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Volume 29, Number 12 (December 1911)

James Francis Cooke

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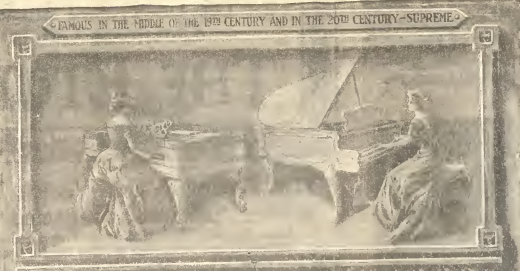
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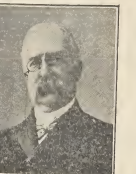
M. MOSZKOWSKI
(See Compositions "Musical Moments," August, 1911, and May, 1912. All exclusive ETUDE features. Many similar features coming.)



EDUARD POLDINI
(See "Valse Charming," November, 11. An exclusive ETUDE feature. Many similar features coming.)



F. R. BUSONI
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(See interview "Originality in Playing," October, 11. Many similar interviews coming.)



JAMES H. ROGERS
(See many pieces of this and other foremost American composers.)

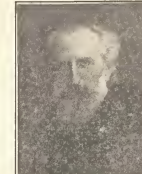


JOHN PHILIP SOUSA
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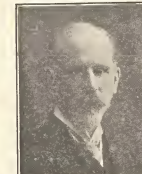
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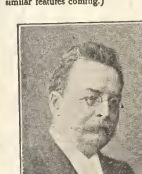
EUGENE D'ALBERT
(See "The Glory of Beethoven" in this issue. An exclusive ETUDE feature. Many similar features coming.)



PROF. HERMANN RITTER
(See "Ten Greatest Events in Musical History," March, 12. Many similar features coming.)



EDUARD SCHÜTT
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THE ETUDE

DECEMBER, 1911

VOL. XXIX. No. 12



An Idea for Christmas Music Making



ONCE more the splendid Christmas time! Once more good cheer, good will and the wonderful spirit of human love that the Son of Man brought to the world. Is the world growing better? Of course it is, and Christmas time is the time to realize it and celebrate it. As the years fly by close observers have noted that in addition to the religious significance assigned to this festival by those who worship Christ there is also a tendency upon the part of those whose ideas on theology are not allied with any creed to look upon Christmastime as a kind of anniversary of the birth of modern civilization. Thousands of Hebrews in our great cities pay their tribute to the Great Rabbi who has had more influence upon the remoulding of the world than any other force. All the beauty, the humility, the grandeur of His life are symbolized by this day.

Of course there are still those who turn what was originally the selfish exchange of festivals into an orgy of eating, drinking and the selfish exchange of trinkets. That is not the Christmas spirit at all. The Christmas spirit is love, love for all mankind, particularly the unfortunate, the afflicted and the dejected—love for those whom Christ would have loved.

As the religion of Christ is a religion of joy and not of gloom, so the music of Christmas has always been the music of good cheer. In olden time France a carole was a dance. In fact in Chaucer the word is used both in the sense of dancing and singing. The Welsh had summer carols and winter carols. The oldest known carol is found in a manuscript of the thirteenth century. As the Christmas Festival in England was in a sense grafted upon an old pagan celebration of mid-winter, it has come to pass that our Christmas has, in addition to the festival of the church, a somewhat secular side. This is fortunate, for in this way it has become a popular festival of the people.

The bright Christmas music is often the most fascinating of music for children. Would it not be a fine plan for the teacher, particularly the teacher in the small city, to revive the fine old custom of carol singing in the streets on Christmas Eve? Could not the teacher give a kind of Christmas Eve party and during the evening let the children pass out into the street in a body singing some bright and beautiful Christmas carol in which they had been previously trained? How could the true Christmas spirit be brought to the minds and souls of the townspeople in a more beautiful way than by the sweet voices of children ringing out upon the clear night air, "Peace on Earth, Good Will to Men?" Just as the Waits in good old England brought the "glad tidings of great joy" to the people in all stations of life let our little folks do their part in awakening the beautiful Christmas spirit—the love spirit.



Unseen Beauties



CARDINAL NEWMAN in his third volume of *Historical Sketches*, discourses in his inimitably beautiful English upon "Athens as a True University." In describing the wonders of the country as they may be seen to-day he starts with a review of what the business agent of an English commercial house might see at first. "He would report that the climate was mild, the hills were limestone; there was plenty of good marble; more pasture than at first might have been expected, sufficient certainly for sheep and goats; silver mines once, but long since worked out; figs fair; fish-eries productive; oil, first-rate; olives in profusion." Then the author of *Lead Kindly Light* gives several hundred words to a wonderfully poetical catalog of what the man with the deeper in-

sight, the higher spiritual development, the wider human experience and the loftier historical education might see in the same local territory.

How many pianists ruin their interpretations by viewing only the most mundane technical aspects of the piece upon which they are working. To them a scale is a scale,—to Chopin the same scale might have meant the flight of his very soul. They strum out chords in perfectly correct metronomic time, with the laiest and most approved touch, little dreaming that Beethoven called those same chords "the voices of immortality." Seeing with the soul, however, the psychologists may ridicule the existence of the soul, is as important as seeing with the mind. Surely Franz List never said anything greater than "A tempestuous, magnetic torrent, a veritable flood must bind the intellect with the emotions. There must be music in our poetry and poetry in our music."



Mental Clothing



If we may be accused of having an editorial hobby, that hobby is the great desire to see musical work in our country placed upon a sound educational basis. We do not mean by this that all of our musical efforts must be made in pedagogical strait-jackets. We believe in sensible elasticity in methods. No one method suits all classes of pupil, and the office of the teacher is to adapt a method to fit present needs. The teacher, however, should always look upon music as a legitimate educational subject—never as a harmless pastime. Many people regard music as a somewhat unnecessary accomplishment. This is because they have failed to realize the educational importance of music.

Education is, in the final analysis, the most vital asset of man. What matters his life if he has not the mental, physical and moral training to enable him to live that life in a manner profitable and honorable to himself and to those dependent upon him. One of the sanest of modern educational epigrams was that of ex-President Eliot, of Harvard: "The best educated man is he who can best provide for himself." When music is advocated for the educational benefits it creates, as well as for the emotional delights it inspires, the position of the music teacher becomes more secure.

We lay great stress upon the necessity for providing our children with shelter, clothes and food. Surely it is of equal importance to provide them with the education to earn and enjoy these things.



Are You Really Progressing?



Nothing stops. The pyramids are melting before the hot blasts of the desert; the works of centuries are the cobwebs of time; the mountains are fluid in the eyes of God. Change is the one great law of existence. Progress, education and life are synonymous. Failure, ignorance and death are the antonyms. We must progress if we want to succeed. Every day must represent a step in advance in your musical ability, in your intellectual development,—a widening of your life circles. The moment we stop we are going behind. We all know these truths, but it is human to let them pass unthought. We expect musical progress to come to us instead of realizing that the secret of all progress is locked up in ourselves. The key to this secret is initiative. Alas, music students expect their teachers to supply the key, when it is already in their own hands and simply awaits the turning. With Browning let Progress be our constant thought:

Progress, man's distinctive mark alone,
Not God's and not the beasts: God is, they are;
Man partly is, and wholly hopes to be.

What Musical Europe is Thinking and Doing

By ARTHUR ELSON

Are we provincial in music, we arrogant Americans? We call our large cities advanced musical centers if, during the season, they capture a sufficient number of vagrant soloists, and sport a local orchestra, and own an opera company that spends most of its time in repeating musical platitudes. All this is the fault of the managers, for if present methods succeed in parting the public and its money, they naturally think changes needless. In fact, certain enterprises of real artistic value have turned out financial failures.

The public usually regards opera as the most attractive form of music—whether for its conversational facilities or its stars of varying magnitude. Public favor, however, is not the only factor in the case. New operas demand the expense of new settings while the singers groan and wail (according to sex) if their valuable leisure (?) is to be taken up by the study of new roles. Yet one would think that after a certain amount of scenery had been acquired it could be used for new operas in new kaleidoscopic combinations. And a judicious addition to the company's personnel, if needed, would give a repertoire of rational proportions.

This tale of woe does not sound very European, but it is inspired by the fact that Vienna is to have a cycle illustrating the early history of opera. It will include "Robin et Marion," the thirteenth century comedy of the troubadour Adam de la Halle; Rameau and others; France will be represented by "Sera Padrona," while Italy gives Pergolesi's "Crispino e Fanfani." If Vienna can do all this, why can't we? Let our companies reserve one of their week-nights for a historical cycle, running through the seasons and the public would soon get used to its opportunities, even though the single venture of "Czar and Zimmermann" failed in New York. A list chosen on the spur of the moment would include Scarlatti, Keiser and Lully; Purcell's "Dido and Æneas"; Handel's "Rodolinda"; "The Beggar's Opera"; perhaps something of Grétry, Monsigny, Sargenteau; "La Serva Padrona" and "Il Matrimonio segreto"; "Doktor und Apotheker"; "Armide"; some examples of the early Mozart; "Les Deux Journées"; "La Vestale"; "Guillaume Tell"; "Hans Heiling"; "Czar und Zimmermann"; "Life for the Czar," and so on. A full historical cycle need not stop in the remote past, but could include works still given, such as "Oberon," "Leda," "Don Pasquale," "Aida," "Lohengrin," "Faust," "I Pagliacci," "Le Don Quichotte," "La Bohème," "Hänsel und Gretel," "The example from each great school of opera.

