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James Francis Cooke

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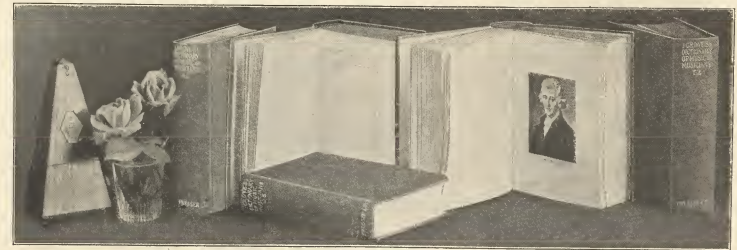
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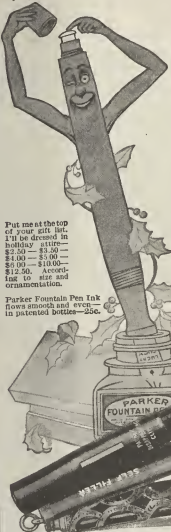
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THE ETUDE

DECEMBER, 1915

VOL. XXXIII No. 12

CHRISTMAS is first of all a carnival of giving. John Wesley preached "Make all you can,—save all you can,—give all you can."

Let your Christmas generosity be unmeasured. That is the only real way to commemorate the significance of the spirit of the living Christ. But let your Christmas gifts be envelopes of your love and friendship. Give of yourself most of all if you would find a soul-reviving festival in Christmas. If music is one of your talents do not let Christmas pass without making the giving of Christmas music part of the day's program. Work for it in advance just as you arrange for your Christmas gifts months ahead. When Christmas morning comes let music ring through the whole house,—music that means something,—music that bears the Christmas message of love for all the world.



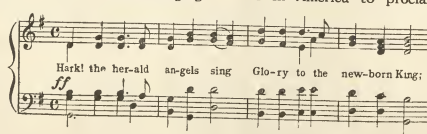
An Xmas present of a course of music lessons is frequently one of the happiest of gifts. We know of one dear old grandmother who started a well-known composer with a Christmas present of twenty lessons in music. It was the best Christmas present that this man ever received. It matters not whether the student may or may not become a professional musician, such a gift is likely to be a life-long blessing, especially if the teacher be one of those rare and blessed mortals who can communicate a love for the art from the very beginning. Charles Darwin, when he had reached the height of his monumental career as a scientist, continually deplored the fact that he had never been given a musical education. With the vast vision that his erudition gave him he realized what a beneficent thing is music study.

The more music you make in the world the greater will be the harmony of the age, the more lasting the Christmas spirit. Why not let the music of the Christmas Chimes ring sweetly in your heart all through the twelve months to come. Blessed are the "clear, loud, lusty voices" in the belfries that "pour their cheerful notes into the listening ear right royally." Who ever caught the spirit of the Christmas Chimes more royally than Dickens himself? Who ever made Christmas glow with more human love, more Yuletide melody than the man who wrote a Christmas Carol in words? Dickens knew above all things that Christmas was the time when Chimes and Carols and Music come to sweeten all the world.

"At Christmas I no more desire a rose
Than wish a snow in May's new fangled mirth,
But like of each thing that in season grows."

Music means friends. Don't spoil your Christmas by being alone. Most of all seek the home where there are children and music. The Christmas morning that begins with merry carols is the Christmas Glorious. Make the whole day an outburst of joyous friendship, not for your own little circle, but for everybody you meet—the postman, the expressman, the grocer's boy, the vagrant. When the carol-singing time comes open all the windows, so that all who pass may hear. They, too, will catch the spirit of the Christmas Glorious and be better and happier for months to come.

Has the world's year gone awry? Don't blame the spirit of Christmas. If every soldier on the battlefield were to sing in his heart the real music of the wonderful night at Bethlehem, every gun would be forever silent. But the world is purging itself of the horror of war and the makers of war. All the more reason why we should do our utmost here in America to proclaim the great message of peace that the "Herald Angels" sang. What more beautiful music for the Christmas Glorious can be conceived than that of the Master's fellow Judean, Mendelssohn?



A Protest

By Irah Peterson-Glascock

Do your pupils use in their daily practice—
A piano-player inclined bench?

A bench far too low for them?

A chair with a cushion or so in it?

A dining-chair piled up with books?

The first instruction I give new pupils who come to my studio is the proper height to get the chair or stool or bench; the proper position while sitting at the keyboard to insure the best playing position of the hand and arm. Of course I thought this instruction was being carried out until I made a "Tour of Investigation." This is what I found: Three of my pupils were using hard-actioned piano-players and the incline bench—too much better to get a dining-chair, I suppose.

Two pupils have grand pianos and their benches were so low that the young players' arms hung down until their elbows were below the keyboard! Another used woefully cushioned, and another a pile of books that gave a very uncertain seat as the player used low bass notes or high treble! We teachers want good results from our teaching, and we wonder why Mary and Tommy play so many wrong notes and continue to use their hands and arms so badly!

I went to the home of one girl who played rather well but who did not seem to improve in her work. I found a piano bench much too low for her to use. I asked her mother to get a piano stool so Kate could do better practice. It was a long time before she bought it and it was only after my repeated urging that she did so. Since then Kate's playing has improved one hundred per cent.

Many teachers doubtless remember the child Paderewski using in his recitals. We could not have flawless playing from this child if his chair was not just the correct height and absolutely in the centre before his keyboard! and yet we expect good work and accurate playing from our pupils and do not dream under what adverse conditions many of them do their practice.

It would be time well spent for a teacher to take the time to find out what sort of pianos and benches are being used; to get the mother's interest and co-operation and in a measure try to correct these stimulating blocks in the way of their pupils' progress. We can't be too particular on this subject for it solves many a poor lesson problem.

Chromatic Comments

By C. W. Fullwood

THE wrist is a hinge, a wonderful hinge, it ought to be as free and workable as the best hinge you ever saw on a door. Any hinge will get rusty and stiff with lack of use. The remedy is use and oil. On the door hinge we have to supply the oil. But nature supplies the oil (synovial fluid) for the human hinge and does it in proportion to the care that is given to the body.

Allow for the moods and feelings of your pupils. Rubinstein once said to a pupil, "Play it as you like it. If the day is rainy, play it accordingly. If the day is sunny, put sunshine in your playing."

Guide the pupil in the way of expressing his or her individuality. Give pieces or études to allow that individuality full play. Charles Reade said, "Put your self in his place." We have our words, feelings and moods of joy or depression. We seek the music fitted to the need of the hour. Give pupils a similar chance.

The word enthusiasm comes from a Greek word signifying that the one who is enthusiastic is possessed of a god. The enthusiastic man radiates light from his divine inspiration. "Nothing is accomplished without enthusiasm," proclaims Emerson.

Have you ever tried playing from a violin or vocal score? That is, reading the three lines at once. An orchestral leader is often called upon to read eighteen or more lines and one who loves his work takes a pride in playing from score. THE ETUDE music pages offer fine opportunities in this connection.

Guard the child-pupil against fatigue. The length of the little one's lesson should be measured by the strength of the individual child.

THE ETUDE

To Avoid Inaccuracy

By Wilbur Follett Unger

Do you remember how many little mistakes you made in your last piece you played at your lesson? You couldn't seem to get it perfect, after you practiced on it so long, too! Soldiers are not generally permitted to shoot in a careless manner, but must do two things to shoot in the "ready." They must take careful AIM—looking at what they intend to hit, and then, at the given signal, they may FIRE.

Has it ever occurred to you that this method may be applied to piano practice and in fact to piano playing? One of the great artists told me once that one secret of his success was that he never played a note that he had not previously aimed at. Even though he lifted his hands high above the keyboard, as he dropped them he let them rest for a fraction of a second on the keys intended to be struck. A great deal of unmercenary labor will be saved if you try this method in practicing, for if you are learning a piece containing, say, large chords, instead of trying to reproduce those chords "hit-or-miss," more likely "miss," to the discomfort of any listeners—suppose you look intently at each chord, name each note in that chord to yourself (or aloud if necessary), and then silently cover each of the keys named with its proper finger. When you play, aimed correctly—even if it has taken a long time, then, and not before then, you may strike the keys (or, if you wish to keep up the simile, "FIRE!"), and behold—you have struck the correct notes for correct.

Let this thought console you: Even though it takes much longer time at first, and you will call the method a slow one, yet you will develop by the right use of this method a never-failing accuracy. If you call each note by name and cover it with the proper fingers before playing it, you CANNOT STRIKE A WRONG NOTE!

Thus you see that the muscular system starts from a central contraction and flows out along the individual organs with finer and finer contractions, giving increasing freedom and delicacy of movement.

