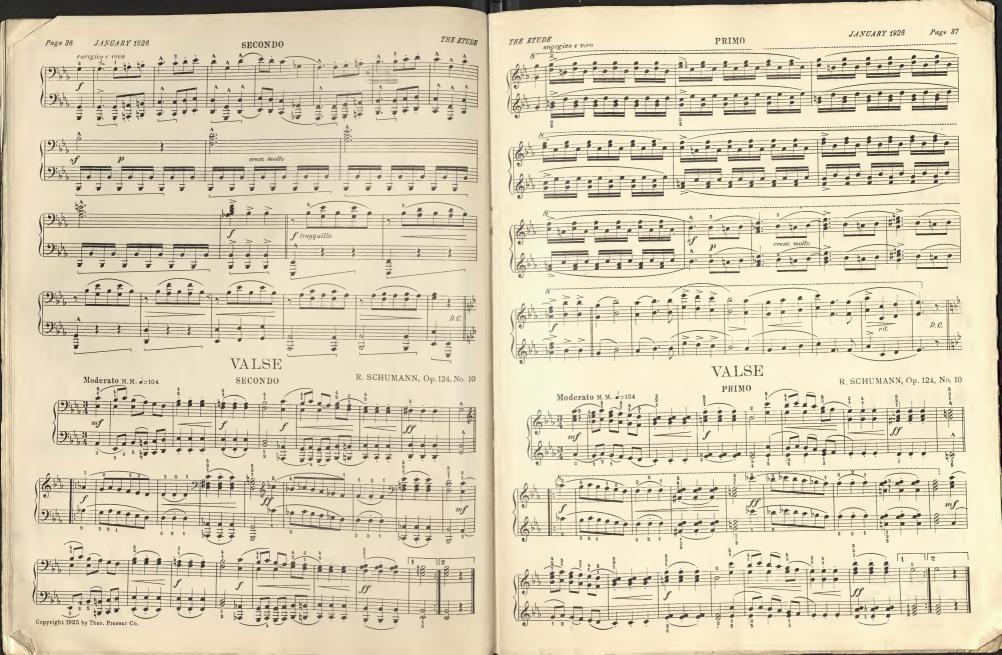


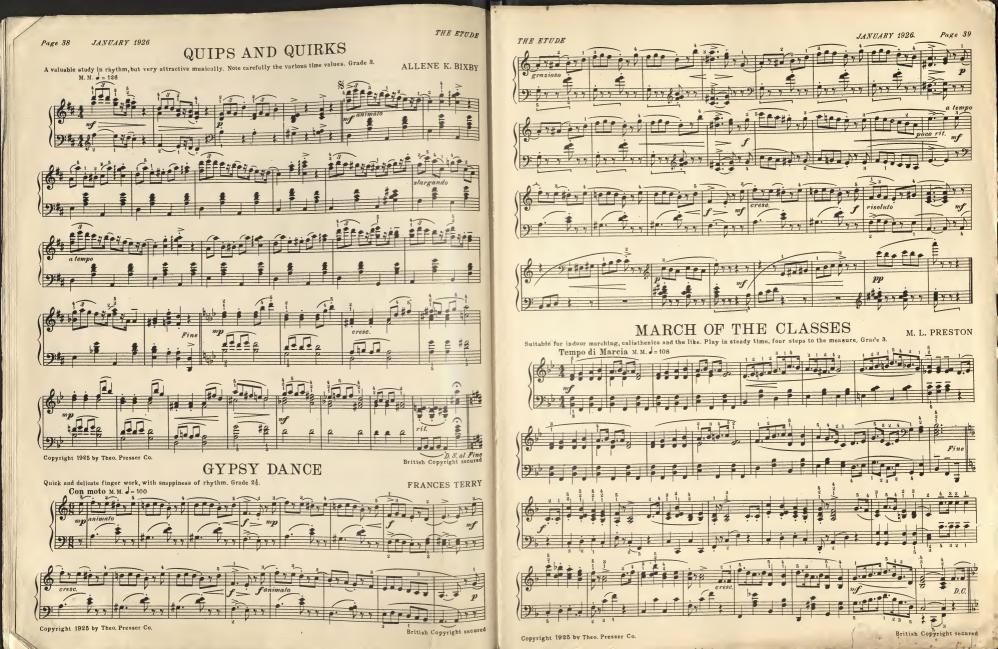


POLONAISE JOYEUSE







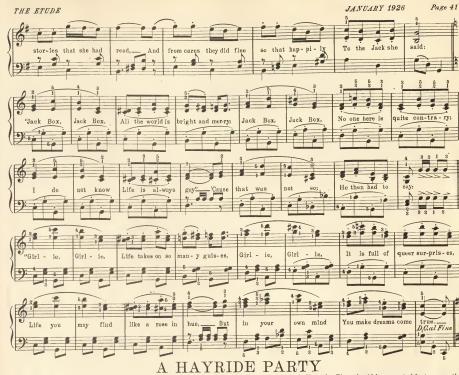


JACK IN THE BOX

Lyrics by Mort Eiseman

Copyright 1925 by Theo. Pro





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



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SONG OF THE CELLO CARL A. PREYER An expressive melody, in what may be termed the "baritone register" of the plane. To be played with warmth and feeling. Grade 24. Allegro agitato M. M. J.= 108 Copyright 1925 by Theo. Presser Co. British Copyright secured A miniature song without words. Play very smoothly, in sustained style. Grade 3.

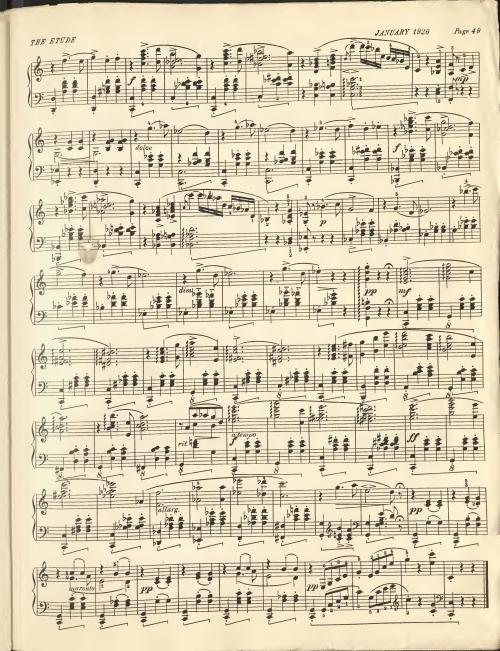
Andante moderato M.M. J = 72 WALTER ROLFE L'istesso tempo

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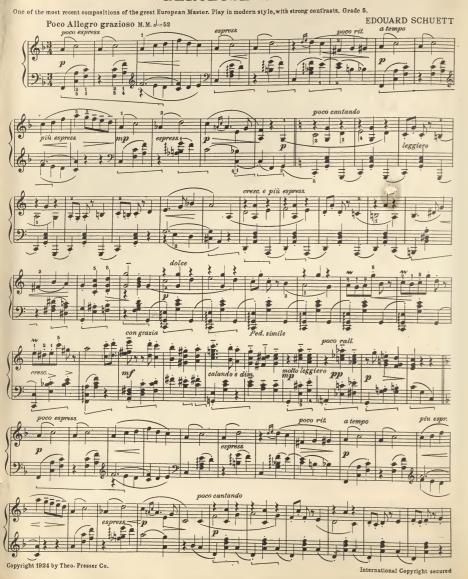
The notes of the melody are divided between the thumbs of either hand. These are indicated in larger type. They must be well brought out and linked together. Grade 4. Andante molto espress M.M. = 63 molto rit.

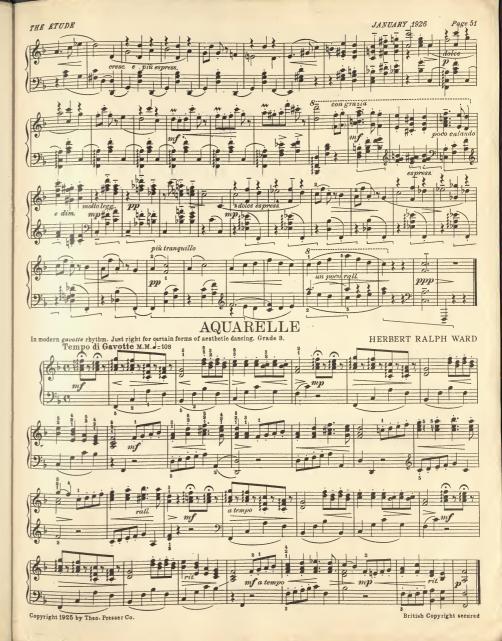
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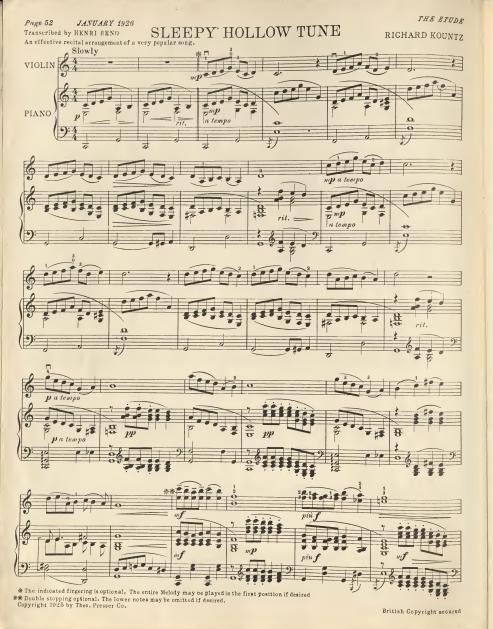
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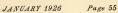
BERCEUSE-VALSE





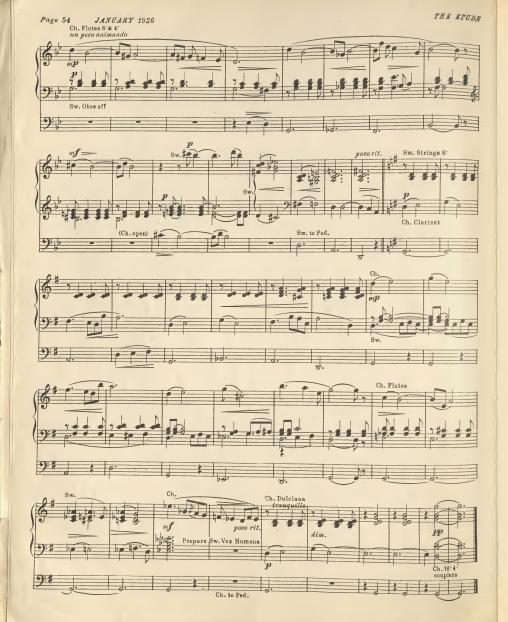


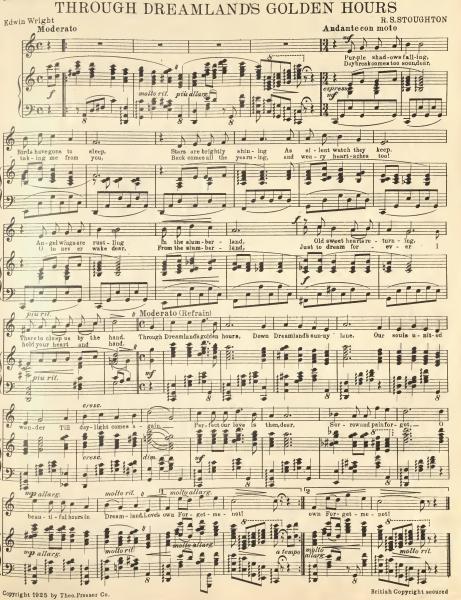


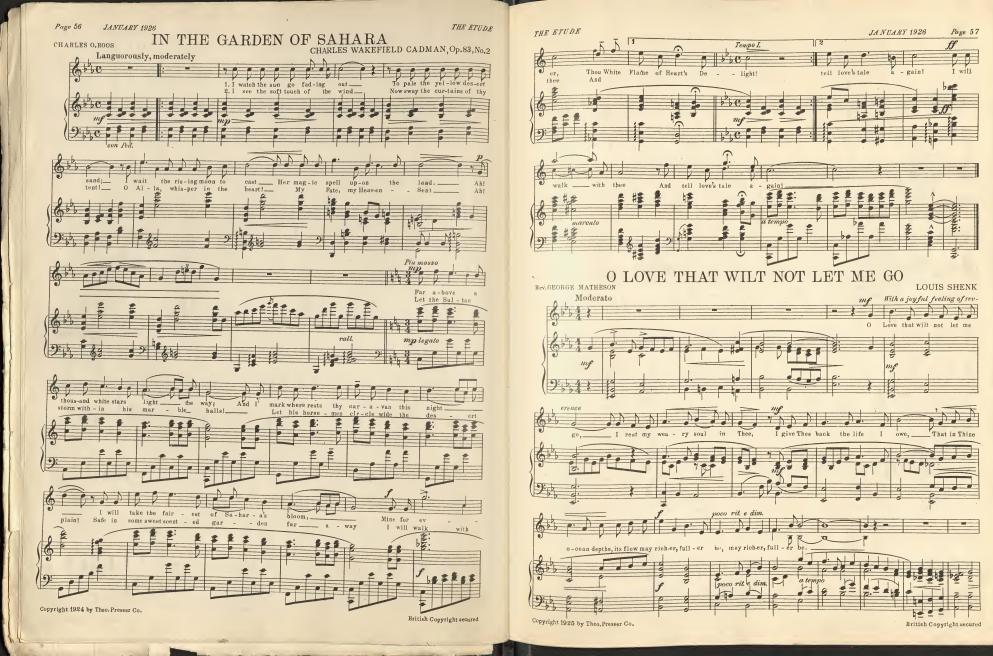




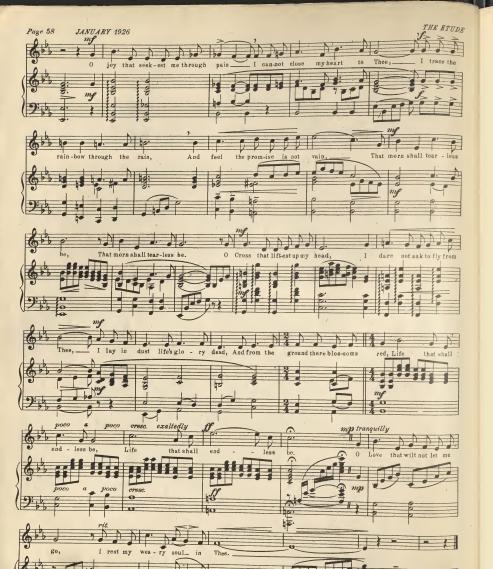








Page 59



THE ETUDE

Fascinating Tasks for Tiny Tots

By Rena I. Carver

CHILDREN like these ways of learning At each lesson explain a new note and

time notation confusing. Buy two large sheets of cardboard in Prepare the Great Staff with enlarged each of these colors—red, blue, green, yel-

each of these cardioard and alvide it of black cardboard and one of white.