Then, too, Europe has "Fests and Cycles." The standard works of Bach, Beethoven, Brahms and others are often performed in sets. Strange as it is these works are still the chief adherents of modernism, on symphony programs. We should have more educational and classical sets of concerts, as well as "Pops." For solo programs, one still remembers the many-sidedness of Paderewski when he first came. The example is good, like that of Kreisler, and all soloists should strive for "infinite variety," unless representing a special school, like De Buschmann. One may regret, also, that an artistic venture like the De Metzet recital of early instruments for early music should have proven a comparative failure in this country.

A WIDELY QUOTED SOUSA INTERVIEW.

The Westminster Gazette, of England, quotes a part of an interview with Mr. John Philip Sousa which appeared originally in THE ETUDE in October, 1910. This interview has apparently encircled the globe and has been quoted scores of times. Mr. Sousa's remarks have occasioned much comment. The following is the quotation from the Westminster Gazette which seems to have stirred things up in England:

"I do not believe there is any such thing as nationalism in music. Music is a universal thing, and what is termed nationalism in music is really nothing but envious suggestion. Suppose Wagner had been born in New York, is there any reason to suppose that he would not have written just the same music as he did?"

Shades of Grieg and Balakireff! Have we been so long imagining that the "Nordische Weise" was Norwegian, and "Isalmey" Oriental, when they are really nothing but products of envious suggestion? What's the difference, anyway? Does Moszkowski, or what he Herren Länder make him a citizen of the Reich?

As a matter of fact, envious suggestion is only another name for national influence. It has played its part, from Glinka and Weber to Edward German. Of course, it is not the only factor in music. Tchaikovsky was accused by the Russians of being too cosmopolitan; an atrocious accusation, which the higher genius need attempt neither to palliate nor to deny. Wagner's lofty music-dramas, even though they resulted in part from Weber's folksong school and the national legends, are works of a genius not limited by local or national considerations. Where Wagner was born mattered little; but what environment he inherited, and in what surroundings he lived, were of great importance. And that is all Mr. Sousa means, we can consistently support his platform. But a Wagner descended from captains of industry and social leaders, and raised in the metropolis of a great nation, would not have written "Lohengrin" or "Tristan," though he might have known something of Rings. Individual genius is of paramount importance, that which we call nationalism is still with us, and by any other name nationalistic is still with much. Some one might remind our "March King" that his own music is held to be more or less distinctly American in style.

MUSICAL NOVELTIES SIGNIFICANT AND OTHERWISE.

If the celestial mills grind slowly they differ from the operative ones, which seem to be working overtime. Perhaps the most noticeable product is our old friend "Elijah," which England is to hear in struggle; for the English hate to see sacred subjects come out. The censor no doubt had a hard on the wicked operative. In the end love still loves and the permission was given for the perusal. No doubt it will be, even to the point of somnolence.

Speaking of biblical subjects, Weingartner has arranged his own libretto, "Marino Peralpi," which is in four acts, with seven scenes; and the finale, in which the heroine drowns herself as the survivors pass in a boat and the weird glare of Vesuvius lights Italy gives a long list of new operas, including Rossini's "Ebeolin"; "Conchita," by Riccardo Zan. Aino, but a more mythological person, by Salvatore; "Kernava," by Gennadiy Salavagadro; "Il Fiume," by Gianni Bucci; "Alceste Troia," by Luigi Borella's comedy, "La Figlia del Colonnello," a Turkish opera are recorded, but probably Turkey doesn't feel in the operatic mood as yet. Germany offers Hugo Dieff's "Two Masters," based on Goldoni's "Servant." Mazek, but the composer's name seems more suggestive of a nightmare, if not a steampunk. Brussels letter by Remy, "Bar von den Eeden," and "Gule," a fairy play with incidental music by Granados. The melodrama of Schillings and two Arenal's comedy, "Jung Olaf" of Scheffers is also extended by the principle of his study, and that they are the basic enforced, repeated, emphasized, line upon line, repeated upon repeat, until he cannot get away from it. Scale practice is the basis of a perfected technique.

PRESTO PARAGRAPHS.

By C. W. FULLWOOD.

Only the matured musician can give the right expression to the playing of a composition. A piece may be full of expression marks, yet the novice will fail to correctly interpret the composer's idea. Without musicianship the player cannot hope to grasp the entire meaning of a composition.

Genius creates, talent interprets.

The pupil must understand that the scales are the foundation of his study, and that they are the basic enforced, repeated, emphasized, line upon line, repeated upon repeat, until he cannot get away from it. Scale practice is the basis of a perfected technique.

A punctual pupil is a joy forever. For he is like a wise apt to be an interested, thorough, conscientious student, and a successful one, often the stepping stone to success in any line of life.

The quality and not the quantity of practice makes for progress, concentration of mind in the study hour makes the successful pupil.

MAKING REGULAR PROGRESS.

By THEODORE PRESSER.

With most pupils progress is made degree by degree. Not by a steady flow onwards like a river, but by leaps and bounds. Sometimes these sudden starts follow each other in rapid succession, and again the mind will remain at a standstill for a longer period. The most earnest effort will be of great importance. The philosophy of this we will not attempt to explain, but every teacher of experience has observed this principle with himself and with his pupils.

Much of the discouragement arises from not knowing this principle of the action of the mind. If good work is being done, rest assured the mind is being prepared for a change. Perhaps one of the most difficult things in the art of teaching is to know how to manage these periods of restlessness. There is a time in every pupil's advancement when just the right thing must be employed to enhance the talent and application has been diligently working for some time at Loebhorn, Op. 46, or all the velocity exercises of Czerny without any period of rest being made; then about this time a dose of Bach is needed to bring forth the desired results. This requires good judgment and close observation from the teacher.

All along the whole career of the pupil this principle is at work. It is preparation and attack, but how often is it missed? How often will the main forces be captured, leaving here and there the rear a small fortress of the enemy still standing. It is the continually giving trouble. Many students never retract their steps to destroy these petty hindrances that remain only part conqueror of the field. This is often the result of the hot haste of the when and how to make these spurts, and to wait patiently until the time comes to dash forward. A little attention given to this principle of development will convince every teacher of its value in teaching those who are easily discouraged, or too anxious to push forward.

Recollections of My Musical Childhood

Especially Written for THE ETUDE by the Distinguished Composer Pianist

MME. CECILE CHAMINADE

(In the Christmas issue of THE ETUDE for 1908 Mme. Cecile Chaminaade contributed an article giving her views upon the interpretation of her best known piano pieces. The *Scarf Dance*, *Les Deux Anphores*, *The Partier*, *Le Zingari*, *Val de Caprice*, *Air de Ballet*, *Féretre* and some others. Mme. Chaminaade again honors THE ETUDE with a contribution. This time, however, she presents in a very interesting and instructive manner her musical childhood. It is needless to say that this article will prove of great value to those engaged in the search of editorial material. The translation is by Mr. A. S. Garrett.—Editor's Note.)

The period of my early childhood recalls to me, clear in every detail, a thousand delightful memories.

I remember the lawns where we used to play, the broad stretches of green landscape, the hills, the many colored clumps of flowers, and the dark woods and thickets in whose mysterious depths I know not what charming, long-forgotten games were played. It is a doubtless to this early environment I owe my love for stillness, and my weakness of the big cities.

Many happy hours were spent in the house at Vésinet, where I still dwell, and where I still hear the echoes of the cheery laughter of life-long friends.

Later, during the summer months, my parents took me to Périgord, Lafarge, where we owned some property. Our residence there seems to have been more subdued; yet I still retain very tender memories of a limpid stream, a perfumed terrace, immense linden trees, broad stretches of open country, and of a lofty old house with its quiet, cheery apartments. Nevertheless, my most delightful hours were assuredly those spent at Vésinet, running races and holding picnics on the grass. Like all young girls, I had hosts of friends, dolls, toys, dogs, a cat, and a parrot. But all the realm of childhood over which I ruled served a purpose peculiar to myself. This glorious world was chosen for my delightful make-believe, and dumb friends, furred and feathered, all became pretexts for music—everything I possessed.

MY FIRST COMPOSITIONS.

While quite a tiny tot I used to compose, and it seems to me that I have always possessed an instrument upon which to express my thoughts. My cat and my dogs, like everything else, were merely an excuse for a musical parade. My dolls danced the pavan, I dedicated slumber-songs to my dogs, and for my cat, whose ways were mysterious and unaccountable, I would compose a nocturne, or a *serenade* (*lunaire*)—a moonlight serenade.

