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Volume 32, Number 12 (December 1914)

James Francis Cooke

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The Etude

Presser's
Musical Magazine



Edited by
James Francis Cooke

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Paderewski at the Keyboard

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A black and white portrait of Alfred Wooley, a man with a mustache and glasses, wearing a suit and tie. He is looking slightly to the right of the camera.

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THE ETUDE

DECEMBER, 1914

Vol. XXXII. No. 12

What of the Music of Bethlehem?



WHAT of the angel's song at Bethlehem? Fallen bedfries lie sad and silent under the blood and ashes of war. The Holy Night shrouds a sickening tragedy. On both sides of the battle line men raise their voices to the Almighty and shoot straight for the hearts of their brothers. Cannon fumes smother the sweet incense of the altar. Guns roar where children sang their merry carols and embers mark the spot where stood the Christmas tree of last year's Noël. What Festival is this that looks upon the graves of the fathers of a million orphaned little ones?

Yet the music of Bethlehem is not hushed. Scorned, belied, misunderstood, through all the clamor we hear persistently, profoundly, overpoweringly, the fathomless wisdom of

PEACE ON EARTH GOOD WILL TOWARD MEN

With faith unshaken, we who most of all seek harmony, realize that the world does move in some mysterious manner toward the light. Alas that the evils of the world must be expiated in the blood of the innocent. Men on both sides, who claim victory with fire and steel, have failed to heed the great meaning of Christianity. But this does not by one iota lessen the eternal truth of the music of Bethlehem.

And when, brothers and sisters in America, when have we ever had more cause for gratitude? When have we been more richly blessed? Surely Christmas must mean more to us this year than ever before, difficult as it is to enjoy our blessings with the thought of European suffering in our hearts. We have been permitted to help those in need. Let us do more and more. May nothing disturb the peace and good will which protects us from such a scourge as that which blackens Europe. Who knows what cosmic accident has spared us and laid waste the homes of our brothers in the old world?

With the fullest sympathy for friends in all lands over seas who may be mourning some loved one at this hour, with deep compassion for the little children whose fathers are missing at this Weihnacht season, with the fervent hope that the great war will speedily cease and that justice, not revenge, will be the thought of the warring nations, with the most earnest thanks for our faith in the best, for our abundance, for opportunity to help others less fortunate, for our friends, for the benison of the music of Bethlehem, we send our warmest Christmas greetings to THE ETUDE family everywhere.

What Mozart Could Do As a Child

By J. G. JACOBSON

There is no doubt in the mind of every musician that Mozart was not only the greatest musical genius of his century, but will probably remain so for many centuries to come. The world rejoices and is thankful for the wonderful gift it has received, and doubtly so that he was able to express his divine talent in a language so simple and so beautiful, and so accessible to some standard of civilization. Mozart was the wonder of his time, as he is of to-day, and every friend of the Muses will deeply regret the too short time this great master was permitted to linger with us. Just as flowers too early developed soon will fade, Mozart became a colossus in his art at a tender age, and only a few years were given him to display this gift. Only the few years he lived were enough for this world to erect for himself a monument of fame and glory to which every musician pays homage.

The following little anecdote and copy of a letter will show at the same time the almost incredible talent Mozart possessed, which manifested itself already at the age of three years (at four he was a composer), and the unassuming simplicity of nature he kept, although spoilt and petted by the greatest of the land since babyhood.

Mozart revered and loved his parents, especially his father, so deeply that he composed a little melody when a small boy which he sang every night before going to bed. His father had to place him on a chair and sing the second to this tune. The ceremony ended, which was never omitted a day, he kissed his father tenderly on the point of his nose and then lay down peacefully to sleep. This he did until the end of his tenth year. The words were: "Ornaga figata fa marina gamina fa." The melody:



A phrase he continually used was: "After God my papa comes first." Often he would be playing some composition with an understanding and a technique of a matured artist, only to stop suddenly at the sight of a favorite cat and play with it for awhile, or run about the room with a stick between his legs by way of a horse.

The following letter, which will show the early developed powers of the boy, was written in the year 1769 by the Honorable Daines Barrington, F.R.S., to Matthew Maule, M.D., Sec.R.S.:

"Sir, if I was to send you a well-attested account of a boy who measured seven feet in height, when he was not more than eight years of age, it might be considered as not undeserving the notice of the Royal Society.

"The instance which I now desire you will communicate to that learned body, of as early an exertion of most extraordinary musical talents, seems perhaps equally to claim their attention.

"Johannes Chrysostomus Wolfgangus Theophilus Mozart was born at Salzburg, in Bavaria, on the 27th of Jan. 1756. I have been informed by a most able musician and composer that he frequently saw him at Vienna when he was little more than four years old. By this time he was not only capable of executing lessons on his favorite instrument, the harpsichord, but composed some in an easy stile and taste, which were much approved of.

His extraordinary musical talents soon reached the ears of the present empress dowager, who used to place him upon her knees, whilst he played on the harpsichord. This notice talent of him by so great a personage, together with a certain consciousness of his most singular abilities, had much emboldened the little musician. Being therefore the next year at one of the German courts, where the elector encouraged him by saying that he had nothing to fear from his august presence, little Mozart immediately sat down with great confidence to his harpsichord, informing his highness that he had played before the empress

where he continued more than a year. As during this time I was witness of his most extraordinary abilities as a musician both at some public concerts, and likewise by having been alone with him for a considerable time at his father's house, I send you the following account, amazing and incredible almost as it may appear:

A SEVERE TEST.

"I carried to him a manuscript duet, which was composed by an English gentleman to some favourite words in Metastasio's opera of *Demofonte*. The whole score was in five parts, viz., accompaniments for a first and second violin, the two vocal parts and a bass. I shall likewise mention that the parts for the first and second voice were written in what the Italians stile the *Contralto* cleff; the reason for taking notice of which particular will appear hereafter.

"My intent in carrying with me this manuscript composition was to have an irrefragable proof of his abilities as a player at sight, it being absolutely impossible that he could have seen the music before. The score was no sooner put upon his desk, than he began to play, and played it so well, that I was astonished, as well as in the time and stile which corresponded with the intention of the composer. I mention this circumstance, because the greatest masters often fall in these particulars on the first trial.

"The symphony ended, he took the upper part, leaving the lower parts to the organ. He played in the tone of what was thin and infantine, but nothing could exceed the masterly manner in which he sang. His father, who took the under part in this duet, was once or twice out, though the passages were not more difficult than those in the upper one; on several occasions the father was so far from being able to follow his son in his mistakes, and setting him right. He set only, however, did complete justice to the duet, by singing his own part in the truest taste, and with the greatest precision: he also thrice in the accompaniments of the organ, which were necessary, were most necessary and produced the best effects.

"As many of those who may be present, when this letter may have the honour of being read before the society, may not possibly be acquainted with the difficulty of playing thus from a musical score, I will endeavour to explain it by the most similar comparison I can think of. Let it be imagined, therefore, that a child of eight years old was directed to read five lines (by this I mean the two parts for the violin, the upper part for the voice, the words set to music, and lastly the base) at once in four (by this I mean the violin parts in the common treble clef, the upper part for the voice in the contralto clef as before mentioned, the common bass clef, and the base in its common clef), which the letters of the alphabet were to have different powers

*For example, in the first line A_1 to have its common powers.

"In the second that of B.

"In the third that of C.

"In the fourth of D

*Let it be conceived, also, that the lines so composed of characters with different powers are not ranged so as to be read at all times one exactly under the other, but often in a desultory manner.

"Suppose, then, a capital speech in Shakespeare never seen before and yet read by a child of eight years old with all the pathetic energy of a Garrick. Let it be likewise conceived, that the same child is reading, with a glance of the eye, three different comments on this speech tending to its illustration; and that one comment is in English, the second in Hebrew, and the third in Etruscan characters. Let it be also supposed, that by different signs he could point out every comment is most material upon every word; and sometimes that perhaps all three are so, at others only two of them. When all this is conceived, it will convey some idea of what the boy was capable of, in singing such a duet at sight in a masterly manner from the bottom, thus throwing in at the same time all proper accessories."

"When he had finished the duet, he expressed himself highly in its approbation, asking with some eagerness, whether I had brought any more such music."

What is America's Greatest Musical Need?

(A continuation of the important symposium in the November

"All American" Issue.)

ALBERT LOCKWOOD.
(Mr. Lockwood is Head of the Pianoforte Department,
Michigan University School of Music, Ann
Arbor, Mich.).

I consider that a standard of judgment is the most important thing for music in America. How this could be obtained and maintained is not so easy to say, but I suggest that musical education be centralized, say in Washington or New York, and that this institution give the tone and keynote, so to speak, for all the institutions of the country. A high standard should be set by this institution in all lines, and its instructors should be available for institutions all over the country for the object of conducting examinations, should this be considered wise.

ARTHUR L. MANCHESTER

(Mr. Arthur L. Manchester is Dean of Fine Arts at Southwestern University, Georgetown, Texas, and is a brilliant organizer, conductor and teacher.)

Replying to the question, What is America's Greatest Need,¹⁰ I would say that, in my opinion, it is a higher and more uniform standard of instruction combined with a greater appreciation on the part of the American public interested in music of the musical advantages available in this country.

Those who have to do with institutions similar to that with which I am identified find such a variation of ideals and thoroughness in the students who come to college work in music that it is impossible to complete remodeling of the student body as a whole. This is very difficult to arrange, even if one, which really begins at the college grade. Too many students at the elementary work must be done before the college grade of work which properly belongs to the college. The standardization of academic work so that the student at the preparatory school enters a specific course and continues it to the college without complications arising from the change of school is also a similar standardization in music. The space allowed me does not permit an amplification of the subject.

In regard to the second part of my answer, it is certainly true that those who are interested in the study of music should realize that America is fully able to provide the fullest musical education needed. There has been a steady advance in efficiency and of higher ideals during the past fifteen years which should be realized by the public at large. This, too, is susceptible of fuller statement which cannot be made here.

LEROY B. CAMPBELL

(Mr. LeRoy B. Campbell is the distinguished head of an excellent Conservatory of Music at Warren, Pa.)

As conductor of a Musical Pilgrimage this summer through Europe, the even *terror* of our way was interrupted by many a *discordant* note which materially *passage* through Germany.

Fighting our way on the crowded land of military trains, third and fourth-class, traveling at the rate of eight miles an hour; handling our own baggage; arrested in Bayreuth as spies and taken through a dripping rain to the Military Commandant of the town; chased by a mob of 500 in Nuremberg to a police station; even to crossing the sea from Naples to Salerno on an emigrant steamship.

Instead of music we shall see and heard nothing but war, war, war on every side. All useful business, factories and art given over absolutely to the awful war octopus. Not matter what we think of the awful war octopus, we will all agree that with the high-handed militarism of the dominant people, the movement of the great masses of the enslaved is only one of loyalty. And this brings us to the keynote of my message—Loyalty. We as artists; we have just as much artistic talent, just as good and better teachers, and with a little encouragement, we can develop just as well as the great composers. When we are most in music and

Loyalty sounds the A to which every earnest American interested in our nation's art should attune his energies and help fill in the harmonies, until our sweeping triumphant chord after another builds up a tremendous climax in musical history, which should spell AMERICAN MUSIC.

Personal Initiative in Piano Study

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THEODORE LESCHETIZKY

By the Well-known American Pianist

MARGUERITE MELVILLE

Leading Assistant to Theodore Leschetizky

(Marguerite Melville was born at Brooklyn, N. Y. After her phenomenal musical training in America she studied with Zerkow in Berlin and later with Professor Leschetizky in Vienna. For many years she has been the chief assistant of the noted Viennese master. She has appeared frequently in important concerts in European music centers with her variable success.—Editor of THE ETUDE.)

"THERE are no good teachers, there are only good pupils!" So says Professor Theodore Leschetizky, the world-famous piano-pedagogue of Vienna.

It is not a new saying, nor am I sure that Leschetizky claims to be its originator, but of its truth there can be no doubt; and he, himself, is the best proof.

Where is there a piano-teacher, since the days of Franz Liszt, who has turned out such a number of artist-pupils? There are many before the public to-day, most of them excellent pianists, some even great. But do they stand in any proportion to the legions who have studied with him during the last sixty years, to the thousands of whom the world has never heard and never will hear? It is something to think about, and if fully comprehended, might avert many a tragedy of disappointed ambition, by blighting before it is too late the false hopes of fond parents and friends. The teacher can only guide the pupil on the road he is to travel, but it is the pupil himself who has to do the traveling, if he is ever to arrive. To this end several virtues are necessary: natural musical talent, idealism, individuality, intelligence, good health, self-criticism and perseverance. Even with three or four of these qualities a great deal can be accomplished. A pupil may learn to draw a full round tone from his instrument, and succeed in working his technique up to quite a degree of virtuosity. If he has a good memory he can acquire repertoire enough to enable him to give to the public fairly correct interpretations of certain compositions. Or, should he have prodigious talent, he might some day be a stepping-stone in the artistic development of one possessing the "divine spark." Not that these are to be underrated. In fact it is the smaller lights, illuminating ever so faintly the little spheres in which they move, which in the end do more toward the general enlightenment than the comets which flash across the horizon from time to time. But it is to the credit most of the students have "blinded their vision"—their ambition is to become a Paderewski or an Esplanoff!

They think if they come straight to the fountain-head there is no reason why they should not learn "how." Only after being dragged violently off their pedestals a few times by Leschetizky himself do they come to the bitter conviction that the world is in unjust conspiracy against them—never realizing that the Kingdom of Heaven lies within themselves!

How often does Leschetizky bewail the lack of idealism in American students! But it is not that they lack idealism. They appreciate the really beautiful when they see and hear it. For the present, however, few are able to express it; nor do they seem to realize the means which might help in this direction.

AMERICA'S PRESTIGE.

Perhaps a little philosophy at this juncture will be forgiven.

America is the most wonderful land in the universe; the position she has made for herself since her discovery a little over four centuries ago is nothing short of marvellous. Not only has she kept up with all the other nations, but has left them far behind in many

But Art is not to be conquered by these weapons alone. It is a slow development of the culture of centuries. If it takes three generations to "make a gentleman," should it not take at least an equally long time to make a great artist?

Europe has already reached her Art-smith, and is now warming herself at the last few dying embers, before degeneration sets in as a natural result. Russia alone still has vigorous life, unused vitality, which is continually struggling for an outlet. To her we may look for the music of the future—and later yet, to America, whose culture and emotional life are just beginning.

If the Americans who come abroad to study music could be brought to the understanding of these evolutionary truths, how much more fruitful would be their own work, to say nothing of the measure in which they would be furthering the grand scheme for the future glory of their nation! But most of them do not understand. Consequently a great deal of the music study done in Germany could as well be done in America at infinitely less expense.

TECHNICAL INEFFICIENCY.

Leschetizky seldom complains of technical inefficiency in Americans, but of their absolute inability, with all their technique, to bring out the meaning, the inner feeling of the great German masters. And can one blame him for becoming furious with a pupil, who, after three years' residence in Vienna, is obliged to depend upon an assistant to translate during the lesson? Instead of going into German families and trying to absorb with every breath, not only the word and spirit of the language, but the very life-beats of a people from whom have sprung the world's greatest geniuses in music; instead of going to the splendid theatres, for education in the classics—yes, even for a better appreciation of Shakespeare, which is so seldom given in America—they concentrate all their energies on their instrument, associate almost entirely with Americans, and are quite content with the few words of German they are able to acquire without much exertion. As Moszkowski says, "They bring their own atmosphere with them, and never leave it the whole time they are in the country!"

Also, in the purely musical field, do they squander equally priceless advantages. What could help to a true understanding of Beethoven, for example, more than listening as often as possible to his symphonies and quartets, interpreted by the finest organizations in the whole world? But no, with few exceptions, the average piano student goes to piano recitals; the violinist only to hear the great violinists; while the vocal student confines her interest entirely to the opera and to the famous prima donna. Music students, whether at home or in Europe, should strive to broaden in every direction. Practising several hours a day will never do the whole work. To be a great artist is not to be able to play so many notes a minute, nor to have attempted most of the difficult compositions written for one's instrument. A great artist is much more than this; he has mastered the whole gamut of human emotion by study and experience; he has kept his feet firmly fastened to the earth, but has strengthened his wings for a flight into higher transcendent realms,



LESCHETIZKY IN HIS CAREER.
(From a Copyright Photograph by Pauline Kruger Hamilton of Vienna.)

directions where she has had an equal start. In her struggle for existence, however, there was not much time for the subtler manifestations of life. She was also too far away to be influenced by the culture which was sweeping through Europe during this time.

Since the last fifty years, however, a renaissance has taken place—America has been stretching forth her arms eagerly to grasp whatever she could towards her Art-development. In 1864 the first American girl crossed the Atlantic to further her musical studies at the Leipzig conservatory; the next year there were eighteen; now thousands bring back each year to their native shores more or less culture from the Old World. These students possess all the characteristic energy, perseverance, practicability and self-confidence which have made their country what she is to-day.

from whence he brings a message of something better to his fellow-believers.

One day, while a bright young American girl was having a lesson on Schumann's *Song of Childhood*, Leschetzky stood around in despair and said, "You overrate us teachers—there is not a teacher in the world who can help you! Either you can play Schumann or you can not!" On another occasion, after advanced American pupil had played the *Fantasy*, he was very depressed. "Such a pupil!" said he, the lad had left, "is a source of real embarrassment to me; technically her work is perfect, but unethically hopeless!" Schumann is not only a stumbling-block to American students but to a great many artists, as well. The romantic poetical and youthful exuberance of his music, its impulsive, quick changing moods and massive proportions, his love for dramatic imitation and separate voice-leading, all these require a musicianship, re-creative fantasy and talent for characterization which few possess.

PLAY SMALL THINGS PERFECTLY.

Leschetzky's great principle is, "Play small things absolutely perfectly before attempting the larger ones." By playing a piece perfectly, he not only means to play the notes correctly, Leschetzky's idea of perfection, it must be confessed, might be rather appalling to the "uninitiated," but he means "to come to itself" at a Czerny *Etude* or a Song *Without Words* of Mendelssohn, might "remain to play" after hearing a lesson on one of these small things! Every tone is laid bare; inequalities of finger-attack are discovered, first in one finger, then in another; here the pedal should have been taken a little later, or held a little longer; in another passage there was not enough color; the thumb has not learned to bring out a warm, mellow tone, and the left hand has not yet achieved the art of playing an accompaniment with that discreet touch which makes a note or chord conspicuous only by its absence! And so it goes, until the pupil is finally convinced that when he is able to play this *Etude* to piece off Leschetzky's entire satisfaction, he will have accomplished the greater part of piano technique in general.

Leschetzky says there is not enough personal initiative in piano-study. The pupil leaves too much work to the teacher, instead of learning to think for himself. In a passage presenting difficulties to him, he should examine it carefully, perhaps to piece off Leschetzky more satisfactorily; the very note which lies so awkwardly for the right hand could perhaps be taken easily with the left, or if a combination sounds wrong to him, he should not practice it lightly for a couple of weeks, until his teacher tells him it is a misprint in the music!

There is too much time spent in practicing—in the mechanical, headless repetition of passages, which not only ruins the student's nervous system but is a plague to the whole community as well. "Think twice and play once," says Leschetzky. Make up your mind what it is you want to do—try once to do it slowly, then all back and criticize. In this way study becomes a pleasure, not a drudge; for with every effort something is accomplished.

MEMORIZE A PIECE AT THE START.

A very important point is also that of memorizing a piece from the very start, instead of drumming away day by day, and week by week, until the poor tired fingers in sheer self-defense run on without the aid of the music. Look at the first bar of a composition you are about to study; take in all you can of it with the mind's eye—the contour of the melody, all possible rests and chords, the bass, and all the details connected with it. Then close the book and see how much you can reproduce correctly on the piano. If you are uncertain about something, consult the music, and fix it clearly in your memory. To this purpose a bright plan is to place the music at a little distance from the piano. When it is within your reach, the temptation is to look over it, thereby retarding the process of engraving it upon one's mind, once for all. It will be found that by this method the eye is trained to take in a little more with each glance, finally mastering whole pieces with the same facility as, in the beginning, one or two bars.

A practical knowledge of harmony is also indispensable; without it the study of music is as incomplete and unintelligent as is the study of a foreign language without its grammar.

FEDAL SUGGESTIONS.