By Daniel Batchelor

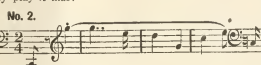
The Sense of Touch in Music

The five senses upon which we are dependent for our development are feeling, seeing, hearing, tasting and smelling. Feeling is the parent sense from which and others are derived, for the visual, auditory, olfactory and gustatory nerves are all highly specialized forms of touch. Notice, too, that in the absence of feeling, all lack upon the sense of feeling, sight or hearing we find an instance of education through the sense of touch is seen in the case of Helen Keller; but we are all much more influenced by this sense than we realize, and, what chiefly concerns us here, we are very largely dependent upon it for musical training. This is true both in vocal and instrumental work. It follows that the teacher who understands the nature and growth of the sense of touch will on that account work more intelligently and effectively.

The science of biology teaches that the sense of touch is the result of a long evolutionary process. In the primitive forms of animal life the creature is a simple mass of muscular tissue which moves as a whole. Probably the first movements are only a sluggish response to the stimulus of warmth or light.

As we ascend in the scale of being the movements are gradually becoming differentiated in separate organs in the higher animals these become more sensitive and independent in their action. We see this process epitomized in the life of every child. The newborn baby moves by a general contraction of the bodily muscles, but it is not long before the arms and legs begin to have a more independent of their own. For some time these pupils could play certain set sonatas, certain études and certain brilliant concert pieces, but the moment they ventured beyond this limited repertoire they were miserably lost. Indeed, the training of some teachers and some schools was so arbitrary that it was easily possible for an acute observer to determine the identity of the teacher by hearing a pupil play a given work. I know of one teacher whose pupils play a certain Beethoven sonata so much after the same fashion that one might think that they had evolved from the same piano-player, and that the perforations were going through their automatic intellects with the same mechanical precision as they would through a machine. It seemed to be a case of making pupils out of would-be young artists instead of making young artists out of pupils, which is the new idea of teaching.

For instance: the theme of the *Rondo* in the Sonata Opus 53 of Beethoven is as follows:



Strength at the Centre
We are apt to think of the movements of fingers or tongue as being entirely apart from the larger muscular movements of the body, but there is a vital connection running through the whole. So long as the child in his early attempts will grasp the pencil or some other light object, often accompanying the labored action of the hands with a sympathetic movement of other parts of the body. We are sometimes reminded of this when we see the ungainly contortions of an awkward singer or player. But although the higher art conceals these outward manifestations the artist's whole being is co-operating in a sympathetic flow of power from the centre out to the flexible organs of expression. It is another illustration of the old axiom, "Strength at the centre and freedom at the extremities." The muscular system may be likened to a tree with its firm trunk branching out with ever increasing freedom of movement to the outlying twigs and leaves.

But this growing refinement of muscular activity is only the preparation and groundwork for the marvelous sense of touch, where "the soul intends itself" into the fingers or the vocal organs. The fine touch which is indispensable to the musician, finds expression through the tactile corpuscles which are imbedded in the finger tips. They are wonderfully sensitive and their possibilities through careful training is shown both by the discriminating touch of blind persons and by the expressive playing of great musical performers.

It should be remembered that the tactile organs are somewhat late in maturing. As in the vegetable world the flower does not make its appearance until the plant is well grown, so these delicate organs do not blossom until the muscular system has been considerably developed. Therefore the little child, in whose hand the finer sense of touch is not yet awakened, should not be put to refined tasks which are proper to more sensitive fingers.

One word in closing as to right and wrong methods of practice. While there is truth in the old proverb that practice makes perfect, it is also true that untelligent practice hinders. As a teacher, as a student, as a parent, we should be careful. The hand of little employment that the daintier sense. We all know that rough manual labor will callous the hands and in like manner continual thumping upon the piano will deaden the finger tips to the finer sense of touch.

G. A. Brown

Opportunities and Limitations in Pianoforte Playing

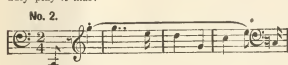
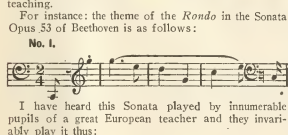
An Interview Secured Expressly for THE ETUDE with the Noted Swiss Pianist, Rudolph Ganz



Changing Conditions in Pianoforte Playing

The tendency in modern pianoforte playing is to bring about the best results with the least possible effort. Twenty-five years ago it really seemed as though the opposite were true. Then the virtuous student was estimated by the huge amount of practice that was done. Whether that practice was really aimed at any definite accomplishment seemed to matter very little indeed. It was done like penance and each repetition was supposed to expiate some technical sin. The result was that with that kind of practice and very arbitrary courses of study the pupil was able to do a certain number of set tasks and nothing else. There was not enough musical or pianistic culture. The pupils were a manufactured product and little else. Like all fabricated contrivances, they were limited to one set of operations and lacked independence of their own. For some time these pupils could play certain set sonatas, certain études and certain brilliant concert pieces, but the moment they ventured beyond this limited repertoire they were miserably lost. Indeed, the training of some teachers and some schools was so arbitrary that it was easily possible for an acute observer to determine the identity of the teacher by hearing a pupil play a given work. I know of one teacher whose pupils play a certain Beethoven sonata so much after the same fashion that one might think that they had evolved from the same piano-player, and that the perforations were going through their automatic intellects with the same mechanical precision as they would through a machine. It seemed to be a case of making pupils out of would-be young artists instead of making young artists out of pupils, which is the new idea of teaching.

For instance: the theme of the *Rondo* in the Sonata Opus 53 of Beethoven is as follows:



I have heard this Sonata played by innumerable pupils of a great European teacher and they invariably play it thus:

There is no aesthetic reason why the passage should be altered, but that is not the main question here, but rather to demonstrate the deadly uniformity of set or forced interpretation. It is as though a teacher of acting with a peculiar nasal whine should insist upon the pupil imitating him in every detail.

The Rightful Prescription of Technique

One cannot always prescribe technique as one does medicine, but there are certain things which the teacher should take into account in rounding out the pupil's work. For instance, the pupil with an inclination to be sentimental is to be developed by having music that is heroic in type. Among the pupil who is robust and ponderous in style should have the delicate side of his nature cultivated. At all times, however, the semblance of the machine in playing should be fought through the culture of personality—individuality. Let the teacher ask the pupil (I am speaking here of the well-

prepared and well-advanced student): "What is your feeling about this passage? In the light of what you know, how do you think it ought to be interpreted?" In almost every case this will bring about a far better and higher form of interpretation than if the teacher lays down iron-rail rules and insists upon their observance.

The Limitations of the Pianoforte

Some piano enthusiasts seem to be happiest when they are trying to "make the piano whisper" or make

suitable for *ad libitum* playing and such sensational performances should be given a great winter garden.

There is a need for more reserve and sensitiveness in piano playing so that the pianistic values may be better observed. The piano is not an anvil, as many seem to imagine. It is not the poor piano's fault; it is a piano, and it shouldn't be made to suffer for it. Why deceive our ears and our intelligence about musical instruments when their characteristics are so very obvious to all? I can always get far more out of the treble in a poorer grand than I can out of the treble in

a concert grand because the proportion of tone between treble and bass is more even. I have, however, great faith in the new invention of an Englishman (Cluettam) called the cradle key action, which has been applied to different pianos of different makes as an experiment and which should become the piano action of the future. This is a real innovation to my mind and induces far greater sensitiveness of touch with much less effort than any previous form of action.

Opportunities in Tone Value

This is an age of tone values in piano playing. To my mind, Busoni is the only one of the modern pianists who has introduced new tone values in a series of notes. No painter can take a brush and splash one brushful of color on a canvas and express anything by it—at least he cannot express anything that anyone other than a futurist would recognize as beautiful. He needs to make innumerable strokes all of varying color values and the result is an artistic whole. So, in piano playing the study of each note struck and the manner in which it is struck depends upon the relation of that tone to the whole.

In Thalberg's day it was doubtless possible to sing far more readily at the keyboard than in this day, when the actions of pianos are very much heavier. This is the principal reason for the complete revolutionizing of ideas in playing; instead of so-called perfect relaxation we have weight playing and "set finger," "wrist," "forearm," etc., positions.