My ingenuity was most freely taxed, however, in devising games in which my little friends could take part. At the age of twelve I used to compose ballets, and I would often prepare them for my parents by way of a surprise. With my sister, my brother and my playmates, I worked unceasingly to arrange the steps, invented the figures, designed the costumes, sent out the invitations, and disposed of everything. The costumes were all specially designed for the occasion. Every hole and corner not previously reached was searched, not a draught was left untouched; the most obscure hiding-places were compelled to give up their secret treasures. Old silks, old laces, veils—our ravages spared nothing.

MY MEETING WITH BIZET.

In this way my childhood was spent—perpetually under the influence of music. In the evenings, after dinner, my parents and their friends played trios and quartets, and my sister sang. When the little child as I was, I used to creep under the huge grand piano and allow myself to be lulled to sleep by some piece of chamber music softly played.

One evening I was called to the drawing room and introduced to a stout, swarthy gentleman who



MME. CECILE CHAMINADE IN HER HOME.

This photograph was taken expressly for THE ETUDE and shows the composer's favorite piano at which she has worked out the compositions which have charmed millions.

made me play all the pieces I knew. My childish compositions amused him very much, and he submitted me to a complete musical examination. While my back was turned to the piano, he rapidly touched the keys, and bade me continue to him. Then followed some chords, and the examination closed with some musical dictation. When I had finished, the gentleman said to my father, "She undoubtedly has the gift. Give her all the opportunity for coming to the front, and she cannot fail, but, above all, do not bore her."

The stout, swarthy gentleman was Georges Bizet, the illustrious composer of *Carmen*, a near neighbor of ours, and a great friend of my uncles, with whom he journeyed every day from Vésinet to Paris. After this memorable evening, a new musical life was opened to me. I passionately surrendered myself to study, but whenever any one attempted to improve the sincerity of judgment displayed by him, I would recall to myself the words of Bizet—"Above all, do not bore her."

LE COUPPEY AS A TEACHER.

About the same time, I began to take lessons with Le Coupey, professor of pianoforte playing at the Conservatoire, and author of the famous piano method. He was a man who possessed great force of character, and was of a somewhat austere

disposition. His hair was long and straight, and his eyes were deep and searching. Earnest man, as he was, he possessed many curious mannerisms and eccentricities. Amongst other things, he was never to be seen without his box of candies. Even when he was teaching it remained open beside him on the piano, and he never ceased devouring his bon-bons. He ate them to an immoderate extent, but was never conscious of the fact.

Le Coupey was a severe teacher, always very exacting while the lesson lasted, but once the lesson was over, the unrelenting task-master became the mildest and most affectionate of men. He was adored by his pupils, and delighted in being in their midst. He had a most astonishing faculty for work, and never took any rest, believing that it was time wasted. Le Coupey gave a considerable number of lessons, and devoted as much individual attention to each pupil as his limited time would permit. I had the honor to be preferred above all his pupils, and he found a nickname for me, calling me his "first pedal." This was an extraordinary compliment when you recollect that he called the pedal the "soul of the pianoforte." Thus was Le Coupey, whose pupils, during his career at the Conservatoire, gave the greatest number of first prizes. I have always had a special regard for this conscientious, just, and most kindly of masters.

A TRICK ON SAVARD.

I studied harmony, counterpoint and fugue with Savard. He was a very scholarly musician, but dry and pedantic, and I found him rather too fond of strict rules. He invariably permitted one any freedom of fancy, and to my mind he opposed more than he should have done any tendency towards originality on the part of the student. He invariably commenced by finding everything bad. At first my respect for his authority effectively paralyzed the rebellious feelings that crowded upon me, but little by little I became less in awe of him. My silent endurance burdened me, and upon several occasions I found that he was positively unjust. One day, therefore, I determined to put a stop to it. I would play a trick upon the professor. In accordance with my instructions, I would bring to my next lesson a little fugue! The day came. In all innocence I placed my exercise before the professor.

"But that's all wrong—it's full of blunders," he commenced. "What have I told you? You will not listen! Why do you not remember what I tell you?" With a furious air, he commenced to make corrections, grumbling the while.

I let him go on for a bit. Then with all the innocence in the world, I remarked:

"Oh, beg your pardon, *maître*, but I have made a mistake! The fugue is not mine—it is one of Bach's."

There was a long silence. I had in fact copied a little known fugue of the old German master's, and presented it as the fruit of my own endeavors. Gradually his amazement passed. He continued his criticisms, and little by little demonstrated to me the excellence of the work submitted to his judgment. The shock, nevertheless, had been severe, and for the rest of the day he was disposed to judge my work more leniently. I was given more license to follow my own bent.

MUSICAL HYPOCRISIES.

Mystification of the kind indicated in this little anecdote is, I must admit, one of my pet foibles. I love to play jokes—harmless enough at bottom—which go to prove the sincerity of judgment displayed by my friends, and even nowadays, I continue to practice them with satisfaction, and often, I fear, with some bitterness of feeling. It has enabled me to understand how little the music-lovers are as a rule, and how easily they are misled by others say. The great majority of people are contented with opinions which are preconceived, and ready-made. They are prevented by inertia and often by ignorance from revising opinions which are incomplete or hastily formed. Many times I

Deceived by the breaking up of the broken chords into four parts he (it is generally she) learns the whole of the two first pages wrongly and has to learn them again. Next he fails to perceive, owing to his ignorance of harmony, that the first four bars are really a simple

How Piano Playing Has Progressed

From an Interview with the Eminent Virtuoso Pianist

JOSEF HOFMANN

Secured Expressly for THE ETUDE

[EDITOR'S NOTE.—The distinguished concert pianist, Josef Hofmann, was born at Crows, Russia, January 20, 1877. At first he was a pupil of his father, who for many years was an exceptionally successful teacher in Russia, and was for a long time engaged as Professor of Composition and Harmony at the Warsaw Conservatory. The elder Hofmann's talents were by no means limited to teaching, for at times he conducted the grand opera at Warsaw. In 1892, Josef became a pupil of the great Anton Hummel, with whom he remained for two years. Before this, however, Hofmann had been gaining a reputation as a child virtuoso, appearing in public at the age of six, and before he had reached his ninth year he had toured thousands of miles widely enthusiastic audiences. Fortunately for his health and education this tour was terminated in time for him to at one time be given fifty-two concerts in two and one-half months. In 1894 when Hofmann was seventeen years old, he appeared again as a virtuoso in Dresden. Since present time he has steadily gained in popular favor until at the present time he is one of the best "drawing cards" in the entire concert field. Greatly to his credit, this has been accomplished by lofty artistic ideals, dignified methods of teaching which has marred the careers of so many aspiring virtuosos. Mr. Hofmann is one of the most conscientious and earnest pianists of our time, and his playing is marked by both fervor and scholarly mastery—a rare combination at all times.]

THE question of progress in pianoforte playing is one that admits of the widest possible discussion. One is frequently asked whether the manner of playing the pianoforte has undergone any change since the time of Hummel, and, if it has advanced, what are the nature of the advances, and to what particular condition are the advances due. Johann Nepomuk Hummel, it will be remembered, was contemporary with Beethoven, and was, in fact, a kind of bridge between the old and the new. He made his debut at a concert given by Mozart at Dresden. For a time he was a kind of assistant kapellmeister to Haydn, and indeed many at that time thought his works were quite on a par with those of the great master, Beethoven. Hummel was a really great virtuoso, and was noted for his remarkable improvisations. His style of playing was taken as a model in his time, and consequently we may safely start with this epoch by way of example.

WHAT DETERMINES CHANGES IN PLAYING.

It is sometimes said that the changes in the construction of the piano have caused a different treatment of it, but this reasoning is superficial, inasmuch as the structural changes of the instrument itself are called forth by the ever-increasing demands of the composer made upon the instrument. So long as the tone quality, action and nature of the instrument sufficed for compositions of the type of those of Domenico Scarlatti, or François Couperin, or Rameau, there was little need for change but as the more modern composers longed for new and more comprehensive effects, the piano-makers kept up with their desires and aims. Thus it is that after all is said and done, the composer, and the composer only, is responsible for the changes. The literature of the piano determines them. It is the same in the advancement of piano technique and interpretation. The composers conceive new and often radically different musical ideas. These in turn demand a new manner of interpretation. This kind of evolution has been going on continually since the invention of the instrument and is going on to-day, only it is more difficult for us to see them in the present than it is to review them in the past.

The general mental tendencies of the times, the artistic and cultural influences of the world taken as a whole, have also had a conspicuous though some what less pronounced share in these matters since they inevitably exert an influence upon the interpreter. Speaking from a strictly pianistic point of

view, it is the player's individuality, influenced by the factors just stated, which is the determining element in producing new pianistic tendencies. It is thus very evident that progress in piano playing since the epoch of Hummel has been enormous.

THE NEW TECHNIC AND THE OLD.

You ask me what are the essential differences between the modern technic and the technic of the older periods? It is very difficult to discuss this question off-hand and it is one which might better be discussed in an article rather than an interview.



JOSEF HOFMANN.