A few words about the art of pedaling might be of interest. Leschetzky claims that since the improvement of the bass in modern pianos, the vibrations in this register need a longer time to disperse than they did in the instruments of his early days, especially when augmented by the pedal. This can be proven by pedalling the chords in the middle section of Schumann's *Träumerei*. If the pedal are taken simultaneously with the chords and held through it, will be found that overtones from one chord overlap the next. If, however, the pedal is up when each new chord is being taken, lowered immediately after it has been struck and sustained to the next chord, there will be no disturbing whatever. Leschetzky insists on this "syncopated" pedaling, and says, amusingly: "In the bloody days of Nuremberg it was a rule never to hang a man until they had him!" By this he would warn against the danger of pedaling too late, thereby losing just the tone which should be fastened with the pedal—in large skips, for example. Of course there are cases where there is no time for syncopated pedaling, and others, in the upper half of the piano where an interlocking of vibrations is not more discernible. But it is a rule which can be followed in nine cases out of ten with beneficial results.

With regard to touch—Leschetzky never attacks the piano. Chords are prepared in the hand near the keys and then either loosely dropped with full arm-weight or pressed towards the keyboard with as much upward impetus of arm and wrist combined as tone is required.

Some Leschetzky Principles of Piano Playing.

BY WALTER SPEY.

PROFESSOR TARTAGLIA: LESCHETZKY is a name that is known more generally amongst the profession than any other. He, moreover, has earned this reputation by producing more distinguished pianists than any other piano teacher. He was born in Lemberg, Galicia, in 1831, of Polish parents. Galicia is a province of Austria, but was formerly a part of Poland. Leschetzky's examples for several years a position in St. Petersburg. Consequently, he was followed by Anton Rubinstein. He, however, gave up this position in 1878 and moved to Vienna. His principal piano teacher in his early years was Czerny, but later he undoubtedly learned much by observation from Rubinstein. It is his great power of observation and concentration that has enabled Leschetzky to formulate his ideas and earned for him a reputation as the author of the Leschetzky Method. Leschetzky has himself told me that he has no method, but treats every pupil differently, according to his needs. This is true, although we notice a similarity of touch and technique in the Leschetzky pupils. This is because there are certain points which the Professor emphasized, and it is my object to present some of these for your benefit.

I remember as a young man playing for Leschetzky, and he was most kind and complimented me on my good playing. He sent me to one of his assistants, Fil. Winkowski, who gave me no more than the training in the finger exercises recommended by the Professor. These were then applied in the studies by Czerny, called the *Dexterity of the Fingers*. With these and a Field Nocturne, as well as a Prelude and Toccata by Lachner, I started my lessons with the Professor. He was extremely severe and particular that every note received the right pressure to produce the correct quantity and quality of tone. The criticism in the early period of this study gave me firm fingers and strength in the hands. This you will observe is one of the noticeable features of all real Leschetzky pupils.

Then another feature is the evenness of the scale. Exercises were given not only for the preparation of the scale, but also in playing strict legatos. Much help was received in these particulars from my preparatory teacher, but it was the Professor himself who showed me how to practice. Sometimes he would devote over a half an hour to the scale, and sometimes only lasted an hour and a half. I felt it a complaint when he was most severe!

A story is told of a young man, once a favorite of the Professor, who was having a stormy time at his

It is interesting to hear Leschetzky tell how he discovered the secret of the tone which has long since been one of the "Hall-marks" of his method. When he was about seventeen years of age, he was invited to a big musical at the house of a great patron of art in Vienna, named Dessauer, given in honor of Julius Schlohoff, a pianist who was having unprecedented given no less than eleven successive concerts. Leschetzky was at the height of his poetic fervor, having already assumed a technique which he had surmounted in playing one of his brilliant paraphrases, which were tremendously in vogue at that time. There was seated himself at the piano. In the evening Schlohoff of playing with a big full tone. It was quite a new style vanished, his friends discovered him in a corner weeping bitterly. They thought him quite mad, but he knew nothing; this is the tone of the future, it is a new era in piano-playing! And went home and worked cists to develop his tone. The next morning he met heartily and said, "Oh, you've heard Schlohoff, too!"

These were great men and great artists, who, despite only willing, but eager to listen to music-overs, were not from them, if possible. Why are there not more like them?

He had an engagement to accompany the Professor to the theatre that evening. He thought to himself that things were in such a terrible state that, of course, his idea of going with him was out of the question. But to his surprise, the Professor suddenly said: "It is getting late and time to go to the theatre!" Some one asked the Professor why he was so severe, and he replied that it made the pupils work harder. His rule—"Do not practice a piece fast too soon!"—should be a motto for every student. It helped me in a piece at once. Particularly helpful was his idea of producing tone, and so carefully he had in this way that awakened to that time which was his consciousness of brilliancy. It is this quality of tone, called the singing tone, which one finds prominent in Leschetzky's pupils. I remember asking him if he did not think my pupils was too stiff. He replied that they had nothing to do with it. I have often thought this over and feel that there is much truth in what the Professor meant. The wrist should not be too loose or prominent. Control of the wrist, as well as the fingers and arm, and most of all the mind, is what the student should strive for. Leschetzky often said in the classes: "Piano playing is one-fifth fingers and four-fifths mind!"

The modern school of pedal as used by Liszt and tessor I remember was taught most effectively by the Professor. It is perhaps that I thought at first that he saw how now any pedal in his use of the pedal. But only to the classics. For Chopin, Schumann, Liszt, and other modern writers a grander and more brilliant style is greatly enhanced by the use of the pedal. The principle herein involved is the use of the pedal according to the passing dissonances and melody, changing the sustaining power of the harmonic. In this way is the mission of the pedal fulfilled. To heighten and augment the tone.

Like every great character, Leschetzky has had his multitudes and enemies. There have been equally fine never a man mistaking master. But there was brilliant performance and he sacrificed devotion to a concert pianist to devote his life to teaching. Of his "Ohne Kunst, kein Leben" (Without art, no life), he said: "Without art there is no life, and without life there is no art."

The Merry Music of Christmas

Stories of the Wassails, the Waits and the Carols

When does the heart grow warmer, the eyes brighter, the handshake firmer, the soul clearer than when the Christmas bells ring strong and clear upon the sharp December air. Of course there should be music for Christmas, for at no moment is there more need for singing and playing.

Ever since the days of the waits and the wassailers music has been a part of the secular observance of Christmas. The word wassail is of very remote Norse origin. In the olden days in England there was a wonderful mixture of ale, spice, roasted apples and cakes around which the Christmas guests gathered and drank hilarious toasts—wassails—while others played the merry music of Yuletide. The musicians came to be known as wassailers.

Night guards at the city's gates signalled "All well!" to the slumbering folk by playing upon their hursties. During the fifteenth and sixteenth century these waits became bands of musicians, welcoming great men and women who came to honor the town with their presence. So famous did the music of these unique players become that pieces of music performed by them came to be known after them—such as the "London Waits," "York Waits," "Colchester Waits." Frequently at Christmas the Waits would pass through the street singing famous songs and carols, thus announcing the birth night of the Saviour.

The picture given here represents some of these Christmas music makers visiting an old English village home and Wassailing the splendid holiday after the manner still prevalent as late as the early part of the last century.

The singular origin of the carol from the dance is excellently traced in the following article by Jeffrey Pulver, which appeared in the *English Musical Opinion*.

Tracing back the different forms of art to their sources, the thought that will probably first present itself is the surprising one that there is scarcely a single one of these forms which does not owe its origin, directly or indirectly, to the dance. The pantomime, the drama itself, music's regular form, the popular ballad, all find their inception in the science presided over by Terpsichore; and to these must be added the Christmas carol.

That a form of religious composition should have anything in common with the choric art, may at first glance seem astonishing if not incredible; but very little time need be spent in research before we become aware that dancing, even with the world itself, was extended from its use as a means of emotional expression by the primitives and its employment as a devotional means around the altar of an idol to one of the most widely practiced methods of giving praise to the Most High. That dancing was very largely used in the religious service of every cult is firmly established. From the triumphant dance of Miriam at the Red Sea littoral and that of David before the Ark of the Lord, to the dance of the six boys performed to the Lord in certain cathedrals of Spain, the dance enjoyed universal use in divine worship and although the moral lapses of isolated periods drew criticism and even anathema upon it, the fathers of the different churches were generally unanimous in admitting it to sacred use.

WHEN THE CAROL WAS A DANCE.

The word "carol" whether it came from the Latin *chorus*, *chorale* or *chorus*; or from the Breton *karol*, meant, in the first instance, a dance; and what kind of dance it was we can easily ascertain by referring to a few ancient authors. According to all descriptions the carol or carole was a round dance, in which the company held hands in a circle, and stepped round rather than lapt. This seems to have

been the germ of all artistic dancing; for it was not the unpremeditated gambol of an overjoyed savage, but rather the result of a thought-out plan. This dance, becoming developed, and acquiring a literature of music especially written in its form, was the ancestor of all such dances as the rondeau, the branles, and the other round dances that increased in vogue until the sixteenth century was able to invest them with truly artistic attributes. The old carol, like nearly every dance from the dawn of the era that produced intelligent mankind until the period of the eighteenth century's beautiful measures, was accompanied by very naturally this song was named by the dance it



THE WASSAILERS

accompanied, and soon the word carol was applied indiscriminately to both. In Chaucer's England carolling meant either dancing or singing, although a difference can be discerned between the meanings of carolling and dancing; the former being less sprightly than the latter, a difference that may be compared with that between the German *tanzen* and *reizen*, and the French *danser* and *caroller*.

SUMMER CAROLS AND WINTER CAROLS.

The dance, being used as most religious celebrations in the middle ages, was also incorporated into the miracle or mystery plays; and here the carol came to mean the dance and being to words appropriate to particular seasons. Thus we find summer carols in Wales, and winter carols in England; Easter carols as well as Christmas carols. But the employment of the word became narrowed down with the passing of the centuries; the dance fell into disuse for the sacred service, and the term carol was applied, first to the accompanying song generally, and now only to one with Christmas or the Nativity for its theme. The old carols were often anything but devotional in spirit; frequently they resolved themselves into nothing more than convivial drinking songs; and although later the prevailing tone became more reverent, the error ce-

maned to be half secular. A distinct difference was observed between the Christmas carol and the Christmas hymn; the former, as we have seen, was lighter, more rhythmic, and often worldly; the latter was far more solemn in its movement and holy in its words.

DANCES IN THE CHURCH.

The nature of the old danced carol was akin to that of the *rondeau* which is suggested; the song was given by one dancer or singer and the refrain sung by the chorus. The "Romain de la Rose," the *Decamerone* of Boccaccio, and many other works of those periods substantiate this assertion with contemporary evidence. The whole of Europe employed the carol in the same way: we find it in Brittany as *karol*, in Normandy as *karole*, and in Germany as the *sauner gleden Tante*; and one of the oldest carols written in England is the one preserved in the British Museum, which dates from the thirteenth century. But much earlier use of the carol can be proved; it was included in the miracle plays performed at Christmas in the reign of Henry II (c. 1170), and in many of the masques given at that season the happenings of that night nineteen centuries ago were reproduced by dance and gesture. The song and dance occurred within the walls of the churches, around the crib or manger installed there, undoubtedly formed the first steps towards limiting the hitherto almost indiscriminate use of the carol to Christmas.

In the older days, the singing of Christmas hymns in the country churches was followed by the singing and dancing of carols outside; and here we no doubt see the origin of the house to house carolling that survives to-day. Although many authorities prefer to think that the carol, like the use of the holly and mistletoe, was a survival of some similar heathen ritual, I am rather inclined to the opinion that the Christmas carol was, as I have endeavored to make clear, the transformation of a secular dance of the middle ages into a semi-religious composition—a change that was effected by the addition to the dance of words appropriate to Christmas.

How They Used to Study in the Olden Days

The pupil who spends one or two hours at his music and hares the fact should be based upon the sixteenth century, and note how exhaustively music was studied in other days. Dr. Friedrich Niecks, in the *Monthly Musical Record*, gives the program followed at a Neapolitan Conservatory about the beginning of the last century.

- Rise at half-past six.
- Wash at a quarter to seven.
- Musical practice at seven.
- Chapel at half-past seven.
- Breakfast at a quarter to eight.
- Instruction by the *maestri* on the even days from nine to half-past eleven.
- Instruction by the *maestri* on the odd days from eight to ten.
- Instrumental practice in groups on the odd days from half-past eleven to half-past twelve.
- Choral and orchestral practice on the even days from a quarter past ten to half-past twelve.
- Literary studies from one to three.
- Dinner at three.
- Recreation at a quarter to four.
- Literary study or walk at a quarter past four.
- Recreation after the literary study at a quarter to six.
- Musical study at a quarter past six.
- Chapel at a quarter past nine.
- Supper at half-past nine.
- Bed at a quarter past ten.

How to Make Piano Playing Interesting

By the Well Known American Composer

JAMES H. ROGERS

(The first section of Mr. Rogers' very practical article appeared in the "All American" Etude for November.)

Largely consider some of the more usual inflections of the phrase. Commonest, and most useful of all, is perhaps the phrase which may be represented by a line drawn thus:

Here we find an episode, or a melody, increasing gradually in volume of tone during the first half of its duration, and decreasing during its last half. A good example of this is Rubinstein's *Melody in F*, which may be played in this fashion:



It will be noticed that the note toward which the first three measures seem to strive upward is the C on the first beat of the fourth measure. The B-flat which begins the succeeding measure should be played with nearly the same degree of power—a trifle less, perhaps—yet one should remember that the decrescendo must be gradual as well as the crescendo.

Do not exaggerate this shading. The mezzo-forte should be soft and round, rather than loud, the mezzo-piano a clear singing tone. Play the chords lightly, that the melody be not obscured. Make a slight ritard in the eighth measure—and your phrasing will pass master.

Schumann's *Waren* is phrased in much the same way, although here the phrases are shorter:



A slight accent on the first note of a phrase, even in softer passages, is desirable, though one must be careful not to overdo this. This suggestion holds good, but rarely on the weak beats, however. Thus, in Chopin's E-flat Nocturne, Op. 9, No. 2, the beginning accent should be on the second note of the melody, thus:



Play the notes following the accents with noticeable but not exaggerated diminution of tone.

MacDowell's *To a Wild Rose* is an interesting example of a different sort of phrasing. The first phrase consists really of four measures, followed by two phrases of two measures each, completing the first period of eight measures. It may be played something like this:



It is not necessary to say, perhaps, that the variations of tone which I have indicated should be very discreetly realized. It is quite possible to spoil a melody by overphrasing. Also, there is much room for difference of opinion in the matter.

Crisp, definite accentuation is of the greatest importance in the various dance and march rhythms. Take, as an example, Chopin's A major Polonaise—often called the *Military Polonaise*. This piece, if properly played, can be made very effective, is only too often a mere jumble of noise, "sound and fury signifying nothing." In the first place, it should not be played at excessive speed—as it usually is played. A brisk, animated march tempo is quite fast enough. The accents must be strongly marked, and there must be not even a suspicion of "muddiness" in the chords—which means, of course, careful pedaling, as well as accurate finger and wrist work. The accentuation and phrasing may be indicated as follows:



There must be virility and martial spirit in every measure of this Polonaise. This does not mean an over-swinging forte. Quite the contrary. There must be flexibility of tone, the rush of crescendos, the impact of climactic chords.

Waltz rhythms, too, should be clearly defined. There should be, in every piece in waltz form, the lift and swing of the dance, though many waltzes are by no means suited to actual dancing—indeed, we need not consider those primarily intended for the ballroom. The tempo of these, of course, is steadily maintained throughout, while there may be considerable license in this respect in what we may call concert waltzes, such as those of Chopin, Moszkowski, Schuetz, Liszt-Schubert, etc. Yet the feeling of the dance must be there. This is expressed, generally speaking, by an emphasis on the first beat of the measure, and by regularity of the accompanying chords. This cannot be held to be an invariable rule, yet it holds as a general principle. I would suggest a phrasing like this for the opening measures of Schuetz's favorite *A la bien aimée* vals:



Let the third beat of the first full measure be unmistakably softer than the first beat. This applies also, of course, to the third measure. In this movement the dance rhythm is sufficiently indicated by an emphasis on the first beat of every second measure.

On the other hand, Chopin's E-flat waltz plainly calls for a well-marked accent on the first beat of every measure:



To those wishing to go exhaustively into the matter of rhythms, Christian San's *Principles of Expression in Piano-forte Playing* may be recommended. In a brief article one can only touch the surface of such a complex subject.

I am offering but a few hints to those who seek to make their piano playing more interesting. Certainly I do not mean to assert that the phrasings I have suggested in the foregoing brief excerpts will of necessity make them interesting. But unless and flexibility in some sort, variety in dynamics, and flexibility in the tempo, when it is in place, all music will be dull and ineffective. What the student needs is to learn to think for himself.

The weeks spent in learning a difficult piece are wasted unless the piece has also been studied from the point of view of its musical appeal. And if the player is only interested in his performance from the standpoint of difficulties, overcome, he may be assured that his listeners will not be interested in it from any standpoint whatsoever.

If technical accuracy were the sole desideratum in piano playing there would be no reason whatever for spending years upon years of one's life in practicing. The mechanical piano-player solves all technical problems. It is, indeed, infallible, while pianists, being human beings and not machines, are not immune from occasional slips. What is the reason, then, for putting forth this tremendous effort to master, as far as is possible, a difficult and elusive art? Simply this: to find a medium of self-expression. The voice may be the voice of Beethoven or Chopin; the hand, the hand of a sympathetic interpreter. But both voice and hands are often said to be "magnetic." We would mean pelling, and attractive personality. A strong personality that anything is better than indifference. And anything, or almost anything, is better, in piano playing, than a colorless performance.

In just so far as a pianist infuses his interpretations with his own thought, striving at the same time to seize the mood of the composer, will his playing be vital and impressive.

A Remarkable Contrast in Salon Music

By the famous composer of Successful Salon Music

THEODORE LACK

M. Lack has contributed two remarkably brilliant articles upon different phases of Salon Music, which have appeared in the September and October issues.

EMMANUEL CHABRIER

MAURICE RAVEL

SOME INTERESTING COMPARISONS.

Salon music has unhappily nearly always been written in accordance with the fluctuations of fashion, and does not last long. During the last century, the amateurs of music demanded simplicity, but nowadays, since musical education is so very generally possessed, they are more exacting. The following examples will prove this.

The first of these examples is a *nocturne* (known in America as *Trenolo*) by Louis Henri Rosellen. Rosellen was a distinguished musician in his day, a pupil at the Conservatory of Paris where he studied with Zimmermann, Fétis, Halévy, and further with Henri Herz. This particular piece was very popular about 1840:



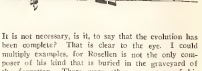
Contrast this with a piece of salon music popular in 1914, the well-known *Habanera* by Alexis Emmanuel Chabrier (1841-94). As the gifted Mme. Chamade has pointed out in a previous *ETUDE*, Chabrier was one of the apostles of Wagner in Paris at a time when Wagner controversy was exceedingly bitter. He carried his convictions to the point of writing salon music of true musical beauty, free of the innuendoes that were in vogue at the time of Rosellen. Chabrier lived but a brief span. He lived only long enough to pass the musicians' fatal decade, the "fatal thirties," in which died Mozart, Bellini, Mendelssohn, Chopin and a score of others lesser known. It is not terrible that the lives of these great men should have been snuffed out so early?



The difference between the old style and the new is still more marked when we contrast a piece enormously popular in the forties with a piece in the vogue of the ultra modernists of 1914. The following extract is from George Alexander Osborne's *La Pluie des perles* (Rain of Pearls). Osborne was an Irishman, born Limerick, 1806 and died London, 1893. He studied in Paris and though he studied with Kalkbrenner, was also a friend of Chopin and Berlioz:



Despite the title, *Musette antique* (Old-fashioned Musette), musicians will find little in the following piece by Maurice Ravel that resembles any minuet of the time of Papa Haydn. Ravel was born at Ciboure, Bases-Pyrénées, March 7, 1875. He studied at the Paris Conservatoire, piano with de Bériot, harmony with Fauré and composition with G. Fauré. It would certainly be interesting to know what such composers as Rosellen and Osborne would have to say if they could see some of the music that has supplanted their works during the last half century.



It is not necessary, is it, to say that the evolution has been complete? That is clear to the eye. I could multiply examples, for Rosellen is not the only composer of his kind that is buried in the graveyard of the forgotten. There were other composers of his generation who sacrificed themselves too much to the fashion of the day, or whose works had only the purpose of adding to the brilliance of their talent as virtuoso who were in the same situation—among them Thalberg, Prudent, Goria, Henri, Hertz, Osborne, Dohler and many others. They were all very great artists whose names in the past were hailed with a worship and admiration of which to-day there is not an echo. All that is the fault of fashion. "Fashion—that is the enemy!" to parody a famous quotation. As for myself, when I compose, it is always in view of eternity!