Taste

As certain classes of cultured people are trained to love Chopin, Schumann and Debussy so there will always be hordes of people climbing up the cultural staircase, who for the time being must survive on music very near to their intellectual and emotional capacity. It is well for them to be frank about their likes and dislikes, and I have far more respect for the man candidly says that he prefers Lange's *Flower Song* to Richard Strauss' *Elektra* than I have for the individual who endures *Elektra* like a surgical operation merely because it is fashionable to do so. The need for the music of yesterday is shown in a remarkable way by the tremendous amount of such records of old-fashioned pieces. I have recently been pieces on the piano player that I imagined were extinct only to learn that there is a great market for such pieces and purchases who have had no specific training in piano playing. Think of it! So much music is written and not enough to supply the market! It does not pay for anyone to be snobbish or "patronize" the musical taste of others. This is a big world, and while it is incumbent upon all artists to help in raising the taste of the public as a whole, it is not going to be

(We Rudolph Ganz has made repeated tours of the United States, gaining continual favorable notice. He has the unique distinction of being one of the few musicians of Swiss birth who have made their home in the United States. Mr. Ganz was born in Zurich, February 24, 1877. His first studies in music were received at the Zehn Leger's (violin), under Robert Freund (piano) and the Zehn Leger's (cello). He was then placed under the instruction of his uncle, Carl Bachmann, in Lucerne. It was at this time that he made his first appearance as a pianist, as a cellist and organist and as a composer. Then he went to Strasbourg, where he became the pupil of Fritz Blumel at the local conservatory. Thereafter he went to Berlin and studied a short time with Ferruccio Busoni. His teachers in composition were Charles Blumel, the Lausanne and Eliahu (Berlin), in 1900. He has since been an active member of the Berlin Philharmonic Orchestra and also directed his own (Pier) Symphonies. He has been treated to a number of honors, having remained for five years as a teacher in a leading conservatory. He has been honored with the title of Knight of the Order of Merit, and has been given particular attention on his concert programs to the works of modern masters.—Editor of THE ETUDE.)

done by snatching away Gottschalk's *Dying Poet* or Jungmann's *Hierarch* from the person who is revelling in them, but by leading them to see that the music of abler composers has a refinement and character absent in the pieces of the more superficial writers.

Opportunities in Shading

The pianist is learning new ideas upon the subject of shading. There was a time in our art when nothing but a very definite tune would satisfy the taste of the cultured musician. The day of melody is not past by any means, and Wagner, Schumann and Brahms showed us that the definition of a tune was a very elastic one. It remained for Debussy and his confederates, however, to point out that there was a beauty in atmosphere and color just as there is a beauty in masses of clouds or in sunsets. I have all of my pupils play the Debussy *Preludes*, Ravel and Scott pieces so that they may learn that one kind of beauty may be obtained by the exquisite shading of tune masses in what might be termed fluid form. From these they learn how to shade in Chopin. Without shading the modern French is nothing. Ravel in some ways is greater than Debussy in the opportunity his works afford for polyphonic and polyharmonic shading. This is instanced in his wonderfully exotic *Le Gilet*, which I consider the most complete example of modern music. It is one of the most ambitious lines ever written for the instrument. Indeed, it would seem to me one of the most difficult compositions of all pianoforte literature—much more difficult for the interpreting musician than the famous *Don Juan* of Mozart as arranged by Liszt.

Opportunities in Phrasing

There are, of course, no new opportunities in phrasing except that the student of today realizes the opportunity of intelligent phrasing far more than the student

Nervousness and the Pedal

By Leonora Still Ashton

OFTEN has it been said: the one and only rule for overcoming nervousness in playing in public is to be absolutely master of all technical difficulties. This of course includes the pedal; and though frequently disregarded, this should receive as careful attention as the striking of proper keys on the piano; and separate periods of practice should be devoted to its use.

When a piece is fairly well learned (and of course pedaled properly with a pencil) then one should read the music over carefully, not touching the piano keys, but pressing the pedal down at the proper time in each measure.

Do this several times—seven or eight—and then vary the practice by counting the time of each measure and using the pedal in the same silent way. After persevering practice in this way—play the piece through, taking especial care of the pedal and you will find when you have to play it in public that the attempt will have at least one independent factor: your foot will have become so in the habit of pressing down the pedal at the proper time, that your mind will really be free of this one part of the performance.

At all times, however, strive not to ignore the pedal entirely through nervous distraction, wrong notes do not last as long, as dissonances bound together by the use of the damper pedal.

One point in no-pedal practice is no more important than another; but each one is certainly equally important and deserves a due amount of attention.

Our second group consists of the scales of Bb, Eb, Ab, Db. In these the right hand begins with the 2nd finger, the thumb plays the first white note, after which the fingering is the same as that of C, already

of twenty years ago. There are, however, still some people who believe that anyone can play the piano without being a musician. That is, they seem to think that all one need do is to cultivate a digital cleverness to succeed as a pianist. Of course, one may learn a great deal from certain looks on phrasing, but the master pianist gets his outlook upon phrasing by being as familiar with the laws of the composer as the composer himself. A smattering of information on the subject will not satisfy him. I advise my pupils to go to hear the concerts of great orchestras and learn how to listen to the careful phrasing of each instrument. The playing of concertos with accompanying piano is to be recommended most highly. The standard of musical interpretation lies within the performances of a perfect orchestral organization.

Opportunities in Pedaling

I pedal Chopin quite differently since I have played the compositions of the modern French school. It is strange how the new illuminate the old. There were certain prescribed methods which held me back from the new things, and I felt that I was not getting the new "light." The idea of pedaling for what is known as atmosphere was new and not easy to master. Just as the master artist disdains the sharp, definite outline of the photographic line and seeks the softness of an artistic blending of his surfaces and colors, so does the pianist of the modern school pedal his works at times so that the tone masses are blended without being blurred. Indeed, even a bit of tone is now conceded to have its artistic values when properly introduced, and I personally make it a point to teach with utter enjoyment what—years ago—I considered to be "bad" pedaling. The modern musician must be able to "hear with his eyes" and "see with his ears." He then can live in the new conquered land.

Teaching Backward Children

By Theodore Stearns

BACKWARD Children should be talked to rather than taught. Their minds will respond more readily to conversation than to music. Just stop to think how utterly foreign art, even in its simplest form, is to those who find it hard to progress in everyday duties.

Music is indeed a strange language to most children of this class, and it must be gradually given to them in a very definite manner in order to be successful. A great many parents whose children are given up as well-nigh hopeless by school teachers turn to the music teacher in the hope that the novelty will quicken the lagging and dormant interest.

Now the reason that a novelty catches a child's attention is that the majority of children are instinctively inventive. Like attracts like. The successful teacher is the one who keeps the novelty fresh, seeking all manner of ways and means to add fuel to the fire of enthusiasm and interest so that it never dies out.

Such instructors are really very rare, for it takes a great deal of that nearly lost art of conversation as a teacher to finish a year's course with all the gleam and eager—to have kept them so all the way along.

In accepting the responsibility of a backward child do not be at first too ready to talk music to him. Instead of trying to interest him in art, try rather to interest him in you. The first two or three lessons will be well worth the time and money if he merely learns to look with pleasure towards meeting you. Every child has some favorite pastime. There are no exceptions. Where other teachers fail the successful one finds out that pivotal point in the pupil, makes himself familiar with it, and utilizes it as the stepping stone.

If necessary, borrow the neighbor's canary bird or puppy dog for an hour each week. If that will interest the backward child. Get the boy or girl glad to come to you and the rest will follow.

When and How to Memorize

By Guy Maier

THE first period of work each day—when the mind is most alert and when the powers of concentration are strongest—should be spent in studying new pieces; and it is to be earnestly recommended that the student learn these at once by memory. To study a composition for a week or two with the music and to memorize it afterward involves a foolish waste of time and results usually in a mechanical, uncertain interpretation. Play one or two measures very slowly and with the utmost care; then leave the instrument and attempt to recall mentally, a picture of the measures, notes, rests, etc., exactly as they occur on the printed page. To many persons, even some of the greatest artists, such a mind-image as this is an impossibility. It is necessary then to resort to other contrivances such as the deciphering and memorizing of harmonic progressions—a very useful device—or the retention of only a few notes of the piece at important places, and the intervening gap filled by a visual remembrance of the fingers as they take their places on the keyboard. It has been demonstrated many times that even the students who have shown the least aptitude for memorizing can readily learn and retain their pieces in this manner.

There must be no reference to the keyboard during this process. Unless every note or every finger can be visually remembered, the piece will never be played with surety. This process demands the closest concentration and at the beginning should be indulged in for only a few minutes at a time. Frequent pauses for rest or exercise should be made. Portions of work thus memorized should be rehearsed mentally on the trolleys or trains, during the course of a walk while lying awake at night, etc. Many discouragements will occur. Complete concentration will seem impossible but soon there will be noticed a startling ease in memorizing and an unusual readiness to hold in mind pieces which the fingers have long since discontinued to practice. Never play a phrase either slowly or rapidly until the notes have been learned perfectly. If the smallest blunder occurs, the mind has not yet assimilated the contents of the passage, and every error must be eliminated at once or it will surely return later to defy you. Do a little each day, but do what has already been accomplished in the right direction. And above all, it is well to remember that the fingers themselves play no part in memorization but that the impressions must be grasped by the brain alone, or bad playing will result.

Music a Human Necessity in Modern Life

Not a Needless Accomplishment

THE ETUDE has labored unsparingly to provide its readers with the opinions of the big-brained men of America upon the position in which music should be held by our people. In this significant symposium which commenced in THE ETUDE last April the following eminent men have stated most emphatically their reasons why music should be seriously regarded as a public necessity. Are you using these to impress others? If not you are missing a great opportunity for real missionary work in music.