in diameter. Draw a line through each rate cards. of the blue circles dividing it into two Using 4-4 time let each child select a of the black. Divide the green circles by whole note and paste it on Small C and equal parts; the yellow One-line C of the Great Staff, Continue circles into eight; the pink circles into this work until each child has a measure sixteen; and the purple circles into thirty- of .every note and rest value in every two equal parts.

notes on the white sheet and cut out. On children are being trained to distinguish one of the black sheets draw and cut out by ear the different kinds of time and quarter, eighth, sixteenth and thirty-sec- rhythm.) ond notes. From the other black sheet In connection with this call at random ent all the rests. These cardboard notes for different note and rest values, which and rests may be secured from some sup- they may pick up from the loose pile.

ply houses.

See that the children are provided with spate and scissors. Taking a red circle, tell them that this whole circle may represent (or stand for) a whole note or a with their notes and a charming variation whole rest in music. Let cach choose a may be instituted. whole note and paste it in the center of a Let each child think of a little melody

note and rest values and thus never find rest value. Let them keep the work which they finish each lesson.

at each bar line and place the Base and Lay aside the black and white sheets Treble Clefs on each measure card. Place and cut the others into circles eight inches the time signatures, as 4-4, 3-4, on sepa-

time signature, including the dotted notes Draw the outlines of whole and half and rests. (It is understood that the

With these separate notes, rests and time

red circle. Do the same with a whole rest. that he has learned to play and permit.

Then explain that the blue circle has a him to construct it with these movable. line dividing it into two equal parts, each notes. They may have wide-spaced music part being called one-half. Have each paper on which to paste some of these child select two half-notes, paste one in melodies. This work trains their powers each part in correct position, and cut the 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.

at the appointed time, please notify me before the lesson period so that the time will not be head open for you. Failing to comply with this request, the pupil is subject to dismissal. The property of the prop

It has produced fine results with my clientele and is passed along with the hope that it may do the same for others. The results are considered to the first particular to the same for the severe a written ratement of my only rule. All lessons missed must be made up. Absence (the to skickness of more than two lifetimes of the same of the total scales and the same of the same of the skickness of more than two lifetimes are same of the s

Musical Smiles

Stopped the Chin Music

Nodd-"How is the music in the Binghang Restaurant?'

my wife for an hour the other evening and out out of the said me flat, so I sent her a note."

Tim—"What did she write?" couldn't hear a word she said!"

Hopeless

"Copy of 'Pansy Faces,' please, miss." Youth-"Key? She didn't say nothin'

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 Only one thing kept hy doagned of opera," said the proof father.

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

Equipped

ond-hand ukulele."

Should Be a Leader Too

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

Muchly Musical

Tim-"A pretty girl is like a melody." Jim-"Yes, I saw one the other night Todd-"Splendid! I was in there with that looked pretty sharp, and she knocked

> Jim-"Oh, she told me not to play around."-California Pelican.

No Good

"Madame, the children won't go to "Tell them to come here and I will sing

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

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

mony, isn't it?"

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

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 offendedly, "No second violins for me, sir! I am The Sousa cigar should have a band, of 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 bearing a high musical reputation. Its credentials are honored over the States: its certificate is proof that the singer has studied, not only his or her individual subject, but also harmony, theory and piano. One lives for the time in a musical atmosphere; credit is for home study; and if one passes a good test it increases selfconfidence. There are opportunities to hear good artists almost free of charge,

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

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

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

A French Maxim

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 ealored with pigments of knowledge. Artist teachers ask pertinent and occasionally impertinent questions and soon find out the exact extent of the pupil's studies.

Singers and teachers sometimes remark harmony? Singers do not need it."

There is more to singing than keeping so on the key. Teachers who know their business require diversified knowledge. Students have a right to expect that the hints on how to study and what to study. Pupils who expect to become teachers explaining their methods. should never venture into the ranks professionals until they have grasped the cultural ideas they expect in their own

It is easier to build the foundation when music lover may work out the score of the inspirations of careers—not the printed the house is begun; the most impalpable "Carmen," "Madame Butterfly," "La Gia-records of triumphal concert tours or options are poked in from underneath after the career is in full swing.

Harmony Without Teacher

off to summer school, expecting to put in tern; one has guide-posts of familiarity to in concert with her famous sister, reaping six weeks hard work, only to find upon mark the way; not an emotion is lost. her delayed triumph. Does not that make arrival, that they are ignorant of the Who has not studied the life of a comone's heart lift with emotion at the realizapupil is not caught this way again.

grit and persistence to study outside sub- mendous musical epic! jects without teachers will retain know. When one reads in the life of an ora- through a new opera, repeating, to the ledge thus acquired. It has been bought torio composer that he worked with the point of desperate weariness, phrases that

following method will give results, pro- torio music are seen.

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 ary; but one cannot speak without the rule for pronunciation has been mastered. rolling of the "r." When this book is completed, follow it No writer wishes to disparage the value ulations. This self-taught course takes not instructive

with a phrase book giving conversations of phonograph records; but it is well to and vocabulary and picturesque pronunci- warn aspirants that it is possible to Italations. Along with this take a good ianize one's French by listening to a French grammar course as taught in the French air by an Italian artist. Phonolocal high school and study rules and reggraph records are meant to be illustrative,

two years concentration; but, if in the Piano knowledge acquired by persistent meantime the earnest pupil has listened work becomes a liberating power to the to the very excellent French sung by native voice student. It is necessary to have a American artists on phonograph records, knowledge of harmonies; and, if one can and has applied himself diligently to ac-read at sight the close harmonizations in quiring the easy, tripping roll of the modern church music, one has gained a An old French lady used to say, "Self- French "r" and the proper understanding living fire in one's work, a soul alight of the rules, the resultant power is full of with understanding, fingers alert with thrills. One may translate with a diction- skill, and a voice attuned to life.

The Vocal Battle

a background is incomplete, mponderable, symphony unfolds itself to an enlightened without substance or setting. The singer brain. "Why should I rack my brains studying without a background of diversified read-

fied reading. There are shelves of musical manner in which we use our knowledge, teacher will be able to correct their French books, biographies of operatic stars, books and Italian diction, give them interpretive on orchestration and symphonics, books of colorings, explanations of famous songs, folk-songs and pagentry, books upon chorus work and books by famous teachers sparkling with triumphs, do we reach back

Library Scores

artist teachers. When the embryo teach-fluence of some opera study club or music she swapped English with a German girl ers realize how quickly students catch up club, have installed sets of operatic scores for fundamentals of German history, folkwith the teacher, they have to dig in and obtainable on membership cards. One may lore and language; how she played accomget the requisite knowledge to keep ahead keep these books a month or two. The paniments for a French singer in order to pleasure of working them out is keen. The be taught French without cost? These are sort of a career is one where the founda- conda" or "La Tosea," realizing that the cratic high lights. expense is nothing! Concentrated work like this stimulates the brain, gives singers the story of a well-known soprano's sister an intelligent comprehension of opera, who stepped back from a career, devoting makes them knowledgeable to the highest herself to lucrative vaudeville engagements, It is possible (but difficult) to study degree of understanding of the strength in order to let the younger sister achieve harmony and theory without an instructor or weakness of a particular score. Enjoy- grand opera. On a Sunday afternoon this -but it can be done. The main difficulty ment upon performance is doubly en- vaudeville mezzo-soprano, now an artist is the lack of dictation. Singers go gaily hanced; the opera is drawn out like a pat- after years of hard-won tuition, appeared

elementary knowledge to enter classes, and poser or pianist, placing him on a mental tion that the elder sister's sacrifice had not their advancement is delayed. The wise music shelf, only to come across him in been in vain? some historical novel and thereupon feel Have you watched an opera company It is possible to teach one's self piano— entranced to discover the connection be- perform some well-known opera, singing but it takes work. The pupil who has tween a stirring historical event and a tre- fluently in a language not their own? Then

a French teacher is unavailable, the new features in the peculiarities of ora- regions where it hurts one to think? That

vided the pupil has a bowing acquaintance There are elementary descriptive books Have you heard a coloratura dazzling with French as it is "spoke" by natives, on symphonics, and more than one publia an audience with ecstacic, bird-like trilling? and tensed muscles. One sure proof of

HE ramifications of musical knowl- the actual symphony orchestra is beyond edge extend into all branches of the reach, one may buy symphonic records for musical arts. A painting without the phonograph and sit absorbed while the

Music is largely mental. That which we ing is only half a singer; a butterfly of put into our brains in the way of knowledge is translated into actual technic, but The public library is an excellent place we never obtain musical prestige from in which to obtain a background of diversi- what we know-we derive it from the

The Prima Donna's Origin

When we read the life of a prima donna, to her humblest beginnings and read how she starved in Germany, wore frayed clothes, went hungry, sang in beer gardens Many libraries, under the persuasive in- to obtain her education? Do we see how

Recently the musical journals carried

have you seen them the next day, going with soul struggle; and what we buy with fuild conditions of boy choirs, and per- will not go right, their bodes limbing up into our souls is our inalienable possession. life is not easy.

with referen as it is spoke by natives. On symptomes, and more some one-poor—at absolute with extender, therefore triining; and tensor miscles. One sare proof of Arnold's "French Diction for Singers cation gives details of symphonic construe. Have you heard her the norming be-proper voice production is tone quality. If and Speakers," gives phonetic rudiments, tion comprehensible to the lay mind. If ginning vocal gymnastics? You marveiled, the pupil's tone becomes clearer and more

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

The Singer Must Have a Definite Aim

RTISTS have definite aims; one is ARTISTS have definite aims; one is seldom an artist without knowing it. Artists mature with a consuming ambition which they gratify because it s their nature to achieve first place; but average singers derive from music a quality of satisfaction that is more than food or drink it is a completing spiritual experience Realizing that they may never be come artists in the professional sense of the word, they work with music not for money compensation-of which they receive little-but hecause they have a talent. and the urge to sing is within their hearts.

Singing is as spontaneous as prayer: and songs are mostly prayers. Those who have sayored 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 consequenees so far-reaching in physical results, spiritual growth and mental capacity, the teaching of voice should be approached with respectful hesitancy, Only one well qualified should teach. By "qualified" is meant that state of education resulting from musical cultivation of one's intellect, a scientific understanding of body processes, languages, and music in all its

Smaller eities have many "teachers" whose only qualification for the profession is a desire to make money. Some of these charlatans are not even tone-conscious, nor have they any respect for accepted standards of voice production

Is your voice teacher a real teacher or a charlatan?

The word charlatan means "mack," The definition of quackery is "boastful pretension; false pretensions to any art. Imposture?

Can you assure yourself that your teacher is intelligently directing your voice the way it should go?

Voice teaching is not standardized like piano technic. Any individual can teach voice and get away with it, as long as there are ignorant pupils. In selecting a teacher the aspiring student should be satisfied that the teacher possesses a fundamental musical knowledge and more than average intelligence, for it takes intelligence, keen musical sense, and a competent eonscience to be a good teacher. The teacher's work should be musicianly and authoritative. By their breathing shall ye know them; for, as they sing, so shall they

Never intrust a good voice to a teacher unless you can assure yourself that the teacher's pupils exhibit the proper grasp of primary elements. Do they sing with bright, clear voices? Can you hear the "ping" of resonant tones? Have the pupils body poise? Is their repertoire standard?