Leopold Auer's Cardinal Principles of Violin Playing

By the Famous American Violinist

FRANCIS MACMILLEN

[Mr. Macmillen is one of the most distinguished of the small but interesting band of American violinists who have attained a well-earned place in the front rank. He is peculiarly well fitted to speak with authority upon the methods of Leopold Auer as he studied with him only after he had already studied with many prominent masters and established a fine reputation. After his initial work in America, four years of which was with Mr. Robert Brink, editor of the Violin Department in The Art of Music, he studied with Joachim in Berlin. Then he had brilliant success at the Bismarck Conservatory under Oscar Thompson, and through his concert successes had already been followed this up with the study of modern German methods. Not satisfied to rest at this point, however, he came up a year or two further study with Leopold Auer, the teacher of Sibelius and Kreisler. Perhaps no other violinist has acquired such a thorough knowledge of the method of Auer, therefore, is that of a mature artist well qualified to judge both by personal experience and by comparison with other teachers of the highest standing—Johann or Ysaïe.]

The Auer method of violin playing is based on the assumption that tone is the paramount thing. In this primary hypothesis he differs from every other violin school in the world. Every other system is based on the assumption that technique is the paramount issue. With them, it is customary, if the possibilities of the pupil require it, to sacrifice tone for technique. The opposite invariably is the case with Auer. He, if necessary, sacrifices technique to attain tone. With this fact in mind—that tone is the first and paramount requisite of good violin playing—Auer proceeds along the most intimate scientific lines to bring about the above result in the pupil's playing.

There are three salient principles in his method which may well be called his cardinal principles.

THE FIRST PRINCIPLE.

First, the manner of holding the violin. Instead of being pushed tightly against the side of the neck and held in place by the chin, the violin is set solidly upon the collarbone. Then with the left hand it is elevated to a high and frontal position, held in place on the collarbone by a downward pressure of the left hand. The scientific reason for this may not be apparent at first, particularly as an first attempts to so hold the violin, the pupil invariably finds it almost an impossibility. Yet under the old system—a method taught almost universally by violin instructors—the violin must perform rest for the major portion of the time on the shoulder, thereby coming in contact with the clothing. In ninety-nine cases out of a hundred the pupil allows the major end of the back of the violin to touch his clothing, applying thereby a huge mass to his instrument. It is obvious, therefore, that at least one quarter of the natural tone of the violin itself is destroyed even before the excellent plays a note. I can explain the manner of holding the violin in no better manner than to refer you to the accompanying photograph, which happens to be of myself. The position of the violin would be just the same, however, if it were a photograph of any other real Auer disciple. All of them hold the violin alike and all start at least with the entire natural tone of the violin as a basis to work upon.

THE SECOND PRINCIPLE.

The second cardinal feature of the Auer system is the method of using the left hand. It must be apparent to even the layman that the largest tone it is possible to produce from any stringed instrument comes from the open string. To produce a similar tone from a stopped string Auer is practicing the art of making the master use of playing stopped notes, conditions on the violin fingerboard as nearly as possible identical with those which exist when the string is open. To do this, he took into consideration conditions which exist at

the bridge and the nut. He found that the open string when vibrated was held firmly in position by the notches in the bridge and the nut. How was he to reproduce these conditions on the fingerboard with only the end of the finger to work with? Obviously, not by the method usually employed, that of allowing the finger to fall on the fingerboard with the natural weight of the finger, supplemented by a moderate pressure—this is the method universally taught in Europe



FRANCIS MACMILLEN ILLUSTRATING THE AUER METHOD OF HOLDING THE VIOLIN.

and America. On the contrary, Auer found that in order to hold the string as firmly in position when playing a stopped note as it was held when playing an open note, by the notches in the nut and bridge, almost superhuman pressure was required. In short, half of the secret of the beautiful big luscious tone which accomplished Auer pupils possess, is found in this tremendous pressure exerted on the strings by the fingers of the left hand. Just while I am on this point, I might add that this pressure of the fingers is not attained by grasping the neck of the violin tightly in the palm of the hand and then using the wrist as a lever to force the fingers down. On the contrary, to be correctly performed, the strength and pressure must come entirely from the fingers themselves—quite difficult, I assure you, and a method not easily acquired. It has this advantage, however—when once acquired, providing the method of using the bow, as I am about to describe, is properly attained—the result comes in the form of this wonderful tone without which, no violinist nowadays can hope for anything but mediocre success.

THE THIRD PRINCIPLE.

The third cardinal principle with Auer is the manner of using the bow and the bow arm. It is universally taught throughout Europe and America, that

added tone must be acquired through added pressure of the bow on the strings. With Auer, this much-sought-after tone is produced by a diametrically opposite use of the bow. At no time does he permit of a heavy pressure of the bow, except as here prescribed—as the bow advances beyond the middle of the bow in a down bow stroke, the pressure is slightly increased. Any violin player, however, will recognize the fact that, even though there is an added pressure at the point of the bow, he is, as a matter of fact, actually not exerting any more pressure on the strings than he does when playing at the heel or middle of the bow. This is due to the natural physical inability of any violin player to exert the same pressure when playing at the point of the bow as he is able to do when playing at the heel. In short, the Auer method does not take into its scheme of things a heavy pressure of the bow at any time. Increased tone with Auer, is produced by increased pressure of the fingers of the left hand on the strings and not by added pressure of the bow on the strings. And just here enters a most peculiar feature—when playing pianissimo, the pressure of the fingers of the left hand must be the greatest. A little thought on this subject will make it perfectly clear why this requirement is necessary. It is on pianissimo notes that most violinists fail. This failure almost invariably is due to the inability of the pupil to hold the string firmly on the fingerboard, particularly in playing high notes. And right here enters another little touch of Auerism—in playing high notes on the "E" string not only should the pressure of the fingers of the left hand be tremendous, but the pressure of the bow should be correspondingly light.

This covers, in a general way, the three salient features of the Auer system—correct position of the violin, that all of the natural tone of the instrument may be available to the player; enormous pressure of the fingers of the left hand, that conditions approximating to open and stopped strings may become, as nearly as possible, identical; and last—the light bow, that the strings may vibrate to the fullest extent, care being taken not to carry the pressure of the bow to a point where the vibrations of the strings are "choked," a condition which invariably results in "scratching," a fault which, coupled with playing out of tone, constitutes the highest form of violin criminality.

Aside from these three cardinal features, there are several side issues. In bowing, Auer requires that the main portion of the strength applied with the bow, shall come from the forearm. While this use of the forearm gives added breadth and strength to the pupil's playing, it has an even deeper motive. One of the great weaknesses of most violinists lies in their inability to exert as much strength on an up bow, as they do on a down bow. In the ordinary player, it is found that the tone he is able to produce on an up bow is about half what he is able to produce on a down bow. Obviously, then, if we divide the up and down bow into a total of four parts, it will be found that a player who has just half as much tone on the up bow as he has on his down bow has, in reality, lost a quarter of his tone. It is equally obvious that, if he can acquire strength on the up bow equal to that on the down bow, he will have regained this quarter. Auer, therefore, invariably accentuates the up bow.

Another interesting little feature is Auer's method of playing runs. A run up—and these are far and few between with him—is played with the down bow, the object

Artistic Piano Touch and How to Achieve It

By the eminent American Composer Pianist

HENRY HOLDEN HUSS

THEORY'S NOTE.—This article is the second section of an interesting discussion of one of the most important phases of piano playing, the first section, which appeared in the "All American" Extra published last month. We advise our readers who may have missed the first section of this important article to secure it by all means.

Artistic touch, as I have above noted, needs the personal demonstration of the teacher; one can, by diagrams, pictures and explanatory notes, get to a certain point, and then the teacher must sit down at the piano and demonstrate. But as I have said before, emotion and muscle must be combined to form a beautiful touch, and so, be the finger and arm muscles ever so beautifully used, it is all in vain, unless in playing there is a poetic impulse, guiding the dynamics, i. e., the accents, the delicate crescendos and diminuendos, etc. We must now add another element—the artistic use of the pedal. A singing touch is often very ineffective if the damper pedal is not applied to give an additional lease of life to what is otherwise like the Aphorism (insects who live only a few hours). To drop simile, the piano tone begins to die as soon as it is born, and very often needs the damper pedal to give it an additional lease of life and buoyancy of vibration. But, you say, with righteous impatience, "any beginner knows that, why clutter your page with stale platitudes?" Not so fast, my friend! You are perfectly right, but you miss my point; because, like many another ardent and enthusiastic spirit, you interrupted me too soon. Granted that any beginner knows that it is necessary to use the damper pedal frequently, the trouble is, notwithstanding that a pianist has a beautiful touch, this same beautiful touch will not achieve its full effect unless amplified and floated, as it were, by artistic and artistic pedaling. It is astonishing, in this year of Grace 1914, to find clever pianists showing a lack of understanding of the use of the pedal, in two ways. The more flagrant crime is the obviously false and forced marriage (we could! Must I confess it?) of harmonies that were never meant to sound together. This class of musical "gunners" includes at unfortunate and excited moments some otherwise fine pianists—why, of course, offend by this error even the unweary gallery-gods. But I wish especially to speak of the second class, who do not use the pedal when all the laws of nature and art require that they should.

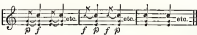
There is a crying necessity more subtly edited editions, as regards modern pedaling, of the masterpieces of the classical and romantic schools. You say "Name a model." Well, I will. Just examine the too much played Bachmannoff C Sharp Minor Prelude, so carefully edited by Silber. Even the modern editors of excellent repute, whose names are almost household words, when they edit certain phrases in Chopin and Liszt, seem to fail in marking some passages correctly. To be specific: many modern piano effects consist of a rich harmony in the bass, with a number of passing tones in the treble, and now comes the crux of all this digression about the pedal: if, as many editors mark it, the pedal is changed as soon as the treble passing tones appear, the effect of a beautiful tone production is all but nullified, because the rich harmony of the bass is not supporting the passing tones and giving them buoyancy, and life, and color. I reiterate: a beautiful touch is often of very little use, unless one knows how to pedal properly.

We begin now to see what a complex subject piano touch is. But let the earnest piano student not despair; many a person, as we all know, has by natural instinct a musical touch, which only needs cultivation and

development to flower into artistic beauty. You will perhaps remember the naïve character in one of Molière's comedies, who wanted to be considered literary, and was outwitted when an author told him that he had unconsciously been speaking "prose" all his life!

EMPHASIZING A SIMPLE TONE IN A GIVEN CHORD.

One further element that contributes very much to the production of a beautiful touch is the ability to play the melody, specially in the upper tones of chords, more prominently than the rest of the harmony. A useful little exercise for this purpose is to play triads in this manner:



HENRY HOLDEN HUSS AT THE PIANO.

A curious instance of a great, analytical and highly intellectual pianist, whose touch was often harsh and unresponsive, because he did not use his muscles in a relaxed manner, was that of the eminent pianist and still greater conductor, Dr. Hans von Bülow. I remember distinctly, although I was only a young fellow at the time, how, when he played forte passages, his whole frame was so rigid that even the cords of his neck protruded in a distressingly tense manner. I find that cultivating the proper relaxed condition of the playing muscles of my pupils not only forms the proper touch and technique, but does more than this: it materially assists in abating and controlling nervousness. I have not the least doubt that Dr. Hans von Bülow would have been very much less nervous if he had used his muscles in a normal, easy, modern way. It is interesting to note that Frederick Wieck, Clara Schumann's father, was a man 50 years ahead of his time on this subject in many of his ramifications. He believed in what he called "breathing the tone," what we call pressure touch, and this at a time when the majority of the pianistic lights of that period had not the slightest conception of this way of playing. The beautiful, round tone of Mme. Clara Schumann was a triumphant demonstration of his way of teaching.

If you would have a beautiful touch, go and hear critically—whenever you can—the great pianists who have a sympathetic singing tone, such as Paderewski, Josef Hofmann, Harold Bauer, Gahrlowitsch, Mrs. Zeisler, Rudolph Ganz, etc. Observe how they make a prominent tone of a melody vibrate, by pressing the key by the combined finger and arm touch (to which I have already alluded), and how this tone is floated by the use of an exquisitely controlled pedal, and, above all, how the inner glow of a highly intellectual and cultured mind dominates the whole conception of the composition.

Students are too prone to think of a beautiful touch and artistic delivery as isolated products of narrow, specialized study; not so. To be an artist in the true sense of the word is to be broadly cultured, to love, study and recognize true poetry, whether we find it in nature (in a marvelous sunset, a flower, a snow-capped mountain), in a great picture or a noble statue, in some exquisite poem, in a little essay, in some

derful music, in an impassioned drama, or in the study of human nature. All these and kindred helps go to the making of a real artist. One practical observation: The young man or young woman, who would be a real artist, must, in addition to talent, have a healthy, normal and sane personality, and a healthy, normal and sane body. If it be more difficult than ever before to achieve great eminence in art nowadays it is also nowadays easier than ever before to achieve (a glorious thing!) the full development of one's God-given powers, because we understand now how to teach these higher artistic things belonging to full development. By our very ability, we have become simpler in our methods, because we have discovered the normal way of doing and living. Would that we could always live up to the light we possess!

Now a few words in closing (as the preacher says when he observes that his hearers are getting restless); you remember Robert Burns' age apothecary "Oh! wad the gods the gifte gie us, to see ourselves as others see us"; now we may paraphrase this into "Oh wad the gods the gifte gie us to hear ourselves as others hear us!"

Dr. Hans von Bülow made the same point when he said "One of the most important things a student can learn is to listen to his own playing so as to know exactly how he is playing." Have I mentioned one very practical but very necessary element in this question of acquiring a beautiful singing touch? It is this: The student must never have a really good piano to practice on, and take his lessons on. We read in Holy Writ "Ye cannot gather figs from thistles," and so we assert most positively; neither can a student be ever so talented and industrious acquire a beautiful touch if he habitually practices on a miserable, cheap, out-of-order piano.

Now to sum up: Richard Wagner's ideal in his later Music Dramas was the union of many arts: of music, poetry, acting, painting and sculpture, so in the acquirement of what is called by the world "a beautiful singing touch" many things must be united: proper muscular action, taste, judgment, subtle pedaling, intellect and practical conception.

Just as the writer who speaks to the heart is sure to please, so is a composer who gives the player something which he can not only play and enjoy himself, but make others enjoy too.—ZALTEA.

IN the *Monthly Musical Record* is a timely article by J. S. S. on battle picture. These date back to 1515, when Jannequin, an enthusiastic for program music, wrote a piece depicting the battle of Marignan, fought between the French and the Swiss. Jannequin is the composer who forestalled Charpentier by introducing street noises into his *Cries of Paris*.

Perhaps even earlier war-pictures existed. There is a ballad describing Edward III's victory of Halidon Hill in 1333; and his minstrels played appropriate music at his entry into Calais in 1347. It may be that the program idea entered into

William Byrd wrote a harpsichord piece portraying a battle—a rather difficult feat on that tight-laced instrument. Beginning with *The March of the Battle*, it depicts the summons to fight, the march of footmen, the march of horsemen, trumpet calls, a march, bagpipes, drums, and other instrumental effects, the fight, the retreat, and a *Gaudeate* for the victors.

Kotzwart composed a tone picture of *The Battle of Prague*, fought between the Prussians and Austrians in 1757. This has the naive effects of rapid passages for musketry, heroic notes for cannon, and scales for the advance of footmen. It ends with *Hell dir im Siegerbrunn*, which is the same time as *God Save the King* and *America*.

Somewhat similar in its realism was *The Siege of Orléans*, published in 1792 by Clementi's pupil Krieff. The years before the war came an orchestral work by Kloefer, entitled *Die Schlacht bei Marston*, played in various parts; terror-inspiring music at the head of the advancing armies; and "two different marches, with accurate artillery and musketry fire." Then came a contest of war, the recitative; the charge of the cavalry; the clash of weapons; the groans of the wounded; and a celebration of victory.

The list should have included Beethoven's *Battle of Vittoria*. Great as Beethoven was, he was not above catering to the popular taste, both by this piece and by his thundering entry in the *Pastoral Symphony*.

Another piece that might have been mentioned is Johann Christian Bach's *Battle of Rosbach*. The "London Bach," as he was called, was one of the earliest devotees of the piano; and this piece may be given on the piano as well as on the harpsichord. The usual marches, musketry, cannon, and drums are duly labeled, in French phrases placed above the notes. But the writer of these phrases, whoever he was, came to grief over the cries of the wounded, which he entitled "Les L'Amendations des Blessés." Amendments are not inaptitudes, and the wounded do not generally "amend" until they reach the hospital.

Liszt's orchestral *Battle of the Hun* was inspired by Kaulbach's picture of that name. It is made symbolic of the fight between Christendom and Heathendom, the former being represented by the chorus *Cruz Fidelis*. Another musical conflict is found in Liszt's *Die Schlacht bei Marston*, where the *Marschallin* is written away by the Russian National hymn. The work is supposed to picture the battle of the Borodino; in which case the Russian hymn, composed in 1863, is certainly an anachronism. Strauss treated an imaginary battle with tremendous force in his *Hero's Life*; and this makes this composer the logical candidate to picture the German siege-guns in the battle-piece of the future.

SOME ANCIENT EGYPTIAN "NOVELTIES"

Schlemmann has been exploring in "Egypt," and brings back the ancient Egyptians and their hangings of human hair, and had orchestras of about seventy instruments, and dancers and musicians who went to amuse their trade when past their best work. The first point shows that human hair was once even more valuable than at present. The old orchestras are a rather hazy matter, as we can not do more than guess at the music, even when we know the instruments. The custom of having performers give up their work when past the time period for change their trade, if we call music a trade; but many did not care to outlive their decline in glory, and committed suicide. This custom, too, seems to have its advantages, and could well be applied to the present era. Think what would happen if our opera stars had to go out of music when they began to deteriorate. How many



well-advertised careers would be cut short, how many able press-agents thrown upon the mercy of a cold and unappreciative world? Patti's long string of farewell tours would have materialized; and there would be no more trading upon reputation.

But we are wandering from ancient Egypt. In the case of the suicides, Egyptian music was probably a cheerful affair. Egypt originated the saying "Eat, drink, and be merry, for to-morrow you die." This idea was expressed in the song of Maneros, sung at banquets with a corpse brought in to enforce the lesson and show the transitory nature of pleasure. The Greek Skolion, or banquet song, was borrowed directly from this.

Musically played its part in the building of great structures, like the temples and pyramids. The thousands of workmen may have been guided in their exertions by some rhythmic song, just as the sailors of recent times were made to pull together by the rhythm of the "shanties." It is possible that leaders of the song were stationed about at intervals, giving the time by clapping their hands. The biblical expression "Sing joyfully and clap your hands" does not refer to applause, but to time-keeping. Some claim that the sistrum, or set of metal bars in a frame shaken rhythmically, was used for labor-guiding purposes.

The harps of ancient Egypt, like all those of antiquity, did not have the pillar of the modern instrument, and may have been somewhat weak and low-sounding. They came in various sizes, however, and some of the smaller ones must have been high-pitched. Primitive instruments of the guitar, mandolin, and lute type existed in ancient Egypt. One form was the psaltery, a plucked instrument which, in comparison with its relative the dulcimer, led eventually to the piano. But the early lutes were practically guitars, and the dulcimer, with strings struck by a hammer, developed at a later date. The lyre was adopted in Egypt as early as the eighteenth dynasty. Legend states that stringed instruments were made by Thoth (Hermes), who found the shell of a dead tortoise in which the dried tendons gave a tone when struck by his foot.

Flutes existed in old times, and the relics in certain early Egyptian tombs include flutes that can give a complete diatonic scale. The flutes were of various sizes.

Among the percussion instruments were wooden clappers, and several sizes of drums.

The old Egyptian pictures show actual conservatories, where dancing, singing, and playing were taught, and the young men were in their hands. It is not likely that the Egyptians had any real system of harmony, in spite of their large orchestras. Yet they had some theoretical knowledge, and Pythagoras probably obtained his musical system from Egypt.

CERTAIN OLD LUTE PLAYERS.

In the *Quarterly Magazine* is an article on certain old lute-players, such as Robert Ballard and François Pinel. The former published a tablature in 1612, the latter following later. Dowland and Ford were the great English luteists and lute composers. Their advent in Elizabethan times, was at the culmination of the lute's importance.