One difficulty lies in the regrettable tendency of modern technic toward being a purpose in itself. Judging from the manner in which some ambitious young players work, their sole aim is to become human piano-playing machines quite without any demerit of this tendency, however, it should be remembered that it has brought us many undeniable advantages. It cannot be doubted that we owe to the ingenious investigators of technical subjects greater possibilities in effective polyphonic playing, economy of power and arm motion, larger participation of the mind in the acquisition of technic, and numerous other praiseworthy factors in good piano playing. In the olden days, while technical exercises were by no means absent, they were not nearly so numerous, and more time was given to the real musical elements in the study of the musical compositions themselves. If the excellent technical ideas to be found in some of the systems of to-day are employed solely to secure real musical and artistic effects—that is, effects based upon known aesthetic principles—the new technic will prove valuable, and we should be very grateful for it. However, as soon as it becomes an objective point in itself and succeeds in eclipsing the higher purposes of musical interpretation, just

so soon should it be abolished. If the black charcoal sketch which the artist puts upon canvas to use as an outline shows through the colors of the finished painting, no masterpiece will result. Really artistic piano playing is an impossibility until the outlines of technic have been erased to make way for true interpretation from the highest sense of the word. There is much more in this than most young artists think, and the remedy may be applied at once by students and teachers in their daily work.

TECHNIC SINCE LISZT.

Again you ask whether technic has made any significant advance since the time of Franz Liszt. Here again you confront me with a subject difficult to discuss within the confines of an interview. There is so much to be said upon it. A mere change in itself does not imply either progress or retrogression. It is for this reason we cannot speak of progress since the time of Liszt. To play as Liszt did—that is, exactly as he did as a mirror reflects an object—would not be possible to anyone unless he were endowed with an individuality and personality exactly like that of Liszt. Since no two people are exactly alike, it is futile to compare the playing of any modern pianist with that of Franz Liszt. To discuss accurately the playing of Liszt from the purely technical standpoint is also impossible because so much of his technic was self-made, and also a mere manual expression of his unique personality and that which his own mind had created. He may perhaps never be equalled in certain respects, but on the other hand there are unquestionably pianists to-day who would have astonished the great master with their techniques.—I speak technically, purely technically.

DEFINITE METHODS ARE LITTLE MORE THAN STENCILS.

I have always been opposed to definite "methods"—so-called—when they are given in an arbitrary fashion and without the care of the intelligent teacher to adapt special need to special pupils. Methods of this kind can only be regarded as a kind of musical stencil, or like the dies that are used in factories to produce large numbers of precisely similar objects. Since art and its merits are so strangely dependent upon individuality (and this includes anatomical individuality as well as psychological individuality), an inflexible method must necessarily have a deadening effect upon its victims.

(Owing to presentation of so many exceptional features in this issue our space has become so limited that it has been found necessary to continue a portion of Mr. Hofmann's excellent interview in THE ETUDE for January.)

POSING AT THE PIANOFORTE.

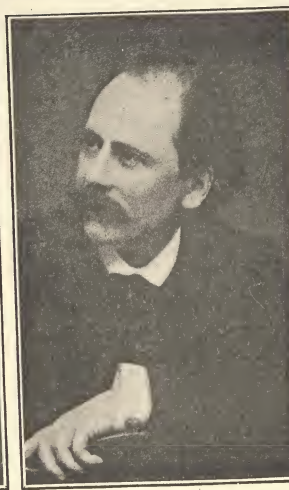
NOWADAYS pianoforte players and singers behave very much as other less gifted mortals. It is no longer fashionable to wear the hair long and the temper short, so to speak. Nor is it fashionable to sway rapturously during the performance of a piece as was the fashion not so long ago. There is, however, some excuse for what are nowadays considered from the dancer's of the Breakfast Table will show of the genial Oliver Wendell Holmes will be amused. He remarks:

"I have often seen pianoforte players and singers make such strange motions over their instruments 'Where did our friends pick up all these ecstatic airs?' I would say to myself. Then I would remind myself with thinking how affectation was the same brought me a canary bird, and hung him up in a cage at my window. By and by he found himself there was, sure enough, swimming and waving gushing side-turnings of the head that I had laughed this?"—and me, through him, that the foolish head and bowing and nodding over the music, but this judgment on a creature made of finer clay than shoulders?"

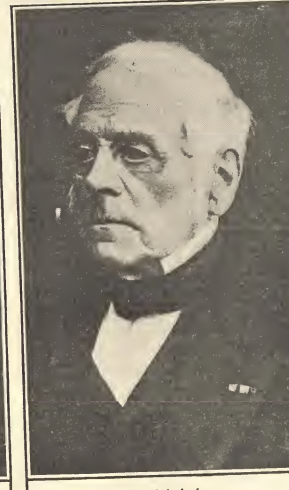
The Etude Gallery of Musical Celebrities



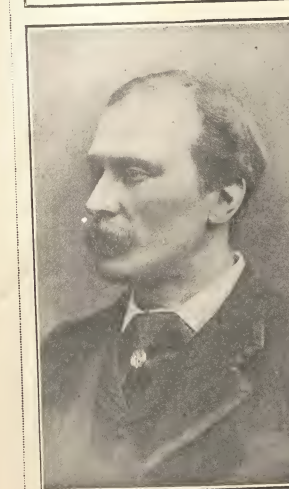
Maria Cherubini



Jules Massenet



Daniel Auber



Stephen Adams



Amy Fay



August Wilhelm

The Mystery of the Lethbridge "Strad"

By JAMES FRANCIS COOKE

(The Etude Gallery)

THE ETUDE

STUDY NOTES ON
ETUDE MUSIC

By PRESTON WARE OREM

THE CUCKOO—A. ARENSKY.

A. S. Arensky (1862-1906) is considered one of the most talented of modern Russian composers. His piano pieces and songs are particularly charming and original. "The Cuckoo" is a characteristic *schizzo*, very ingeniously constructed. The theme is based on the familiar "cuckoo" call which is heard throughout the piece, becoming the basis of some interesting and beautiful harmonic treatment. This piece is taken from the concert repertoire of A. S. Irti (1863—), by whom it is edited.

OLD NORWEGIAN FOLK SONG—R. HASERT.

The Scandinavian folk music is always interesting and characteristic, and much of it is beautiful. It has furnished inspiration and local color for many fine compositions. R. Hasert, the well-known pianist and pedagogue, transcribed many of the Norwegian folk songs for piano solo. One of the most effective of these is "Je Tjente Paa Kjøfsta Iffor," the first line of which might be freely translated "I Lived at Kjøfsta Last Year." The melody comes out very clearly throughout.

SUMMER EVENING IDYL—CSKAR
MERIKANTO.

This is a graceful and very expressive "song without words" by a promising modern Scandinavian writer. It must be played quietly and smoothly, and in the manner of a reverie.

THE HEART'S ANSWER—H. ENGELMANN.

This is a worthy successor to the same composer's famous "Melody of Love." It is a high-class drawing-room piece of intermediate difficulty, lying well under the hands and effective throughout. The themes are in the popular, melodious vein, tender and expressive. The piece should be played in a tasteful and finished manner. It is sure to become popular.

A LA BIEN AIMEE—E. SCHUTT.

This is beyond question the most popular piece this composer has produced as yet, and it is one of the most popular teaching and recital pieces of the present time. It is one of those rare inspirations which come but infrequently. It will require careful study and attention to all the composer's numerous markings of expression, phrasing, dynamics and pedalling. It should be played with consummate ease and elegance.

MAZURKA—G. SCHUMANN.

The composer, Gustave Schumann, was born in 1815 and died in 1889. He must not be confused with his great predecessor, Robert Schumann. G. Schumann has been a prolific composer, many of his works showing much promise. He has written in all forms. Some of his shorter piano compositions have achieved considerable popularity. The "Mazurka," Op. 8, No. 3, is a good specimen. It has melodic and harmonic interest, and the rhythm is clean cut and characteristic.

LOVE ME—J. F. COOKE.

This catchy little waltz movement, with its infectious lilt, was originally written by the composer for a musical comedy, but later it grew into a distinctive piano solo. As such it is just the sort of a piece which will prove effective, even in the hands of players of modest attainments; and it will be liked by all. Play it with a good swing, but not too fast.

PANSIES AND ROSES—L. P. BRAUN.

This number is in the style of a modern *air de ballet* of the type popularized by Chaminade and others. It is an excellent representative of its class. It will make a fine recital piece for an intermediate grade pupil.

CHANSON DU MATIN—H. HACKETT.

This is a pretty lyric piece by a contemporary English composer, aptly illustrative of its title, "Morning Song." The principal theme in the left hand must be played in the manner of a cello solo. The middle section in E flat has a decidedly Schumannesque touch. This must be played in a manner bold and free.

SARABANDE—J. S. BACH.

The *Sarabande* was originally a dance derived from the Moors by the Spaniards. It was danced by a single performer to a slow 3/4 or 3/2 rhythm and accompanied by castanets. There is a strong accent on the second beat of each measure. Bach idealized this dance form, as he did many other of the old dances. The "Suite" as written by Bach and Hindel consisted of a succession of dances of various rhythms, but usually all in the same keys. The classic "Suite" may be regarded as the precursor of the "Sonata" and the "Symphony." The "Sarabande" in D was originally for cello solo, but it is very effective in the piano arrangement. It is one of the finest of Bach's shorter pieces, and deserves to be well known.