Tone by Listening

Learn to listen to tone production. Mark whether the tones are breathy, sustained

progressing in the larynx shows strain, if one be- Languor was gone from her demeanor. ever, it the task of the tone is "Ze sound-box is your spine," she enumcomes hourse and far back in the throat, the eiated carefully, "resonate your voice there, quavery and resonate your voice there, pamil is singing erroneously and needs not in the face—only dumb teachers say pupil is Singles. And the teacher needs more the voice is resonated there. That is non-"Madame" bore her title by selection, not need brains to sing."

Her musical and physical antecedents were clothed in impenetrable mystery.

THE ETUDE

"Zing ze phrase again," she directed her Young man, you are to make yourolf a mental idiot—nobody needs brains empty, chesty tone, with no insides. After to sing—ze voice comes from ze feet nawt a few years it shattered into particles like from ze face."

body; her eyes opened and closed mystical- companiment-panting for breath, protest-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. cannot sing without my brains!" he added that she might know, indeed, where voices am doing I cannot put the tone out."

In vocalizing it is necessary to watch

one's tone. If the tonal attack is not cor-

and it is unwise to do so with improperly

tirely exhaust the breath; leave hearers

under the impression that the tone could

Working Alone

have been held another beat or two.

A companist-coach.

sense-be an idiot, I say-relax-you do

Spinal Singing

The boy relaxed and lost all control of "Now-draw ze tone up from ze his vocal organ, His lesson was a failure. Madame's method produced a hollow, bits of glass. Madame was a better actress Her die-away words were accompanied than teacher. Her pupils stood with closed by a twisting and contortioning of a lithe eyes, drowsily stumbling behind the acing that they could not sing unless "relaxed." They relaxed, incidentally, all hold upon musical careers.

The other teachers said of "Madame" indignantly. "If I do not think what I came from but she didn't tell her pupils where voices should go.

The Singer's Musicianship

LL SINGERS should have an ae- Then you may present it to your accompanist-coach. The accompanist must be A musically equipped companion alert to catch shadings off the key, to snap is a necessary feature to every ambitious time into rhythm, to criticize your diction student. An accompanist who combines, in and pronunciation of foreign languages, addition to thorough musical knowledge, to nod to you when to come in on the beat. a working knowledge of French and Italian, or either, is invaluable to the earnest student whose language work needs super-

When you are singing against the accompaniment, allow yourself no liberties, rect the tone should be stopped. It is which are only an excuse for mental slugnot necessary to sing yards of exercises, gishness, but there are certain points in oratorio and dramatie work where the orplaced tones. See that the tone is placed chestration is silent and the singer may forward into the cavity back of the teeth; sustain a note. Learn, above all, what you make sure of its resonance; never en- can not do.

Ask your teacher to edit oratorio seores for you and to mark traditional changes which are observed by the artists. If a trill appears in a measure, say four whole Difficult numbers should be worked upon notes and one half, actually trill the note, by one's self. The motto of a fine teacher, noting whether the trill goes up or down; frequently quoted to aspiring pupils, is: do not merely shake the voice. Be sure At sight of new music the amateur to end the trill upon the proper beat.

begins to perform, but the musician begins Raif, in his "System of Piano Playing," says that "technic in piano playing is cor-Study the work alone; mark the rhythms rect timeliness of movement. Technic is in your mind; circle the rests. Study the the correlation of nervous action rather contour of the number, as an artist studies than flexibility." The same words apply a picture; work it out slowly, carefully, to singing-technic in singing is correct sketching it mentally until you have made timeliness of attack, the correlation of a picture of it. Now that you know what piano and voice, rather than flexibility. it is about, you may sing the words, beating precise tempo. If you are able to ac- flexibility, but their owners are not musicompany yourself you may work the ac-companiment out separately. Now combine ficient training.

Remember that when we sing before real voice and piano. Single out difficult passages where syncopation makes the rhythm musicians we show them not how much tricky. Never perform the number until we can do, but what we can not do-and you have mastered outstanding difficulties. what we do not know.

Lesson Tablets

To The Error of the Error contains a valalked thint to teachers relative to fastendar
substitute stup of each beam to the
first substitute of the teacher of the teacher
land, Every pupil is provided, at the first
plan, Every pupil is provided, at the first
makes the first page contains our rule for
lesson. The first page contains our rule
for good the first page contains our first
season is outflied and special points streamed.

E-Key at centre of group of 2 black keys.
E-Key at right of group of 2 hiack keys.
F-Key at left of group of 3 hiack keys.

Bad spots appear in every voice, certain vowels that are flat, some that are sharp. Watch these points.

Consult Teacher

A Neveral town of Time Freme contains a valuable hint to teachers relative to fastering make him to teachers relative to fastering make the property of the pr

MRS. WM. C. BUDGE.

forward, acquires earlying power, knows in volume and strength, then the pupil is herself up with offended dignity; her progressing in a satisfactory manner. How words cracked like a whip. "Ze best!" A piano that's amazingly dainty and small



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problem of pi-

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bungalows, sum-

mer cottages,

conservatories,

nurseries, school

rooms, and doz-

ens of other

places, has be-

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18693 Sister's Dolly, Polka..... 4

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Rusiness Hints for Singers

TEMPERAMENT, in the average singer, is tunities to display, to market her wares nothing but temper.

Talents that are not used soon become It is a jealous apprehension that some rusty. It is not fair to push a gifted singer will be honored above one's self; stranger into obscurity. it shows in a lifted eyebrow, muted criti- Singers without audiences soon cease to sing. They cannot market their songs rism, withheld praise,

Do not shrug and say, "That does not without a music club—and the city with-apply to me!" It applies to all singers and out a music club is musically dead. musicians. Each musician thinks, upon It is so easy to have a club; federations hearing a favorite number performed, that are eager to help; libraries are ready to they could do it twice as well; forgetting co-operate; singers are always anxious to how hard the performer has worked to sing! Let us grant that the average small acquire his knowledge of the piece. Self-town is not only unacquainted with how control is good manners publicly exer- even actively antagonistic to classic music

The singer who is afraid of losing pres- prejudice? tige is not exhibiting "temperament"; he Canvass the town for names and or she is giving tangible proof of a jealous addresses of people who like to sing and nature. One never loses prestige by work- play; put down on your list violinists, ing with singers who know less than one's 'cellists, saxophonists, every musically inself; one loses prestige by doing poor pub- clined person. Canvass a subsidiary list of those who only love music, for you need patrons, inactive members who will

Artist: Amateur?

Unless one is an artist, one is perforce and community leaders, club people and an amateur; but there are artistic ama- church people. Sound everybody on the teurs. Some work for a perfection at- subject-and collect \$1.00 each, which will tainable only to artists with broad knowl- give you a nucleus fund to build upon. edge, thus becoming discouraged. Perfect Give these funds into the keeping of a the works that lie within your range; work patron well known to all prospective memat higher things because it is beneficial to bers. With a healthy list and a small aspire; but do not perform difficult things treasury, prepare to hold a meeting of without proper coaching or there will be representative musicians and talk the matbetrayal marks in your work.

Amateurs may do musicianly work; the president of the federated music clubs they may have pure vocal tone, authori- of your state and ask her to send the tative execution; they may avoid singing chairman of your district to your city on rests (to sing a rest is the unmistakable a certain date when you will hold an ormark of an amateur) they may have a ganization meeting. Write a circular letdiction so clean that there is no doubt ter and explain your plans; broadcast them in the newspapers through friendly society

When the average singer comes in con- reporters. Have a rousing big meeting. tact with a jealous rival, it is well to re- and put it through with enthusiasm. Elect member that the rival does not hurt the officers; incorporate; have monthly conone attacked, only himself

certs and give your 400 members two The most effective defense in choir work guest tickets each. Advertise! is silence. No matter what the insult, no matter what the hurt, be silent. Silence can be thunderous, Silence creates a mental clamor. It quells disturbers and go in with you-be sure he has "mob persquelches the belligerent member into sonality." Write to one of the musical muted grumblings. It gives the silent one libraries in New York or Philadelphia for the upper hand. The attacker hunts new quotations for a costumed concert of a

This seems difficult when one's soul is die. The scores are complete, the music torn with unwarranted hurt, when one is easy to direct, the costumes reasonable to boiling inwardly, seething with words one rent, and the royalties not exorbitant. The dares not speak; but words will become library is eager to assist in every way. a boomerang, and silence stops everything In assigning your singing rôles be cerinstantly.

The Stranger in Your Midst

Is there a musical stranger in your because of local prestige or preference.

It is a wicked thing to push aside, sung by a man who can make a rousing through unfriendly jealousy, a talented effect; give the tenor rôle to a tenor who stranger. The average singer is probably can be heard without throaty quavers. If hard-working, hopeful musician, con-possible, hold a symposium for the selecstantly improving technic, repertoire and tion of singers, letting all the applicants interpretation. Why force her to wait a try big solos. Never assign a high tenor year to win what local singers could grant rôle to a medium baritone or you will in the beginning after the first exhibition losc your climactical effects. Do not asof the stranger's skill? Why not be the sign a high soprano part to a low mezzofirst to welcome her, to give her opportuni-soprano. ties? The established ones cannot possibly Figure your expenses and put your be hurt by admitting a stranger. The new ticket price within popular reach. Rememmusician has come to your town to build ber, you are trying to give a prejudiced along with you; she must grow into com- public a sugar-coated pill; you are trying munity life. Why not assist her in becoming assimilated before she tastes the bitter to make them swand with the pleasant to the taste, eye and pocket-

The new-comer is prepared to give you book. If your preliminary skirmish is a her best; if her gifts are rejected she loses success in October and you have won pubinterest in her work. Open your musical lic confidence, you will have no difficulty doors; treat her as you would wish to be in making your people listen to a symtreated in a strange town. Afford oppor- phony and a big local chorus in March.

"Let the American learn to sing his own languages. The thing to do is to give opera language, and eventually English will be in our language; and our language is as popular in singing as are the foreign English,"-MARK OSTER,

The Etude Music Lover's Memory Contest

Answers to Puzzle in the December, 1925, Etude

(1) Second Rhapsody (or Rhapsody March), Liszt: (2) Valse in F. Moszkowsky: (1) Second Air, Schubert; (4) Slumber Song, Schumann; (5) Last Hope, Gott-scholk: (6) March from Capriccio in B-minor, Mendelssohn; (7) Witches' Dance. MacDowell; (8) Fantasie Impromptu, Chopin.

Because of the great labor required for this special issue the Music Lovers' Memory Contest is omitted this month. It will be resumed in February,

The Coat and the Cloth

By Ethel F. Book

How many young players have heard hears, which is certainly not a musical the old adage: "Cut your coat according sound, or one to be found on the printed to your cloth"? Even though they may page. have heard it, how many have thought of applying it to the management of the bow? Rough bowing is not always caused by lack of control, but often by not heeding this ancient proverb.

Many a violin student has had the uncomfortable experience of arriving at the end swamped in a sea of bow; in order to of his bow before he expected, finding him- avoid this he rushes full steam ahead, and self stranded, with no bow left for the ends by scuttling his craft. The little click finish of his phrasc. His sensations are aforementioned may also be caused by this much like those of a singer who, for one rush, reason or another, has exhausted his breath Attention should be drawn to a point that

how is that horrid little click one sometimes ered, not their number.

On the other hand, a player sometimes finds himself in the opposite predicament: that of having too much bow remaining, and has to hurry to the end. Instead of being stranded, he is in danger of being

before his phrase is ended; and the effect is often not clearly understood by beginon the performance is the same. A violin- ners; namely, it is not the number of notes ist must manage his bow quite as care- to be played in one bow that signifies, but fully as a singer his breathing, always their time-value. For instance, suppose arranging to have ample reserve to sus- there is a whole note in one bar, and next tain his tone at the required volume. a bar of sixteenth notes; the speed at which Some of us may have had that very try- the bow travels at every portion of its ing experience of catching the point of the length should be quite the same when bow between the strings; this is a real ca- playing the whole note as when playing the tastrophe, and is a case of being stranded sixteenth notes. Perhaps it may be said, with a vengcance. The speed of his bow "Of course, we all know that." But one has not been correctly gauged by the often finds that a pupil will save the bow player, consequently he has not enough left carefully if he sees a bar of sixteenth with which to finish. If this once happens notes, whereas if he sees only one note in public it is a lesson in accuracy in divid- in a bar he will use his bow up too quickly. ing the bow not easily forgotten. The re-sult of the same fault at the heel of the The value of the notes should be consid-

"Handel's Forgotten Operas"

By Alanson Weller

poser of oratorio, in which field he is arrangement for organ of the exquisite practically unrivalled and certainly unminuet from "Berenice," which was pubsurpassed, has somewhat dimmed his un- lished in the ETUDE some years ago. doubted gifts as a composer of operas. There are also arrangements, most of As is well known, the composer of the "Messiah," "Saul," "Israel in Egypt," and these old works. What a pity that more other celebrated oratorios wrote a great ago Walter Damrosch brought out the many operas in the Italian style of the long forgotten "Acis and Galatea," with period and was in fact one of the earliest pronounced success. Why do not some operatic composers

history. It was this failure which proved and probably a very delightful one to most the turning point in Handel's career and concertgoers. led him into the field of oratorio. Had he been more successful in his operation ventures, the world might have been denied the beauties of his long list of sacred compositions, Nevertheless these early operas, though not dramatic enough for the modern stage, contain many lovely melodies of which the Largo from "Xerxes" is but one. A few of these airs have become popular, but the vast mine has scarcely been tapped as yet.