Instrumental music has sought expression in various ways. The longphurs of the troubadour times and later were played in a minstrelsy which tried to show their skill in various ways. Keyed instruments did not come into common use until well along in the fifteenth century. The lute became important in the period between these two epochs.

Lute music was graceful and dainty enough, as may be seen from some of the lute accompaniments of Shakespeare's time.

Tablatures are merely methods of representing music by other means than notes on the staff. The lute

tablatures consisted of numbers showing the position of the fingers on the different strings.

The lute had from six to thirteen tones, with pairs of strings for each tone, nearly all of these. It was quite a task to tune the large lute either for new keys or to prevent sagging; and Matheson claimed that if a lute player lived to the age of eighty, he must have spent sixty years tuning his instrument.

The music of the lute composer was really too good for the instrument. The same is true of the Raglins, the virginal pieces of Shakespeare's time. The lute was written for the tiny type of saint that was enclosed in a portable box laid on a table; yet they showed a dignity of style and breadth of ideas that were truly remarkable. This is true of the Raglins, too, somewhat of a side issue in musical development, although antedating the harpsichord work of Couperin, Scarlatti, and other seventeenth-century leaders.

NOVELTIES OF THE MONTH.

The novelties this month are chiefly orchestral, and come from the Queen's Hall programs in London. Liszt's early *Fragment from the Scherzo* is held to be scarcely up to its subject in impressionism, dating from the time when the composer was "found himself" (some would say "lost himself") in the mazes and mysteries of modernism. It is of brightness and charm. An ordered Suite by Hungarian Bela Bartok is based somewhat on folk-music, but treated with too much elaboration. Another style, and far different in technique, is *Light and Waltz-like of Salome* with which he stunned American audiences musically, if not deeply imaginatively. Percy Pitt's very popular waltz-finale, *Andantino*, is a

The novelist who dabbles in music is with us again. In *Akhish-Kur, Special Detective*, we read that the so tightly that they sounded above the limits of human hearing. When the strings were touched, they made signal. But this synchronism, thus completing the room a lute in a room to another hand travel a wall a little penetrating power, and any such sympathetic vibration would be imperceptible to the fingers at more than a few yards' distance—and not courtyards, either.

A NEW RELIGIOUS DRAMA.

Most interesting among stage works, however, is Stanton's incidental music to the Grand Duke's whole being in drama *The King of the Jews*, the work as an oratorio or passion play, a drama and some grand scale, with powerful orchestral expression, and a good contrast between the music and stress of the opening scene and the lyrical sweetness of the finale. There are chosen separate numbers, as follows:

1. Overture to Christ's departure into Jerusalem, with nearer, and a choral finale of Hosannas and hymns of praise.
2. A strong *capella* Song of Praise by the disciples.
3. An interlude at Pilate's palace, portraying the power and grandeur of the Romans.
4. A sunrise scene, with fanfares of the Levites in the temple.
5. A finale for the second act, including the strong chorus "His blood be on us and our children."
6. Interlude for the third act, a sort of funeral march to Calvary.
7. The same, contrasted with light, waltz music from the palace.
8. Dancers of the Syrian slave-girls at the palace, in crucifixion, which in turn is followed by the clearness of day.
9. Music for Easter eve.
10. The same, continued, with a shepherd's song.
11. A hymn celebrating the news of the Resurrection. Many of these numbers are well fitted for symphony concert programs.

Musical Frauds and Fictions

Written especially for THE ETUDE

By FREDERICK CORDER

Professor of Musical Composition at the Royal Academy of Music, London, England

ALL BUT TRUE.

THE art of music abounds in fables of various sorts, but above all by the incidents pertaining to its history. All history is seasoned with pretty stories, from Alfred and the cakes to Washington and his little hatchet—tales invented to make the study of history a little less deadly dull than it is and the personalities of musicians a little more interesting than they are. There is no harm at all in this and I should be the last to seek to quarrel with innocent fiction of the kind. It does no one any harm, for instance, to believe that Porpora taught Cafarelli one single page of exercises for 3 or 6 years and then said "Go, my son; I can teach you no more; you are the greatest singer in Europe!" Nor to believe that once when Pacchierotti was singing the orchestra failed to come in with the accompaniment and upon the singer asking the conductor what was amiss the reply was "Sir, they are all weeping!" These tales were probably invented or perverted from truth by the singers themselves—or their advertising agents—and could have been very differently told by the teacher or the conductor. Still, as I say, there is no harm in such anecdotes except when an amateur collector then gives them a fresh coat of paint and calls his book "a history of music. But it is not quite so innocuous when the compositions of one man are ascribed to another, giving this latter a spurious fame. Strange to say it has happened in the case of almost every composer of note that some piece has been ascribed to him which has added considerably to his reputation, yet which he never wrote at all.

THACKERAY'S FAMOUS MUSICAL FICTION.

Taking the names of the composers alphabetically, to avoid any jealousy, I would first admit that there are no spurious, nor even doubtful, works of any importance claiming to be by John Sebastian Bach. He escapes better than the next great B, Beethoven. A piece called *Beethoven's Adieu to the Piano* was for many years to be seen in the music shops. It had a funeral cover, but I never saw the inside nor I am sure did Beethoven. There was also a piece with an amusing history, called *The Dream of St. Jerome*. Thackeray, in his novel of *Philip* had occasion to say (cf. chap. 32) "There sat my own wife, picking out that *Dream of St. Jerome* of Beethoven, which Charlotte used to play so delicately." Knowing himself to be no musician the author invented this imaginary work quite in fun. But his numerous lady readers besieged the music-shops with inquiries for *Beethoven's Dream of St. Jerome* till one of the more enterprising rose to the occasion and had a plate vamped up from one of Beethoven's sacred songs, labeled it with this attractive title and sold it for many and many a year to good profit.

It is generally believed that Brahms composed the well-known Hungarian Dances which did so much to popularize his genius. This is not the case, they are all gipsy tunes long familiar to Hungarians and all that Brahms did was to arrange them as piano-forte duets. Why they should have been associated with him rather than with any other of the numerous and equally skillful transcribers I cannot say, but there is not a note of Brahms in them—except of course in the details of the accompaniments.

Of the old English composer Dr. John Bull the tale is told that, traveling in Brittany he was shown at the monastery of St. Omer a composition in 40 parts. He asked and obtained permission to examine it at leisure, when in the course of a few hours he was found to have added 40 more parts to it. This story is quite true, except that Dr. Bull was never in Brittany, there is no monastery of St. Omer and the only composition in 40 parts ever known to exist is the motet by Tallis. In addition to this or any other such work an additional 40 parts would be quite feasible, because it must be all on one chord to admit of more than 10 real parts. A far more difficult feat was achieved by Bach when he took the first movement of his *Third Brandenburg Concerto*, which is in close 3-9-9-9 counterpoint for strings and added parts for 3 Oboes and 2 Horns so beautifully that they seem to have been part of the original design.

Another ancient English composer, William Byrd, lives in memory as the composer of a curious pseudonym *Non nobis Domini*, which used frequently to be sung as a grace before public banquets. There is not the slightest evidence that it is his, he never claimed it and its phrases are the common stock of all writers of this kind of music, walking almost straight up and down the scale.

HANDEL'S SPURIOUS WORKS.

To enumerate the spurious works of Handel would have puzzled even that composer himself. His style and material were so identical with those of numerous Italian and German contemporaries that it is really impossible to say which plagiarized which. One thing is absolutely certain; the loveliest of the songs accredited to Handel, *Angie Ever Bright and Fair in Jephtha* is not by him at all, but by Stefani. The theme known as *The Harmonious Blacksmith* on which Handel wrote some neat variations for harpsichord is generally believed to be by Wagenseil and the title and story attached to it is known to be the invention of one Richard Clark, a relative of Barabas, as Byron would call him.

A large part of the material of *Israel in Egypt* is known to have been copied without alteration from known works by contemporaries, yet the contemporaries were never awakened a title of interest in their known works that Handel did with his, so we must allow him the ownership of *Israel*.

There is a piece purporting to be by Haydn called *The Orchestral*. This is the forgery of a forger. In Haydn's life-time an opera with this title was produced, the plot being about a penniless composer satisfying his indebtedness to his butcher by composing a minuet for the latter's wedding. The music is a hodge-podge of *Andante*, of various trials by Haydn. The piece was soon forgotten but the story survived and was applied to the composer himself. The minuet written up to this version was of much later date and is not Haydn's at all.

A set of variations on the march from *Belshazzar's Feast* bears the curious title of *Herculean* and is ascribed to Liszt. It is really one of those combination works, of which several have been written and pub-

lished, as this was, for a charitable purpose. Six of the most eminent pianists, including Liszt, each wrote one variation and Liszt, in addition, wrote little pieces of *Andante* in between. The names are printed in the original edition; they included Czerny, Kalkbrenner, Ficks and two others, whom I forget.

The very striking short choruses and pieces of incidental music known as *Lack's Music to Macbeth* are almost certainly a very juvenile work of Henry Purcell's written when he was about 16. This is not only because a copy exists undoubtedly in his handwriting but from internal evidence also. The *Macbeth* music is simpler than any of his known compositions but considering his age this is just what might be expected, while the promise of the dramatic power afterwards displayed in *Dido and Aeneas* is there almost to a certainty.

FANNY MENDELSSOHN'S WORKS.

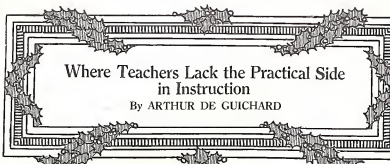
With regard to Mendelssohn it will be remembered that he had a very gifted sister, Fanny. As it was hardly considered "the thing" in those days for young ladies to figure as composers, Mendelssohn published several of her songs along with his own. In the earliest edition her name was added (in small type), but for a long time past the credit of that very beautiful song *Italy* has been given to Felix. Hiller, a personal and close friend of the Mendelssohns, told me that two of the *Songs Without Words* were also by Fanny, but he never said which they were and I fail to find one in hand, so we will let that go.

It was quite a serious blow when I first learned that *Mozart's Twelfth Mass*, so familiar to my ears in childhood, was entirely spurious. That there were six others, all falsely ascribed to the same composer, did not matter so much, as I had never heard them; but the *Twelfth Mass*, which I can play now after half a century, from memory—the *Twelfth Mass*, with that splendid fugue to the *Credo sancto spiritus*—that this should be declared spurious seemed a strange and sad thing. As with all the other works on this black list the strangeness is that not only has the forger (believed to be one Ziehlner) imitated the composer's idiom so accurately, but that the intrinsic merits of the forgery are so high.

THE BROADBENT OPERA.

The once famous *Broadbent Opera*, which is to this day considered as a classic, has not a note of music by the professed author, Dr. Pepusch; it is a mere paste and sell-saw work, a collection of popular airs of the period, harmonized and accompanied as simply as possible by the arranger, who was, however, a fine composer. His usual works are all still in MS. in the library of the Royal Academy of Music, but this mere "hot-boiler" achieved deathless fame.

There is a song very well known to singing teachers and called *Tu givrai son che Nina*. This has always been accredited to the famous Italian writer Pergolesi, but a recent article by Mr. Barclay Squire disproves this completely. It was written in 1749 by Vincenzo Ciampi and the curious part of the matter is that the song was intended to be comic, but the music having a plain-



Where Teachers Lack the Practical Side in Instruction

By ARTHUR DE GUICHARD

THE thoughts, opinions, suggestions and advice contained in the following lines, are addressed to all my young brother and sister teachers of music—not necessarily those who are in years, but young in experience of practical teaching—in a spirit of fraternal sympathy and a heartfelt desire to point out the paths that lead to increased teaching efficiency. In my endeavor to accomplish this it may be necessary to run counter to many pre-judices and even to destroy ideas; but in so doing it will not be approached in any spirit of caviling or carping criticism, but rather with the beneficial desire of reconstructing upon a firmer foundation that which had to be destroyed.

In a subject so ethereal as music, one that owes its conception to fleeting feeling or elusive emotion, it is not to be wondered at if we find so many of its votaries wailing in the factor which absolutely needed to achieve success: the factor of practicality. We must remember that musical genius is the faculty of conceiving; and that the *art of Music is the means used to realize a conception*. Therefore the more we study to learn and teach those means, the more practical we are in imparting our knowledge and experience to others, and the more earnest we our in our endeavor to become and to make musicians, the more will we merit the much abused but truly praiseworthy title of teacher of music.

A DIPLOMA ONLY THE BEGINNING.

It is frequently the case that the young teacher begins his career by "graduating" from some school, college or conservatory of music, or from the studio of some more or less competent teacher. By "graduating" is understood the acquisition of a diploma or certificate which sets forth that A.B. has satisfied certain worthy persons, self-styled as "examiners," in various branches of musical knowledge. The diploma may add: "and we find that A.B. is fully qualified to teach in music as a technique (and in most subjects, for the matter of that); there are no two constitutions alike. To prescribe a method and follow it slavishly for all one's pupils is the height of impracticability. Yet that is what the majority of young teachers do; and they will continue to do so until they become artists themselves and are able to graft musical ideas upon their pupils' minds according to their personal instincts. Be methodical in your teaching, by all means; but let there be no "method" so ready-made musical clothing that cannot fit every one.

The young teacher is prone to be too dogmatic, to delight in laying down the law and giving a rule for the day and the night. He has learned to learn liberated from a long course of dogmas and so takes delight in passing them on to his band of tyros. But he is wrong. Rules are sorry things, chiefly known by their language. No man ever yet learned to speak in a child's play with a French child of its own age, than a grown-up would learn imperfectly in several months from a grammar. The practical teacher will not teach in such a manner as far as possible and teach by example.

He will speedily become alive to the fact, already pointed out, that there are no two natures alike, and he will leave to add his teaching to each child's natural tendency. A glance at a few well-known names will prove the truth of this statement: Lisztine, Harold Bauer, de Puchmann, Rosenhul, Carrelo, Godevsky, Paderewski, von Bülow, Rubinstein, Liszt, no two are alike. The practical teacher's constant care, therefore, must be to discover and to educate each person's tendency to the exclusion of dogmatic Methods.

Among my acquaintances is a little girl, four years of age, whom I have known all her life. She has heard good music of all sorts ever since her birth, and has thus had her ear trained in the best and most natural manner. At the age of three she was able to pick out simple melodies with one finger on the piano. At the age of three she played the chief airs from *Martini*, *The Daughter of the Regiment* and

study that can only lead to disappointment. The practical teacher's first duty is not to endeavor to reduce the child to the state of a gramophone, like some player-piano (and an inferior one at that), but to make him a musician-artist, capable of speaking in definite phrases that express a whole-souled love for the music of which he is the affectionate exponent.

This is why the most important thing in all the teaching art is that the teacher should, carefully and delicately, study and fathom the pupil's musical mentality in order to make it receptive of and responsive to artistic teaching and exercises. A large amount of patience and study is necessary on the part of the teacher, in order that he may succeed in implanting all his own art in the pupil's mind and grafting it upon the tender plant of his awakened musical instinct. Technique is a very necessary element; so is the alphabet; both are acquired slowly at first, and by the exercise of much so-called thought. But after a time they become mechanical, mere tools, leaving the brain completely free to revel in the highest expression of artistic or literary instincts.

DAY OF CAST IRON METHODS "ASBING."

The day of the "Method" is going by. The "Method" is dying out, as it should. It makes one wroth to think how many promising students have been cramped, dwarfed, disfigured and finally lost to the cause of musical progress by enforced adherence to "method" in music as in medicine (and in most subjects, for the matter of that); there are no two constitutions alike. To prescribe a method and follow it slavishly for all one's pupils is the height of impracticability. Yet that is what the majority of young teachers do; and they will continue to do so until they become artists themselves and are able to graft musical ideas upon their pupils' minds according to their personal instincts. Be methodical in your teaching, by all means; but let there be no "method" so ready-made musical clothing that cannot fit every one.

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The Children of Norway. At any nothing of many popular tunes such as *My Hero*. But, entirely untaught, she had passed the simple melodic craving and inventiveness of own harmonies with her left hand, still with one finger, and thus arranged her own duets at an interval of a sixth of a third. At the age of four she now uses all her fingers, and both hands and, interesting in detail, can transpose her tunes and own-made harmony into any key, correctly placing the black notes. She accomplishes it all by ear and by observation, without ever having had the semblance of a lesson.

If pianistic pedagogues were heeded this child would not be allowed to play "by ear," as the phrase goes, but would be condemned to wait and "learn her notes" and hand positions and thereby quench her artistic instinct and, perhaps, kill her desire for musical expression. Now the phrase "by ear" is not so strong, for we must remember that a child is instinctively, almost always, both poet and artist; it is the dwarfing of a cramped, over-dogmatic education that renders it stupid. If the teacher of the young teacher should encourage the budding talent and, without seeming to give the shadow of a lesson, should gently lead the infant mind on to other simple airs and harmonies. But no phrase should be required; that should be left entirely to the child's own desire; if he found that certain airs were never practiced voluntarily, it might be taken as an indication that that particular style did not touch any responsive longing.

This interesting case has been mentioned because it leads to the irrefutable fact that much time and endeavor is needlessly wasted in trying to teach beginners by giving them a set of rules to be learned, instead of fostering their instinctive musical feeling. A wise teacher will appeal better to the child's mind by suggesting the technique that renders more easily the expression of feeling. By this means the feeling should be cultivated first and intellect after, and not the reverse. Technique, like the A, B, C, is only the means to the end; it is not the end.

"BACK NUMBERS."

But what about the teacher? Has been idle all this time, during the commencement of his professional career? Resting on his oars, as it were, and fully satisfied with the possession of a so-called framed diploma? Unfortunately, it is so with many. They lack the sacred fire that impels them to further efforts and to higher aims. They are contented with the diploma gained and to try and teach the elementary knowledge they have imbibed. They forget that they do not stand still, but are constantly in a state of progression; while they, thinking they are at the same place, have gone farther and farther backward—like the steam bargeing towed by a tug. The progress of its forward progress leaves the anchored ship ever farther behind. It is impossible for such as they to impart practical instruction, because they have become "back numbers" hopelessly out of date.

That framed diploma, if it spoke the truth, told its owner that he had learned how to learn—not how to teach. From the very day when he received it, it was his duty constantly to study and to learn in order to keep abreast with the times and with the march of musical thought and progress. A superficial smattering of knowledge or of art will suffice; he must delve and dig, ever deeper and deeper—not merely for his own advancement but, chiefly, that he may contribute his quota to the world. It is *Art* through the perfectness of his pupils' preparation.

DON'T GIVE PERFUNCTORY LESSONS.

Many teachers by giving their lessons in too perfunctory a manner and without any preparation. They should reserve an hour or so each day to go over in their minds the salient points of the lessons they purpose giving; if done conscientiously this would really be the best part of the lesson, because it would assure the teacher's confidence. Instead of this, what is usually the procedure? The pupil arrives, "goes through" his exercises and pieces, perfunctorily

MAKING MUSICIAN ARTISTS.

This last fact is the most important factor in a competent teacher's talents: Music is an instinct that is latent in most children; it has to be drawn out of them, not pumped into them; that latency has to be aroused. A sense of rhythm and an appreciation of melody (which have to be excited) if, as sometimes occurs, one or other of these cannot be cultivated the pupil must be recommended not to waste time in a

also, listens to the teacher's strictures or praises (as the case may be), is told to prepare the next exercises and the next piece for the next lesson and—*enfin*. If the practical and thorough teacher well advised him will adopt a plan which has been found most advantageous. In a record-book or journal each pupil's name is entered, followed by a few words briefly describing weak points, mentioning in detail the material that is being studied and making special note of the defect or the work that requires the most attention. This register is compiled lesson by lesson and serves, not only for an indicator as to what the teacher's lesson must be, but for a guide to the record of the pupil's progress. It is astonishing what a strong incentive it forms for better work from both pupil and teacher.

DON'T TEACH TOO FAST.

Another serious defect in teaching is that of going too fast, of allowing the student to miss certain links in the chain of musical development, in order, frequently, to make a superficial showing (to a parent or at a "recital") of progress that is, in reality, retrogression. No link of the chain may be missed without danger, and musical development must proceed systematically, step by step. In my opinion, the ideal manner of musical instruction should proceed as follows. [En passant, it may be remarked that the child whose early years are passed amidst delectable musical influences and who constantly hears good music, is already in the best possible position for the natural awakening and development of his natural musical instinct.]