DON JUAN MINUET—W. A. MOZART.

This is one of the most famous of all minuets. The minuet, invented about the middle of the seventeenth century, was a slow and very stately dance. Mozart's "Minuet," as here given, and as it is usually played, seems rather simple and sedate, yet charming. As performed by the orchestra in the overture production it becomes the vehicle for some astonishing contrapuntal treatment: the minuet as the principal theme, in 3/4 time, is accompanied simultaneously by a "Rustic Dance" in 2/4 time and a "Quick Waltz" in 3/8 time. For further particulars regarding Mozart's "Don Juan" see another department of this issue.

THE BROOKLET—H. RYDER.

A characteristic piece of easy grade. This number will afford excellent finger practice in light and rapid passage-work.

FULL MOON—J. HOLZER.

This is a tuneful drawing-room piece of easy grade. It will prove useful for rhythmic study and for practice in melody playing.

THE MERRYMAKERS—F. P. ATHERTON.

This is a lively teaching piece, fresh in inspiration and full of go. Play it with light touch and crisp accentuation.

IN KNIGHTLY ARRAY—O. M. SCHOEDEL.

This is an easy march movement with an excellent rhythmic swing. It is one of those marches that can actually be marched to. Such being the case, there are a variety of purposes for which it can be used. It will also sound well on the organ.

TWO SHORT PIECES—N. E. SWIFT.

These two excellent teaching pieces are taken from the set "Story Time and Play Time," by the successful American writer and teacher, Newton E. Swift. Picturesque pieces such as these are always good to use with second grade pupils. "The King of the Winds" is written in the style of a hearty English ballad; the "Bird in the Apple Tree" is based upon an actual bird-call, very cleverly worked out.

THE FOUR-HAND NUMBERS.

Tschaikowsky's stirring "Marche Militaire," originally composed for wind instruments, makes a splendid four-hand piano piece. The transcription is very faithful to the original and the entry of the various instrumental parts may be readily recognized. This number must be played with fire and vim.

F. L. Eyer's "Arrival of Santa Claus" is a seasonable descriptive piece for two young players. It would make an excellent number for an elementary recital.

COLONIAL DAMES (VIOLIN AND PIANO)—
J. F. ZIMMERMANN.

This is a melodious number for violin, easy to play, but dainty and graceful. It will prove useful for teaching, and it should become a favorite recital number.

Well Known Composers
of To-Day

CARLO MINETTI.

This distinguished writer of successful songs was born at Intra on Lago Maggiore, Italy. Early in life he manifested a very decided talent for music, and, fortunately, was encouraged in his ambitions. He went to the Conservatory at Milan, where he studied composition under Catalani, and voice under the old Lamperti. He came to America and established himself in Pittsburgh, where he dedicated most of his time to the difficult and little understood art of voice placing. He is considered an authority upon this subject. Mr. Minetti devotes his spare moments to musical composition, and his knowledge of the voice has enabled him to present many beautiful, original and practical compositions. His best-known songs are "Doubt," "Speak! Speak Again!" and "Christmas Night." His "Minuet" and "Gondellera," for piano, have been very successful.

OFFERTOIRE IN F (PIPE ORGAN)—E. M.
READ.

Mr. Edward M. Read is one of the most popular American writers of organ music. His pieces are much liked, and all are played extensively. Mr. Read is himself an organist of years of experience. "Offertoire in F" is one of his best works. It is of festal character, and may be used for a variety of purposes.

THE VOCAL NUMBERS.

A portrait and sketch of Mr. Minetti will be found above in this column. His fine new "Song of Bethlehem" is a sympathetic and stirring setting of Bishop Phillips Brooks' touching poem. Church soloists in search of a new Christmas song should find this much to their liking. It is written in broad and elevated style, and works up to a strong climax; a real festal number.

"Soft-Footed Snow," by Sigard Lie, is a modern art-song of rare inspiration, by a contemporary Scandinavian composer. This song is of the impressionistic type, and must be carefully studied and analyzed. But it is really a gem. The whole song carries with it an atmosphere of mystery, a certain veiled quality, which just suits the text. The voice part is a little difficult of intonation, but it goes easily after once learned. The accompaniment must be played softly and delicately, like the dropping of snow-flakes.

"In the morning, when thou art sluggish at rousing thee," said Marcus Aurelius, "let this thought be present: 'I am rising to a man's work.'" Probably better results if we could only get started. There is a fascination about planning out a day's work planned. Yet it is the work that counts, especially in music.

THE ETUDE
THE HEART'S ANSWER

REVERIE D'AMOUR

"Two souls with but a single thought,
Two hearts that beat as one."

H. ENGELMANN

Moderato con espress. M. M. $\text{♩} = 63$

crescendo *lunga* *Tempo I* *dolce* *cantando* *ritard.*

ff *p* *mf* *ppp*

Gt. Full to Fifteenth
Regis-Sw. Vox Humana, St. D. 8' and Trem.
tration Ch. Mel. Dul. and Gam. 8'
Ped. 16' and 8' comp. to Gt.

OFFERTOIRE IN F

EDWARD M. READ

Maestoso M. M. ♩ = 108

MANUAL *f* *Gt.*

PEDAL *V*

Fine *Sw. Vox H. St. D. and Trem.* *Reduce Ped. to Bour. 16' and Fl. 8'.*

* In the absence of a Vox. H. use a light Corno or Oboe, St. D. and Fl. 4'

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Trem. off *Add Sal. 8'* *Sw. Corno (or Oboe) Bour. 16'; St. D. 8'; Vio 4' and Trem.*

TRIO *Ch. Mel. Dul. and Geigen Pr. 8'* *Reduce to Dul. only* *Ch. Dul. 8'* *Ped. Bour. 16'; Fl. 8'*

Cor. and Vio. off add Quint. 8' and Fl. 4' *a tempo* *rall.* *Trem. off* *Sw. Full (closed)* *Add Full Ped.* *D. C.*

* From here go to the beginning and play to Fine; then, play Trio.

MARCHE MILITAIRE

P. TSCHAIKOWSKY

Tempo di Marcia M.M. ♩ = 108

Secondo

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MARCHE MILITAIRE

P. TSCHAIKOWSKY

Tempo di Marcia M.M. ♩ = 108

Primo

* From here go to the beginning and play to Fine; then, play Trio.

THE COMING OF SANTA CLAUS

Vivace M.M. ♩ = 126

Secondo

FRANK L. EYER

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THE COMING OF SANTA CLAUS

Vivace M.M. ♩ = 126

Primo

FRANK L. EYER

Andante M.M. ♩ = 104

ff Santa Claus comes down the chimney *dim. e rit.* *pp* Santa Claus whistles a Christmas hymn as he fills the stockings.

Adagio

p Santa Claus goes up the Chimney *D.S.*

THE ETUDE

LOVE ME

VALSE SEMPLICE

JAMES FRANCIS COOKE

Dreamily M.M. ♩. = 63

Love me, love me, love me, love me all day long. Whis-per soft-ly ev'-ry mo-ment loves me

Ped. with each measure

sweet song. Life is but a lit-tle while so it can't be wrong. To love me, love me

love me, sweetheart, all day long. *Fine* *f*

ff *D.C.*

**From here go to the beginning and play to Fine; then play Trio*

Trio *psolto voce* *mf giocoso* *p* *psolto voce* *mf giocoso* *D.C.*

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THE ETUDE

THE CUCKOO

LE COUCOU

A. ARENSKY, Op. 34, No. 2

Edited by A. SILOTI

Allegro M. M. ♩ = 160

Allegro M. M. ♩ = 160

mf

p

f

mf

p

f

mf

p

f

ff

cresc.

pp

mf

pp

2d tempo ritenuto

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CHANSON DU MATIN

HENRY HACKETT

Con moto M.M. ♩ = 132

mf rubato cresc. rall. e dim. a tempo

molto rall. a tempo cresc.

rall. e dim. a tempo rall.

Last time only e dim. rall. e dim. morendo Fine

Meno mosso M.M. ♩ = 96 Ben marcata

ff roll. e dim. D.C.

A LA BIEN AIMÉE

TO MY BELOVED

VALSE

EDOUARD SCHÜTT, Op. 59, No. 2

Tempo di Valse moderato e cantabile espr. e molto dolce dolce cresc. poco rit. a tempo dolce

espr. poco rit. a tempo dim. poco rit. a tempo Allegro r.h. l.h.

cresc. e espr. p. r.h. l.h.

espr. dolce poco rit. dim. atempo poco tranquillo cresc. rit. espr.