Among the numbers which have attained it least a small measure of success are Where'er you walk and O! Sleep why dost thou leave me? from "Semele," the Care Selve from "Atalanta;" and the Lascia ch'io Piangia from "Rinaldo." Best, the

HANDEL'S tremendous fame as a com- celebrated English organist, has made an

other enterprising conductors and singers His rivalry with Buononcini, and his revive at least portions of the Handelian failures in this line, are now matters of operas? They would certainly be a novelty

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Fourth, to appeal to the intellect. II-Stories are built of words, many hundreds of words. Musical stories, or compositions, as they are called, are built of tones. How many musical tones do you chords.

people, just what do we mean by music?

the writing of wonderful stories. Some-

one has even said that "Music is the only

Art of earth we take to Heaven."

means of musical sounds.

think there are? Ans,—I am afraid, little folks, you can made up of single tones, one following anscarce believe me; yet all our musical stories are told with only seven tones; and they are named by the first seven letters of the alphabet,-A, B, C, D, E, F, G. III-But how can music tell us such

wonderful stories with only seven tones? Ans .- Listen carefully and I'll tell you the secret. These seven tones may be repeated higher and higher,-and lower and lower. Also there are five secondary tones that may be put in between the principal ones by means of flats (b) and sharps (#). ones by means of nats (p) and sharp (r) into measures, each consuming the term of the star or counts. It is the playing loudly or softly. When we become rhythm, the regular beat, beat beat the star of the star our manner of playing, make our music brave and martial, solemn and sweet, mys-

terious and weird, and so on, as we wish. derstand it. IV-And now you ask, what is a tone? Ans .- A tone, little folks, is to music

built of tones." Ah, musical sounds and I-We are studying Music. Now, little tones are one and the same thing. Hence a tone is a musical sound. Ans.-We know that music is one of

THE ETUDE

V-Are not all sounds musical? the Arts, just as painting, sculpture, and Ans.-What a foolish question! Is the filing of a saw musical?

VI-When is a sound musical?

A Little Lecture for Little People

By Browne Brearton Cole

Art of Heaven given to earth, the only Ans .- Touch a key of the piano. You will hear a tone. What actually happened Music, little folks, is the Art which was that the stroke of the hammer set the enables us to tell beautiful stories by string in motion. That motion is called its vibrations, and it vibrates evenly. These vibrations produce little sound waves that tan our ear drums regularly. It is a musical sound. The filing of a saw produces sound waves, too. But the vibrations producing them are irregular. Therefore they make only a noise. VII-How does a tone differ from a

> Ans .- In the same way that the spoken word differs from the written word. The note is the written character which repre-

> sents the tone. VIII-What is the difference between harmony and melady?

Ans .- Harmony is the sounding together of a number of tones which please the ear. Such tones played together are called

The melody is simply the "tune." It is other, governed by certain laws of rhythm and theory

IX-But what is rhythm?

Ans.-Rhythm is just a bit difficult to define for little folks. In a sense, rhythm is moving in time. Anything which moves evenly and regularly possesses rhythm. There is rhythm in the regular hoof-beats of a running horse, or in the regular ticking of the clock. And in music there must be rhythm, a regular grouping of notes that we hear or feel, throughout the entire composition, that enables us to un-

X-And what is theory?

Ans,-Theory may well be called the what the spoken word is to language. You grammar of music,-for it has to do with will remember that I have already said, the laws, principles and rules that govern "Music is the Art which enables us to tell the teaching and studying of music.

When Lully Burned His Masterpiece

By S. A. Lito

lived a life that was none too virtuous, yet sation between them: when he lay dying, like many a better man, "'What, Baptiste,' said the prince, 'you he repented of his evil ways. According to have thrown your opera into the fire? Lecerfe, however, even his death-bed re- Good Lord! Were you foolish enough to pentance was accompanied by a certain believe the idle talk of that Jansenist, and the result of an abscess on his toe, caused 'I knew what I was about-I had another by striking himself with the stick he used in copy." conducting a rehearsal. His death was Compare this episode with the grandiose long-drawn-out and painful. The confession on his tomb in the Church of Saints sor who came demanded that he should de- Péres: stroy the manuscript of his new opera, Achille et Polyxène. Apparently accepting the verdict in all sincerity, Lully permitted the priest to throw the offending

manuscript on the fire. One of the royal princes came to visit him, piety."

LULLY, the founder of French opera, and Lecerfe records the following conver-

cunning not very much to his credit. As go and burn your fine music?' everybody knows Lully met his death as "'Gently, sir, gently,' whispered Lully.

"God, who had given him a greater gift of music than any man of his century, gave him also, in return for the inimitable chants he composed in His praise, a truly Christian patience in the sharp pain of the illness of Presently, however, his health improved. Sacraments with resignation and edifying

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Descending Melodic

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Question and Answer Department

Conducted by ARTHUR DE GUICHARD

The Primitive Sourata Form—1ts Differences Periods and Composer-seniteres of the control of the

when it returns to the chief key.

G. (i) In "Schulet Album," page 28 (Mortural Marcia), Journ's measure, should grave ment Marcia), Journ's measure, should grave ment Marcia), Journ's measure, should grave to solve precede the base note and the second Ab be sounded, as the function of the second Ab be sounded, as the function of the second Ab be sounded, as the function of the second Space Secondary of the second Space Secondary of the second Secondary of the 25, No. 1, how should the group of five notes be executed? like 12345, or 12457 (in) Is the except of the like 12345, or 12457 (in) Is the except (i) Please describe this cadening excite (i) Please, so often used in the so-called popularine). An use of the day—N. B. Mec, A. (i) Your first supposition is correct. The notes should be played as follows:

A Canzonetta.

Q. What is the exact meaning of a Canzonet, or Canzonetta!—VIOLINIST.

A. Canzonet. Eaglish, from Conzonetta, Italian, means a little song.

Signs for Repetition.

Hold the Ab

He for the respect to this question as well as for the performance of all grace-totes in the respect to the second of the respect to the respect to the second of the respect to the respect to the second of the respect to the

Bass or Base?

O. What is the correct way to spell the lowest part is musted. Should it he chosen or chosen to the spell the lowest part is musted. Should it he chosen or chosen to the spell the second to the spell the second to make the second to make the second to make the second to make the chitre amperature of harmony is built have the spell the spel 600000000000 0 0 0 0 0 0

Manahas, Rasi Greenwick, R. I.
A. From the point of view of the integrity
of the modely mean: "Is the ascending had
of the modely mean; "Is the ascending had
of the modely mean; "Is the ascending had
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long between the 2nd and tot, and the of
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long between the 2nd and tot, and the
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object. It gave any earliery to principle of
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THE ETUDE

Page 67

HE best advice that can be given any student is: "Get the Fundamentals!" The accepted routine, individual manual and pedal work, then two parts combined, then trio studies, cannot be supplanted by any short-cut. Education is, as Rousseau said, "certainly nothing but a formation of habits:" and skill is largely a matter of well-directed habit. As Prof. James has put it, habit is largely "a new pathway of discharge formed in the brain,' and until this pathway is well and smoothly traversed nothing can be said to have been truly learned. It will be well for all of us to realize that a thing that is negotiated only by straining concentration and high nervous tension is really not mastered: only when it is done with ease is it truly

The fundamentals of technic are, and should be, the same for all students, irrespective of natural endowment or musical inclination. After these are secure the most important factor to develop is the faculty of self-analysis. Rosenkranz, in his Philosophy of Education says, "The power to break up habits, as well as to form them, is necessary to the freedom of in the case of an instrument which has undergone a tremendous evolution during a period of a few decades, as has the organ, there are not a few points in its technic that are certainly debatable.

Organ Evolution

In this article we are calling attention to several matters that are obviously byproducts of this recent evolution in organ design and construction. And the first is the need for greater accuracy and exactness in the repetition of notes.

the earlier fetish for promiscuous tying- ing to the critical ear. And when we do over of notes, which from the printed page it so, what is the essence of it all? Simply called for repetition, is fast giving way to that we are playing chords as they are inbetter things. That fetish was indubitably tended to be played by the composer. The a by-product of the tracker action. With organ is inherently a "chord instrument, a depression resistance running into pounds and yet it is peculiarly in chord playing that for each key, who could blame the player the greatest errors have been made. The for dodging as many key strokes as could older school killed rhythm by promiscuous be done? All this has been swept away tying, the younger school has mistaken by the modern light action. Where we staccati for repetition. The latter fault formerly heard a familiar hymn an- came about through an attempt to sum up nounced as in Example 1,



the tendency has swung nearly as much too far on the other side, and we now hear the same hymn from some organ lofts as notated in Example 2.





The most casual diagnosis will show that far in each direction. The first example

The example just given, when properly isfy the demands made by the car.

The Organist's Etude

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Edited for January by GORDON BALCH NEVIN

Rational Treatment of Some Organ Problems

takes the shape given in Example 3.

When correctly played, with clean-cut, precise repetition of the indicated chords It is truly a cause for thanksgiving that this last example will be entirely satisfya complex matter in one short rule. The old pianistic rule was carried over to the organ, and the pupil was informed that repetition meant shortening the sounding duration of the note by one-half,

Now repetition and staccato are two very different things. For staccato we can repetition demands that three factors be considered. The tempo of the composition,

tion of the chord. The point to be gathered we now have the road clear so that the instruments are most prone to fall into this is this: Do not confound the actual length shading may be artistically controlled. error—doing it in an attempt to get more of sound with the processes of the fingers The student should give thought to all volume from a small instrument than is The most casuar diagnosis will show that this is a case of the pendulum swinging to upon the keys! Only those of us who have problems arising in regard to preference there to get. The story of the little darky studied these things from the viewpoint of shading over traditional pedalling, and who was asked if he had had too much tal in each derivation pulse, the second of a recording laboratory have any con- vice versa. In many cases a preference watermelon comes to mind. His reply destribes the exaggerated pass accept of the ception of the tremendous variance between must be given one or the other. The his- was that there are "not too much of water minness the cases are a success as the player thinks he is doing and torical factor may be included also. Swell- melon, but too little of boy!" So with this the other. The organ is capable of sharp what he actually does! Train the ear, first, boxes are of comparatively recent inven-coupler question-there is generally too the other. The organ is capanic of sharp the property of the percussive heat last and always. When the ear hears tion, and the use of many of them in one little of organ proper, and no dosing with

treated, calls for exact and precise repeti-. The benefits of a common-sense viewtion of all of the quarter notes, with the 'point may also be derived from a rational exception of the bass notes in the first -treatment of the theory of correct pedaling. measure; the slurring in the second meas- It is almost absurd to plead for equal dex ure must be observed, but not over-done, terity in both feet; the need is so obvious and in the fourth measure the "line-phras- that we all accept the principle, And furing" will shorten the note to a half-note ther, this equal dexterity should apply to followed by a quarter rest. The propul- the matter of using the swell-pedals with siveness of the rhythm also may be heightering the bass notes on the playing has gone, and will never return. octave at the accent points, rather than Only those players whose dynamic range repeating them on the unison. It then and treatment of shading are at least correct will merit approval. All of which leads directly to the question of a modified treatment of the earlier laws of pedaling. A good deal of water has gone under the

bridge since Gustave Merkel spoke of the use of toe and heel as "artificial" pedalling! We no longer accept the continual use of alternate feet as the "natural" or "princialternate teet as the manual of the best that of continuing an interlude with the that the maximum use of heel and toe is preferable, giving the greatest possible, security. And the element of expression has become so vital that it cannot be disregarded when a choice between two methods

the form marked a. It is a comfortable this prominence. the sensitivity of the action of the organ and safe marking. Well and good. But let used, and the degree of connection (legato) us suppose that the passage occurred in a composition at such a point that an in- Many students, and some older players Example 4 shows this as applied to chord very best the player will succeed in doing (although even that is open to question), repetition (mere repetition desired, not a will be a series of three rather violent instaccato effect) at two widely varying creases. But, if we consider the two fac- think of a single instance where both sub tempos. The first measure, at a very rapid tors as part of one problem, and treat the and super may be legitimately or artistictempo, will call for practically a one-half passage as at b, we do violence to neither ally used. Either sub or super, individually, shortening of the touch upon the keys, the of them. We then have our legato in the may be used at times to good advantages second measure, at a slow tempo, will pro- phrases, and we also have a "sure" method but the use of both violates all the principal second measure, at a slow tempo, will produce an equally perfect and clear repeti- of pedaling. But, of equal importance, ples of chord balance. Players upon small

clearly, the hand soon gathers skill to sat- instrument is strictly a modern develop- the couplers will change that condition

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

And now for a few general thoughts on improvement of effect. Young players are prone to neglect the opportunities for featuring the organ afforded by the interludes occurring in anthems and other choir numbers. We need not here repeat the fine advice given by other writers in this department regarding the use of the organ as an accompanimental instrument, But we have observed so many instances of the dramatic force of an interlude being weakened by a neutral treatment that a word in this connection is permissible