EDWARD BOK
ANDREW CARNegie
RUSSELL H. CONWELL
RABBI JOSEPH KRAUSKOPF
ELDRIDGE R. JOHNSON

DANIEL FROHMAN
G. STANLEY HALL
HARVEY W. WILEY
DAVID STARR JORDAN
JOHN LUTHER LONG

This month we have the honor of presenting the opinions of the distinguished statesman and naval hero of our Spanish-American War,

Hon. Richmond P. Hobson

THE trend and evolution in human life is development of character. The highest and noblest aspirations of the human soul have been interpreted in music, which can thus supply to man's nobler nature that recurring exercise necessary to the development of any faculty.

The spirit of music is synchronism, harmonious vibration, and its natural effect is to produce in men harmony within and without, harmony of thought and feeling, harmony in the family circle, harmony toward surrounding society and its institutions, harmony toward man and toward nature and Almighty God.

I hope the day is not far distant when we shall fully utilize the power of music in the daily life of all our people, especially in the life of the young, when it will be recognized and utilized as one of the great agencies of development of happiness and uplift for our people and for the people of all nations, contributing mightily toward the advent of the brotherhood of man under the fatherhood of God.

Richmond P. Hobson

A Series by Mark Hambourg

We take pleasure in announcing to the readers of THE ETUDE that the noted Russian piano virtuoso Mark Hambourg has prepared a series of most interesting articles for this journal. Mr. Hambourg is one of the most practical and illuminating of the present day writers upon the music of the piano. The series will commence in January.

Let the Mind Rule the Memory

By Grace Busenbark

The psychology of memorizing includes the succeeding mental states of sensation, perception, conception, habit, memory. The basis of this article is the physical one of sensation, for memory is not simply a mental faculty but largely also a sense faculty. The more any one of the senses is trained, the more that particular sense aids the memory. For example, one may possess either visual, auditory or tactile memory, according as the senses of sight, hearing or touch have been developed by nature or training.

The process in the creation of memory is as follows: The sensations received from every action, voluntary or involuntary, are carried instantly by nerve-messengers to the brain, where they are recorded. Here, if they are recognized and form a mental image—that is, if we think what we are doing—perception occurs. "In proportion to the clearness and distinctness of this image will be the mind's understanding (conception) of it and the consequent hold taken of it by the memory. The remembrance of anything, therefore, depends on the vividness of the impression first made upon the mind by it; and this impression depends upon the degree of attention with which the subject in question was considered. Thus in order to remember

well, one must observe well and with keen attention; watching over the first sensations produced from the motions of the hand made in practicing. If these motions are made without close attention, the mental images produced will be indistinct, because unconscious, and there will be no progress toward memorizing notwithstanding the number of repetitions made. Mere *unthinking* repetitions of a passage of music without the conscious perception needed definitely to record the impressions, and without the resulting conception which classifies them in the memory avail little.

Although it is true that half-conscious repetitions (when the mind is not concentrated on the music), will give a kind of *finger-memory*, this is unsatisfactory, as those musicians whose fingers have unexpectedly faltered them when playing, can testify. If the mind stands guard, as it were, over the movements of the arm, hand and fingers, keeping them within conscious bounds so that there may be no errors or false motions, each movement may then be made contrarily to a *perfect concept*. Mistakes are fatal, for "each lapse is like the letting fall of a ball of string, which one is carefully winding up; a single slip means more than a great many turns will wind again."

Many Music Teachers Retire in Comfort

SECURITY and comfort in advancing years is the goal for which all sensible men strive and work consistently the better part of their lives. It frequently happens, however, that poorly-made investments vanish, ill health interferes or disaster overcomes the most industrious and deserving people. A few years ago in a city in Massachusetts a music teacher and saved enough to retire in comfort. A conflagration wiped out the better part of the city in a night and all that the teacher had saved went with it. Fortunately she was still under forty and could recoup her resources, as indeed she did. Many, however, are so well along in years that it is unwise to attempt to fight adversity. Yet these same people may have worked hard and deserve to be placed in a position where they might retire without worry and with all necessary comforts.

It was for such a purpose that the Presser Home for Retired Music Teachers was founded. The beautiful building in Germantown is equipped with everything needed to make the daily lives of the residents secure, comfortable and enjoyable. The building has spacious accommodations for from seventy-five to one hundred residents. It is beautifully located in one of the choicest parts of Philadelphia's "garden suburbs," Germantown, within easy reach

of the great city, with all its interesting attractions. The structure is fire-proof from roof to cellar. The rooms are large and airy. There is a music room with a fine grand piano and a library. Electric lights, electric elevator and various other refinements have led many to describe this Home as a "fine modern hotel."

The only restrictions placed upon the residents are those which exclude persons who might make residence in the home less desirable for those who are already there. The board of directors of the Home feel that one of the most important factors in the successful conduct of the institution is that of providing congenial associations for those who become residents in the Home. Among the number there now the feeling is very strong that the pleasant surroundings have added greatly to the enjoyment of their residence.

The Home is provided with several cozy sun parlors for the winter and commodious porches for the summer. Provision has also been made for two roof gardens. The following picture shows a corner of one of the delightful porches in the summer time.

An estimate of the size and character of the residents' rooms may be gotten from the following picture.



A CORNER OF ONE OF SEVERAL COMMODIOUS PORCHES AT THE HOME FOR RETIRED MUSIC TEACHERS.



ONE OF THE RESIDENTS' ROOMS AT THE HOME FOR RETIRED MUSIC TEACHERS. ALL ROOMS ARE LIGHT, WELL HEATED AND VENTILATED.

The kind of a memorized product that one acquires, therefore, is largely dependent upon the first sensations, so that memorizing really begins with the initial movements in the practice of a piece. When these sensations are carried by the nerve-messengers to the brain they have a strong tendency to travel the second time the same road they went the first time, since the "trail has been blazed" and the way made easier. Soon they make an actual pathway in the plastic tissues, each repeated motion engraving the nerve tracks deeper. This is the basis of the law of habit and this is why accuracy is of indispensable value in memorizing.

Habit will be either for or against you. In learning a piece of music either good or bad habits will be made. Five or six times *faultless* playing of a phrase will form a good habit which will be as the rock of Gibraltar for protection against the adverse tides of nervousness or self-consciousness. If your method has been one of slow practice with a clear purpose and an eternal vigilance, ten to one you will have a piece full of good habits. This means that your memorizing is three-fourths done as soon as the piece is ready to play well.

One of the most delightful features of life in the Home has been the occasional visits of touring artists and singers. Among the noted ones who have honored the institution with a call have been Miss Maud Powell, David Bispham, Henri Scott, Emma Thursby and Alberto Jonas.

Mr. Edward Baxter Perry gave a recital at the Home on the evening of November 11th last.

The Home is the personal philanthropy of Mr. Theodore Presser, the founder of THE ETUDE, and is adequately endowed in perpetuity. The building will accommodate from seventy-five to one hundred residents. It is for both men and women. During the past year the health of the residents has been altogether remarkable, the only cause requiring the aid of the finely equipped infirmary being that of an accident due to a fall. This indicates the excellence of the sanitary conditions of the Home and the general care given the residents.

An interesting little booklet giving full particulars about the Home, entrance regulations, etc., may be had by sending a postal inquiry to the Secretary of the Presser Home for Retired Music Teachers, 412 Chestnut Street, Philadelphia, Pa.



Lines of Improvement in Modern Pianoforte Playing and Teaching

Written Expressly for THE ETUDE by the Noted Dutch Pianist

MARTINUS SIEVEKING

WHEREIN does the modern manner of teaching pianoforte fail? Why is it that so few out of so many pianoforte students in all parts of the globe come short of the goal for which they originally set their hopes. One is continually struck by the fact that there are students in all the great capitals of Europe and America struggling year after year but in many instances utterly failing to attain their heart's desires. Years ago while I was in Berlin I was told that in that city alone there were fifty thousand students. Yet as one goes to the concerts today one sees for the most part the same names that one saw ten or twenty years ago. There are a few new comers "arriving" but their number is pitifully small. It seems indeed that out of such a great number of students only a few should be able to play the piano well. In musical composition as in fine writing, painting and sculpture, positive genius is necessary, but piano playing is largely a matter of brains and muscles, muscles drilled to respond to an intelligently trained mind. This is clearly proven by the fact that there are now pianists before the public who have no talent whatever for composition and there are others whose general information in music in other branches is so slight that they would not be able to read an orchestral score or make a fugue.

There is a tendency among certain piano teachers to belittle the part that the muscles and the nerves play in pianoforte playing. They contend that it is all a matter of brain force. How can they explain that some very good musicians feel a composition thoroughly, perceive all its beauties and know how the piece should be executed but are nevertheless quite unable to play it. The only answer is that they have not the requisite technique and technique is brains plus the rightly trained muscles and nerves. The skilled pianist is the last one to belittle technique. For instance, I wrote a few years ago a Variations and fugue upon an original theme. It took me three months to complete the work during which time I did little practicing. No one could doubt that I as the creator knew every note by heart, yet it took six months of practice to enable me to play the composition to my satisfaction. This is something that every artist notes if he observe himself closely. I have repeatedly observed that by interrupting my practice for but a few days I invariably have difficulty in playing certain complicated passages. The true artist must realize that if he wishes to keep in proper trim he must practice, practice, practice, all the time without any let-up whatever, except those moments he takes for the necessities of life, recreation and mental improvement. It is the price he has to pay for pianistic triumphs. One may be able to write down every note of a piece but at the same time play it in the most bungling manner possible if the hold on technique is relinquished.