Tempo I p molto dolce e leggero roll. e dim.

poco animando
espr.
cresc.
ben marcato
animando
cresc.
poco rit.
molto string.
apiacere
pp
Molto meno mosso, tranquillo
amoroso e molto espr.
rit.
piu rit.
p
adulce
atempo
poco rall.
atempo animato
poco calando
pp
quasi arpa
molto dolciss.
cresc.
un poco anim.
allarg.
poco rit.
una corda
pp
molto string.
atempo poco
animando con molto sen-
timento
tranquillo poco a poco molto calando e dim. molto rit.
molto espr.
piu cresc.
piu espressivo
Tempo I, poco a poco senza espressione
una corda
a tempo
poco rit.
molto string.
pp
dolce
cresc.

apiacere
dim.
espr.
mf
poco rit. atempo
Allegro
pp
molto string.
pp
molto dolce
Tempo I
molto dolce
pp
animando
cresc.
ben marcato
cresc.
apiacere
molto string.
pp
Molto tranquillo
(quasi And.)
amoroso
dolciss.
pp
Allegro energico
Presto
molto string.
pp

OLD NORWEGIAN FOLK-SONG

"JE TJENTE PAA KJÖLSTA IFJØR"

Allegretto grazioso M.M. ♩ = 69

Transcription by R. HASERT

p
pp e sempre legg.
Ped. simile
pp
pp brillante e leggierramente
Ped. simile
pp

Presto M.M. ♩ = 120

accel.
f
poco a poco lento
pp
rall.
ppp
morendo
ppp

FULL MOON

MONDNACHT-IDYLLE

JULIUS HOLZER

Animato M.M. ♩ = 63

p
mf
cresc.
f
mf
p
mf

Musical score for "Lento" by Franz Liszt, Op. 10, No. 1. The score is in B-flat major and 4/4 time. It features a piano introduction with a series of chords and a main section with a flowing melody and accompaniment. The score includes various musical notations such as dynamics (*p*, *f*, *cresc.*, *dim.*, *rit.*), articulation (accents, slurs), and fingerings. The piece concludes with a "Piu lento" section.

THE BROOKLET

HENRY RYDER

Allegretto grazioso M.M. - 116

p

mf

p

1st time only

last time only

Fine

Cantabile

D.C.

IN KNIGHTLY ARRAY

MARCH

Alla marcia M.M. ♩ = 120

O. M. SCHOEBEL Op. 68

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SUMMER EVENING IDYL

Poco Allegretto M.M. ♩ = 84

OSKAR MERIKANTO

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PANSIES AND ROSES

FLOWER SONG

LEON P. BRÄUN Op. 30

INTRO.

Allegro moderato

§ Lente M.M. $\lambda = 84$;

S. Lento M.M. 84
mf *dim. rall.* *pp* *un poco più* *p* *leggiero*
p *leggiero* *mf*
last time to Coda, opposite page *f* *cresc. rall.* *ff* *rit.* *rit. molto* *p* *leggiero*
Piu vivo *poco a poco rall.* **D.S.*
al tempo *dim.* *rall.* *fz* *rit.*
TRIO *p* *espressivo* *con Ped.* *poco accel* *rit.* *dim.* *cresc.* *ff*

* From here go back to § and play to A; then, play Trio.
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Musical score for "L'Allegretto" by Franz Schubert, Op. 33, No. 1. The score is in G major and 3/4 time. It features a piano introduction, a first movement in 3/4 time, and a second movement in 3/4 time. The score includes various musical notations such as treble and bass staves, clefs, key signatures, time signatures, and dynamic markings like "n tempo", "ff", "p rit.", "pp", "leggiero", "molto rit.", "Lento", "Presto", and "ppp". The score also includes a "CODA" section and a "D.S." (Da Segno) marking.

From here go back to ♯ and play to ♯; then, play Coda

THE KING OF THE WINDS

NEWTON SWIFT, Op.18, No.3

Boisterously M.M. ♩ = 160

Boisterously M.M. = 160

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THE BIRD IN THE APPLE TREE

NEWTON SWIFT, Op.19, No.3

Cheerily M.M. ♩ = 88

[illegible]

Copyright 1911 by Theo. Presser Co. a) An actual bird call heard in an apple-orchard in Southern Michigan.

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DON JUAN MINUET

W. H. MOZART

Allegretto M.M. ♩ = 63

SARABANDE

From Sixth Sonata for Violoncello in D Major.

J. S. BACH

Arranged by Theo. Presser
Lento M.M. ♩ = 72

MAZURKA

GUSTAVE SCHUMANN, Op. 8, No. 3

Allegro vivace M.M. ♩ = 126

THE MERRYMAKERS

F. P. ATHERTON, Op. 216, No. 2

Spiritoso M. M. $\text{♩} = 108$

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COLONIAL DAMES

GAVOTTE

J. F. ZIMMERMANN

Tempo di Gavotte M. M. $\text{♩} = 108$

Violin

Piano

TRIO.

Fine of Trio

marcato

D.C. Trio

*Play first part of Trio to Fine of Trio; then, go to the beginning and play to Fine.
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SONG OF BETHLEHEM

BISHOP BROOKS

Also Published for High Voice

C. MINETTI

Andante religioso

1. O lit-tle town of Beth-le-hem, How still we see Thee lie, A-won-drous gift is giv'n, So

Use small notes for 2nd. Verse only*

bove Thy deep and dream-less sleep, The si-lent stars go by: Yet in Thy dark-ness shin-eth The God im-parts to hu-man hearts, The bless-ings of His heav'n. No ear can hear His com-ing,

ev-er last-ing light, The hopes and fears of all the years Are met in Thee to-night; For But in this world of sin, Where meek souls will re-ceive Him still The dear Christ en-ters in, O

Christ is born of Ma-ry, And gath-ered all a-bove, While mor-tals sleep, the an-gels keep Their watch of wond'ring ho-ly child of Beth-le-hem, De-scend to us, we pray, Cast out our sin and en-ter in, Be born in us to-

For organ, play quarter notes

love. O morn-ing stars to- geth- er Pro- claim the ho-ly birth, And prais-es sing to God the King, And day. We hear the Christ-mas an-gels The great glad tid-ings tell, O come to us, a-bide with us, Our

peace to men on earth, And prais-es sing to God the King, And peace to men on earth. Lord im-man-u-el, O come to us, a-bide with us, Our

allarg.

2. How si-lent-ly, how si-lent-ly, The Lord im-man-u-el.

SOFT-FOOTED SNOW

Non troppo lento

sempre pp e sotto voce

SCHNEE

SIGURD LIE

non cresc.

1. There is nought on earth so still as the snow! Shroud-ing all the
2. There is nought on earth as pure as the snow! Swans down loosed from
3. Nought so lull-ing on the earth as the snow! Sink-ing light as

world in si-lent glom spread ori- Muf-ling ev'ry sound On the froz-en
win-ters pin-ions spread ing, Doth a tear-drop
slum-ber on the wea ry, In-to sound doth

due pedale

ground, Hush-ing ev'ry foot-falls nois-y clam or
make. Through the cry-stal air white thoughts are thread ing
grow Fine as sil-ver bells, a mus-ic fae rie.

THE TEACHERS' ROUND TABLE

Conducted by N. J. COREY

"MENTAL INVERSION."

Last spring we had an inquiry as to how to deal with pupils whose optical nerves seem to reverse at times, so that they would play the right-hand part with the left and vice versa. We supposed that this was an unusual and to be hardly worthy of notice, but since we have learned that teachers run across such cases with considerable frequency. We printed a letter from a teacher in regard to the matter, and in this issue print a couple from teachers whose manner of treating the difficulty is at variance with it.

"I read with much interest the letter written by 'R. N.' on Mental Inversion. I have also had some experience along the same line, but hardly feel inclined to accept the remedy used by her. In the first place, it is a good idea to try to find the correct mental picture? Would not the teacher then become a person to be feared? My idea has been that such a relationship between teacher and pupil was to be avoided. It seems to me that if a difficulty can be gotten rid of by means of threatening an operation, an operation and less severe method could be found to accomplish the same result. The idea of an operation upon the brain is so incredible that the child would sooner or later find it out, and then lose confidence in the teacher. I should prefer to use any method that might shake the confidence of any child entrusted to my care. Cordell, a first-grader, and other-aside reader of the ROUND TABLE."—M. C. W.

The following comes from the opposite side of the continent:

"I have read with interest the letters concerning pupils who read upside down as it were. I have had a great many such cases. I have seen several years it dawned upon me that it might be due to the child being left-handed. I have tried right-handed. From that time on I had no trouble. I always explain to each pupil that they must guard against the difficulty by reading the lower end first, as each child has a different way of doing it. The left hand must be ready for the lower end, as it is the most difficult. I have seen trouble, as whatever the eye sees first will be read by the mind. I have seen a child who had been taught to read a note on the upper staff will play the note on the lower staff. I have seen a man whose staff note will be taken with the right hand. I have seen a man who has said, 'There, you are standing on your head. I have seen a man who said that I was extremely surprised to find that anyone would have beginners read each hand separately, and that probably helps to keep them straight.'—E. H. W.

TO MAKE SCALES INTERESTING.

"How long ought scales, arpeggios, etc., to be practiced daily? I find difficulty in interesting pupils in this line of work, and would like suggestions that would arouse sufficient interest so that better results might be obtained."

From a certain standpoint it may be unfortunate that nothing worth while can be accomplished in this world. You can raise a luxuriant crop of weeds in your back yard without effort, but if you try an onion bed, you find that it demands constant watching.