He will acquire a sense of rhythm, speedily followed by an ear for differences of pitch. Instead of being hindered he should be encouraged to measure himself at the piano, upon which he will try to reproduce what he has heard. Ever long, like the child above mentioned, he will not only invent harmonies for his tunes but he will succeed, by the aid of his unerring ear, in beginning upon any note of the instrument and thus discover the secret of natural transposition. The child will thus have acquired musical speech in the same way that he learns words and sentences; by imitation.

Musical notation may now be taught him, with the aid of an instrument and by showing him how to write music. Consistent appeal must, however, be made to his instinctive senses of rhythm and of melody. Rhythm is the primordial source from which music springs. The reading of music, sight-reading and theory will be easily learnt; they should be studied and practiced in conjunction with the singing—his first gift. Only one short step remains to be taken, without any appreciable effort, to pass to the analysis of the harmonies he has improvised and thereby, with the help of a competent and practical teacher, to become versed in musical construction and composition.

This plan of education can be elaborated and endowed with a wealth of details, highly interesting to the zealous teacher, but the object of this paper leaves no space for such particulars. Enough has been said to show that all practical teaching must be based upon a pupil's natural musical instinct. This is the one principle to be developed; all other considerations are but necessary tributaries.

THE LACK OF SINCERITY.

But the chief virtue lacking in the instruction of a great number of teachers is that of *sincerity*. What is the teacher's real object in the profession of music? Is it money or music? If it is money he would do well to choose some other calling; not because a sufficient and respectable living cannot be earned in teaching, but because he cannot teach efficiently and loyally if money is his chief object. Having money for his all-absorbing pursuit the teacher will neglect his own art education, he will not keep up with the march of musical progress, he will sell his time at so much per hour and supply a very inferior calibre of instruction—delighted when the sixty minutes have expired, in order to pocket his fee and make way for the next! There is no greater scope for dishonesty than in the teaching of music, and in no other field does the charlatan thrive so well.

If, however, the teacher's chief object be music, he may gain an honest competency and enjoy the waves of spiritual exaltation occasioned by the successes of his pupils in the world of musical expression, which he has been the author, the inspirer and the teacher. No one contributes more to "art for art's sake" than the conscientious teacher, whose love and knowledge that he is adequately equipped and sent

forths another band of enthusiasts to march in the van of musical progress.

In order to achieve so laudable a result the teacher must be earnest, zealous, untiring and sincere in all his work. His standard of musical excellence should be high. While he will never fail to foster every manifestation of artistic instinct that is presented to him, yet he will not hesitantly reject all those who are defective in ear, in instinct, in intelligence, or in some other necessary factor. This is his best proof of sincerity. Hauptmann tells us that "the master should teach for the sake of teaching," and Schumann says: "Nothing is more fatal to music than inferior masters—a good master turns out, not pupils, but artists who become masters in their turn."

NECESSARY TEACHING ATTRIBUTES.

Briefly stated, the necessary attributes of teachers who are competent to give efficient instruction are:

- Musical knowledge;
- Good general education, supplemented by travel, languages and wide field of reading;
- Artistic musicianship and the ability to show by his own, practical examples;
- Ability to teach what he knows;
- Command of language in employing similes, metaphors, parallels and lucid explanations;
- Ability to graft his art upon a pupil's mind;
- Ability to alter and adapt his teaching to the particular mentality of each separate pupil;
- Substitution of appropriate examples in the place of vexatious rules and dogmas;
- Power to cultivate natural tendencies;
- Ability to proceed step by step in steady, systematic development, omitting nothing;

Playing Chromatic Passages in Double Notes

By MADAME A. PUPIN

ALL exercises have an aim, most of them two or more. In practicing these aims must be kept in view. In the beginning of practice hold one aim until it has become a habit; then another until you have practiced the exercises with the different purposes for which it was designed. In time you may be able to combine all the aims.

Having practiced the exercises given in *TUNE COURSE* for May (page 326) and take up the following exercise which should be practiced with two aims: first, endurance; second, flexibility may be taken up. But first, we will analyse it to discover its structure:



Play these measures through from beginning to end. Observe that in each measure you change one finger by making it play one semitone higher than in the preceding measure. In the second measure you play the third finger a semitone higher; in the third measure, it is the thumb which ascends a semitone; in the fourth, it is the fourth finger; in the fifth, it is the second; and in the sixth, it is the fifth finger.

On arriving at this measure, it is discovered that we cannot ascend higher without using double sharps, so we make the enharmonic change. That is, the two measures under the brace, though written on different parts of the staff, use exactly the same keys. The finger, which is to go a semitone higher, is printed at the beginning of the measure, above the staff. Let it be understood that anything which compels the student to think makes his study much more interesting than if pursued with a vacant mind.

- Indefatigable in his own studies to keep up with the march of musical progress;
- Ability to criticize a pupil's work without blameable fault-finding, in order that the pupil may learn to criticize himself;
- Constant study of each pupil's mentality and temperament;
- Preparation of lessons to be given;
- Ready aid and free play to a pupil's natural musical instinct;
- "It is not what you do, but how you do it;"
- To keep an every day record of pupils and their work;
- To teach music with musical progress for the main object;

Sincerely, loyalty, earnestness, unflagging zeal, tact and patience.

The cultivation and application of these qualities and principles will unfailingly result in a higher standard of successful students.

A few great thoughts may, not inappropriately, serve to "point a moral or adorn a tale."

"It is essential that you should train your mind more than your fingers," *Mozart*.

"An artist should play from the heart, and not like a machine," *Ph. Emmanuel Bach*.

"To be a true artist must be a necessity and music, not merely an occupation; he should not manufacture music, but live in it," *R. Franz*.

"Music is never stationary; successive forms and styles are only like so many resting places—like tents indeed," *Franz Liszt* down again on the road to the

"Perfection should be the aim of every true artist," *Berlioz*.

Observe also that the changing of one tone in each measure makes the sequence of major and minor thirds stated by X and major thirds by O. Minor thirds are designed for the student to learn to recognize the difference between major and minor thirds by ear, and not depend on the signs.

Having memorized this exercise so that it can be played without referring to the notes, repeat each measure four or more times, taking care that the fingers are raised the proper distance from the keys they are to strike. Sometimes the second finger from the keys they are a white key and the fourth a black key; the fourth and fourth must be raised higher; but the second keys at the same instant. These exercises must be practiced at first very slowly and with a firm touch, or endurance; but caution must be observed for sustaining the measures. When these measures can be played in good tone and without splitting the thirds, gives flexibility.

Analogous exercises for the left hand are found in the following:



These exercises are played like those for the right hand, except that the fingers, which change at every measure, play a semitone lower, instead of a semitone higher. At the enharmonic change, the flats are changed to sharps, to avoid using double flats.

The Etude Master Study Page

TCHAIKOWSKY'S PERIOD

In the biography of Rubinstein of this series the history of Russia is outlined so that the reader may obtain an idea of those conditions which existed in the land of the Czar in the early part of the last century. Although Rubinstein died the year following the death of Tchaikovsky, he was born eleven years before the great Russian composer. The difference of a decade is such a significant moment in musical history meant much. During Rubinstein's boyhood, for instance, Wagner was just commencing to be known. During the boyhood of Tchaikovsky Wagner and all that the name implies was the talk of the musical world. Great changes were taking place in music. The influence of Gluck in demanding attention for the Russian national character in music was beginning to be felt, and although Tchaikovsky does not by any means represent the remarkable development of the rich folk materials to be found in the compositions of Borodin, Moussorgsky, Rimsky-Korsakoff, Tchaikovsky and Glazunov, his works do indicate an originality and character reflecting his nationality in much greater measure than the compositions of Rubinstein, which were unmistakably cast in a German mould.

TCHAIKOWSKY'S ANCESTRY AND YOUTH.

How fortunate it is that every great man has a sympathetic biographer. In the case of Tchaikovsky we are indebted to Ross Newmarsh for a most excellent life story and critical appreciation of the famous composer. Tchaikovsky's father was a Russian mining engineer and it came about in this way that the boy was born in Votinsk in the province of Viatka where the elder Tchaikovsky was employed by the government. The boy's grandfather had been a nobleman and his great grandfather was an officer of Cossacks. Tchaikovsky's mother (Alexandra Andreievna Assier) was of French descent, her father Andrew Assier, having settled in Russia when young. The mother sang pleasantly and played her own accompaniments but was by no means an accomplished musician. The father was in no way musical.

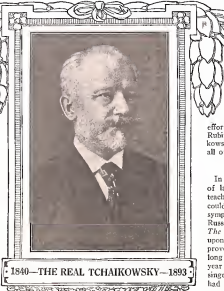
At Votinsk Tchaikovsky's father had charge of an important mine and lived in magnificent style. There on April 25th, 1840, Peter Il'ich Tchaikovsky was born. The family remained at Votinsk until 1848 when the father removed to St. Petersburg, where the boy was permitted to work with his music provided he would consent to adopt law as his life work.

YOUTH AND MUSICAL ASPIRATIONS.

Tchaikovsky's affection for his mother was most intense. In 1854 cholera overwhelmed St. Petersburg and the mother became a victim. The boy was so terribly shocked that this great loss at an extremely impressionable age is believed to have added a somber touch to his whole life. From that time he was a wholly different being.

As a boy he was not especially brilliant in school except in mathematics. His advancement in law was slow and labored. In 1859, however, he graduated from the Law School and was fortunate enough to secure a position in the ministry of justice as an official. His income, however, was very slender, only fifty roubles a month.

In the measure the boy had had many music teachers, but does not seem to have impressed any of them with his future possibilities. One of his teachers was Rudolf Kündiger, now quite unknown. In those days musical opportunities in Russia were surprisingly limited and it is reported that when Tchaikovsky was twenty-one years of age he was still innocent of knowledge of Schumann



• 1840—THE REAL TCHAIKOWSKY—1893 •

"My ideal is simply to become a good composer."

and did not know how many symphonies Beethoven had written. At the newly established conservatory, Tchaikovsky took up the subject of Harmony with Nikolai I. Zarembo who became director of the Conservatory in 1857-1871. Later Tchaikovsky studied orchestration under Rubinstein whose ideas upon the subject were, to say the least, both conventional and conservative.

EARLY WORKS.

Little record is made of the very earliest works of Tchaikovsky. One of the earliest was an overture called *The Storm* which was not published until after the death of the Master. Very singularly, but few of the people who knew Tchaikovsky as a youth ever imagined that he would attain great heights in music. There is something remarkably encouraging to those who start their musical work somewhat late in life in noting the fact that Tchaikovsky did not begin to attract attention until he was quite along in years and in fact did not commence to do any really serious work until he was in his twenties. The young composer won the friendship of Sorov, whose works he regarded with the highest admiration and ranked higher than Richard Wagner. Sorov helped the ambitious Tchaikovsky in many ways.



TCHAIKOWSKY'S DRAWING-ROOM AT KLEIN.

When Nicholas Rubinstein founded the Conservatory at Moscow he endeavored to secure Sorov as his teacher of theory but was unable to do so and Anton Rubinstein recommended Tchaikovsky for the post. The young man accepted and was appointed in 1866. In the same year he produced his first symphony and his efforts to secure adequate performances were baffled by Rubinstein who had not the foresight to see in Tchaikovsky a composer who would transcend in popularity all of the Russian writers of the time.

A BROKEN ROMANCE.

In 1868 Tchaikovsky, by dint of an enormous amount of labor outside of his regular protracted hours of teaching, had produced works of decided interest which could not remain ignored. Among them was his second symphony based in part upon the folk songs of Little Russia, and the descriptive works, *Romeo and Juliet*, *The Tempest*, and an overture of a festival character upon the Danish National Hymn. His married sister proved a fine friend to him and entertained him for long periods at her home in the country. In the same year he chanced to meet Désirée Artôt, a French opera singer (pupil of Viardot-Garcia and Lamperti) who had gone to St. Petersburg as the star of an opera company. She was considerably older than Tchaikovsky but this did not deter him from asking her to be his wife nor did it keep her from accepting. Her mother and Tchaikovsky's father advised the young man to wait for a few years until he could insure himself a competence rather than undergo the humiliation of poverty. Early in the next year the fickle prima donna married a baritone at Warsaw.

BUSY YEARS.

After the desertion of his fiancée Tchaikovsky wisely barred himself in work, producing some of his most noteworthy compositions. Among these were an opera *Undine* (much different in style from his previous work *The Voyevode*), a symphonic poem, another opera, *The Oprichnik*, a string quartet, Opus 11; the piano-forte concerto in B flat minor; a musical setting of the *Snow Maiden*; a comic opera, *Patsha and the Smith*, and the Third Symphony. He was also the music critic of a leading paper, the *Russky Firmament*, and taught most all day long although he was said to have found teaching extremely distressful. The natural result of this was complete nervous breakdown, compelling him to go to Vichy, France, for the cure. On the way he passed some time at Bayreuth acting as critic for his paper. He was so utterly spent with all his exertions that he returned to Russia convinced that his end was approaching. His compositions were not meeting with the favor he had expected and the future seemed a dismal one. Only the cheering presence of his sister kept him from complete desperation.

A SINGULAR MARRIAGE.

A phase of eccentricity difficult to understand is seen in the singular marriage of Tchaikovsky with "a woman with whom I am not the least in love," and his very odd relations with another woman to whom he was greatly attached but whom he never saw. The first of these women Antonina Ivanovna Milyukova apparently fell wildly in love with the rising composer and besieged him with letters courting his attention. He called upon her and explained that he had no affection for her whatever, and that marriage was impossible. She persisted to such an extent that Tchaikovsky was convinced that her happiness would be blighted unless he took it upon himself to marry her. He represented his nervous ailment and uncertain future in such a way that she might be prejudiced against him

The Teachers' Round Table

Conducted by N. J. COREY

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 Questions and Answers department. Full name and address must accompany all inquiries.

CLASSICAL MUSIC

"Will you please give a good idea of what 'classical music' is? In other words, 'What is 'classical music'?"

The word "classical" is a vague term, and like many other English words, has a multiplicity of meanings. Its signification often has to be determined by the context. You will find words in the dictionary which are given as many as eighteen different meanings, so that sometimes shades of meaning may be drawn so finely by an author as to require a feat of the intelligence to get at his exact idea. There are certain words that never seem to acquire positive significance, so that an endless amount of explanation is demanded by them. The final pursuit of one person in life is not always conclusive. The opinions of scholars and specialists wrangle over them and in consequence the average man is in a very uncertain frame of mind when he encounters any one of the given words.

The word *musical* is such a word, especially in its application to music. It is interesting to observe the vague manner in which many people use this word, and people of good intelligence too. With many it is solely a term of discrimination, by which they indicate what they consider good, as distinguished from what they consider bad. It is a mere preference for classical music, and when pressed for an explanation can arrive at no result that will leave a clearer impression in the mind than the fact that he likes better music than his neighbor, or thinks he does, and that the music he likes he considers classical. In this way he learns that he can often assume a sort of arbitrary, although not a capricious, standard, and that he has as much right to have a definite idea of the meaning of the word, the assumption can neither be upheld nor disputed.

The term classical has come in for a vast amount of explanation, a good deal of which has been more discursive than illuminating. It has often been used in referring to such works as are recognized by time-honored usage as occupying a position of respectability in the annals of art, and as likely as not upon the dusty shelves of what is vaguely known as archives. As fast as a composition passes muster in the appreciation of certain wise looking individuals known as authorities, it is admitted to be classical; and, if definitely located, it is filed away in the great office of music. When we take any of this music down, we always know it is good, whether we like it or not. People have an off-hand way of sometimes saying that a certain composition has become a classic. When we hear this we can often say, another composition filed away in the pigeon holes of musical respectability. Victor Gollancz severely deprecated the use of the word classic because, "it is a word which is used in accordance with his own individual prejudices." He suggested that the word scholastic was far more appropriate in most cases.

In music especially, the word classic is much used as the antithesis to the term romantic. The terms are borrowed from literature. During the middle ages there sprung up an imagination of a multitude of things, full of mystery and miracle, and of a world peopled with all the fairies, monsters, and mythic creatures of a primitive imagination, and overflowing with adventure and deeds of chivalry. These creations were known as romances, but passed into oblivion, and were almost forgotten, until in the latter part of the eighteenth century there arose a school of writers, who, tired of the traditional and conventional methods of literary composition then in vogue, proceeded to revive the poetic and legendary atmosphere of these middle-age romances, and by means of this to create a new literature, which they called the romantic, under the special, faithful adherence to the

methods and subjects of the ancient Greeks and Romans. The school of writers represented by the traditional methods were termed classic, while the innovators adopted as their slogan, the term romantic. As might have been expected, these latter brought down on their heads a storm of indignation from the classicists.

There is another manner in which the two terms are used by many, romantic being employed to designate that which is new, in contradistinction to that which is old. This, however, is vague and inexact, and really does not present the true nature of the terms. In line with this Stendhal's definition is interesting. Said he—"Romanticism is the art of presenting to people the literary works which, in the actual state of their habits and beliefs, are capable of giving them the greatest possible pleasure; classicism, on the contrary, is the art of presenting them with the least possible pleasure to their grandfathers." But this is in reality no definition at all, and establishes no exact criterion by which one could determine what was or was not romantic or classic. It is, however, a worthy call attention to an accidental characteristic in the two terms. It is true that what is known as classic is older than the romantic, but this is only an accident of evolution, and gives us no clue to the real animating spirit of the two forms of expression. In any case, the two terms exist, and the terms are not a contradiction. *—Theophile Gautier, 1830*

The cause is so much confusion in terms is the fact that words as well as nations have histories. Both pass through many evolutions to something very different and higher than their original starting points, and the words have often retained many of their original elementary characteristics. The original word from which classic is derived simply had reference to the division of Roman citizens into classes, and thus as applied to literature or art it would be very easy to assume that it simply referred to a certain class that was supposed to be more established than something that was springing up. The word, however, as a romantic is derived, referred to the common language that resulted in the south of Europe from a mixture of the Roman and Latin tongues with the barbarous languages of the north. The word, however, as applied to the literature that was developed in this tongue, the word taking on its particular complexion from the wild, fantastic and imaginative character of the literature. This word would then be distinguished from the word new or old, as distinguished from the new and fantastic.

In passing from the original narrow and local significance, these words have added the comprehensive and universal, referring to the emotional and temperamental tendencies that are innate in human nature. In no direction does a man show his natural tendencies in an art sense, more than in the manifestation of the romantic or classic in his artistic temperament. It is the fundamental starting point of individuality.

During the entire history of mankind, the making of laws, both civil and spiritual, has been found to be a necessary adjunct to human progress. Laws have been established, and, strange to say, for its irregularly declared firm, the "eternal and unchanging," which is always changing. These final laws have been eternally changing. These final laws have been eternally changing. These final laws have been eternally changing. Along! The artist but grudgingly admits the necessity of immutable artistic laws, and resents them as a restraint upon individuality of expression. He longs for freedom, and he is right, but he is wrong in thinking that art, and especially music, is an expression of the soul, and that it should be as boundless and all-embracing as the soul itself. Out of this grows the romantic spirit, which is nothing more than the spirit of individualism, and is the enemy of the social idealism which is the spirit of conservatism. The romantic

He discovers or develops the new; classicalism either rejects it or forms for it a category. Romanticism concerns itself with the mood, classicalism with the substance. Classicalism is the preserver of harmony of form in art, but the romantic spirit should keep it from becoming pedantic.

Although many classical works show strong romantic tendencies, yet it is only a half truth to maintain, as some do, that the latter is an outgrowth of the former. The two words represent two principles. The classical represents the stationary principle in art, romanticism the principle of growth. But does not the classical grow too? To be sure, but it is more of a growth of accretion, like placing one stone upon another in the erection of a building. The romantic represents a living growth from within, like that of a plant that finally bursts into full flower. The classical often says, "It is well done," the perfect criterion of artistic truth." The romantic, however, is always aspiring, a tireless, soaring spirit that never comes to earth to rest, indeed never knows rest.

Before you can fix any more definite meanings upon these words, you will have to begin with the English language. Almost every word in the language has many meanings which have to be determined by the context. Your use of the word classical will depend upon to whom you are speaking, and the shade of meaning you have in mind. It is very well to dogmatically assert that the word has only one meaning. Such is not common usage in any language as complex as the English.