To make a technique to keep it and then to improve it constantly should be the object of every pianist. The technique should be gotten in the shortest space of time possible for good work. Why waste years when direct results are attainable. The scientific basis of a good technique is largely to be found in sensible physical culture of the hands, forearms and shoulders.

The Athlete of the Keyboard

Nature may give the athlete a strong frame and robust health but there nature stops. The athlete must do the rest himself and he must do it constantly all the

time. Precisely the same condition exists in the case of the pianist. He must study unrelentingly all the time to keep up his technique. It makes no difference how he proposes to maintain his technical skill, whether by exercises, studies or pieces, he must work work work.

We hear of pianists being born with a technique or having a natural technique. Do not laugh; there is a great deal to that only it is wrongly expressed. Haydn and Mozart played their works with very small orchestras and even in the case of Beethoven and Hummel the very large orchestras were exceptional. Moreover, the halls were generally much smaller. Likewise the piano itself was a less sonorous instrument than the modern grand. Today the demands are tremendous and with the concert pianist who hopes to fill big engagements with big orchestras, strong physique, large hands, robust health are really an advantage.

The Case of the Wonder-Child

If you think differently, if you think that pianistic prowess is merely a matter of intellectual effort and the careful culture of the body, consider for a moment the career of the average wonder-child. How many do we see who are told will become another Beethoven in a few years but who grow up to be very ordinary pianists indeed. This is not due to lack of ambition, talent, opportunity, but rather to the lack of a proper method of developing the body, particularly the hands and the arms. These prodigies in many cases study for ten or more years, whereas a technique sufficient for the most exacting demands of modern pianoforte work has been acquired in as little time as two years. We have five fingers of each hand, all of which are differently formed and for that reason have to be differently treated. The main fault is that we are taught

[Dvorak's Note.—Martinus Sieveking has not visited America for many years, but the impression of his previous travels is still remembered with much pleasure by many. Sieveking was born in Amsterdam, Holland, in 1867. His father was a musician and had his mother a singer. His first teacher was his father. Later he studied with Frans Coenen. At the age of ten he played the first Beethoven Concerto in public. His father died when Sieveking was sixteen and the boy undertook to provide for the family of six for some years. Then he went to Paris where he suffered greatly from privation, his only income being derived from playing at dance-halls and now and then in variety theatres. However, the great French conductor, Lamoureux, came to his aid and made a place for him as one of the drummers in his orchestra, where Sieveking earned Ten Francs, the home town, and was enabled, for the wage of \$20.00 a month. The orchestra disbanded and became an orchestra. Thence he went to Paris with the orchestra and played very well. Then he went to London, where he was engaged as soloist with the Boston Symphony Orchestra for a long series of concert-give semesters. He has since retired in different parts of the country.

Feeling that his technique is antiquated and that it should be retrained to Europe to study with a famous pedagogue who had been a member of many celebrated pianists—no less than Liszt himself. Sieveking remained with Liszt for about one year. Then feeling that he had a message to give to the world in the education of the study of technical and musical problems. Mr. Sieveking is now in many of his ideas and is a positivist in his methods.]

from the very beginning to put five fingers together on c-d-e-f-g. That to my mind is absolutely wrong, as it spoils the fingers and makes them crooked. The fourth and fifth fingers have a tendency to bend outward, while the first phalanx of the same fingers are bent inward toward the third finger.

The second finger is also bent outward and the first phalanx inward. Let the student try the following: Put five fingers on c-d-e-f-g (right hand alone). With the left hand take a hand mirror and hold it close to the left hand in front of the right hand and the student will see that with the exception of the thumb the other four fingers are crooked. That is the result of putting five fingers on the keyboard from the very beginning.

The only sound basis of technique is to use one finger at a time. For example, pose the second finger on D with the entire dead weight of the arm hanging on that respective finger and develop the third finger by playing "E" a certain number of times until tired. Lift the third finger high with a slight curve. In doing this play with one hand alone, as concentration is most important.

In teaching new pupils this is the very first exercise I adopt and it is at the very basis of the building up of a perfect technique, that is the development of each finger by itself, for itself, with as little constraint from the rest of the hand as possible.

Dead Weight in Piano Playing

Only in later years has the dead weight of the arms hanging on the finger tips while playing been brought into evidence. Even now, some very successful pianists before the public ignore this very important factor. Some pianists use it consciously, some unconsciously, some not at all. The use of dead weight is an absolute necessity in modern technique. Some teachers try to present it to their pupils. I know of one pupil who studied with a well known Berlin teacher for one year before he caught the knack of it. The dead weight is easier to obtain by using one finger at a time but of course it must be explained by some one who has had experience in using it.

The fingers are raised by one factor—the muscles called the extensors—and lowered by three different factors—the flexor muscles, the weight of the finger and the hand itself. The force of gravity can be utilized by the intelligent student in pianoforte playing. The attraction of the earth for all things having weight is little realized by any of us because it is one of the commonest things in life. Yet it plays its part in the study of the piano, particularly in the case of those pupils who use muscular force to do what the law of gravitation accomplishes by itself. The fingers and the hands have a constant tendency to come down. The main effort is to lift them. Obviously the group of extensor muscles (the lifting muscles) should be developed more than the flexors. This is obtained by raising the fingers as high as possible (without strain) while studying. I insist upon this important point as I do not believe that it is ever possible to develop a fine technique without it. The finger should be slightly curved, not hooked. Sometimes the flat finger is employed by virtuosi with the view of getting a beautiful tone just as the hooked finger is sometimes used for the purpose of getting a metallic tone, but at first the student should confine himself to the curved finger.

By A. E. Winship

(The following article is by the editor of *The Journal of Education* and is reprinted from that publication.)

WE must, first, last and all the time insist that music is an educational essential, not to be neglected by the teacher because other school activities are more insistent, not to be abandoned because the taxpayer's pocket squeals. Music is as real in its service to humanity as the multiplication table.

Why does a boy whistle when he needs heart? Why did the soldier boys sing "Dixie" or "Marching Through Georgia" when there was danger of overmuch thinking of "Home Sweet Home" or of the picture of the morrow's carnage?

Why doesn't the boy repeat the multiplication table?
Why didn't the soldiers have a spelling match? When
you need music you need it more than you need the
list of irregular verbs.

Why has every evangelist had his Sankey, Alexander or Excel to warm up the audience until the blood tingled and thrilled like the Springtime sentiment of youth? Why not start a revival with a recitation of definitions? Why do the volleys of theological thunder need an audience that has been set a-tingling before the sermonic oratory belches forth?

Why do wedding bells chime joyous music in the happiest hour of a girl's life? Why are social reformers so afraid of the cabaret? Why is it that music sets the brain a-whirling, the heart a-thumping, the feet a-going. Why is it that music possesses the souls of most people as nothing else does? Is it because it is a non-essential, a side issue, a trifling incident in one's life? Is it so unimportant in life, in war and politics, in love and religion that it has no place in education?

Music Absolutely Necessary

For good or ill, music is one of the greatest forces in human life, individually and collectively. All pretense to educate without music is like pretending to be rapturously happy while wrinkling the face with scorn and frowns and clogging the voice with growls and

Music is the smile of education smoothing out frowns, giving dimples in place of wrinkles, rippling, echoing tones in place of curses. All our troubles have come from mistaking scholarship for education, from putting knowing above thinking, doing and feeling.

Music when rightly taught and practiced gets into the life of boys and girls and stays there into manhood and womanhood as does nothing else in the school. It is not vocational, like typewriting for girls, and agriculture for boys, but nothing makes for culture more than music woven into one's being, whether in rendition or merely in appreciation of the talking machine.

Music Not Adequately Recognized

Music has not had adequate recognition because some people do not sing or play the violin. We have been too ready to assume that the schools should do nothing for any child that it does not do for all children. We have broken down that barrier in all industrial fields, but we have made slight concession as relates to music. Rhythm is for all children. No youth is such a blunderer that he will not soon learn to keep step if he is in a military company. No normal child is incapable of getting the beauty and the physical and mental effects of rhythm.

Music and the Public School

Thousands of girls and boys in America are taking private music lessons for which parents are willing to pay. But neither parents nor children are content to have merely a musical education. They would like to have three-fourths high school life and one-fourth music, but with things as they are in most cities the student must either give up the three-fourths that she wants in school or the one-fourth that she wants out of school.