Getting Variety

Variety can and should be obtained in interludes by some of the following meth-

- 1 By an increase in volume 2. By a complete or partial change in
- 3. By a combination of these two meth-
- 4. By change in tempo, whether indicated 5. By use of solo stops, where chord-
- distribution permits. And by various combinations of the

same tone and volume that has been in use in supporting the vocal passages immediately preceding. This invariably gives the organ a weak and neutral effect. The stone most suitable for use in accompaniments of pedalling is under consideration. Take are the less assertive, more neutral ones. for instance such a passage as is shown in such as the Salicional and Stopped Diapason, Melodia or Concert Flute, Clarabella, the softer Diapasons, and these are wonderfully valuable for just such use But the very nature of an interlude relieves the organ for the moment of its accompanimental duties and allows it to stand squarely on its own merits as a solo instrument. The organist then must adopt a different viewpoint and strive to give all legitimate importance, musically, to the interludes. More assertive strings, 4 ft. Flutes, the inclusion of soft reeds in mezzo passages, and the use of brass imitations when indicated by the nature of the music This passage is susceptible of straight even the use of percussion effects such as very different tungs. For staccato we can make rather accurate rules, rules that are alternate peckalings but we have shown a largo or chimes; these help in lifting the marking that would probably be given by organ to a plane of equal prominence with most teachers of the present time. This is the voices. At these times it should have

The Octave Couplers

crease of volume by swell-pedal or crescen- too, need a word of caution regarding the do register was necessary; then what? If use of sub and super octave couplers. we fit our crescendo control around our These couplers, especially when used on pedalling, a disjointed increase will result, the manual on which chords are being as is shown by the gaps in the swell mark. played, are a dangerous proposition. Their In fact, instead of a smooth crescendo, the combined use may be possible on melodies ment. Therefore, we may in older organ Couplers, when all is said and done, are

only an accessory, sometimes of great value ample 6, b, thus freeing one hand for page-

for increasing brilliancy; but they introduce turning. an element of distortion in chord balance which must be taken into consideration. For this reason we urge that sub and super couplers be never used at the same time. The day of loud 2 ft. stops and thick, tubby 16 ft. Bourdons is evidently past; but we must be careful that we do not fall into a worse condition with over-use of octave couplers.

One more detail remains. Let us have The "purist" may object to the alteration more thought given to the smooth turning of structure so imposed, but the practical of pages so that elimination of stumbling man, placing continuity of rhythm above of pages so that which had, "Getting the all else, uses such methods, when necesor uncertainty may be said the sary, as being the least objectionable of beginner; and yet it is a matter that can two difficulties. be solved in nearly every instance by one The second method, much preferable of two methods: Alteration of the arrange- when it is possible to use it, is to memorize ment of the notes of the chords preceding a few measures either before or after the the turn of the pages, or memorizing of a end of the printed page, and then to do the measure or two on the following page, actual turning at a point between two notes of the chords preceding the turn This method should be adopted wherever into one hand, leaving the other hand free time will permit and certainly should be

for the actual page turning. It will be best applied to all solo organ selections. In done by the student who has had (as should either event no break or pause of any kind all students) some harmony study; but is should be tolerated in turning pages. The not impossible to those who have not had demands of rhythm are inexorable and this subject. Chords such as those in Ex- the player must work accordingly to overample 6, a, become compressed as in Ex- come mechanical obstacles.

Some Things the Organ Tuner Can Do for You

cake.

sical instrument. Pipes, pneumatic mech- haul is usually in order. anism, electric mechanism, wind-supply, Swell shades (the shutters on the swell-Here is where the organ tuner enters.

without too great loss of time.

Quick Adjustment

hesitate to say that fully fifty per cent. of all organs over one year old are out of adjustment on the pedal key-board. And with older instruments we opine that the we frequently run across (no joke in- pletely noiseless shade-action is almost un noisy. This, too, can be remedied, although nate objectionable noises. it is more of a time-consumer than weak Then consider tremolo troubles! A perspring resistance. The remedy is re-bush- fect tremolo is not only "as rare as a day ing with felt and leather. This takes time, in June," as sang the poet, but even more but in many cases your repair-man will rare than "roast biff" in a Greek restaueliminate the knock and rattle from one rant. We think a lot of many of our or two exceptionally noisy keys in a few American organ builders; but there are a

HE organ contains a greater number The manuals, as a rule, do their work for of what engineers call "variable many years before re-felting becomes necquantities" than does any other mu- essary; and by that time a general over-

console action-all are a mass of adjust- boxes) are one of the components of an able construction. We have often noticed organ that most frequently call for adthat organists as a class are likely to forget justment. Either they stick, due to warpthis nature of the mechanism, and more or ing or expansion from climatic changes less patiently "to put up with" some an- or they "slam" from wear on the buffernovances that could be easily remedied, mechanism provided. Sticking, unless caused by utterly bad design in the first As a class, organ repair men are splendid place, can usually be cured with a car fellows and more than ready to accom- penter's plane at the proper points, aided modate an organist whose wishes are rea- by a moderate application of grease at the sonable. This is particularly so when the bearings where the connection rods transplayer is obviously one who takes pride in fer the motion of the pedal, and perhaps the condition of his instrument and earn- on the shade-pins. The actual treatment estly strives to get the possible maximum should be left to your repair-man; but the out of it. Such a player will find most thing can be done. It might be whispered organ tuners quite willing to aid in making however, that one player temporarily cured vements which can be brought about several squeaking shades by softening a cake of hand-soap in hot water and rubbing the soap on the ends of the shutters at the points where they were chafing against One quickly adjustable detail is the the frame of the box! And he played touch resistance of the pedal clavier. After pleasant recital instead of a most painful a quite busy recital period we would not one by five minutes' work with the soap-

Shades that Slam

Shades that slam when opened or closed percentage would run closer to seventy indicate among other causes a breakingper cent. There is absolutely no reason down of the means provided for stopping for this condition. Pedal claviers are in- the travel of the shutter-mechanism when variably constructed with a spring tension completely open or closed. Pneumatic that is made variable in some way; and "shock-absorbers" are provided by some there is no good reason for tolerating a builders, others use a simple bumper of roken-down, weak tension in the lower felt to take up the blow when the shutters half of the pedal-board-just because that are moved quickly. The remedy in the happens to be the locale where most of latter case is obviously the same as with the playing is done! Ask your tuner to noisy pedal keys-renewal of the soft maregulate your pedal touch so that it is even terial used as a bumper. The pneumatic throughout the compass; and then note how or other mechanical absorbers usually suffer greatly your comfort has increased, and from mis-adjustment and can be put back low much more clean-cut your execution to their original degree of effectivenesshas become. Then, too, in the older organs whatever that may have been. A comtended) boards that have become very attainable, but much can be done to elimi-

minutes. It is amazing how restful to the number of them who should be hung nerves such a slight operation can be. drawn and quartered for using three dollar



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tremolos when a good one can be installed of contract for tuning services; these confor about fifteen dollars! Your tuner tracts are usually far from profitable. But can soon tell you which class you have in often a church can be wheedled into part. your organ, and if you have the cheap ing with a few dollars extra for special your organ, and it you have the cheap my work, or a little can be done on "box type" the best thing to do is get overhald work, or a fittle can be done on your church to authorize its replacement each visit of the tuner—all leading to a by a good one. An organ tremolo has smoother balance of the tones of the inby a good one. An organ tremolo has strument. It can truthfully be said that but a moderately slow wave, of very many organs are not correctly regulated moderate intensity. Some of the cheap that is, each stop given a perfectly even tremolos reproduce the tonal effect of a scale from top to bottom, at the time of tonsolitis sufferer earnestly gargling the installation. Good organ tone-finishers are throat! In fact all too many tremolos are rare; and the good ones are sometimes set to beat too rapidly and with too violent hurried by church officers anxious to dedia shock to the organ wind. This has no cate on a set date. Pity the player on artistic grounds for existence and should such an instrument! As time goes on he not be tolerated, if possible to remedy, becomes more and more conscious of the However, even with a poor tremolo, a loud spots and the soft spots present in clever organ-man can sometimes reduce some of the stops, as well as the single either the speed of the beat or its violent notes that "stick out" from their adjacent effect; even that much change helps matters neighbors. This sort of thing can be a good deal. Sometimes moving the trem- gradually climinated by steps if not at one olo into an adjacent room by inserting a complete job. And it must be admitted few feet of connecting pipe helps matters that the player who succeeds in bringing tremendously. The writer of these lines such a thing about takes a real and perhas directed that this be done in several sonal pride in the instrument that he did cases in late years, and much was gained not and could not have done before the Finally, surprising improvements can be improvement. The wise organist keeps a made, even with few hours of work, in sleet of paper handy to jot down notes of smoothing up the "regulation" of the pipes. possible changes. These notes can then be It of course would be absurd to expect an discussed with the organ repair-man and organ-tuner to do much tone-regulating as many things improved as time and cir-

Unaccompanied Choir Practice

when he is employed on the usual type cumstances allow.

M ETHODS of rehearsal offer a field hearsal. There is no denying the fact for careful study; the young and that the general public is not yet ready bodies is usually confronted with problems work. The thing is a bit ranfied for the more difficult of solution than have been ordinary audience, as, for that matter, is any others of his musical life. One error string quartet and other chamber music. that is frequently made is that of depending too much upon repetition, and more repetition, with a forceful player hammering develop an appreciation of these things, thing else, and different, is needed.

by the removal of the noisy members.

Depending on Instrument

depending upon an instrument for guidance, keep within a range that will permit enwill be exhausting both to the singers and joyment and comprehension. the director. That faithful prop, the piano, But as a routine of choral practice, a will be acutely missed! But if the plan is capella rehearsals are of the greatest value. carried on for six rehearsals a change will Generally matters are aided, in taking up f all will be the almost incredible gain in the singers hum their parts softly with the blend of tone; unisons which have been an instrument, this more to give them a unblended mixture of conflicting qualities, mental picture of the work as a whole will pull together into a coherent and firm than for any other reason. Then go at it composite tone. Snappier attacks, cleaner with two parts only, then the other two phrasing, more pliant shading, and a far parts, then combined. The wise director better response to the director's indica- will not always take adjacent parts, that tions, will be speedily noted.

Precisely the same improvements in will take soprano with any one of the other technic will be noticed in the training of three parts, and "rotate" them all in like quartet choirs; and the method of rehearsal manner. And if he has throaty altos and is equally valuable with all types of choral thin, strident tenors, he will tend to work bodies. Omission of the faithful old piano these parts together rather often, for it is places a new responsibility upon every a well-known principle that a capella pracsinger and gives the ears of each a chance tice tends to an amalgamation of the tones to hear more than the pitch only.

directors, we would not, however, be un- the whole tone mass. derstood to be pleading for indiscriminate Almost needless to add is the fact that use of a capella numbers before the public. in no other way can a true pianissimo be It is primarily urged as a method of re- obtained. All choral conductors agree on

inexperienced director of choral for heavy doses of unaccompanied choral Time and Care Needed

It takes time and careful approach to away at the piano or organ. This is one although it is certainly coming. But, as way of teaching a chorus the notes it is to matters now stand, the public likes to hear sing; but it is not one that tends to any real and is rested by the instrumental backgrowth in skill as a singing ensemble. Some-ground and interludes of accompanied In recent years we have heard marvelthe shifting strands of color in the symchoral music, just as it gains more from ous effects from a number of fine choral phony orchestra than it does from the organizations, choirs that had their inceptonally limited weavings of a string tion and growth in the singing of a capella, quartet. Musicians must bear in mind that or unaccompanied, compositions. It is ob- the untrained listener progresses slowly vious to any unprejudiced observer that from appreciation of rhythm and melody there must be a cause and effect relation to an interest in harmony, and much more between the virtuosity of these ensembles slowly to an enjoyment of counterpoint. and the type of music used and method of The enjoyment of tone quality, in and for rendering it. Consequently we are led to itself alone, is truly the final step in a study the unaccompanied routine of choir growing musical perception—and the mass of humanity never get anywhere near to it. Consequently, if we wish our music to be It must be admitted that at the outset a factor for good in the lives of more such practice, to a choir which has been than a few of the cognoscenti, we must

Perhaps the greatest benefit a new selection to be learned, by having is, soprano and alto, tenor and bass, but of both, a paring-off of the undesirable In urging this method of practice upon traits of both, and leads to homogeneity of

know what they are doing and why! The the effect, if well done. know what they who introduces this system I have spoken of the inartistic effect of fits of the plan.

This Was a "Laughing Chorus"

ALL the churches united in a temperance meeting at the church where I was chorister, and the house was packed. We had a "Union choir," and our pastor forgot to announce the closing song until after the speaker, an imposing-looking stranger, had announced his text: Matt. 24: 28-"For wheresoever the carcass is, there will the the pastor called the choir's attention to the closing number on the little memorandum slip I had given him before the service began, and the speaker stopped courteously. "Our closing hymn should have been announced," he said, "No. 112, in the new Hymnal." Quickly we all turned to No. 112-"All things are ready, come to

The Crescendo Pedal

By Marcus A. Hackney

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

ance 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 guage. other words, use it at such places as you might properly add or subtract stops by hand, if you had a hand at liberty.