DOUBLE CHORDS

1. "I have a pupil who strikes chords double between the two hands, and I have been unable to convince him of his error."
2. How much scale work should be taught between the first and fifth grades?—E. B. D.
1. I have never known of any method of correcting this fault that worked more effectively than one that devotes the entire pupil's attention to the right hand in which the left hand anticipates the right by an infinitesimal amount of time, as if it were an accretionary. The effect is an exceedingly disagreeable one to the cultivated ear. Strange to say, those who have acquired the habit seem to be unable to perceive it. They will often declare that the two hands strike their chords absolutely simultaneously. Set them to playing exercises in which the left anticipates the right hand by a quarter of a note. They will say, "I cannot perceive the effect, but when returning to their pieces, the left hand still continues to play as if provided with a series of grace notes. Now cause them to reverse the process. Let them play the tune *Old Hundred*, or any other series of chords, in such a manner that the right hand anticipates the left. They will not only perceive the effect, but it will at once prove offensive to them. Give them daily practice in this for a time, immediately following each practice with the reverse effect from left hand to right. Gradually increase the amount of anticipation of the two effects, whether the anticipation be approached from above or below. Next they will acquire the ability to perceive whether the two hands strike their chords exactly together or not. The ability to perceive the effect will be the result of the exercise of the ear itself. From this point on your road will be comparatively simple. In my own experience it has never failed.
- By the time the fifth grade has been completed all the major and minor triads have been practiced in single octaves at every degree of speed, and in many rhetorical forms. Also in tenths, thirds and sixths. Double thirds and sixths should have also been taken up. The perfection achieved in this work will be upon the same principle as in the study of the various parts and the number of hours they have been able to devote to daily practice.

WITH YOUTHFUL ARDOR

INTERMEZZO

CHARLES E. BRILLHART Op. 51

Allegretto M.M. $\text{♩} = 104$

Musical score for "With Youthful Ardor" by Charles E. Brillhart, Op. 51. The score is in 6/8 time, key of B-flat major, and consists of 68 measures. It is marked "Allegretto M.M. $\text{♩} = 104$ ". The score is written for piano with a grand staff (treble and bass clefs). The music features various dynamics including piano (*p*), pianissimo (*pp*), and fortissimo (*f*). It includes performance instructions such as *rall.*, *lunga*, *rit.*, *Fine*, *molto con vigore*, *a tempo*, and *dim.*. The score is divided into systems, with measures 1-16, 17-32, 33-48, 49-64, and 65-68. The final measure is marked "D.C.".

THE ETUDE GARDENIA

Andante grazioso M. M. ♩ = 72 - 84

cantando con espressa.

A. JACKSON PEABODY JR. Op. 21

p *molto rit.* *p pp* *con delicatezza* *poco rit.* *a tempo*

poco rit. *a tempo*

poco rit. *a tempo*

piu mosso *ff*

ff *a tempo*

pesante poco rit.

Two systems of piano music. The first system consists of two staves with complex chordal textures and arpeggiated figures. The second system continues the piece, featuring a variety of articulations and dynamics. Performance markings include *poco rit.*, *allarg.*, and *molto rit.* The music is written in a key with two flats and a 3/4 time signature.

MY OLD KENTUCKY HOME

STEPHEN C. FOSTER
Arr by Ludwig Renk

Moderato M. M. $\text{♩} = 84$

A piano arrangement of the song 'My Old Kentucky Home'. The score is in 4/4 time and begins with a tempo marking of 'Moderato M. M. ♩ = 84'. The music is characterized by a steady, rhythmic accompaniment in the left hand and a more melodic line in the right hand. Dynamics range from *mf* to *pp*. Performance markings include *dim.*, *res.*, *cen.*, *to*, *mf*, *p*, *Meno mosso*, and *Lento*. The piece concludes with a final chord and a *pp* marking.

MARCH OF THE CLOWNS

Moderato M.M. ♩ = 126

WILLIAM E. HAESCHE

The musical score for "March of the Clowns" is written for piano and bass. It begins with a tempo marking of "Moderato M.M. ♩ = 126". The key signature has two flats (B-flat major or D-flat minor). The score is divided into eight systems, each with a piano (right) and bass (left) staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano), *ff* (fortissimo), *cresc.* (crescendo), and *ppp* (pianissimo). Fingerings are indicated by numbers 1-5, and articulations are shown with dots. The piece ends with a double bar line and a fermata.

THE ETUDE
CARISSIMA
TANGO - ARGENTINE

583

Moderato M.M. $\text{♩} = 96$

J. F. ZIMMERMANN

The musical score is written for piano and consists of 18 staves. The first section is marked 'Moderato M.M. $\text{♩} = 96$ '. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings like 'fz' (forzando) and 'cresc' (crescendo). The 'TRIO' section is marked with a 'TRIO' label and includes a 'cresc' marking. The score is written for piano and features complex rhythmic patterns and melodic lines.

THE ETUDE

IN SLUMBERLAND

REVERIE

GEO. L. SPAULDING

Andante M.M. $\text{♩} = 120$

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CARNIVAL PARADE

MARCH

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Maestoso M.M. $\text{♩} = 108$

SARAH READ REINHART

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The introduction consists of two staves of piano music. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and chords. The key signature has one flat (B-flat), and the time signature is 4/4.

RUSTLING LEAVES

IMPROMPTU PASTORALE

H. D. HEWITT

A Piacere

The first system of the piece begins with a piano (p) dynamic. The right hand has a melodic line with slurs and ties, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Allegretto' with a metronome marking of quarter note = 84.

Allegretto M.M. ♩ = 84

The second system continues the piece. It includes markings for 'dim.' (diminuendo), 'rall. molto' (rallentando molto), and 'mf' (mezzo-forte). The right hand features a melodic line with slurs, and the left hand continues with eighth-note accompaniment.

The third system includes markings for 'Ped. simile' (pedal simile), 'mf' (mezzo-forte), 'rill.' (rillando), and 'p' (piano). The right hand has a melodic line with slurs, and the left hand continues with eighth-note accompaniment.

The fourth system includes markings for 'cresc.' (crescendo) and 'Meno mosso' (less motion). The right hand has a melodic line with slurs, and the left hand continues with eighth-note accompaniment.

The fifth system includes markings for 'mf' (mezzo-forte) and '7 7' (fingerings). The right hand has a melodic line with slurs, and the left hand continues with eighth-note accompaniment.

The sixth system includes markings for 'mf' (mezzo-forte) and '7 7' (fingerings). The right hand has a melodic line with slurs, and the left hand continues with eighth-note accompaniment.

The seventh system includes markings for 'mf' (mezzo-forte) and '7 7' (fingerings). The right hand has a melodic line with slurs, and the left hand continues with eighth-note accompaniment.

Con espress.

Musical score for "THE ETUDE" starting with "Con espress." The score is written for piano (mf) and includes various musical notations such as slurs, ties, and fingerings. The tempo is marked "Con espress." and the dynamics include "mf". The score features a series of chords and melodic lines in both hands, with a "Ped. simile" instruction. The tempo changes to "a tempo" and "rall." in the later sections.

Allegretto

Musical score for "THE ETUDE" starting with "Allegretto". The score is written for piano (mf) and includes various musical notations such as slurs, ties, and fingerings. The tempo is marked "Allegretto" and the dynamics include "mf" and "tranquillo". The score features a series of chords and melodic lines in both hands, with a "Ped. simile" instruction. The tempo changes to "a tempo" and "rall." in the later sections.

f *mf* *cresc.* *rall. e cresc.*

atempo *mf*

atempo *rall.*

cresc. *rall. ed cresc.*

atempo *mf* *piu mosso*

cresc. *f*

al fine *precipitato* *f*

THE ETUDE IN THE HOLIDAYS

MARCH
SECONDO

EDWARD A. MUELLER

Vivace M. M. $\text{♩} = 120$

The musical score is written for piano and consists of several systems of staves. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Vivace M. M.' with a metronome marking of 120. The score includes various dynamics such as *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), and *p* (piano). There are also articulation marks like accents and slurs, and fingerings are indicated by numbers 1-5. A section labeled 'Trio' begins with the instruction *p (last time ff)*. The score concludes with a 'Fine' marking.

MARCH
PRIMO

EDWARD A. MUELLER

Vivace M. M. $\text{♩} = 120$

[illegible]

D. C. Trio al Fin.

THE ETUDE

MARCHE LYRIQUE

SECONDO

CARL KOELLING, Op. 414

M. M. ♩ = 96

a tempo
rit.
And. simile
a tempo
rit.
And. simile
rit.
a tempo
cresc.
rit.
And. simile
a tempo
And. simile
cresc.
f
p
cresc.

THE ETUDE MARCHE LYRIQUE

891

M. 31. ♩ = 96

PRIMO

CARL KOELLING, Op. 414

The musical score is presented in a standard format with two staves per system. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as eighth and sixteenth notes, rests, and bar lines. Dynamic markings include *p* (piano), *rit.* (ritardando), *a tempo*, *crase.* (crescendo), and *mf* (mezzo-forte). The score is divided into measures, with some measures containing fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks (e.g., accents, staccato). The overall structure of the piece is a march, characterized by its rhythmic patterns and melodic lines.

ff *ff* *ff*

ff *f* *ff*

Ossia

ff *f* *ff*

Ossia *Ossia*

espressivo *espressivo*

mf *dim.* *dim.*

THE ETUDE

The main musical score for 'THE ETUDE' is written for piano in G major (one sharp) and 2/4 time. It consists of five systems of staves. The first system has a treble and bass staff. The second system has a single bass staff. The third system has a single bass staff with dynamic markings *dim.*, *pp*, and *p e sostenuto*. The fourth system has a single bass staff with dynamic markings *più p*, *sempre più p*, and *pp*. The fifth system has a single bass staff with dynamic markings *pp* and *pp*. The score includes various musical notations such as slurs, ties, and fingerings.

In place of the following, the last five measures on the page may be substituted.

The alternative musical score for the last five measures is written for piano in G major and 2/4 time. It consists of three systems of staves. The first system has a single bass staff with dynamic markings *pp* and *un poco marcato*. The second system has a single bass staff with dynamic markings *pp*, *sempre pp*, and *ppp*. The third system has a single bass staff with dynamic markings *pp* and *ppp*. The score includes various musical notations such as slurs, ties, and fingerings.

THE ETUDE IN POLAND MAZURKA

895

Allegro M. M. = 126

a tempo MORITZ MOSZKOWSKI, Op. 10, No. 3

The musical score is written for piano and consists of 126 measures. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Allegro' with a metronome marking of M. M. = 126. The score includes various musical notations such as dynamics (f, p, pp, ff, rit., cresc., con fuoco), articulation (accents, slurs), and fingerings. The piece is marked 'a tempo' and includes tempo changes to 'a tempo' and 'rubato'. The score is divided into systems, with each system containing a treble and bass staff. The piece concludes with a double bar line and a final chord.

THE PEASANT'S SONG*

Cheerful at morn, he wakes from short repose,
Breathes the keen air, and wanders as he goes;
At night returning, every labor sped,
He sits him down the monarch of a shed.

Oliver Goldsmith (1728-1774)

Andante tranquillo M.M. $\text{♩} = 84$

F. FLAXINGTON HARKER

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BABBLING BROOK
VALSE CAPRICE

Tempo di Valse M.M. $\text{♩} = 88$

CARL WILHELM KERN, Op. 275

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*) For study purposes, this piece may be played throughout by the left hand alone.

a) Use small notes only when played by the left hand alone.

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8

dim.

a tempo

rit.

p

cresc.

Meno mosso

Fine

p dolce

a tempo

rit.

mf

broad

D.C.

NOVEMBER

SLEIGH RIDE

Troika

Allegro moderato M.M. ♩ = 112

P. TSCHAIKOWSKY, Op. 37, No. 11

mf
espress.
dim.
grazioso
p
f dim. poco a poco

sempre stacc.

p poco marcato la mano sinistra

p espres. r.h.

staccato

pp

dim.

THE ETUDE POETIC FANCIES

VALSE

THEO. G. WETTACH

Tempo di Valse M.M. $\text{♩} = 54$

p

f

con spirito

f

p dolce

Trio

*D.C. **

con spirito

D.C.

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

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MARCHE NUPTIALE

Tempo di Marcia M.M. ♩ = 98

GEO. NOYES ROCKWELL

MANUAL

PEDAL

Gt. to Sw. Full organ
 16 ft. open Gt.
 Gt.
 Swell
 Gt.
 close Sw.
 Swell
 Gt.
 close Sw.
 Swell
 Gt.
 Full Sw.
 Full Swell closed
 cresc.
 Full Sw.
 Gt. to Ped off
 Ped. 16 ft. open to Sw.
 Sw. closed
 cresc.
 Full
 Gradually
 close Swell
 ralle cresc.
 Full swell
 D.C.

THE ETUDE
ELFIN DANCE

HENRY TOLHURST

Allegretto vivace M.M. $\text{♩} = 108$

[illegible]

THE ETUDE

903

Musical score for "THE ETUDE" (Op. 10, No. 1 by Frédéric Chopin). The score is written for piano and consists of 11 systems of music. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as treble and bass staves, dynamic markings (e.g., *mf*, *p*, *cresc.*, *poco rall.*, *a tempo*, *pizz.*), and articulation marks (accents, slurs). The piece concludes with a Coda section.

Coda

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

THE GLORIOUS MORN

CHRISTMAS SONG

FRANZ CHRISTAN

W.H. NEIDLINGER

Andante religioso

Out on the plain, with the heav-ens a-light, Shepherds once watched thro' the long quiet night. Sud - den-ly down thro' the
Souls of to day, see the years slipping by, Al - most ye doubt that great voice from the sky: I dly ye sit by your

night came a voice, "Wake - go ye forth, go ye forth and rejoice, For Christ the Lord is born, Ye have seen a great day
flocks thro' the night; I - die no more, lift your eyes to the light, For Christ the Lord is born, Ye shall see the glo - rious

down. Al - le - lu - ia! Go forth and sing: Al - le - lu - ia to Christ the King. Greet the glo - rious morn,
dawn. Al - le - lu - ia! Go forth and sing: Al - le - lu - ia to Christ the King. Greet the glo - rious morn,

Lol! the Christ is born. Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia ev - er more!"

horn. Al - le - lu - ia! Go forth and sing: Al - le - lu - ia to Christ the King Al - le - lu - ia! Al - le - lu - ia!

Let it ring from shore to shore Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia ev - er more!

SOME SWEET DAY

FANNY CROSBY

JULIAN EDWARDS

Andante moderato

t. We shall reach the sum-mer land, Some sweet day, by and by; We shall
cry - tal riv-er's brink, Some sweet day, by and by; We shall

press the gold-en strand, Some sweet day, by and by; Oh! the loved ones watching there, By the tree of life so
find the brok-en link, Some sweet day, by an- Then the star, that led - ing here, Left our hearts and homes so

fair, Till we come their joy to share, Some sweet day, by and by. 2. At the
dross, We shall see more bright and clear, Some sweet day, by and by.

un poco rit. 1. Ad tempo. 2. At the

by. Oh! these part-ing scenes will end, Some sweet day, by and by; 2. At the

There, be - fore our Father's throne, When the

We shall gath-er friend, with friend, Some sweet day, by and by; There, be - fore our Father's throne, When the

and clouds have flown, We shall know, as we are known, Some sweet day, by and by. rit. 2. At the

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THE ETUDE
 To Mrs Edna M^{rs} Donald
AUNT SALLY
 A MAMMY SONG

HORACE CLARK

Those who are at all familiar with negro singing will recall that their songs are nearly all of a religious nature. Their texts are vaguely remembered scriptural phrases strung together, without rhyme or reason. When memory fails the voice trails off into a sort of word-

less chant or moan such as is indicated in this song by the expression "hum." They are frequently inaccurate in their quotations, hence the humorous twist to the phrase "Moses and de ram."

Semplice*mp parlante*

1. When I was just a lit-tle child, So man-y years a-go, Aunt
 2. Aunt Sal-ly long a-go has gone A cross the val-ley deep, And

mf *pp*

Sal-ly was my 'ole black mam' And she loved me so. When win-ter nights were dark and chill, To
 by the old home far a-way, She sleeps her last sweet sleep; But mem-ries oft come back to me, Of

pp *rit.* *a tempo*

soothe my child-ish fear, She'd slow-ly rock me in her arms, And croon in-to my ear. "Ohi Lor-dy Je-sus
 those old days so dear, And cross the years a-gone a-gain Her sweet old voice I hear.

colla voce *pp* *pp* *simile*

bless my lit-tle lamb m-m m-m-m. De cha-riot of Ole Pha-ra-oh, Wid

a tempo *dim. a rit.* *rit.* *sempre*

Mo-ses and de ram m. (humming) Is come to take us home m-m m-m *pp*
 poco a poco stentando *rit.* *a tempo* *dim. molto e rit.* *pp*

What the Pianist Does in a Second

A BRITISH scientist has made a calculation of the number of muscular, nerve and other movements made by a well-known pianist during the performance of a piece. In the *British Medical Journal* Sir James Paget gives an interesting account of his experiments. According to this, the pianist experienced about 22,000 mental sensations in a little over four minutes. Incredible as this seems, Sir James' records give a very good explanation. For those who are contending that music offers the most superior kind of mental drill, this clipping makes an excellent argument:

"Mademoiselle Jasothea was so good as to play on the piano, at my request, one of the swiftest pieces of music known to her, a *presto* by Mendelssohn. The time it occupied was taken, and the number of notes was counted. She played 5,595 notes in four minutes and three seconds, rather more than twenty-four notes per second. We may, from this, estimate approximately the number of what we may call nervous vibrations transmitted during a given time to and from the brain, from the brain to the muscles and from the muscles and the organs of hearing and of touch to the brain. Each note required at least two voluntary movements of a finger, the bending down and the raising up; and besides these there were a very large number of lateral movements to and fro of the fingers, as well as many and various movements of the wrists, elbows, shoulders and feet. It was not possible to count these but I think I can be sure that they were not less than at the rate of one movement for each note, making altogether not less than three voluntary movements for each note, even if we allow for the chords in which several notes were struck at the same instant. Certainly there were not less than seventy-two distinctive variations in the currents of nerve force transmitted from the brain to the muscles in each second, and each of these variations was determined by a distinct effort of the will. And observe—for herein may seem a chief wonder—each of these movements was directed by the will to a certain place, with a certain force, and a certain speed, at a certain time; and each touch was maintained for a certain length of time. Thus there were, as we may say, five distinct and designed qualities in each of the seventy-two movements in each second. Moreover, each of these movements, determined by the will and exactly effected by transmission of nerve-force from the brain along nerve fibers to the muscles—each of these movements was associated with consciousness of the very position of the finger, each hand, each arm and each foot, before it was moved and while moving it, and with consciousness of the sound of each note and the force of each touch. Thus there were at least three conscious sensations for each of the twenty-four notes in each second; that is, there were in the rate of ninety-six transmissions of force from the ends of nerve fibers, along their course to the brain, in each of the same seconds during which there were seventy-two transmissions going out from the brain along other nerve fibers to the muscles. And then, add to all this that during the time, in each second of which the mind was conscious of at least ninety-six sensations, and directed not less than seventy-two movements, it was also remembering each note to be played in its due time and place, and was exercised with the judgment, in the comparison of the playing of this evening with those of the time before, and with some of the sentiments which the music was intended to express. It was played from memory, but Mademoiselle Jasothea assures me she could have played it as swiftly at sight, though this would have added another to the sensations associated with each note."

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Learn How to Criticise Properly

By ERNEST EDERHARD

THE ability to criticise is, when rightly used, one of the greatest aids possible to find in music study. Roughly speaking, there are two kinds of criticism: firstly the destructive type; and secondly the constructive type; secondly intelligent criticism, in which the fault is exposed, but a better way is suggested.

Suppose that you go to hear a certain concert-giver: your music study can criticise you much good unless you can criticise the performer. Do I hear some one say, "Criticise a great artist? What an absurd standpoint!" But just a moment. Most of my readers have heard several of the world's great artists: which one of them did you like best—and why? Perhaps you have heard some one who never plays the same thing. One of them may play it better than the others: in what way is his performance on a whole level? Maybe he plays it as a whole better than some one else, but does he ever execute some particular part better? Do you begin to see what I mean?

If you develop this power of discriminative criticism (you might use the much abused word, appreciation), each recital that you attend will become a lesson

of untold value. You have the advantage of hearing Paderewski or Yeasey saying plainly to you personally, "I prefer the passage to be played in this manner. Can you tell me why it is better this way than any other?" Are not such lessons invaluable? But suppose you come home and say, "Oh! It was simply wonderful!" and some one asks "What was best?" and you answer, "It was all sublime!" your afternoon has not done you much good; you have failed of any real intellectual appreciation.