One of three things happens—she gives up the high school to study music, and goes through life regretting that she has no diploma, no general education, no possibility of a college education; or, she gives up music, and goes to the high school and gets her diploma and goes through life regretting that she has had no musical education; or, she goes to the high school and keeps on with her music and does nothing creditable with either.

Grieg's Christmas with Bjørnson

WHEN the great Norwegian poet, author and dramatist, Bjørnstjerne Bjørnson, was seventy years old, Edvard Grieg wrote a little brochure giving some interesting personal reminiscences of the master. Grieg's brochure was subsequently reprinted in the *Berliner Tageblatt*, from which Mr. H. T. Finck made the following translation for his excellent biography of Edvard Grieg (published by John Lane Co.):

"It was on Christmas Eve, 1868, at the Björnströms," relates Grieg. "They lived at that time in the Rosenkrantz Street (Christiania). My wife and I so far as I can recall, were the only guests. The joy of the Christmas Eve, the great light of the floor lamp, the glow of the room the guests stood in, the Christmas tree, brilliantly illuminated. All the servants came in, and Björnström spoke, warmly and impressively, as is his wont. Then he said to me: 'Now you may play the chorl, Grieg!' and although I was secretly displaced at having to play before the guests, I did so, and with a good deal of success without remembrance. It was a Grandvulv chorl with thirty-two stanzas! With stoic resignation I submitted to my fate. At first I bore myself bravely, but the endless repetitions had a soporific effect. I gradually sank into a doze, and when I awoke I found myself almost lamed through all the stanzas, Björnström exclaimed: 'Is it not wonderfully beautiful! I shall read it to you.' And once more the thirty-two stanzas

"Among the Christmas presents there was a book for me, Björnson's (*Shorj* Pieces). On the title page he had written: 'Thanks for your (*Shorj*) Pieces. Here-with are a few to match them.' The reference was to the first volume of my *Lyralic* Pieces, just published, of which I had sent him a copy that day. Among these there is one with the title *Vaterlandslid* (*Patriotic Lament*). Björnson had read it, and he liked it so well that he felt inclined to write a poem to me about it. He was delighted. Afterwards, however, I was afraid it would remain a mere inclination. He had other things on hand. The very next day, however, I found him, to my surprise, in creative fervor over it. 'I am getting on with it finely,' he said. 'It is to be a song for all young Norwegians. But at the beginning there is something that I feel a little fuddled about, quite definite *Working*. I feel that the melody demands that it should be. But it will come.' Then we parted.

GRIEG. Vaterländisches Lied



"The next morning, while I was sitting in my garret room in the Upper Wall Street giving a lesson to a young lady, some one in the street pulled the bell cord as if he were trying to tear out the whole thing. Then there was a clattering as if a wild horde were breaking in, and a voice shouting 'Forward! Forward! Hurrah! I have it! Forward!' My pupil trembled like an aspen leaf. My wife, in the adjoining room, was almost frightened out of her wits. But when a door in the wall was opened, and Björnson stood there, joyous and beaming like the sun, there was great glee. And then we listened to the beautiful poem just completed:

Fremad! Födres hoje Härtag var

"The song was sung for the first time by the students at their torchlight procession for Welhaven, in 1868."

Christmas Eve with Chopin in the Stephanskirche, Vienna

At the time he was in Vienna, Chopin wrote a letter to Johannes Matuszynski dated, vaguely, "Sunday Christmas Morning," in which he gave a gossipy account of his doings. He makes little direct reference to the season, but one brief word picture that he draws shows us that he was not altogether oblivious to its influence. After describing a pleasant day at Madame Beyer's spent in music-making with the violinist Slawik, he says, "It was as mild without as though it had been springtime. When I parted company with the baroness and Slawik had said adieu—he was obliged to go to the Imperial chapel—I went quite alone with slow steps into the St. Stephen's."

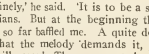
"The church was still empty. In order to contemplate the magnificent lofty structure with the full spirit of the church, I made my way to the darkest corner of the church and stood against a pillar. The splendor and glory of this vast concourse cannot be described. One must himself see the *Stephanskirche*. Around me silence reigned, broken only by the footstep of the sexton as he approached to light the candles. Behind me was a grave; before me was a grave; and only above me did I see none. In this moment the sense of my loneliness and desolation came to me more than ever before

Mozart's Musical Tussle with Clementi

December 24, 178

hand. The very next day, however, I found him, to my surprise, in excellent voice once more. "I am getting on with it finely," he said. "It is to be a song for all young Norwegians. But at the beginning there is something that has so far baffled me. A quite definite *Wortklang*. I feel that the melody demands it, yet it eludes me. But it will come." Then we parted.

GRIEG. *Vaterländisches Lied*.



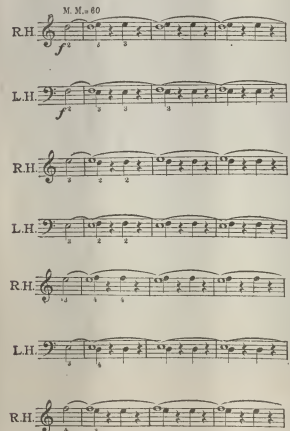
It was Mozart's day the custom still endured of setting two artists playing against each other to see which was the winner, just as half a century before Handel and Domenico Scarlatti had contested in Rome. While Mozart was attached to the court of Vienna, Clementine came to the city on a visit, and the Emperor arranged a musical duel between the two to take place on December 24th, 1781. Among those present was Dittersdorf, composer of *Doktor und Apotheker*. When the Emperor asked him his opinion he answered that in Clementine's playing "mere art prevailed, while in Mozart's performance both art (presumably meaning technique) and expression were present." "Just what I said," exclaimed the Emperor, and there seems to be little doubt that such would be the case. Grove's Dictionary gives a more complete account of the occasion.

The next morning, while I was sitting in my garret room on the Upper Wall Street giving a lesson to a young lady, I heard in the street the strains of the cord as if he were trying to tear out the whole thing. Then there was a clattering as if a wild horse were breaking in, a voice shouting "Forward! Forward! Hurrah! Hurrah! My life! Forward!" My door opened like an open leaf. My wife, in the adjoining room, was almost frightened out of her wits. But when a moment later the door opened, and Björnson stood there, joyous and beaming with the greatest good-will, and then I saw that he was in the greatest good-will, and then we listened to the beautiful poem just completed:

Scales, Scales, Scales, Every Day

By Harold Henry

be taken from the second finger, but this does not mean that there should be any downward muscular pressure upon that finger,—merely dead weight brought about by complete relaxation. The same principle is then applied to all of the fingers as indicated in the following exercises.



I SHALL never grow old in spirit, so long as friendly fate gives me the capacity to receive the beauties of the world.

The Pianist's Vocabulary

By Hazel Victoria Goodwin

take a theme from Paisiello's sonatas and accompany one another in their improvisations upon it on two pianofortes. The victory, it appears, was left undecided. Clementi ever afterwards spoke with great admiration of Mozart's "singing touch and exquisite taste, and dated from this meeting a considerable change in his method of playing; striving to put more music and less mechanical show into his productions."

Nevin's Christmas Vision

ONE of the most delicately written passages in the poetic biography of Ethelbert Nevin by Vance Thompson (published by the Boston Music Company), tells of a curious experience that befell the composer of *The Rosary* in the winter of 1895. He was in Italy at the time—in Florence—and had suffered a good deal from illness. Writing in his diary, Nevin says, "On the twenty-seventh of December, I passed the night with departed spirits. Such an experience I have never had before and I trust it will never be repeated."

"This," observes Mr. Thompson, "is all he says in his diary of the curious experiences of that winter illness. Very strange (and difficult to put into words) was the thing that befell him Christmas Eve. Upon that occasion he seemed indeed to have gazed through the 'paper walls of everyday circumstance,' these unsubstantial walls that prison us around from the cradle to the grave."

"It is natural, too, it should have happened to him on the eve of the great day of devotion and mysticism, the day the Child was born. It was late and the lights in the music room were dim. He was alone—for it was only after he had heard him playing, that his wife slipped quietly into the room; and her he did not see. The piano stood in a low window and the moonlight fell upon him as he sat playing."

"Very softly he played and sang *Everywhere, Everywhere, Christmas-Tonight*; then he wandered off into strange improvisations. He played things, his listeners never said, more wonderful than he ever played before or after. And while he played all the dream-children of his beautiful songs came and gathered round him in the shadowy room. He seemed to SEE them all. And it was for them he played the music. This he spoke to them in a confidential voice: 'This is for you, Little Boy Blue'; and then turning to where Wyken and Blynken and Nod stood together, he would say: 'And now this is for you—just for you three alone.' And the wonderful music went on. One after another all the children of his songs came to him—the little girl whose doll was broken, and the little boy who got up at night—and each of them he welcomed with smiles and gentle words, and to each he gave the gift of music, new and sweet."

"The only witness of the scene wrote: 'I, who was listening as he played to them and talked with them, was so awed, I held my breath. I realized for that space of time that Ethelbert was not of this earth at all. There seemed to be a pale light round his head. His face was so spiritualized I should not have been surprised if he had vanished then.'"