Another very important use for it, is in the sense of a less violent "Sforzando Nearly every modern organ has a pedal which will throw on suddenly the full power of the organ, or again throw it off as suddenly, leaving only what is set by the stops. This effect is so violent, however, as to be of very limited practical use, though Pictro Yon applies it with fine effect several times in his Romantic Sonata, Where one desires an effect of moment, this nature, but the full power of the organ would be too intense (the case in nineteen out of twenty times), a quick satisfy his public. His purpose should be touch on the Crescendo pedal will answer to give his hearers pleasure, not to educate with a little patience.

portion of a piece following a rest, begins audiences. . . Such works often touch with a chord which one wishes to make the heart, and is not that, often all, the pursforzando. In this case, set the pedal pose of music?"-Alberto Salvi.

this matter. Many of the leaders of the slightly open, and having the foot already this matter. again of the foot already greatest choirs demand from their choirs a on it, close it with a very quick motion the greatest choirs defining a half-hour to an hour, moment after the chord is struck. This is rehearsal of without accompaniment, presoftly and public appearance. They well rangements, putting immense vitality into

young director who introduces at first; but this pedal, if used simply to make a creswill encounter will soon show the bene- cendo. There is another grievance which many organists have against it, namely the great risk of using it by mistake for a swell-pedal, especially in a strange organ. I know of one quite eminent organist who for this reason, will not use it at all, when giving a recital on a strange organ, but has it detached or fastened shut. Of course it may be argued that one may make mis takes 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 nedal in a uniform row with the swell pedals should separate it slightly and distinguish it by an entirely different form and construction, so that an organist could not help both seeing the difference and feel ing the difference with his foot.

> "There are several I. S. Bachs. Do you not find it irritating to hear people speak of the immortal master's work as if they wer all on one plane of significance? 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 anality and power,"

-HAMILTON C. MACDOUGALL.

"Choir Helps"

By Eutoka Hellier Nickelson

1. Arrange the choir as a "V", with the instrument placed at the furtherest point

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 a-Tempo for Congregational Singing.

b-Tempo for Funeral Singing.

4. A definite time to rise 5 Have a definite understanding as to the observing of a Pause-whether one or more counts will be allowed. This will preserve the rhythmical flow.

6. Begin on the first word. 7. Mark your anthems, by translating the musical terms into the English lan-

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 to do away with the excessive use rouge and, too, vanity cases will invariably drop on the floor just at some inopportune

"It is the business of the musician to

the purpose exactly. Of course, it is nec- them; and I do not believe that a solois essary to have some practice with it, in is 'playing down' to his audience if he inorder to feel by instinct just how far to cludes arrangements of works which posadvance it, but this power can be acquired sess the so-called heart appeal.' I do not consider that an arrangement of 'Mother Another use of it, which I have often Macree' or of the 'Barcarolle' from 'Tales found very effective, is where a piece, or a of Hoffman' reflects upon the taste of

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organ in the United States located? builders and forming an opinion based on Where did it come from? Who built it? your experience.

ANSWER. The history of the organ QUESTION. Will you kindly give a in America probably begins with the importation of the instrument known as "The French Organ Music, together with the Brattle Organ," so called after Thomas Brattle, Treasurer of Harvard College, who willed the organ to the Brattle Square Church, and who died in 1713. The donor tion of French organ music cannot always feeling that there might be opposition to be literally transferred to the organs in

the acceptance of the instrument, attached this country, with good effect. A knowla proviso to the bequest that the offer be edge of French organs will be of much asaccepted within a year after his death. In sistance in adaptation to American instruthe event of its not being accepted by the ments. We will, however, give a list of trustees of the Brattle Square Church, the instrument was to be offered to King's Chapel, the Boston representative of the Church of England. The donor also stipulated that an organist should be secured, a "sober person to play skilfully thereon with a loud noise." The Brattle Square Church having rejected the instrument, it was accepted, after some hesitation, by the congregation of King's Chapel, Boston, and erected in 1714, when a Mr. Enstone, an Englishman of Tower Hill, London, was invited to become organist at a salary of thirty pounds a year. The instrument remained in use in King's Chapel until 1756 when it was purchased by St. Paul's Church, Newburyport, where it was in use for eighty years. It was next purchased by St. John's Church, Portsmouth, N. H. In 1901 the instrument was brought to Boston and placed on exhibition with other musical instruments in the new Horticultural Hall. We do not have at hand information as to the builder of this organ, "Reeds ready" (or Reeds prepared) will but it was imported from England and was first installed in the home of Thomas also be found frequently; but the term is Brattle. We cannot give exact date of its original installation; but, under date of

of 283 speaking stops in the Public Led-ger Auditorium (Philadelphia) completed? Could you give the important facts the stops and couplers?

tle's: heard ve organ.'

the instrument in the Public Ledger Audi- Also give good substitutes. torium was abandoned and it was offered ANSWER. The matter of including present time no "home" has been provided this column will be given consideration. for it, which accounts for its non-completion Since it has not been completed, the final details of construction could not be given accurately, as the "lay-out" would undoubtedly be different from that origin-

QUESTION. Please send me a use of the best organ builders in the Unite of the best organ builders in the Unite of the best organ builders in the Unite of Shankows—Charinet S—Open Flute 8' and Shankows—Charinet S—Open Flute 8' and best or put the names in a row, the best Kinnra 8'.

States. Name and underline the very best or put the names in a row, the best at the tep and the rest following as their quality of work.

ANSWER. Obviously the Editor could be their quality with your caputes in the columns of this department. There are a number of good bulkers in the United States, each efforting in details of construction, together their public, and, as organists differ in the professions; and, as organists differ in the references, it would be unfair to the preferences, it would be unfair to the milders of the country for the Editor to express his personal preferences, and ar- "Anthems are sometimes introduced into express his personal presentace, and albitrarily name any one as the very best in-the strument. Would suggest your investigate good temper."—Mr. Sydney Nicholson.

QUESTION. Where was the first ing the products of the various well-known

equivalent in English?

ANSWER. Directions for the registra-

some of the more frequently used terms
and their meaning in English:
Positif. (Pos.)Choid
Récit. (Réc.)Swel
Grand Orgue (Gd. O.)Great Organ
Pédales (Péd.)Pedale
Anches (Anch.)Reed
FondsFoundation Stope
Grand-ChœurFull Organ
Hautbois Oboo
Jeux DouxSoft Stope
Jeux FortsHeavy Stope
MontreOpen Diapason
Octavin
Plein JeuMixture
Tirasse (Tir.)Couple
AjoutezAdd or Drav
Boite FerméeSwell Closed
Boite OuverteSwell Open
MettezDrav
OtezPut In
AccoupléCouples
The trans the property and the second

as it indicates the use of the Ventil System, used in French Organs, whereby the stops in his diary: "I was at Mr. Thomas Brat- are drawn in advance, but are not effective until the Ventil pedal is put down, releasing the air necessary to make them speak.

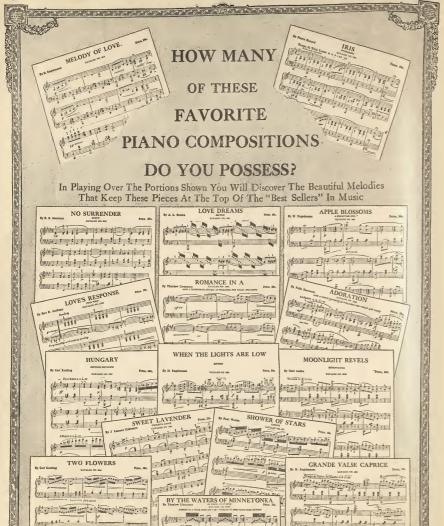
Much information in reference to French OUESTION. Is the Austin Organ organs may be found in the excellent book

QUESTION. I think that it would of the construction, and the names of be a good idea to publish in each issue of "The Etude" a certain number of the ANSWER. This organ has never been most common organ stops, stating very completed. The original intention to place briefly their shape, size and construction.

to the City of Philadelphia, but up to the details of construction of organ pipes in

QUESTION. Please send me a list having spen from the following additional ones also having been found in that instrument:

Clarinet—Vox Humana (Echo) 8' and Spitz



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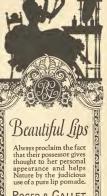
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Accordatura, or, to give the term an Anglicized form, Accordance, has been well described by Dr. Theodore Baker as "The series of tones according to which a stringed instrument is tuned." As most of our readers are aware, the Accordatura for the Violin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



a perfect 5th lower than the Violin; for the Violoncello.



double bass of four strings.



all of which later strings sound an octave lower than the notes written, the double bass being what is known as a transposing instrument, one in which the sounds produced differ from those actually written. tuned thus:-

To some of our readers it may come as a Ev 7 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 previfrom. In all but two or three instances these licenses have been taken in the accordatura of the Violin and here almost always, for solo purposes and effects. This somewhat irregular method or alteration binational tones in musical science, em- and brought into shape, by another hand. Hawley, of Hartford, Conn., and D. J. of the regular tuning has been termed ployed this tuning irr at least one of his We next find, in No. 7 of Ex. 6, a Partello, of Washington, were two of the scordato, an Italian term meaning, prissonatas; while his fellow countryman and scordatura favored by several writers of leading American collectors who had marily, discordant or out of tune; but, contemporary, Pietro Castrucci (1689- the nineteenth century, among them, De world-famous collections of violins, which secondarily, tuned contrary to orthodox 1752), a pupil of Corelli, who is supposed Bériot (1802-70), the husband of Mali- have since been sold to dealers. tura would signify "the alteration of the time the leader of the orchestra in Handel's employed it in his second Air Varié, Op. 2; ordinary accordatura of a stringed instrutheatre in London, introduced this scordaMazas (1782-1849), pupil of Baillot at the

The fact that the Scordatura has been The fact that the Scordatura has been and An examination of the most famous visual and our series clearly shows, from the introour series clearly shows and the introstringed instruments is due to the lighter construction and greater elasticity of violin strings as compared with those of the violoncello or double bass. Perhaps our best plan will be to show, in fairly correct chronological order, the scordature which have been adopted by some of the older and of the more modern writers, numbering these in order to facilitate reference.



The Violinist's Etude

Edited by ROBERT BRAINE

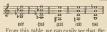
It is the Ambition of THE ETUDE to make this Department 4'A Violinist's Magazine Complete in Itself'

Accordatura and Scordatura

By Orlando A. Mansfield, Mus. Doc.

greatest of the Tuscan violinists,

The Sixth Tuning



fourth (or G) string of the violin is the viol influence in the interval of the third, at from \$50,000 to \$100,000, although I one most frequently altered-eleven times from D to F sharp, between the middle have heard of no sales at that price, out of thirteen; that the E (or first) string strings, and in the lowest depression of the exhibits less than half this amount of depar- E string-a minor third, to C sharp, while ture from normal tuning, being altered only only the D string remains unaltered. This When I was a boy a good specimen of five times out of thirteen; also that the example is from the pen of one of Nar- Stradivarius workmanship could sometimes other strings show still less variation, the dini's contemporaries, Emanuele Barbella, be bought as low as from \$2,500 to \$5,000 D (or third) string being altered only four a Neapolitan composer who uses this scor-, with other Cremona violins at similarly times out of thirteen; while the A or sec- datura in his Serenade. It is also employed low prices. One of my violin teachers ond string displays the least change of all, by Bartolomeo Campagnoli (1751-1827), a during my boyhood bought a splendid or three times out of thirteen.

to one or more composers, we find the written in imitation of the Viola d'Amore, recent American catalog at \$12,000. Make scordature Nos. 1 and 2 employed in two attenor viol of six strings tuned to the one think of the advance in corner lots of the Sonatas of Heinrich von Biber (1644- chord of D major and furnished with what in Chicago, does it not? an octave lower than the Viola; and for the 1704), the first German composer "of violin were known as "sympathetic strings," that There is an unlimited demand for Cremusic of any artistic worth at all," a man is, strings which were not played with the mona violins of the first rank; but they profession that, in 1681, he was raised by their vibration the sounds produced by the the Austrian emperor to the rank of normal strings of the instrument, nobility. Some authorities have asserted that he was the inventor of the scordatura on his instrument, but most probably it is derived from the tuning of the treble or discant viol, the six strings of which were

900600

The third method of scordatura shown in Ex. 6 was very popular in some of the old ously quoted has remained the general rule, tional facility in playing in sharp keys and "the type of an unmusical, empty-headed making. They seek especially for violins the discoverer of what are known as com- "corrected, furnished with accompaniments, famous personages. The late General to have died in Dublin and was at one bran and the teacher of Vieuxtemps, who ment for the attainment of special effects" tura in a fugue from one of his violin Paris Conservatoire; F. H. Prume (1816first rank have been constantly mounting

An examination of the fourth tuning of fessor of the violin in the institution last our series clearly snows, from the monor measurement. The secondariant we the duction of the interval of a third—from F discussing requires but the alteration of the owners at various times. Thus we have ence of the old viol accordatura. This rais- keys, and give brilliancy to melodies lying ing of the G string to C-a perfect fourth within its compass. -is the sharpest tuning of that string. This

Nomenclature of Strads

THE exquisite grace of outline of the mona, many of which are pure fiction.