Try to criticise inwardly (if you do so outwardly you will lose all your friends immediately) every one you hear. Find their faults and their virtues. You probably have some of their faults, and you should recognize them at once. The full realization of a fault is half way toward eradicating it. Many of their virtues you will not possess. Appreciate them, improve them if possible, but know why they are virtues.

If you really try your best to conquer this power of criticism, this musical appreciation, you will find not only your music, but your every day life improving, for you will be endeavoring to "do unto others as you would be done by."

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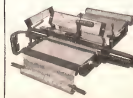
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The Musical Festival must be regarded as one of the most important factors in America as a means of fostering musical interest. Its influence is much greater than that of any other organized musical effort. This is due to the fact that the true festival is a choral event, and the members are selected from the neighborhood in which it is given. A volunteer chorus of this sort is a much more powerful influence than a galaxy of soloists and a hired orchestra brought together for a single event. The professional concert or series of concerts may produce better music than the local chorus, but once over the concerts are but a fading memory and exert but a diminishing influence. On the other hand the chorus begins study preparation long before, thus maintaining a lively and growing interest in their proceedings, and moreover, each member of the chorus is the center of a group of friends and relations, and from him radiates a certain amount of musical influence among those not directly concerned.

In America, the festival has long been a feature of the musical life. Perhaps the first great efforts to establish the festival spirit were made by the Handel and Haydn Society of Boston. A tentative effort to establish the festival idea was made in 1857, which was mildly successful. Another attempt was made in 1865 with the result that \$4000 was gained over the expenses and was divided between two leading war charities. From that time on, festivals were held every three years after May Festival in the Birmingham festivals in England. Similar festivals were soon inaugurated in Worcester, Mass., the veteran Carl Zerkahn being the conductor in both cases. Norfolk, Conn., has also been a festival center for many years.

The Cincinnati May Festivals have come to be regarded as of exceptional artistic value. They owe their origin to the German Singverein, held as early as 1829, but it was not until 1870 that festivals began to be held on the present magnificent scale. They owe their significance largely to the impetus given by Theodore Thomas, whose colossal energy has been of such tremendous import to the music of the country. An

offshoot of the Cincinnati May Festivals has been the Cincinnati Opera Festivals, which have resulted in much good. Not satisfied with inaugurating the May Festivals in Cincinnati, Theodore Thomas also inaugurated festivals in Chicago. Later, as in Cincinnati, a series of Opera Festivals were inaugurated in Chicago, for which purpose the fine auditorium was built.

Apart from these events must be considered the sporadic outbursts of festival fever which result in such enormous quantities as at the recent May Festivals given in Boston by the Handel and Haydn Society, the Centennial Festival in Philadelphia, and the forthcoming Panama Exhibition Musical Festival in Cincinnati. These events do not have the cumulative force of the yearly or biennial festival, but they have their musical victories.

To-day, notwithstanding the rapid development of musical interest along other lines in America, the festival is firmly entrenched as part of our national life. We need only to mention the magnificent Bach Festivals in Bethlehem, Pa., under the splendid conductorship of Dr. J. Frederick Wolle as an instance which can be paralleled in many ways. The splendid MacDowell Memorial Festival at Peterboro, N. H., is of particular value, since it not only fosters musical interest but encourages native composers. Other festivals of great significance are the North Shore Festivals at Chicago, under Peter Dean Lusk, the Ann Arbor Festivals, under A. A. Stanley, the festivals at Conway College, Spartanburg, S. C., until recently under A. L. Manchester. Then there are the Ocean Grove Festivals in which Dr. Tali Egan Morgan includes some of the religious fervor which used to animate the great choral festivals of Europe. Nor can the Welsh Eisteddfod, and the great German Sangerfesten be ignored. In recent years festivals have been given in all sorts of unexpected places, such as San Diego, Cal., Emporia, Kans., Cornell University, and Trenton, N. J. All of these events have been the outcome of a wider and deeper interest in music, of a kind that is rapidly bringing America to the front in the musical world.

A Pupils' Recital That Succeeded

By C. L. CHAMBERLIN

The value of pupils' recitals at which all appear with suitable selections before the teacher's combined classes is now unquestioned. Most teachers avail themselves of this means of encouraging their pupils to play before other persons, and at the same time furnish the incentive to memorize one or more suitable musical selections. It is not often that pupils receive the value of such recitalistic performances sufficiently to arrange and carry out a recital without the teacher's assistance. Such a case, however, is known to the writer.

A number of little girls, averaging about ten or eleven years of age, the pupils of three different teachers, had been taking music only a short time, extending from half a dozen to perhaps fifteen lessons each. They gravely discussed the advantage they would gain from playing before friends in response to the request. They had not yet advanced sufficiently to have studied any pieces, all their lessons having been confined to the studies and lesson pieces such as are found in the *New Broadway Book* and *Book One of Mathews'*

Graded Course. Each selected a favorite study piece, and on an appointed afternoon met at the home of one of their number, and with no audience but this little group, solemnly played the selection which had been given special practice and committed to memory. They received no help from the teachers, who had no knowledge of it until after the concert and ended.

Whether their teachers had neglected the opportunity to hold recitals or not, they had certainly inspired these little ladies in the right direction. Doubtless the teachers considered them not sufficiently advanced to play in recital. I do not clearly understand of hearing some of these pupils play the same pieces they had performed at their recital, and they had certainly advanced themselves in the practice. There were a few minor faults which a teacher's assistance in preparation might have corrected—perhaps not. But herein lies the suggestion that these pupils might have derived the additional benefit of giving their little pieces practice in correct form had their teachers arranged and helped in the recital.

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| 8528 | And There Were Shepherds | Low |
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| 8531 | And There Were Shepherds | Low |
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A NEGLECTED FACTOR IN VOCAL TRAINING.

BY DR. HERBERT SANDERS.

It is an astonishing fact that nearly all modern vocal works, with their new ideas and theories, make little or no mention of an essential qualification of the singer and voice trainer, without which no system, however elaborate, can be successful. These systems have their day and cease to be, and their result is rarely of permanent good. Vocalists are everywhere looking for some system or method which, without a crisis, can create an effect, or, in other words, can bring a voice from nothing; others, a little more reasonable, expect their defective vocal apparatus to emit the tones of a Melba; others who are already endowed with an excellent voice expect to wake up one morning and find themselves operatic "stars" if only they can save enough money to study under some renowned master.

THE TRAINING OF THE EAR.

All these three classes gain their faith in a system or method. They look for the cause of their success to something outside themselves—some secret of production or some accidental circumstance. Any singer possessing a healthy and developed vocal apparatus but with a voice not yet relatively perfect, will find the tone they desire by ignoring any method or master which teaches them to look for the magic key to success in anything but the exercise of their own mental powers and the power which is required here is that of hearing their own voice and improving it according to their mental conception of the tone, which mental conception can only be regarded as infallible when the ear is perfectly trained. To say that the most perfect way of training the voice is by training the ear sounds like a paradox, but it is psychological and physiological fact.

VOCAL ADJUSTMENT.

Under normal conditions the vocal organs instinctively adjust themselves by performing the necessary muscular contractions to satisfy and build the demands of the ear. In order that a perfect tone of the ear is produced it is necessary, in the first place, that the ear be keen and well trained; only such an ear can know the exact sound of a perfect tone and so demand it of the voice.

OLDER AND RECENT AUTHORITIES.

The amazing success of the old Italian masters was undoubtedly due to the fact that they did not neglect this point, but made the training of the ear of paramount importance. Toxi (1723) supports this statement, "one who has not a good ear should not undertake either to sing or to instruct. Let him (the pupil) hear first of the sound of the most celebrated singers, and likewise the most excellent instrumental performers, because from the attention in hearing them one can more advantage than from any instruction receive." More says, "An important influence is exerted by frequent hearing of good voices. Through this an idea of good tones is strengthened which

gains an influence on the use, and also on the training of the organs not perhaps immediate, but clearly seen in its results." Mr. Ffrangcon Davies, the eminent Welsh harpist, says, "The training of the ear is one half the training of the voice."

At the risk of repetition I must in this connection quote the words of Dr. Wesley Mills, words which should be inscribed in the brain of every vocal student and teacher: "We cannot too much insist on both singer and speaker attending to forming a connection between his ear and his mouth cavity. He must learn to hear that he may produce good tones, and they cannot be correctly formed if they are not well observed. To listen to one's self carefully and constantly is a most valuable but little practiced art. The student should listen as an inexorable critic, accepting only the best from himself."

Here I can hear the question asked: "What scientific foundation has the assertion that a close alliance exists between mouth and ear, and that the voice responds involuntarily to the mental demand and conception?" The psychological answer is given by Dr. Wesley Mills. "There can be no doubt that the nervous impulses that pass from the ear to the brain are of all sensory messages the most important guides for the customer, and they determine the necessary movements."

From this short statement of my point, backed up by authoritative quotations, it will readily be seen that in any scientific method of training the training of the ear is of paramount importance, and yet in modern teaching it is a neglected factor. I believe myself that the trained ear is the golden key which will unlock the door to many a struggling student and admit him to the palace of vocal success.

A CORRECTION.

OWING to a printer's error, the article which appeared in THE ETUDE for last month under the caption "How to Secure Resonance" was attributed to Mr. Percy Dunn Aldrich. This was a by no means unworthy flight of the imagination upon the part of the printer, since the article was of such excellence that it might well have been written by Mr. Aldrich. As a matter of fact, however, it was from the versatile pen of Dr. Herbert Sanders, another of whose articles is printed in this issue. This kind of mistake, which is regretted by no more keenly than the editor of THE ETUDE.

MUSICAL beauty has nothing to do with mathematics. The hypothesis held by many critics as to the part played by mathematics in musical composition is remarkably vague. Not content with the fact that the vibrations of musical sounds, the magnitudes of overtones and the intervals and dissonance, may lawfully be traced to mathematical relations, they are convinced that also the beauty of a piece of music is grounded on figures. They make the study of harmony and counterpoint a sort of algebra, which is to teach composition by calculation—

HANSER.

IS THE ART OF SINGING ON THE DECLINE?

BY RITA BEEZLE.

How many singers do we listen to with admiration for their pyrotechnics, but without one real thrill of joy in their art! Is this altogether a matter of temperament, or is it the fault of their training? If the training were adequate, would it be hard to bring out latent worth of temperament, in addition to the modern much-missed silvery tone-ring of appeal?

Hear what Madame Sembrich, best beloved of the "Bel Canto" (School of Beautiful Singing), yet before the public, has to say.

"One cannot sing *Norma* or *Sonnambula* without study, and hard study. In the modern works an effect can be made with acting. In some of them it is scarcely necessary to sing at all; not necessary, I say, but how much better the words sound if they are properly sung, and how much longer a voice lasts if it is properly used."

"It is just as important to sing Wagner as it is to sing Bellini, and it is the voices that are properly used that last. Look at the career of Lilli Lehmann, how long and honorable it has been! And she sang heavy rôles like *Bruchhilde*, and lighter ones, like *Norma*, but she has never misused her voice."

"Fifteen years ago I was a leading member of a company producing Italian opera in St. Petersburg. The famous Italian baritone, Battistini, who has never sung in this country, was also a member of that company. After we had sung in St. Petersburg I never heard him again until last year in Rome, fifteen years later, when he was over sixty. I heard him sing Donizetti's *Don Sebastiano*. His voice was just the same; his style was just as consummate; such is the result of a correct training in 'Bel Canto' singing."

"I can say for myself that my voice would never have lasted so long if I had not sung correctly, too. I have been careful in my selection of rôles. My voice is a high soprano, but it has power and I could have been heard in dramatic parts, but I did not force it to stand the strain of such rôles."

"The situation of to-day is a peculiar one; the singer is greatly assisted by the heavy orchestra, by the beautiful costumes, the scenery and the lighting. Often in the Grand Days I have sat on the stage with a couple of plush chairs and a table, with the chorus standing in a stiff row behind me. One had to sing, that was all; there was nothing else to do."

"It used to be believed that Wagner would ruin the voice; that he would destroy the singer; so he would, if the singer let him. But Lilli Lehmann and Jean de Reszke taught us differently, and in some instances, notably that of Olive Fremstad, this tradition has been preserved. One can sing Strauss; one can Olive Fremstad sing *Salome*? One could even sing *Electra*; *Lulu* can be sung; all the modern operas can be well sung, and they will make a greater appeal, and the singer will be able to cope longer with public life. It is a pity that while everything else on the opera stage has so much improved, singing is retrograding."

DR. DAMROSCH'S OPINION.

Dr. Franz Damrosch, while he admits that there is a tendency, as Madame Sembrich certifies it, to do exist, hastens to assure us that conditions are not quite so hopeless as he pictures them. According to



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Department for Violinists

Edited by ROBERT BRAINE

KEEPING THE FINGERS DOWN.

A correspondent writes: "We are constantly told invariably to leave the fingers down when once on the fingerboard until needed. I find that if I do this in certain quick passages that it prevents my playing swiftly and smoothly. Please explain if this would be an exception to the rule; if I were to play the scale starting on the G string and ascending very swiftly, should I follow the rule, and leave all the fingers down and lifing them one at a time and setting them over on the next higher string as needed, or when the last note on the G string is sounded, should I raise the fingers simultaneously ready to play on the next string above?"

Another correspondent writes on the same subject: "In teaching scales (for example G Major) I insist on every finger being kept down as long as the pupil is on a given string (in the ascending scale) but allow him to remove the finger (in scales), when starting on the next string higher up, even before a particular finger (for instance the fourth) is required. I do not always insist on fingers being kept down, if there is to be no immediate return to the note or notes played. Am I wrong?"

TWO CARDINAL LAWS.

It is one of the leading principles of left hand playing in the technique of the left hand that the fingers should remain on the fingerboard as they are used. Conversely, one of the standard authorities on violin technique says on this point: "A finger should never be raised from the string unless it is necessary. This is an important precept, and here it is complete; whenever it is possible, the tone should be located on the string, and the finger applied in advance of the bow. These two laws are imperative, when two tones on neighboring strings are to be played, the slur can be executed purely and smoothly only by retaining the pressure on the first string and getting the second ready before the bow touches the string. In all cases, obedience to these rules is important since purity of intonation, dexterity, power and endurance are very materially furthered by their reason is that if one or more fingers are kept on the string, they hold the hand in the position, since they form an anchor as it were, keeping the hand to the position. This, especially in the higher positions, is of immense importance, since if the fingers are constantly removed from the hand would inevitably stray from the proper position, and the intonation would suffer. Much of the bad, shift intonation of amateurs, and self-taught or half-taught violin pupils, comes from neglect of keeping the fingers down according to this method. Prof. Ries says of this principle: "In order to obtain an unerring certainty and true intonation in the different positions (shifts), a quiet attitude of the left hand, and a timely keeping down of the fingers upon certain notes is indispensable."

Both the above questions show that the writers are somewhat in doubt as to whether the fingers should remain on the G string (or other lower string) after all the notes on that string have been played.

The best school of violin playing teaches that the fingers must be kept down on the string until it is necessary to remove them for use on the next higher string. The following example taken from the very excellent work by Hubert Ries, Professor in the Royal School of Music in Berlin, will make this plain:



In the above example it will be seen that the first and second fingers are released as soon as the open D string is reached, but the third finger is kept down on the G string until the first finger is placed on the D string when it is released. Another example will make this principle clear. The dash following the finger-mark indicates how long it is to be kept on the string.



In example 2, it will be seen that the third finger remains on the D string while the open A string is being played, until the second finger is placed on the A string, when it is removed.



In example 3, the third finger remains on the G string until it is necessary to remove it to play the note G on the D string; the first finger remains on the D string clear through the end of the scale, the G, reached. The third finger remains on the D string from the sixth sixteenth in the second group, until it is necessary to remove it to play the note D in the last group of sixteenths.

There are two fundamental principles underlying this method of fingering. First, if the fingers are kept on the string until it is necessary to raise them, the finger will be in place when it is necessary to use it again, and thus does not have to be replaced upon the string. This obviates a great deal of unnecessary labor, since if the fingers were always removed after use, they would in many cases have to be placed on the string again and again, which would be a sheer waste of strength and nervous energy.

The second and equally important reason is that if one or more fingers are kept on the string, they hold the hand in the position, since they form an anchor as it were, keeping the hand to the position. This, especially in the higher positions, is of immense importance, since if the fingers are constantly removed from the hand would inevitably stray from the proper position, and the intonation would suffer. Much of the bad, shift intonation of amateurs, and self-taught or half-taught violin pupils, comes from neglect of keeping the fingers down according to this method. Prof. Ries says of this principle: "In order to obtain an unerring certainty and true intonation in the different positions (shifts), a quiet attitude of the left hand, and a timely keeping down of the fingers upon certain notes is indispensable."

A VALUABLE AID.

If our correspondents wish to make a thorough study of this important matter, they cannot do better than to obtain the Violin School (Part 2nd) by Hubert Ries, of which there is an American edition available. This work contains exercises in the seven positions of the violin, with copious fingerings, and dashes following the fingerings, indicating how long the fingers are to be kept down on the strings. Very few violin schools have this valuable feature. Such well known violin schools as those of Kreisler, and Friedrich Hermann, have no dashes accompanying the finger-marks, and the beginner is left without any guide as to how long the fingers should be held on the string. The importance of these dashes accompanying the fingering is getting to be recognized more and more at the present day, and some of the later editions of Kreisler, Fiorillo and other standard studies, can now be obtained with dashes accompanying the finger-marks at the more important points.

I do not know of any principle in left-hand violin technique more universally neglected by teachers and pupils than this one of keeping the fingers on the strings. There is so much for the teacher to watch in violin teaching, that this very important branch is constantly neglected. We frequently find violin students who are studying standard concertos who have no method at all when it comes to this feature of left-hand technique. Their intonation cannot fail to suffer in consequence. If the teacher and pupil would see to it, that this method of fingering was rigorously adhered to from the very beginning, a vast improvement in technique and especially in intonation would result.

The difficulty spoken of by our first correspondent that he cannot play rapidly and smoothly when he keeps his fingers on the string, no doubt comes from the fact that his technique is not technically enough developed according to this method. If he would make a thorough study of violin technique according to the principles as outlined above, he would find that he could play very much more smoothly in rapid passages and in vastly better tone.

THE FRET IDEA.

An inquirer wishes to know if he can get a violin which has frets on the fingerboard, similar to a mandolin or guitar. The answer is that such frets can be obtained from the larger music dealers, our correspondent will make a great mistake if he uses such a violin. It is impossible to play in perfect tune, according to the intervals of the natural scale, on an instrument fitted with frets, which are placed according to the intervals of the tempered scale, the same as is used in tuning the piano or organ. One of the chief beauties of the violin is that, owing to its smooth fingerboard, the finger can be placed at any point, making absolutely correct intonation possible. Then again, if a string gets out of tune during the performance of a composition, it can be "fingered" in tune by placing the fingers slightly sharp or flat on the string as the case may be. It is also impossible to make a smooth glissando (sliding of the finger on the string) on a violin fitted with frets, as can be perfectly done on the mandolin or fingerboard. The frets also make the fingerboard of the violin heavy, making the violin impossible to hold in the correct horizontal position. The vibrato could not be well produced on a violin with frets, and there are many other objections.

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Paganini's Tone Ameliorant will last five times as long as any ordinary rosin preparation, so that it is really cheaper, besides giving you better results. It is put up in two sizes, the large size in the unique, convenient container illustrated above for \$1.00 and the standard size illustrated below for 50 cents. Our guarantee of satisfaction is most liberal. Try it ten days and if you're not pleased, return it and get your money back. Send us your order direct with your dealer's name, if you can't get it near by.

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At this time of the year, no song will afford the child greater pleasure.

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A delightful song for children, who would like to have Christmas come every day.

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All necessary instructions are given in a plain and concise manner, and, if necessary, the book may be used to good advantage for self-instruction.

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There is only one excuse for using a violin with frets, and that is in the case of a violin student who has a hopelessly faulty ear, and cannot learn to place his fingers at the correct position on the strings. Such a person, though, cannot ever accomplish much even with a violin fitted with frets, and it would be better for him to take another instrument, such as the piano or organ, where the intonation does not depend on the performer.

A New York daily paper recently contained an account of a wonderful (?) invention by a violin teacher in Europe which consists of a chart, marked with lines, indicating where the fingers should be placed on the fingerboard, and with letters giving the names of the notes. This was to be posted on the fingerboard of the violin to assist the beginner. The idea of putting such a chart on the fingerboard is as old as the hills. Such charts can be obtained from any music dealer, or can be taken from the *Frontispiece of the Etude* and *How to Master It*, a little work by H. H. H. H.