"When the ghostly concert was finished he went to his room and did not leave it for many days. Then came the night passed with departed spirits. The next morning he sent for his physician, Doctor W. H. Baldwin of the *Villino Rubio*. They had a long conversation. There is a trace of it in a note Doctor Baldwin wrote a few weeks later:

"I am very sorry I missed your visit to-day. Among other things I wanted to make a note of your extraordinary fancies, which could have occurred only to a poet's brain. It seemed to me that one might attribute those rainbow visions to the effect of influenza; would you could you jot down a sketch of them for me?"

"Thus spoke science, solving the unsolvable; and Nevin wrote:

"I know I have given a great deal of pleasure to others in this world. When my summons comes to join the caravan I shall be quite ready. I shall not be sorry or glad. I shall simply accept it. Without those very nerves that caused me suffering, I could not write a tune that would be worth listening to."

I ONLY wish I could impress upon every friend of music, and on great men in particular, the same deep musical sympathy and profound appreciation which I myself feel for Mozart's inimitable music; then nations would vie with each other to possess such a jewel within their frontiers.—FRANZ JOSEF HAYDN.

THE Germans have a term called "Klaviermässigkeit" which has no real counterpart in English, for the word pianistic does not specifically mean that a piece is peculiarly adapted to the piano rather than any other instrument. Such a piece as the Chopin Nocturne in G is essentially "klaviermässig." It has a vocabulary of its own peculiar to the piano; arrange it for the violin, the organ or the orchestra and it loses its delightful flavor.

As the pianist advances he finds that piano music demands certain hand groupings, certain characteristic sequences of notes that make up what amounts to a vocabulary. When the average pianist comes home with new pieces he sits down at the piano and starts to run them over. Indiscriminately his hands rock up and down over the passages until of a sudden he resolves to "get every note good and right." He then proceeds to poke each note out of the chromatic passages and scales as though that note were the only one in the entire composition. No reference is made to the group that with each note forms the hand span. For, believe it, one could no more play one note without knowing what the next one or two or more are than one could know whether to sound "si" in the French "vous" before knowing whether the next word is "avez" or "jouis."

And what means have we of forming these queer "piano-forms" formed by the hand? We remember that the hand in respect to its freedom of movement is considered the most intricate and astounding feature in the animal kingdom. Let us glance at some of its resources. When I lay my arm at full length across the table with the hand palm down and protruding beyond the table edge, I have a good position for finding out some facts. When I make the angle at the knuckle

joints as sharp (acute) as I can, I find that the finger tips are forced so close together that they overlap. When on the other hand, I invert the angle by swinging the fingers back about the knuckle joints and drawing them back as far as possible, I observe that the fingers are compelled not only to maintain a curve but to separate from each other. By no will of mine can I bring their tips to come together.

With proper adjustments of these angles the hand can shape itself to fit all sorts of chords, arpeggio and run passages. The main point is that the hand should shape itself. It must have its own "little heating plant and storehouse," so to speak. It must manage its own affairs—recognizing that it would be in trying to explain the mechanical difference in the use of the speaking organ and according to what we, as masters, can judge by looking at it, for goodness' sake who could judge a facial cleavage of an inch by means of the eye! The only claw we have to the needs working in our hands and fingers is what the tiny nerve "ganglia" or "little brains" lying there tell us. And we would be in the same predicament in attempting to describe the difference between the combination of knuckle elevations when striking the triad "f d a" and the combination when striking "f b d" as we would be in trying to explain the exact mechanical difference in the use of the speaking organ and between sounding the letter "P" and the letter "R."

And so we see the hand must learn combinations of half-steps, whole-steps and greater steps, so that at its mere sight of any chord it will instantaneously arrange its fingers to fit that chord whether one chance to be at the piano or not. And as there are only a certain number of combinations possible to the hand, the advantage of beginning to learn them early is immense.

First Steps in Sight-Reading

By Guy Maier

MANY persons there are who have been able, as long as they can remember, to play ordinary pieces decently at first glance; they do not realize the need for regular training in this work. But the majority of students are not "born" sight-players, but must be "made" to attain fluency, surety and rapidity in their reading.

This latter class should each day perform carefully and intelligently some new compositions. The pieces selected should be somewhat easier technically than those to which the student is accustomed. The first aim should be accuracy; pay no attention to the signs of expression, give no thought as to the character of the piece, and let the tempo go hang! The work must be played quietly, very slowly, in well-marked rhythm, and almost correctly. Praises before notes or difficult places should not be tolerated, and mistakes which slip in should under no circumstances be corrected. If a false note enters do not stop for it, but continue to play at strict metronomic pace, never missing a single beat.

Look ahead continually, for the unexpected is always "turning up." The notes of an entire measure should be taken in by the mind before they are played. The

Don't! Don't! Don't!

By Mrs. H. R. Hudson

Don't conclude that the teacher is ignorant because she cannot give nine thousand definitions at a moment's warning; she does not pretend to be a walking encyclopedia.

Don't have your child practice an hour just before the lesson; even children become weary sometimes.

Don't ask the teacher to wait for her pay a couple of months because there are so many things you want to buy!

Don't suppose that a lot of half-learned music will make a finished performer of your child; be content if he takes fewer pages and plays them well.

Don't allow the child to practice an hour at one sitting, especially after a day at school.

eyes of good sight readers are sometimes two or three measures in advance of their fingers.

This sort of practice should be indulged in for fifteen minutes daily, until the student has attained a tolerable rate of play, then the student should be allowed to attempt at the same time playing, to follow, to read, to carefully the directions for shading and articulation. It is advisable at all times to count aloud. Proficiency in rapid playing at sight comes only with systematic, concentrated practice.

In difficult reading the student should first glance at the general outlines of the left-hand portion of the measure, later adding to it as many of the right-hand notes as it is possible to play. Expert readers find it much assistance to grasp the general harmonic scheme of a short passage, leaving the printed notes to be "filled in" afterward. The aim of the pianist should be to get an intelligent idea of a work at first sight. Incidentally, of course, it ought to sound well to the listener, and it ought to be as nearly correct as possible. But the would-be expert sight-player will do well if, while he is reading, he adheres to one suggestion above all: Don't stop for anything, and no matter what "turns up," keep going!

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GLORIA RODWELL looked over the curtained rail of the dusty windows to the little rural church yard. It was raining dismally; raining on Christmas Sunday. There were very tiny pools all along the gravel path, in which the big drops splashed until they dropped like miniature oceans. Now and then the wind drove the rain against the southern windows and the long green shutters flapped to and fro with a bang. The scrawny bunches of holly, emphasized with crimson paper bells which the Ladies' Aid had hung around the square white-painted gallery, made a feeble bid for the Christmas festival spirit. From where Gloria sat the Christmas greens framed a very dismal picture indeed. Now and then she peered through the window watching the unceasing downpour until she wondered which was more gloomy, the rain and sleet without or the perturbed faces of the congregation below.

What divine fire of genius could withstand a depressing Christmas rain that had already lasted nearly four days? What divine fire would not be quenched by such a congregation as Gloria had sung to, ever since someone told the minister that Gloria had a voice? Was she wrong? Gloria wondered, or were they wrong? or was the whole world wrong? Gloria could not tell.

There in the other corner of the choir loft sat Bessie Duncan, radiantly and stupidly happy so long as the very erect blond bookkeeper of the bank (who confessed to a "oh no on Sundays") did not take his eyes off her. "O, how could people be content with the laziest, 'quietest' daily life of Walsworth?" thought Gloria. If she lived a thousand years she could never be another Bessie Duncan, and that was precisely what the whole Rodwell family wanted to make of her. There she sat, loomed in the third pew, Gloria's uncle and Gloria's aunt, very respectable and very conscious of their respectability. There they had come, and there their father and mother before them had come for years and years and years. Now and then the women folk varied the styles of their headgear and now and then the men changed the cut of their whiskers, although Gloria's uncle still clung to the fashion of General Burdette, as a part of his respectability. Would Gloria be there twenty years hence as one of the necessary cogs in the ecclesiastical machinery?

Would the Rodwells never understand why her father had run away from home? Why he had sought the color and warmth and light of Rio? No, with its great harbor, and the ships coming and going, and the music in the parks, and the happy voices and the opera and all the unforgettable dreams of her short childhood in Latin-America. Could the Rodwells never understand why her father had taken to wed Señora Elena Gloria Theresa Carmelita Comignos y Bagninos, daughter of Don Miguel Placide de Comignos y Bagninos, Countess of Spain, decorated with the order of the Cross of Seville, distant cousin to her Majesty's prime Minister, etc., etc.