mona, as well as us may come consequence where to recover unree genume in makers did not give special manual limple varish, to say nothing of the old Stradivarius violins, with certain their violins, almost miraculous tone effects possible, names, as I believe; in fact, I know that So it would seem that the story that cover the cover of the have resulted in the violin being invested he named his violins, or some of them at correspondent has heard, about some party with a halo of romance, as is the case least. Do you know who it is that wishes who is searching for three Strads with with no other musical instrument. In- to recover these valuable old specimens of special names given them by Stradivarius numerable kgends and fanciful stories Antonius Stradivarius, and by what name himself, is simply one of the fanciful have sprung up about the violins of Cre- they are known, if they were named by stories which are so often heard-

(To be concluded next month)

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

Our correspondent is respectfully informed that not one party alone, but the whole world is looking for genuine Stradivarius violins, and they are looking not only for three, but also for as many as they have money to pay for. In other words, violinists, collectors and dealers are combing the whole world with fine tooth combs for "Strads," which are not only the finest violins, from a musical standpoint, yet made in the world, but which have also a stable and constantly particular one is from the so-called increasing value. A "Strad" in good Enigmatic Sonata of Pietro Nardini (1720- preservation is worth on the American vio-93), the devoted pupil of Tartini, and the lin market today, from \$10,000 to \$25,000 and I know of owners of some of the From this table we can easily see that the In our fifth example we again see the greatest Strads who hold the instruments

Earlier Prices

pupil of Nardini, and afterwards a friend Carlo Bergonzi in Berlin for \$800. I find Assigning each of these abnormal tunings of Cherubini, in his Notturno, a movement a similar specimen of Bergonzi listed in a

of such extraordinary prominence in his bow but merely employed to reinforce by must be undoubtedly genuine, and in good prescryation. The demand comes not alone from violinists, who wish to use the violins professionally, but from dealers who ex-The sixth tuning of our series is re- pect to sell them again at a profit, and markable for the depth to which it carries from collectors, who love them for their the G string-right down to tenor E in the beauty, rarity, and value. These collectors third space of the bass clef-a minor third hunt for old violins as other collectors lower than normal, the largest depression collect rare stamps, coins, pictures, books, of the fourth string our series supplies. It tapestries, and objects of art of all kinds. would require a very stout string to pro- There are many private collections of rare duce anything like the bass effect intended old violins, scattered all over the world by the composer who employed it, Antonio the values of which range from \$100,000 Lolli, an extraordinary performer of the to \$300,000 or more. These collectors are Scotch reels and dance tunes and was eighteenth century who "appears certainly constantly on the lookout for rare speciprobably utilized because affording addialso to have been," says Herr Paul David, mens made by the great masters of violinadding more brilliancy of effect to the virtuoso, and in addition a complete fool." in a perfect state of preservation, and lowest notes of melodies written therein. Lolli employed this scordatura in one of which have been owned and played on by Giuseppe Tartini (1692-1770), the founder his show pieces, of which only the violin famous violinists, or which have been at of the Paduan school of violin playing, and part was his own composition, and this was one time in the possession of royalty, or

Prices on the Rice

49), a Belgian violinist, sometime a pro- for the past fifty years.

duction of the interval of a different strings a G string, and that only raised a tone. Its the "Dolphin" Strad, the "Betts," the fourth and fifth apart, the lingering influ- use would facilitate execution in sharp "Duke of Edinburgh," the "Messiah," the "Spanish," the "Ludwig," and so on, all Strads. Of the Guarnerius, we have the "King Joseph," the "Duke de Campolico "Jarnowich," the "Spanish Joseph," and others. These names were not given the violins by Stradivarius and Guarnerius, violin, as perfected by the masters of Cre- A subscriber writes: "I have heard that collectors and dealers. As far as known mona, as well as its marvelous coloring someone wishes to recover three genuine the makers did not give special names to



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The Conductor

By Dr. Perry Dickie

To drill and conduct an orchestra com- present in the classics as well as music of posed of amateurs instead of professionals the higher class of the present day. of diplomacy and tact are essential at all tage is an art not possessed by all and times, and any loss of patience must never which probably accounts for the reason be shown, the amateur musician stands why it is not more often heard. We would high on a pinnacle of dignity and is quick to resent another to resent another to resent another the full orchestral effects, except in the to resent anything savoring of disrepect. the full orchestral enemy, one can case of an experimend conductor, one can It is necessary for the conductor of an never intelligently distinguish the orchesamateur orchestra to understand fairly well tration when standing in the midst of the backed by a knowledge that will carry distance from the orchestra, having someweight when they are made.

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 tra requires a far greater amount of judgfact, the conductor must be willing to carry ment and discretion than for a professional on a never-ending work of preparation organization where the players-at least "behind the scenes" if artistic results are in the better class-are to play any part

been partial to a pianist for conductor of important part in its effectiveness, when fessional as well, as being better fitted to standing-even if it costs a little morematter for congratulation that in some of have music sent on approval, to be tried our first-class music schools the study of over with the orchestra before accepting it. chestral instruments

The Composer's Orchestration

in mind is that the composer or arranger all possibilities of any artistic future for has spent more of his time over the or- such an organization. In fact, we invarichestration than on the writing of the com- ably refuse to give any attention to an position with the intent that certain in- orchestra that contemplates playing this strument or their combinations are to be kind of music, as unworthy of any trouble: heard; hence it should be his aim to follow as the kind of people who listen to it will this out and give them prominence. It never know the difference between good would seem that too many of our orches- and bad playing, and therefore it matters tral conductors, and not all amateurs either, not what they do. do not realize this fact, from the tone In the music chosen we would suggest monotony they manage to instill into their a certain number of pieces containing longconditions and interpretations of orchestral sustained notes, as it is from this that tone works. This is especially noticeable in the quality is derived, which is so important music of our theatres, where the 'cello- in all orchestral music and the first aim of when they have any—are never heard and all musicians. We have always advised a the clarinet-if there is one-is only de- thorough study of waltz movements as a tected by a few occasional notes heard very valuable means of bringing about a above the others. We have in mind a unanimity of playing in the ensemble. It prominent opera orchestra in this city, is, however, rather a difficult matter to many years ago, where the olocs were specify what music an organization should placed under the stage and never a note play, without knowing and judging of their could one hear from them even when called ability. The advice we give must be on for solo parts. This was the most striking general principles. Much must be left to display of an orchestral homogeneity with the judgment of the conductor; if he is a which we have ever met. When it is for- good one then is the orchestra thrice gotten that the main charm of the orches- blessed. tra is the variety of tone qualities that are obtainable from it, we have that which is We are opposed to taking up time at the To our mind, in the matter of strong or- group drilling or coaching. The usual chestration we would much rather hear amount of time for rehearsing by the amaeven too great a prominence of such parts teur orchestra-barely two hours a weekhorn, than not at all or even indistinctly, of it for work which should be done at St. or R. F. D. . . . and thus perhaps lose what might be most another time. The whole period should be City, State...... delightful bits of orchestration, which are devoted entirely to the ensemble.

requires a person of an entirely different Of course, it should be realized that to temperament. In the former the display show off orchestration to its best advanevery instrument played in his organiza- players. We therefore advise the non-extion, so that corrections or suggestions are perienced leader to stand away at some one else to beat time-to criticise and direct To be a musically successful conductor and thus have some idea of the results.

The Choice of Music

Choosing music for the amateur orchesput before them, no matter how difficult

tor for an amateur orchestra. Such a one attempt music that is technically beyond man, Ganz, Gabrilowitsch, Godow- may not in all cases possess the ability of their ability to play; since, no matter how a first-class professional conductor, still he much it may be rchearsed and worked over, would have more of this than a poor one it never will improve beyond a certain stage of the latter. However, the amateur would and that not very high. Neither, on the be more likely to sympathize with his en- other hand, should a too simple class of vironment and would regard it from an music be played, as it will fail to give an aspect that a professional would not be incentive to work. We would suggest that, likely to do. Furthermore, we have always as the orchestration of a piece plays a most the orchestra, not only amateur but pro- the music be procured of publishers of high carry on this work. The study of the who employ musicians for this work who piano gives one a far broader knowledge are paid prices sufficient to insure musically of music than is possible with any of the artistic arrangements. It should be borne one-part instruments, with which the hori- in mind that when an article is too cheap zon is of a necessity more circumscribed; there cannot be afforded a fair price for its unless it is a case of one playing the piano production. This applies to music as well as well as another instrument. It is a as to anything else. It is always well to

the piano is required for all pupils of or- Upon the class of music to which an amateur orchestra aspires depends to a very great extent the artistic success of the organization.

A point that the conductor should bear Playing popular trash is destructive to

Rehearsals

ot a bit better than an automatic machine. regular rehearsal for any individual or the 'cello, oboe, clarinet, bassoon and is little enough and too little to spare any

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largely due to insufficient scale practice, there is any sign of its becoming monoto a very monotonous affair into a very pleas. which is a most effective means of over- nous to the players. It is very hard to be ing orchestral combination, coming this trouble.

Vacations

to progress; and if for any too great length laid aside for future study. of time-especially as in the case of laying off for the whole summer as is indulged in by children and unenthusiastic amateurs -are positively disastrous to any future amateur to follow.

as the harmony of the spheres," to express it mildly. Our advice to the members of such of these organizations as with, to be made interest. However, the "Ensemble Orchestra" can be made interest. of such of these organizations as wish to be made interesting and even enjoyable by SCHOOL of their rehearsals, even if only two or three clarinet, alone, will make a change that one MUSIC

interested in what one has had enough of for the time. Therefore, stop when interest seems to be flagging; lay the piece A valuable measure for improving the

The question of vacations for music stu- aside and take it up another time. dents has been agitating the minds of some

In taking up a new piece we advise playfessionals as well, is by learning to sing of us with the usual differences in opinion. ing it through by the whole orchestra at from note. This would apply to all in-In regard to this matter we would say first, in order to give them an opportunity instruments and especially those in which that, granted that some reasonable let up to obtain some idea of it as well as for the note is formed by the player. Thus, by in the work of a student practicing five the conductor to ascertain the weak points singing it before playing the part on the or six hours a day during the year is ad- to be given attention at private drills. We instrument—although some can do so menvisable and should be availed of when possible, when this idea is advanced for the something well known to all-so to express presses it on the mind as to enable a much average child laboring from half an hour it, for limbering up purposes as well as to more intelligent rendering than in simply to one hour a day, with usually generous give an impetus of a good beginning. This making it a mere mechanical process, as periods of rest during this time, surely same applies to closing with a piece with some are apt to do. We would say that there could not be any very alarming which they are familiar. Whatever new while this is most effective in promoting conditions arise from such strenousity even work is to be undertaken should be at times the ear perception of the player, of a necif the practice were continued throughout between the above. It is well to make it essity one must be able to distinguish the the whole year, of course allowing resting a point at each rehearsal, when new pieces difference of tones to obtain any benefit are not taken up for study, to read at least from it. Vacations, such as are advocated by the several, say of those sent on approval and pros on this subject, are never conducive which if satisfactory can be retained and

The Ensemble Orchestra (So-Called

possibilities of ever attaining to anything advisability of the amateur orchestra being sheet of paper and a pencil for convenient in music. We grant that, in the case of formed on the lines of the so-called "En- use. Allot a half-hour of work. one who has acquired a perfect technic semble Orchestra" of the music catalogues, In the course of practicing, none of "us It may not be known to all, but is a fact, ers; and with amateurs they would be natnevertheless, that the best results from urally still more so. However, where the musical practice are obtainable in warm 'cello part in these is permitted to be promiweather when all the tissues of the body nent, these combinations can be pleasing muscles, tendons and ligaments are in a for a time; but ultimately the monotony state permitting of a greater flexibility and of tone palls on the ear and enough be therefore capable of receiving the greatest comes as good as a feast, in this particular. amount of benefit from practice. This is It is a modification of this combination that a point to be borne in mind by the ad- we hear so frequently in our theatres, and vocates of complete summer inactivity, it is probably due to the dullness that we This idea has been largely adopted and can bless the wisdom and good tastes of carried out by many of our amateur or- those of their managers who have abolchestras, in discontinuing their rehearsals ished music entirely from their theatres, of a scant two hours a week, during the some giving as a reason that it was desummer months, laying off entirely, some structive to the illusions on the stage. It even going so far as not even to practice. has always been a theory and presumption This is, of course, absolutely stultifying that the drama and music went hand in and it is no wonder that the emanations hand; but we must agree with the above from such cannot properly be characterized parties that this is not the case with what

become really musical is that they keep up adding to it some new tone qualities. A attend; as they will be the gainers every would hardly believe possible without try- Third Quarter ing it. In addition to this a flute and pair Opens Feb. 8,1926

Faulty intonation is a very common We suggest that no further time should of tympani as well as using the organ, weakness with amateur musicians and is be spent on a piece at rehearsal, whenever as it is intended it should be, would convert