From another standpoint the drudgery that young people undergo in any kind of work is valuable training for the work of life, which is filled with drudgery to the very end. People who have been properly trained in youth can often turn this toil into pleasure. Many maintain, and with great plausibility, that the almost frantic efforts of modern times to turn children's work or training, along any line, into play, unfits them for the work of life that is to follow, in which they cannot avoid work.

From this standpoint the practice of technique, even when it is disliked, is a valuable portion of a student's training. It is a good thing for them to learn that they cannot avoid the thing that is superior to the rhythmical divisions of the music system, which you will find explained in detail in *Touch and Technique*. Practicing in all sorts of rhythms and meters holds the attention and makes for progress. Make a close study of Mason's ideas, and

you will soon learn how to apply them, even among your elementary students in their scale practice. These accidental divisions, however, you should give to the pupil by dictation. Furthermore you should not insist on a loud accent from pupils, whose hands are not strong, either young or old. Weak fingers trying to make a heavy accent results in a constrained condition of the muscles. Strength must be a gradual growth. We shall be glad to hear of any of the Round Table readers who may have any suggestive ideas to offer which they have found useful in their work. We are always glad to print such suggestions. The Round Table belongs to all.

CONCERT PICES.

"Much playing in recent years seems to me to be made up of 'pounding,' so much extremely heavy chords are introduced in this program. I had excellent technique, but was not taught to produce the 'prodigious' effects."

"I am preparing for concert work. Will you kindly advise a list of suitable pieces?"—E. G.

If the piano is forced to the point when the tone becomes disagreeable and harsh, it then becomes "pounding." Heavy chord work predominates in many modern compositions, but if played with the right touch ought not to become pounding. The great climaxes of some of them, however, really demand a large room, especially if played on a piano with much volume of tone. The playing of heavy chord work is a study by itself. You will find a fine and authoritative treatment of the subject in the fourth volume of Mason's *Touch and Technique*.

One of the best of concert music you will find in a book entitled *Delightful Analyzes of Piano Works*, by E. B. Perry. Each piece is fully described and much information given that it is impossible to find elsewhere. You will find the book invaluable. Any fine piece of music is suitable for concert purposes. Of course the nature of the concert, as well as the audience, should influence you in making your selection for a given occasion. Also in playing in a large hall, if you play but one piece, it is better to select something that has contrasts of loud and soft and has a brilliant ending, although this should by no means be regarded as an invariable rule. If you have a group of pieces, the principle of contrast should guide you in making your selections.

LIMITED OPPORTUNITY.

"Although I have not taken lessons for seven years, yet I have kept up my practice. I hope to be able to do it myself for a teacher, but am not so situated that I can give myself up to a long and steady study. Would you advise me to take two or three months' course of study now, or wait until I can study consecutively?"—M. B.

Since so long a time has elapsed since your last lessons, if it is possible for you to obtain a good teacher, I should advise that you take the three months' study. You are likely to have developed many bad habits during your seven years without teaching, and it will be a good plan to let some good teacher put you right. The longer you continue these faulty habits, the harder it will be to eradicate them later. If it is your intention to become a teacher, you should get at your serious study at the earliest possible moment.

VARIOUS POINTS.

"1. Do you consider it harmful to let a pupil play a piece of music several times in a row?"

"2. What is the correct chromatic fingering?"

"3. How early should scale study be introduced?"

"4. Does a metronome make pupil's playing mechanical?"

"5. What sonatas should be first given to a pupil?"—M. B.

1. A pupil should be taught to speak his counts very plainly, steadily, accenting the first beat in the measure. This singing count for the sake of developing a feeling for measure. Sing-song does not produce a lifeless style of playing. Pupils who have trouble with counting should practice same on pieces with which they are thoroughly familiar.

2. There are several chromatic fingerings, each adapted to its special purpose. For average use the one which employs the third finger on black keys is the most practical. Only skillful players should attempt to learn the others.

3. Scale study may be introduced very gradually during the first three months' study.

4. Certainly not if used correctly. The metronome is used (1) to ascertain correct tempo, (2) to steady the playing of those who cannot keep correct time, (3) to aid in working up technical passages from slow to rapid tempo.

5. The easiest of Clementi and Kuhlau are admirable and standard. Also procure *First Sonata* Albin.

LISZT AS OTHERS SAW HIM.

In Mr. James Huneker's monumental work upon Liszt just published one hundred and twenty-five pages are devoted to a chapter entitled "Liszt Mirrored by His Contemporaries," from which the following interesting fragments are taken:

"So far forgot myself in my enthusiasm for Liszt as publicly to embrace him on the stage—a stupid propriety which might have covered us both with ridicule had the spectators been disposed to laugh."—Hector Berlioz.

"He played three of my studies quite admirably—faultless in the way of execution. By his talent he has completely metamorphosed these pieces, they have become more his studies than mine. He does anything he chooses and does it admirably, and those hands raised aloft in the air come down, but seldom, wonderfully seldom, interested and interested."

"An electric shock seemed to thrill the hall as Liszt entered. Most of the ladies rose. A sunbeam flashed across each face as though every eye were seeing a beloved, dear friend. I stood quite close to the artist. He is a slight young man. Long dark hair surrounded the pale face. Liszt's whole appearance and his mobility immediately indicate one of those personalities toward which one is attracted solely by their individuality."—Hans Christian Andersen.

"His playing was a perfectly powerful effect his mere appearance produced! What a storm of applause greeted him! How many bouquets were thrown at his feet! It was an impressive sight to see with what impetuous self-possession and the great conqueror allowed the flowers to rain upon him and then at last gradually smiling selected a red carnella and stuck it in his buttonhole."

"He is a man of humble and yet noble character, unselfish, kind, and full of sympathy. As I love Liszt his music does not operate agreeably upon my mind; the more so that I am Sunday child and also see the specters which others only hear; since, as you know, at every tone which the hand strikes upon the keyboard, the corresponding tone figure rises in my mind. My brain still reels at the recollection of the concert in which I last heard Liszt play."—Heinrich Heine.

"Liszt is the most marvelous pianist I have ever heard. I do not know when I have ever been so excited."—Macready (The most famous actor of his time).

"Liszt looked splendid as he conducted the opera. The grand outline of his face and floating hair had been seen to advantage as they were in the dark light by the stage lamps. Liszt's conversation is charming. I never met a person whose manner of telling a story was so piquant."—George Eliot.

"The enthusiasm before and after his playing exceeded anything hitherto known here. Although Liszt grasped the piece, from the beginning, with such force and grandeur of expression that an attack on a battlefield would seem to have been there, yet in the end the on with continually increasing power, until the passage where the player seemed to stand at the summit of the orchestra, leading it forward in triumph."—Robert Schumann.

"I had fortunately just received the manuscript of my piano concerto from Leipzig and took it with me. Beside myself there were present . . . and some young ladies of the kind that would like to eat Liszt's skin, hair and all—only one of them was not so very anxious to see if he would really play my Concerto at sight. . . . It is significant that he played the cadenza, the most difficult part, best of all. His demeanor is worth the price to see. Not content with playing, he at the same time converses and makes comments, addressing a bright remark now to one, now to another of the assembled guests, nodding significantly to the right or left, particularly when something pleases him."—Edward Greg (Quoted from Finkel's *Life of Greg*).

A CHRISTMAS RECITAL STORY FOR LITTLE FOLKS.

BY R. E. FARLEY.

This recital was given by the juvenile members of the writer's class, and was much enjoyed by the pupils and their friends. The pupils were all thoroughly coached for the recital, but there was no program distributed in advance. They were told that the recital would be a story-recital. They were not to know where their pieces came until the reading of the story. This element of mystery served to heighten the children's interest. The reading was done by the teacher, but by one of the older pupils—the "Big Girl" of the story. The story itself is very elastic, and it is by no means necessary to follow the program chosen for this particular recital. By means of a little ingenuity the teacher giving the recital may re-write parts of the story so that any of the pieces mentioned at the end of this article may be included. As the story was read the pupil having the piece named went to the instrument, and played his music. If desired, violin pieces, as well as vocal numbers, could easily be introduced.

THE STORY.

Once upon a time—which you know is the way that all good stories begin—there lived in a Western city a number of bright boys and girls, who were very much interested in music. They had heard of the wonderful country called Music Land. They had learned something about Queen Melody and King Harmony, and they were all more or less acquainted with the beautiful fairy land, which allows no one to enter that delightful land unless he possesses her ring, with its two sparkling jewels—Industry and Attention. In fact, they all had the ring, for they had learned the wonderful story of the ring, and they were all more or less acquainted with the beautiful fairy land, which allows no one to enter that delightful land unless he possesses her ring, with its two sparkling jewels—Industry and Attention. 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ORGAN DEPARTMENT

Edited by Mr. PRESTON WARE OREM

[Among the many distinguished Organists, Organ Virtuosos and Composers who have arranged to take the editorship of this department during 1914 are Dr. H. A. Clarke, Dr. William C. Carl, Mr. Clarence Eddy, Mr. Ralph Kimer, Mr. R. C. Macdonald, Mr. Frederick Maxson, Dr. Gerald Smith, Mr. Henry H. Wilson, Mr. H. C. Williamson Woodman and others of similar standing. The prospect is that our organ department will be more helpful and interesting than ever.]