Such a chart posted on the fingerboard might be of some slight value to a student trying to learn without a teacher, or of some theoretical value to almost any beginner, but the better class of teachers do not use these aids, because they are unnecessary. The ear must be the sole guide as to the point on the string where the finger must be placed, and a student of any talent soon learns to place his fingers at the proper points. Those who cannot learn this had best let the violin alone, as it is perfectly clear that the violin student could not be continually taking his eyes from the music to look down at his fingers to see if they were on the right lines as indicated by the chart.

Many other schemes, such as slight ridges, lines painted on the fingerboard, small inlaid dots, etc., have been used. All these things are of very little use except possibly from a theoretical standpoint, since the pupil must by long practice acquire the instinct for putting his fingers in the proper places, and the ear is the only guide for this.

AGE PLUS—

On every side we hear that a violin will improve with age. This is true under certain conditions, viz: the instrument must be a good one to begin with, and must have proper care and attention.

A violin loses in resonance if left for weeks and months unstrung and unused. A violin loses in responsiveness if its pitch is constantly changed from low to high, or from the pitch of one piano to that of another.

These two statements are readily proved.

If there's one thing a violin has in abundance it is "spring action" in its wood fibres. A good violin has a top plate that is extremely elastic and responsive. It is so fashioned that it will respond nicely to very slight tremors of the strings.

Leave this fine violin unstrung, or unused and out of tune, the woods, following the natural tendency of all woods to spring back to "normal" position after being disturbed, will soon have a tendency to balk at being tuned up or even to staying in tune.

To keep in tune a violin in the pink of condition, always keep it tuned up to whatever pitch you usually play it at. Do this as it "goes" from day to day. Under no circumstances. Never mind if a string breaks from being held up to pitch for days at a time. It is cheaper to buy new strings occasionally than to buy a new instrument occasionally.

Keep the fingerboard clean. Wipe it,

lengthen the strings, occasionally, with a dry cloth—preferably a woolen cloth, or a silk one.

Clean rosin-dust from around bridge. It clogs varnish.

Never let anyone play your violin but yourself. Don't forget the "normal" tendency of woods to assume "normal" position. Your violin, accustomed as it is to your weight of fingering and bowing, settles to work normal; a heavier or lighter touch disturbs the "normal" position, thus robbing the instrument of its power to respond to your individual touch.

The same pitch at all times; the same power at all times. These two are essentials if your violin is to improve with age.

Any change of the stress exerted by "strings—such as changing from high to low, or caused by a "heavy fingered" player using your instrument, may be said to stamper the wood fibres.

These fibres are important. Some violin makers count the number to the inch, and won't use a board for a top unless it has a certain number to the inch. These become more highly sensitive year after year—providing the wood is good and well seasoned. The moment you alter the "tension"—either at the peg box or on the fingerboard, the harmony of action that has come to exist in the fibres and molecules of the wood is disturbed, if not destroyed.

Drop your watch on the floor, and you "buck" the hair of your instrument.

Drop greater pressure on your instrument than it is accustomed and "set" to, and the same sort of result occurs. So, too, equalize yourselves to your touch.

Keep your violin case locked and carry the key in your pocket. Then you can be fairly certain no one will tamper with your absence—F. F. in *The Violin World*.

IMPORTANCE OF A FINE TONE.

THE most important element of success for the violinist is the attainment of a fine tone. No amount of brilliant technique will compensate for the lack of tone, because the effect of a bad tone on the ear will always be fundamentally displeased with the simple melody played with a refined and lovely tone that would be with a lot of technical fireworks and rapid passage work with a stinging; the natural fine tone quality must be there; the simple tone quality gives no pleasure and makes no effect, no matter what technical difficulties it surmounts.

This being so, it is extraordinary how little attention violin students pay to tone production, pure and simple. The secret of the acquirement of a fine tone is much practice on long tones, with and without the swell, coming from the diaphragm, or even more, while the bow should be done from memory so that this work should be kept on the memory so that it is exactly parallel with the bowing, and that the bow is being drawn at the proper distance from the bridge according to the pressure applied to the stick of the bow. This work can be done on tedious as well as on anything else, and for this reason many violinists hear a day infrequently applied to work as the years go on. This slow practice should be done by the check, for as it is tiresome, five minutes seems like fifteen and ten minutes like thirty.

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Year after year we have been offering to our readers musical works suitable for Christmas gifts at reduced prices. In our list this year there are a number of works which we offer for the first time. It is quite important that those who desire to take advantage of these offers make their selection as early as possible, as during the Christmas tide the mails are delayed and the Christmas rush is often so great that the orders cannot be filled promptly.

It takes about five days for a package to reach the Pacific coast from Philadelphia and about three days to Texas. From two to three days to points of the Mississippi Valley. Remember, this time has to be deducted from the time of your writing. These Christmas prices are understood to be cash, even if an account is on our books, as the reduced prices do not warrant much bookkeeping.

There is one thing our patrons can always depend upon and that is that every article that is advertised is exactly as represented. All of the prices in the Holiday Offer include transportation. Prompt attention is given to every order on the day of its arrival.

Nearly every church with an organized choir makes a practice of giving a musical service at Christmas, and the choral work having particular reference to the event in honor of which the day is observed. The music for these services in this description is so heavy and so general that nearly every member of a church has produced it, and in the line of choral work inspired by this subject. Some of these works are creations of any but the largest and worthy, but are technically very difficult cantatas and oratorios. These are not intended for Christmas, but are easily learned and it is not likely they will be. The moderately strong choir may be sung with a few instrumental accompaniments, and the director to take up one of the lighter cantatas. The performance thus combined with the always safe practice in helping our people to appreciate suitable music of the Christmas season.

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The annual question as to what shall be the vocal solo in the Christmas service is now to the fore; also another—the selection of new and effective Christmas anthems—but both the soloist and the choir director who may have postponed action in these matters will experience no difficulty in arriving at a pleasing choice if we are promptly consulted and dependence is placed in our supply of Christmas music of all kinds. Our well-known system of sending music for examination needs no recommendation to those who have dealt with us in the past; new ideas are always welcomed and if possible to prevent it they are seldom or never disappointed.

This excellent set of carols is now ready. There is always a demand for new Christmas carols of a bright and interesting nature with real good musical settings. The texts of these six carols are selected from standard hymns and from traditional Christmas carols. The musical setting in each case is new and original. These carols will appeal to all lovers of good church and Sunday-school music.

We will be glad to send a sample copy of the set for a two-cent stamp.

As announced last month we have in preparation a new edition of Rossini's "Stabat Mater." This work is now on the press and copies will be ready in a very short time. However, we will continue this month the special introductory

...and this would be the special investigation.

offer. Our new edition will have both the original Latin text and the well-known English version. It will be superior in all respects.

The special introductory price in advance of publication is 25 cents per copy postpaid.

The transfer of this catalog to us has filled a gap in our publications; this is particularly along the vocal line. This catalog is almost unexploited; little known of it although it contains compositions of the highest quality. We should have. A number of them wrote exclusively for this catalog for a number of years; among them William H. Neidlinger, Ward-Stevens, H. T. Burleigh, Harry Rowe Shelly, Florence Bartlett, John Edwards, John B. Grant and a number of others. We have had them now in a position to supply the vocal needs of our patrons in a manner that we are satisfied will be almost perfect. We should be pleased to send selections of any of this music to those who wish it. We are sure that you will find the vocal catalog of these compositions to be desirable to make a selection therefrom.

We take pleasure in presenting to our readers a new book for beginners. This work deserves the earnest attention of all the active and thoughtful teachers who have elementary work to do. The work appeals to the musical understanding and is the result of a normal course of three-

years by the author. The exercises in this work are entirely original, not a single note is copied. The author is connected with one of our leading educational institutions and has had years of experience besides a thorough education at home and abroad. We can speak well for the work and hope it receives a welcome reception by all of our modern, progressive piano teachers. It will remain on Special Offer but a very short time.

The special advance price will be but 30 cents, postpaid.

This is a delightful little book for very young players. It will serve to familiarize pupils with the elementary rhythms and note values. It will also aid in the practice of sight reading. The work is largely of melodic character and each of the little tunes has an appropriate verse with it.

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Never was there a Christmas like this!

Never has America given so richly—so willingly—so
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The very heart of Christmas is **GIVING**. Giving is living—the greatest of all blessings—not from the gifts themselves but from the warm spirit of brotherly love which brings the givers closer together at the Christmas season than at any other time of the year. Musicians, habitually prodigal givers, have given more richly than ever before. The great catastrophe of the ages has reflected its terms on all Americans in a way that makes us immeasurably appreciative of our own peace and possessions.

We have given to those in need and have found a joy in every penny that we have given in kind.

Thousands of Americans are making their gifts to friends in America far larger this Christmas to celebrate our own wonderful good fortune. This is the great year of GIVING for America. Give! Give! Give!

At this most memorable Christmastime of our national history, THE EYED rejoices with its friends who have been spared from the great scourge and offers its deepest sympathy to those who have been afflicted. But to all we send our warmest Christmas greetings.

This is a collection of 38 children's songs. The words and music are by one of our best American composers. In preparing this collection we wish to state that there is no other collection of children's songs published. Mr. Neidlinger's access along this line is well-known to all. He has not only composed himself. They are not foolish trifles but well made compositions suitable for use in the home or in school music. This collection has been published by the William Maxwell Music Co. under the title called "The Discontented Children of the Corn Country."

Under the new title it represents more nearly the nature of the work. It would be a good idea to have a collection of any child. It is beautifully gotten up and we can deliver copies at this time. It is a bound book with an illustrated title page. The work was done at a greatly reduced rate during the coming holidays. We have set the price

Nothing is more welcome to the active teacher than instructions on how to play well-known compositions. In this work there will be nearly 100 compositions analyzed. These are all well-known compositions, and they are analyzed in a very lively; in fact, the whole range of piano literature is covered. In this work Schumann is represented by six compositions; Chopin by six; Moszkowski by two; Debussy by two; Dohnanyi, Grieg, Lacaille, and Sinding all appear in the six compositions. The work will be of great assistance to teachers; it gives them the history, the circumstances under which the work was composed, and it gives them something of interest, not only of technical but of historical, dramatic and poetical nature. This work is very much along the line of some works by Edward Baxter.

It will be sent, postpaid, for 50 cents.

It will be sent, postpaid, for 50 cents.

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 Conducted by LOUIS C. ELSON
 Professor of Theory at the New England Conservatory

It is necessary for us to have the full name and complete address of every writer applying to THE ETUDE for information. All communications must be accompanied by a return address.

Q. Who invented the well-known of the wine and an "instrument" was it first invented?

A. The wine "well-known" was made by Julius, 1715. It was made by a large sliding shutter in front of the box. The wine well-known was of very light color. For many years they did not get the wine well-known. Even today in cheap copies of the wine well-known is restricted, although in well-known. Instruments the wine is made equal in comparison to the great wine.

Q. How a glassed rose in double nature—nature of altho—been written for one kind in one composition?

A. I have seen glassed roses written in thirds and in sixths for one hand, but they are exceedingly rare. I have even known a great pianist to make a glassed rose with two hands, playing the third key in the right hand and the first key in the left hand. It is a very good idea, but it is not a very good idea.

Q. Please give me the meaning of "Piano" and of "Piano" which I do not find in any musical dictionary.

A. The words are very seldom used, "Piano" means "softly," "Piano" means "loudly." "Piano" means "softly," "Piano" means "loudly." "Piano" means "softly," "Piano" means "loudly."

Q. Is there any case of a composer of music who has distinguished himself as a soldier in the field?

A. A great many instances have been found in the case of Erik Satie, who is something of a composer as well as a wonderful violinist, and who has distinguished himself as a soldier in the field. He was a soldier in the field. He was a soldier in the field. He was a soldier in the field.

Q. Recently I heard Josef Hoffmann play, and I noticed that he played a great deal of the piano. He played a great deal of the piano. He played a great deal of the piano. He played a great deal of the piano.

A. The third or middle pedal in a good piano is the most important. It is the most important. It is the most important. It is the most important. It is the most important. It is the most important.

Q. Recently I heard an excellent musician of my acquaintance play a piece of music which was very "modernized." It was a piece of music to be played. It was a piece of music to be played. It was a piece of music to be played.

A. Music is not the result of imitation. It is the result of imitation. It is the result of imitation. It is the result of imitation. It is the result of imitation. It is the result of imitation.

Q. The piano I am using had a very soft touch. It was a very soft touch. It was a very soft touch. It was a very soft touch. It was a very soft touch. It was a very soft touch.

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Richard Wagner, the Man of Contradictions

AMONG musicians of the first rank, says John F. Runciman in his remarkable book on Richard Wagner, stand four commanding, tremendous figures. First comes Handel, by far the greatest personality of them all; himself beg permission to think the greatest man who has yet lived—greater than Caesar or Napoleon. After him came Gluck, a Napoleonic bourgeois; then Beethoven, whose domination was the result of his supreme genius and his mad temper; and, last, Wagner, whose supreme genius and indomitable persistence made him either an idol or a terror to all who came in contact with him. Handel had an easy time; he was of his period, he wrote for it, and only his native pugnacity landed him in bankruptcy, and enabled him finally to win a fortune by oratorio when no one would listen any longer to his operas. Gluck was from tows, it is true, but they did not concern him; he had always an assured public. Beethoven had throughout his working life an ample pension and the friendship of princes.

Wagner had no such friends until he was sixty years old; he had no pension; he offended every opera director in Germany by telling those gentlemen that they knew nothing of their business; he got mixed up with revolutionists, and, mainly because he was a man of unusual ability, was regarded as dangerous by every bureaucrat. He was fast be-

coming a popular composer; and he left his successes behind him and went on to change opera in a fashion never attempted by Gluck or any other composer. He was the most consummate contrapuntist of his age; therefore his critics and the professors declared that he knew nothing about counterpoint. He wrote the loveliest melodies of the nineteenth century; therefore it was generally agreed that the gift of melodic invention had been denied him by a merciful Providence, who reserved that gift for the Jews and their friends. He could hold neither his tongue nor his pen; if a bull may be excused, he resplended before he was attacked, he hit back and through his pride a beggar, giving dependent on the world for his bread, quarreling with his friends, picking quarrels with his supposed enemies, quarreling with his wife, running away with about his art and grandly throwing his theories overboard, declaring he would be given, nor even one single opera of single operas to be given and conducted the world by such a mass of contradictions peace borne during the Napoleonic wars of 1813.

Abt Vogler, a Musical Paradox

PROBABLY the Abbé Abt Vogler is best known to the majority of people by reason of the extraordinary poem to which he inspired Robert Browning. But he was, nevertheless, a very real person during his lifetime. He achieved tremendous popularity as composer, teacher, and, above all, as organist in his day. His pupils included Meyerbeer and Weber, both of whom owed much to him, and a contrapuntist and theorist he foreshadowed many modern ideas on these subjects. He also improved the structure of the organ, and is said to have first introduced organ pedals into England. Yet with all these achievements to his credit and despite his high social prestige, he was yet despised by his fellow-professionals.

Sir Julius Benedict, in his biography of Weber, says of him that he was "a man of wit and anecdote, *persona grata* at the Imperial Court (of Vienna), and undoubtedly a clever ecclesiastic in his art, wary right and left with consummate skill." Though much over-rated and extolled as "the genius" by the general public of Vienna, he was considered an impris-

oned mountebank by the great musical authorities of the period."

A more charitable picture of the Abbé is to be found in Grove's Dictionary, and "Vogler was short in stature," says the dictionary, "and latterly became corpulent, enormous, and his general aspect has been described as that of a large fat ape. His singular character was strongly tinged with vanity and not without a touch of arrogance. He delighted to array himself in his black silk ecclesiastical gowns, and the grand cross of the Order of Merit given him by the Grand Duke of Hesse into society, and often kept his visitors Beneath his quaint exterior his remarkable character, and a powerful insight into his egotism and affection without ways anxious to avoid a quarrel, ready to and to defend them, even if they had opposed."

A Contest with Beethoven

Glinka. Next day my father asked Glinka how the fight of yesterday had gone. "Oh," said he, "I shall remember a devil. I never heard such playing!"

CZERNY in his memoirs relates an excellent Beethoven story that does not seem to have found its way into current history. It is quoted in Oscar Reiz's "Beethoven went to Vienna there were a number of brilliant pianists, including 'Wollf, distinguished by his brave

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Children's Department

(Continued from page 928)

HOW TO MAKE SOME INTERESTING THINGS.

A HOLIDAY SUGGESTION.

BY EMILY MALLISON.

HOW TO MAKE AN AEOLIAN HARP.

A fine Aeolian Harp can be made on a long box about four or six inches deep the width of a window. Fasten to each end of the box little bridges like those on a violin, and stretch across them thin strings of catgut. (Violin strings.)



Make an opening in the box. At one end fasten the strings to the box itself, and at the other to screw pins. By this means the strings can be tightened or loosened at will. Place the harp in a current of air and you will hear very sweet soft airs.

HOW TO MAKE A MAGIC FLUTE.

Take an unused cork that has neither crack nor hole in it; place it against the teeth holding it tightly with the lips and play upon it with the handle of two forks. An imitation of the sound of a flute will be produced and simple tunes can be played.

HOW TO MAKE A CLASSIC DANCER.

Take a cork-and paste head and bust of a figure clipped from a magazine; run four stout bristles or strands from a whisk broom into the cork so that it will stand upright. Color the



face, dress it in hat and dress of tissue paper, then stand it upon the sounding board of a piano and play any dance tune.

The vibration will cause the figure to dance very quaintly.

MAN has not learnt the structure of music from nature. We may take it as firmly proved that melody and harmony, our relations of intervals, our scales, our distinctions of tonality, and our equal temperament, have been slow and gradual creations of the human mind. Nature has given man, musically, nothing beyond the vocal organs and the desire to sing. She has, however, endowed him with a capacity gradually to erect a musical system on the foundation of natural phenomena, which remain as unchangeable supports for the various structures which he built upon them.—HANSBARD.

The custom of birthday celebrations in the family is one that can never grow stale. A musical family I know make it the occasion for an evening's entertainment in which all members of the family participate. Not long ago I was asked to the birthday party of little Elsa's father. The mother sang selections accompanied by her eldest daughter, then the program moved down until we came to nine year old Elsa. The pleasure I derived from the entertainment was partly due to my interest in watching the father. He seemed to get the greatest satisfaction out of each performance and when little Elsa played his face fairly radiated joy.

This gave me an idea, which I have used to good advantage ever since. I fled out from my pupils the date of their parents' birth, and then keep a record to which I can refer. A few weeks before he event I suggest to the pupil that it would be nice to have something memorized for the occasion. It is rather more difficult to keep the secret, when it is the mother's birthday, but somehow the pupil manages to practice her "surprise piece" without the knowledge of her mother. This is done either when the mother is out or by taking each hand separately when she is in the house.

A teacher friend good-naturedly twitted me by saying that I use tact and diplomacy with my patrons. I hadn't thought of it in that way, but it is a satisfaction for me to let the parents occasionally note the progress of their children in music, and if it gives them pleasure to do so, it does not lessen the value of the teacher's services.

The birthday idea led me to think of other holidays in the home. I make a point of preparing my pupils for Thanksgiving and Christmas, the two holidays when families meet.

"EASY AS PIE."

BY ALICE M. STEIN.

THE young teacher is frequently called upon to explain the time values of quarter and eighth notes to pupils who have not yet studied fractions at school, and to whom, consequently, the terms are meaningless. In such cases I find the family pie invaluable for illustration. First, I draw a good-sized circle on a sheet of paper. "Now, Mary," I say, "suppose your mother has made an apple pie like this and there are only two people to eat it. How will she cut it?"

The little fingers will quickly draw the desired line, cutting it fairly in two.

"Suppose two more people came for dinner, how would mother have to cut it then?" I ask. This may demand a little thought from the child before the second dividing line can be drawn. Then comes the explanation that the whole pie can be made into two halves, or into four quarters, and that two quarters are as big as one half, and that we divide notes in exactly the same way.

The explanation of the value of eighth notes will come later on, but the little one will readily see that if eight people come for dinner each quarter must be divided into two, dividing the whole pie—or the whole note—into eight pieces.

MUSIC of all the arts is the one in which the demand for enthusiasm is greatest. First, the most enthusiastic musician and you will find the most successful musician. Every student has it within himself to add to his understanding.

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