Sight Reading

intonation, for not only amateurs but pro-

Over-Time

By Edmund Lucaszewski

We receive frequent inquiries as to the WHEN sitting down to practice, have a

and reached a high stage of musical ability, inasmuch as we advise the omission of humans" is perfect enough to do one-half such a laying off for even very long peri- brass. This combination is composed, when hour straight without an error in time ods, years in fact, they can take up their in its theoretical entirety, of first and obblinotes, expression, fingering or some feature work again and, after a certain amount of gato violin, 'cello, double bass, piano and of playing, So, for each little mistake jot brushing up, show no signs of rustiness. harmonium (reed organ, which is usually down a mark. Each mark is equivalent to Sometimes it would seem that they can omitted). In our opinion we would say one minute of practicing. If you are not even do better than before their rest. This, that in most cases we have found them to careful, an hour and half of practice will however, is not a safe precedent for the be most decidedly monotonous to hear, even be necessary and not all the minutes yet when composed of good professional play- made up. This to promote watchfulness,

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By MR. BRAINE

By Charles Knetzger

playing; but to the violinist a sense of the movements become more or less autouch, or muscular feeling, is of equal im- tomatic. portance. For the violinist the eye cannot The piano player has a much larger area serve as a guide, and his movements are for measuring distance than the violinist, directed entirely by the sense of touch or but in both cases the sense of feeling as feeling. After he has acquired a correct to how much movement is to be made is position of the left hand, the fingers must of equal importance. e trained to fall automatically on the In order to learn to gauge intervals corright spot. At first the ear must determine rectly the first requisite is that the pupil whether the pitch of the tone is correct; keep his fingers, especially the first finger, but a student who is being correctly on the string, unless there is a reason for trained will soon acquire the habit of plac- raising it. One of the chief reasons why ing the finger on the right spot without beginners play out of tune is that they

to another accurately. If, for example, ished fifth, for example, his first finger is on B flat on the A string, and the next note is D on the same string, he would instinctively place his finger higher for the D than he would if his first finger were on B. So also if F in which the same finger executes the natural on the E string is followed by two tones on adjacent strings, is very often B natural, he will stretch his fourth finger a stumbling-block, because the pupil does so as not to produce B flat.

it is particularly important to train the have special drills on these diminished fingers so that the movement will be fifths, which so often mar a piece which neither more nor less than required. This is otherwise creditably played

WE HEAR much about touch in piano will necessitate much practice, until finally

necessitating a backward or forward shift, have their fingers up in the air instead of For this purpose the pupil must have on the strings. Consequently they do not course an accurate knowledge of whole and half-learn to measure distances, nor do they issued. steps, and intervals of all kinds, so as to distinguish properly between whole steps be able to measure distance from one tone and half-steps. The interval of a dimin- Book



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technical passages are to play only light made the produced of the produced of

literature, to choose music from a cata-

logue guided solely by the titles of the

In teaching fairly advanced pupils, the

no adventitious aids arc necessary. But

quent appeals should be made to the im-

agination, and any attempt on their part

Prima Donnas Change Not

By Lynne Roche

appearances in London, throughout the sum-

mer season; though, with the prima donna's

capricious purpose, she was to remain in

At Drury Lane Theater (probably a con-

cert), on February 5, 1704, a servant of

Mrs. Tofts, a rival singer, hissed and

threw oranges at Signora l'Epine, for

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Another Road to "Letterville" music, who were rather ignorant of its

By Sylvia Weinstein

Beginners are more interested in the music let us hope, makes its own appeal. keys of the piano than the pages of the music book. So the keys may be used to no adventitious aids are processors. fix in their minds the letters and their with the little ones it is different. Fre-

First teach the names of the keys in their regular order. Then have the pupil however grotesque it may seem to the to place the right thumb on E of the first grown-up mind, to link the music with line of the Treble, the second finger on the sights and sounds of life as they know the G just at the right and the other them should be carefully fostered. fingers on B. D. F. Have the pupil to do this as she repeats E-G-B-D-F, F-D-B-G-E, several times; and then as she says E, first line; G, second line, and so on. In this way, if the names of the lines are forgotten their position on the piano is remembered

When the Treble lines are learned the Though their methods of exhibiting spaces may be done in like manner, and temperament have known many changes, then the lines and spaces of the Bass the real nature of the prima donna seems The same plan may be carried to the almost as permanent as Gibraltar.

added lines.

Diverting, 11 not ingenuous, as some of the modern operatic felinities have been and at the lesson, I test the pupils by askthe most spectacular could scarcely provoke the nice unin with more piquant method. ing them to play the third line of Treble, the spicy quip with more piquant method first space of Bass and others, not bother- than in Handel's days. ing with the letter names. Learned in In 1703, Signora Francesca Margarita this way, it is seldom that notes are played l'Epine gave a series of "positively last" on the wrong part of the keyboard.

Danger of Musical Indigestion England for many years as one of the brightest stars of Handel's early operas.

By Robert Haven Schauffler (In Atlantic Monthly)

THE man who supposes that he has di- which she was taken into custody by the gested music before devoting as much time police. Though Mrs. Tofts attempted to to thinking about it as he has devoted to exonerate herself of complicity, through a hearing it, is not only fooling himself and letter to the Daily Courant (how very ruining his digestion but also is absolutely original are modern singers and press affronting the creator of this beauty, and agents!), the public seems to have been the player who has been re-creating it, little convinced. This is probably one of and the creative listener in the row behind the earliest displays of operatic jealousy, who has been re-creating it. The sooner at least in England. people discover that the musical world was never exempted from the primal curse -or blessing-of toil, the better. In the sweat of thy brow shalt thou become mu- THE Hunting Horn, now appearing as sically well bred. the French Horn, was not used in orches-

In order to achieve this end the first tras until the beginning of the eighteenth thing to do is to restrict yourself to hear- century. ing no more music that you are sure of being able to digest. Until program makers A figured bass, that is, a bass part with have learned to send their audiences away figures below it to signify the harmonies still ready for one more course, it might to be inserted or improvised, was used for be a wise plan to begin by leaving the hall in the middle of every concert and taking orchestra, until the opening of the nineyourself on a quiet, musical walk in order teenth century. to reconstruct as best you may what you have just heard

By Alice M. Steede

ready familiar to the child mind. It is

somewhat more difficult in the study of

music, as even the simplest terms are more

figures of the school books.

abstract and transient than the facts and

The Boehm flute, which was perfected in 1847, by Theobald Boehm, marked a rev-Titles for Children's Exercises olution in flutes. The holes were drilled acoustically correct. Flutes are now made of cocus wood, ebonite or metal. Each material has its champions among the players WE all know the immense importance

of creating and maintaining interest in the At one time (about 1760) it was not mind of the pupil, the only difference of unusual to employ two or more keyboard opinion is as to how it is best done. In the Normal Training School this will chestra as orchestral instruments. instruments, such as the piano, in the orprobably be called an idea in psychology;

and, building on it, the teacher will try to At one time conductors were known as connect Geography and History with such manuductors, that is, the individual who of the every day facts of life as are al-

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of ideas by brightness of color; but I "Real

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CHICAGO, ILL.

The Tune That Sherman Loathed

GENERAL SHERMAN'S emphatic, definite me up when I sang in any city where he

THE ETUDE

General Sherman went to Chicago and ten to. People, of course, thought it must general strended a gala performance of "The be, or ought to be, his favorite melody. Daughter of the Regiment," with Clara But he hated the tune as well as the words. Daughter of the Regimer of the Regimer But he hated the tune as well as the words.

Louise Kellogg in the title role. In a charge He was desperately tired of the song and, Louise Kellogg in the tute rote. In a case, the was desperately tired or the song and, the of the Memoirs of An American Prima above all, he detested what it stood for, beand, she has this among other things to and what it forced him to recall." say about Sherman:

that Chicago night he never failed to look of Over There.

and extremely a The gallant officer seems was always quite enthusiastic about operto have been fond of music, but there was atic music, much more so than General to have been which he felt much as he Grant. He confided to me once that above did about war, according to Clara Louise all songs he especially disliked Marchina Through Georgia, and that, naturally, was After the Civil War, General Grant and the song he was constantly obliged to lis-

ay about Sperman:
"In recalling General Sherman I find The fighting Generals are not always "In recalling General Sherman I find myself chiling of him chilefy in the late rigning Generals are not always the myself chiling of him chilefy in the later. It would be interesting to the fire-caters. It would be interesting to the fire-catery to the fire-catery. It would be interesting to the fire-catery to the fire-catery. It would be interesting to the fire-catery to the fire-catery. It would be interesting to the fire-catery to the fire-catery. It would be interesting to the fire-catery to the fire-catery. It would be interesting to the fire-catery to the fire-catery to the fire-catery. It would be interesting to the fire-catery to the fire-catery to the fire-catery to the fire-catery to the fire-catery. It would be interesting to the fire-catery to the fire-catery

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been introduced before the content them.

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THE ETUDE When the Lesson is Over

By Russell Gilbert

1 WHEN THE lesson is over pass quickly 4. If you must telephone, go to the drug does not interest him. over his phone.

laughed at when gone. Do not dress as though you were at a ball or display your the house. possessions before others who may not be 7. On the way home try to recall torics as fortunate as yourself.

3 Speak softly in the reception room and 8. When you reach home, put your

out of the studio. Do not stop at the door to tell the teacher about something that 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 clatter but without their music.

discussed at the lesson.

refrain from loud laughter and noise that music in a safe place at once. It is not may penetrate to the studio and annoy the wise to make your relatives do this service for you.

Increasing Command Over Scales

By George Coulter

It is a good plan, after the learner has under, while they provide a better opplay the orthodox two octaves, to increase one or two octaves do. the compass to four octaves and have the Besides by playing into the higher and the compass to four octaves and nave the same scales gone through again thus ex-stended. This gives some variety, and is how to modify touch and to control tone. a capital scheme to impress the scales Confining oneself to an octave or two in upon the mcmory. The four octaves demand much more continuity of concentra- monotony and also restricts technical detion and increase the facility in turning velopment.

mastered the twelve major scales and can portunity for unbroken legato playing than

"Firsts" in Music

The first overture in which melodies The first concert hall in Tokio was from the opera were freely used, was "Der opened in 1919. Freischütz." * * * The thumb was first used in playing the

The first great American Musical Fes- organ and harpsichord, by John Sebastian The first great American Musical 100 tival was the "Peace Jubilee," in Boston Bach. in 1869, organized by P. S. Gilmore.

stituted through the generosity of Col. Henry Lee Higginson, gave its first concert, October 22, 1881, with George Hen- was heard in America, when the "Tannschel conducting.

New Orleans was the first city in The Boston Symphony Orchestra, in- America to establish opera permanently.

> In 1853 the first Wagnerian selection häuser" Overture was given in Boston under the bâton of Bergmann,

The Little Corporal

By Emmet Fitzgerald

ticularly for the clean, accurate character of special training, especially in skips or of his technic, used to refer to his fifth "leaps." Surprised at the force with which finger as "my little corporal."

in octave playing.

in the right hand, it must be a "dead shot" fourth finger in skips.

A FAMOUS Russian planist, known par- for accuracy. This requires a great deal one noted concert performer struck high finger as "my little corporal."

The little finger must be one of the strongest members of the pianist's hand, strongest members have been strongest members of the pianist's hand, strongest members have been strongest members and strongest members have been strongest members have be Despite its size it has to bear the brunt little finger by swiftly placing his thumb of much of the heaviest work, particularly behind the second joint of the fifth finger, thus delivering the full force of the hand As the terrinal finger for many runs This same "trick" may be applied to the

Two Masters Meet

In 1888 Tchaikowsky met Grieg for the this man, whose exterior at once attracted first time, when he was forty-five years my sympathy, for it would be impossible

ing very striking about the features of vard Grieg."

old. The account of the meeting in cell then handsome or regular; but he find an uncommon charm, and blue eyes not very large, but irresistibly fascinating. I rejoiced in the depths of my heart when "There entered the room a very short, we were introduced to each other and it middle-aged man, exceedingly fragile in turned out that this personality which was appearance, with shoulders of unequal so inexplicably sympathetic to me belonged height, fair hair brushed back from his to a musician whose warmly emotional forchead, and a very slight, almost boy- music had long ago won my heart. He i h beard and moustache. There was noth- proved to be the Norwegian composer, Ed-

"Artitself cannot be said to grow; what must be recognized as the most indispensis capable of growth is the taste for art. alle whicle for self-expression, so may it in all human beings, and in so far that art

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

in this department.

Mr. Cooke, in addition to having had full
editorial charge of Tin. Errox 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
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the founder of this business and is thus

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vain."

It would seem, therefore, that Easter

is an excellent time for a sermon in song. This can be splendidly accom-plished by using a cantata, instead of the usual anthem numbers.

issal anthem numbers.

An Easter cantata will tell the slory succinctly and will be interesting, musically. For instance, there is The Dawn of the Kingdon, by J. Trumen Wolcott. The first part deals with the Prophecy, the second, Dawn and the Resurrection and the third, the Dawn of the Kingdon. The solo sections are well worth study and the character are within the range of the erage choir.

average enoir.

Immortality, by R. M. Stults, is another good choir cantata. After giving the old testament prophecies, a brief narrative of testament prophecies, a brief narrative of the Resurrection as recorded in the Gos-pels follows. The third part tells of Im-mortality in the words of Christ. The Wondrouse Cross, by Ireneé Bergé is a contemplative Cantata. The theme is the Crucifixion and the Supreme Sacri-

the Cruchixion and the free Field Mark, is a finely conceived and well wrought cantata. The central idea is the Immortality attained by the abnegation of Christ. It is divided into three parts—In the Garden, The Earthquake and At the

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