ORGAN ADAPTATION AND ACCOMPANIMENT.

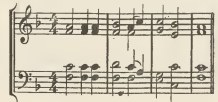
The practical organist, be he church player or recitalist, is continually confronted with a problem which troubles other instrumentalists but little; time and again he is compelled to play from music not written for his instrument, and frequently he must do this at sight. The young church organist has his first experience in this line with his beginnings at hymn playing and the skilled virtuoso develops his musicianship and tests his technical proficiency in attempting the performance of overtures and symphonic movements from the full orchestral score. In other words the organist must prepare himself for the making of transcriptions or adaptations, either slight or otherwise, of music written for all sorts of vocal and instrumental combinations. It is with the hope of shedding some light upon a few of the chief features of the foregoing proposition that this article has been prepared. The solution of the problem is by no means as difficult as it may appear to be, provided that one goes about it in the proper manner from the very beginning. However, it has many interesting aspects. Some take to it instinctively, some need but a few practical hints, while others prefer to go into the subject more deeply.

HYMN PLAYING.

About the first requirement of the young organist beginning church work is the ability to accompany or lead the hymns acceptably. This is a matter to which more attention should be given than is ordinarily the case. We have known many an organist applying for an appointment meet discomfiture after creditably surviving the ordeal of a music committee through voluntary and set pieces up to the point where some knowing committee member suggests that "Mr. So-and-so open the book at a given number and give out the hymn tune just as he would before a congregation, following with a verse, just as he would accompany it." Such a time is not one for fumbling or uncertainty. The first thing to be understood is that the hymn-tune as printed in the book is not piano music, not organ music, but a vocal solo score. *e. g.*, the soprano and alto parts on the upper staff, the tenor and bass on the lower. This must be turned into organ music, deftly and accurately. Ordinarily, there are several ways in which this is done: the four voice parts may be played on the manuals without using the pedals; the soprano, alto and tenor parts may be played on the manuals, employing the pedals for the bass part; or the soprano part, or melody, may be played by the right hand on a solo stop, the left hand playing the alto and

tenor part on another manual, the pedals taking the bass part. But in all of the foregoing methods it is to be borne in mind that the organist is expected to "fill up" his chords somewhat, either by doubling some essential members of the chords or by adding members of the chords which the exigencies of four-part vocal writing have caused to be omitted; this must be done with taste and discretion. Having gotten thus far the effect will still be unsatisfactory and unorganlike if another important precept be not followed. Since repeated chords and distinct phrases are always ineffective on the organ, it is necessary to tie or combine all repetition notes occurring in the inner voices (*alto and tenor*), *iterating* distinctly all repeated notes occurring in the melody. It is well to iterate all repeated notes of the bass part, or, at least, those occurring on accented beats. Distinctness of rhythm and continuity of tone are thus attained at one and the same time, and the "vocal short score" becomes real organ music. The beginner should select a number of familiar tunes, write them out in the three ways mentioned above, then practice them.

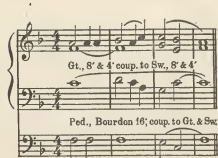
Let us take a portion of the familiar tune "Federal Street" as an illustration. The first line stands thus:



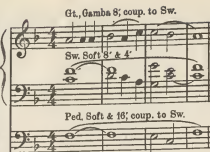
Played on either manual alone it will make good organ music thus:



Played on manual and pedal it should read thus:

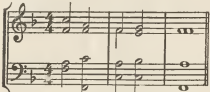


Assigning the melody to a solo combination it will appear thus:



The student should finish out the remainder of this example.

The final three measures afford an opportunity for transferring a tenor note to the right hand and for softening the harmonies by "filling in" some essential tones. They are written thus:



They should be played thus:



After a number of hymns have been arranged similarly the student may essay the performance of others without writing them out, endeavoring to carry out the transcription mentally. Many of the pedal parts will prove awkward and these must be studied out separately, writing them out if necessary, and marking the most convenient method of pedalling. Bass parts of hymns are written for the voice and with regard to their effects in the harmonic scheme rather than to suit the player. In no case should the organist acquire the habit of punching around with the left foot picking up a bass note here and there, while the right foot operates the swell pedal.

So much for the hymns: there are more elaborate methods of accompanying them, but those given should suffice for ordinary use and should be fully mastered before others are attempted. The first method may be used in giving out the tune, the second, in accompanying the congregation, and the third, as an alternate for either of the preceding, using a soft solo stop for giving out and a stronger combination for accompanying.

ANTHEMS.

Anthem accompaniments must frequently be treated in the same manner as the hymn tunes, especially when the accompaniment is little more than a duplication of the voice parts. Other anthem accompaniments partake of the nature of piano parts and must be treated as detailed in the following section. Where the composer has written a genuine organ part to the anthem, as he should do always, then there is no further difficulty.

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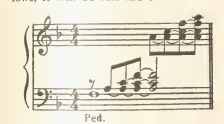
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that matter, as an instance. Many of these seem almost hopeless at first, yet with patience and care all may be effectively adapted. While we do not hold that the organ should imitate the orchestra, or the piano either, nevertheless the organ has an "instrumentation" of its own aside from its "registration," and it must from time to time suggest or imply certain effects peculiar to the orchestra and to the piano. In transferring piano music to the organ, the *general* of either instrument must be borne in mind. While the piano has not the power of sustaining tone indefinitely, it has the "damp pedal" for binding tones together, for furnishing harmonic background, and for creating atmospheric effects. Although the organ may sustain tone indefinitely, it has no such adjunct as a damp pedal, and furthermore, it has no direct powers of "accentuation." Take an *argento* like the following on the piano:



This will nearly always be played with the damp pedal down. If played on the organ just as written, it will appear insignificant, but if played as follows, it will be full and effective:

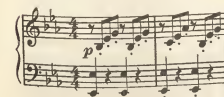


Similar instances will be met without number.

Repeated chords, so common in piano accompaniments, are invariably bad on the organ, since, when a key is released, sound immediately ceases; detached and clucking effect being the result. This may be remedied effectively in the following manner:



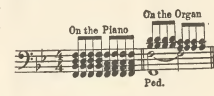
The single sustained note serves to steady connect the organ tone, at the same time suggesting the effect of the "damp pedal." Of course, the above suggestions are not intended to apply to pure *staccato* effects, but the *staccato* on the organ grows monotonous, if long continued. The following form of accompaniment so frequently employed on the piano in either *staccato* or *legato* is exceedingly weak on the organ:



Here is a very pretty and satisfactory manner of treating it:



This is an idea partially borrowed from the orchestra. Here is a ponderous form of accompaniment which is much affected by some writers, especially those who transcribe from orchestral versions: it is none too good on the piano and impossible on the organ, except in some such manner as indicated:



The tremolo of the stringed instruments in the orchestra can be reproduced neither on the piano nor the organ. Here is about the best that can be done:



Examples might be multiplied, but sufficient is here given to outline the general principles of adaptation from piano music and the rest may be left to study, practice and experience.

FROM THE ORCHESTRA TO THE ORGAN.

In attempting orchestral pieces on the organ, where regularly published organ transcriptions of the same are not used or desired, the beginner should first have recourse to piano transcriptions of these pieces, referring to the full orchestral scores for purposes of comparison and analysis. Genuine orchestral effects can rarely be reproduced with exactitude, but certain colorings, combinations and contrasts may be successfully suggested or implied. All the foregoing hints on adaptations will apply with equal or greater force in this department. "Score-Reading" is an art in itself which may be acquired only after years of study and effort; but when the organist masters this he may discard all printed transcriptions.

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The tune known as *Adesite Fideles*, commonly sung to *O Come, All Ye Faithful*, is most obscure in its origin. We first hear of it in 1751, when it appears that a certain John Wade, a pensioner in the household of Nicholas King in Lancashire, England, copied this tune, together with several others, for the use of his employer. It was a common custom at that time for itinerant clerks to disseminate music in this manner for use at the service. In 1783 *Adesite Fideles* appeared in print in a Catholic collection entitled *An Essay on the Church Plain-Chant*. The Duke of Leeds happened to hear the tune sung at the Portuguese Chapel in London caused it to be introduced at the "Ancient Concerts" under the title *Portuguese Hymn*. Vincent Novello, to whom church musicians owe much, who was organist at the Portuguese Chapel, ascribed the tune to John Reading, giving the date 1680. So far no authority for this has been discovered. In 1840 Mendelssohn com-

posed the *Festgesang*, a double chorus, to celebrate the introduction of the art of printing. One can readily imagine the astonishment of Mendelssohn, could he hear his music sung to the words *Hark! the Herald Angels Sing* in thousands of churches at Christmas time; especially so, in view of the fact that he himself wrote of this same chorus, "I am sure that piece will be liked very much by singers and hearers, but it will never do to sacred words." The tune is now known as *Mendelssohn* or *Berlin*.

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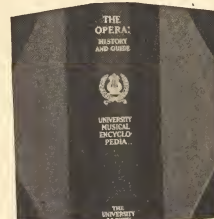
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