The Rodwells had been kind to her—too kind. If it had not been for that she, too, would have run away as did her father long ago. Everything she had and owned had been paid for by Uncle David, who now sat challenging every sentence which came from the lips of the old clergyman. Every waking hour she had been haunted by the devoted care of her Aunt Hannah, now nodding gently, withy from the pew behind her. If the minister had chosen his sermon to suit the weather rather than the day he could not have done better. His Christmas sermon had been preached on Christmas Day. Now, with the most hopeful of texts, he tackled on every pessimistic reference imaginable. Every now and then he would repeat the text itself

Gloria's Great Chance

A Story of Music and Christmas

By EVERETT G. FOWLER



with emphasis: "The race is not to the swift, nor the battle to the strong, but chance happens unto all."

"Chance," thought Gloria to herself. "CHANCE!" When would her chance ever come? How much more good she could be to the world if she were out among the great masses of people instead of doing out draggy hymns once a week. The sermon came to an end at last and the parson commenced upon one of his alarmingly long prayers, in which he invoked the divine welfare for all the rulers of the world, collectively and individually. Gloria was devoted to the old clergyman. She knew of all of the good that he was doing through the week and forgave him for his tedious sermons on Sunday. She often thought that if he had been able to preach half as well as he lived he would have been a renowned pulpit orator. Why should such a very good man spoil his week's labor with a dreary show of pedantry on the Sabbath? As these thoughts leaped through her mind the organist behind her was letting his fingers pass over the keys in preparation for the closing anthem. As luck would have it he pressed one

colder than when she looked down on the faces of that congregation on the fateful Sunday morning. Horror, condemnation, disgust and retribution were on the countenances of all who gave vent to any expression whatever. Her only sympathy was expressed by a ten-year-old boy in the last pew, who smiled back as though saying, "I heard it, too—wasn't it funny?"

On the way home from church uncle and aunt said nothing. Reaching the house, Gloria slipped out to her room and waited there some forty minutes before the expected visit from her aunt took place. Hannah Rodwell, a kindly spinster of fifty or sixty, had evidently followed her usual plan of executing the will of her sterner brother, rather than doing very much, thinking or planning for herself.

She entered the room and sat still for some moments. Finally she moistened her lips with her tongue and said: "Well, Gloria, what are we going to do about it?"

Gloria's answer was a torrent of tears. The dismal day, the long, dull sermon and the dreadful shame that had come to her was too much. Never in the seventeen years she had spent at Walsworth had she felt the spirit of rebellion more than at that moment. The decision to get out meant simply one little twist of her mind, one little resolve. Yet it took great will power to make that resolve when she had no other means of support but the funds left to her by her father, funds that were jealously guarded by her uncle. Nevertheless she felt that she could win her way in the world if she could keep her nerve through her hardships. Her determination grew stronger every moment and she was upon the point of declaring it when her aunt said:

"Your uncle and I, Hannah, have made up our minds that Walsworth isn't the proper place for you."

"It has come at last," thought Gloria, crowding her long, dark curls over her eyes, "they are actually going to put me out!"

"Your uncle thinks, and I think, too, that the best thing is to have your voice trained as you always wanted us to do. We are going to send you to the city. We are going to send you next week. Your uncle has a banking friend in the city. You remember him? Mr. Alton Priman, tall man, with a gray mustache, that came out here three years ago and back. He will probably see to getting you a teacher and a boarding place. Well, your uncle is going to let you have all your allowance, and if you come out as a grand singer some day all this that happened at the church may be forgotten."

Gloria's tears turned to laughter, and she rushed to her aunt and kissed her with a fervor and enthusiasm that was so disturbing to that frigid relative that all she said in return was:

"Really, Gloria, you must learn to control yourself. What will anyone think of you in the city?"

II.

There is a proverb that the people under the shadow of the Hindu say to one another, "Time and money pass swiftly in great cities." Gloria had never heard so fleetly that Gloria could not believe that she had gone. As the precious days slipped by Gloria's little bank account sank dimly, and at the end of thirty months, Uncle David wrote that six months

more would bring Gloria's means to an end. The conservatory programs that she had sent home to her uncle meant nothing to him. When she found out through her aunt that he had never even heard of *Carmen* she knew that it was useless for her to hope for aid from him. She dared not tell him that she had been one of dozens of applicants that the famous impresario of the opera house had passed aside with "Voi signorina, ma senza l'esperienza. Diaboli! Come è possibile nella opera without any experience at all. Bah! you American girls make me crazy. You see here and there a scintilla degli angeli, but that's not opera. Because a man has a pot of paint does it make him a painter? You must act, non è vero, you must know the business. Who should teach you that? Me? My dear, I am not everybody. Please don't cry. It is my fault that you study three years? Go to Italy. There are no disgrace to seeing in the chorus or in small role that you get everything."

Italy! Gloria knew that Italy was three thousand miles, and worse yet three thousand dollars away. That night she went home to her boarding house and sat before the piano in the parlor thinking of plan after plan. The great city was filled with musicians who had fled from the war capitals of Europe. To try to teach in the face of such competition would be madness. If she went to a concert manager he would expect a huge sum to pass over his desk before he would attempt to exploit her. She had no money. She had many undisguised pitfalls in comic opera even to want to venture in that field without strong friends. As she turned the music in front of her automatically her eyes stopped upon the *Seguidilla* from *Carmen*. In a moment she was singing it. In a moment she was again a rebel. Why should she give up when dozens of other American girls had succeeded? Her brilliant, flexible voice rang out pure and clear through the house. The defiance of *Carmen* filled her from tip to toe. Go back to Washburn when the *Seguidilla* would be a dirge for her career? Not much.

Before many minutes at least ten callers had come into the room and when Gloria turned from the keyboard she was greeted with a round of wildly enthusiastic applause.

"Good for you, Gloria," said one of the girls; "the landlady said that you were blue, but that doesn't sound like it."

"Isn't Mrs. Hartley an angel," said Gloria.

"La, child," said the smiling landlady, "you're into the room, 'If I'm an angel I'm going to be an Italian angel-to-night. Catch me sending my birthday helping to get a meal of victuals for anybody. We're all going to Mr. Marion's for tea to-night. Nothing extra, just their regular forty-cent table d'hôte, but me for the spaghetti and the fragrant and plenty of it. Come on, everybody; unless we watch out all the seats will be gone. Can that grand opera for a bit, Gloria, dear, and let's all have a real good time on Yours Truly, Amelia Hartley. You know one doesn't have a chance to celebrate one's thirty-third birthday every week."

Mrs. Hartley had been having thirty-third birthdays for the last twenty years, but they never seemed to make her very much older. Every boarder—and they were for the most part young men—made himself a part of Mrs. Hartley's family or he didn't stay long under her roof-tree. The good old woman who resided in a shoe could not have had many more children in her time than had Mrs. Hartley. "Her boys" and "her girls" were a great deal closer to her than many children to their parents. Her house was the envy of all the boarding-house keepers in the long block devoted almost wholly to that industry.

It was a party of sixteen that went out to Mrs. Hartley's birthday celebration and no one was younger and happier than Mrs. Hartley herself. She walked down the street with Gloria arm in arm. Now and then she whispered in her ear:

"Cheer up, Gloria, don't let any of 'em see you was double-crossed. It's all going to come out all right anyhow. Stick to 'Ma' Hartley and you'll wear diamonds."

The dinner was a huge success from Antepasta to Frutta. Mrs. Hartley was rich in her advice and "the boys" had seen two many successes come from her wisdom not to repeat everything she said.

"You see," said she when a great steaming bowl of minestrone had been brought to the table after the annoying delay, "you see it always pays to be patient. The fellow that looks to get everything at once is going to get left. Ain't it funny how when a young man with money starts in business the first thing he buys is a steel safe as big as his own chest? Ain't it likely to earn enough money the first year to fill a pill box? Start easy and go slow. Now what's

the matter with Gloria here is that she wanted to be a prima donna too quick. It don't pay to take a cake out of the oven before it's done. Nobody wants to eat dough. And—"

The piano and violin which had been scraping out ugly ragtime songs now started to playing something which broke off Mrs. Hartley's monologue abruptly.

"Sing it, Gloria," said one of the "boys" who long since had passed the thirty mark.

"Go on, Gloria," smiled Mrs. Hartley, "there ain't more than a half a dozen people here. Let out a little and see how it goes."

In a moment Gloria was singing the *Carmen* "Seguidilla" in a way that brought many of the waiters rushing back. The violinist was old and short and bald. He pressed his chin so heavily upon his violin fiddle that it was necessary for him to turn his whole body around to see the singer. The pianist was young and tall. His long dark hair was combed back from a forehead worthy of a Dante. So deep was the impression of the music upon him that he did not even turn to see the singer. He seemed to be looking with his ears rather than his eyes. With the last notes he bounded from his seat and ran to the little party.

"Who was singing here?" he almost commanded.

Gloria smiled.

"Signorina," he said, bowing deeply, "you are one great singer. I shall make you the greatest *Carmen* in the opera. You no believe because I play here in these cheap restaurants. Bah, I am Enrico Caffierello. I have conducted fifty, fifty operas in Italy, Russia, Rio Janeiro,—"

Gloria smiled and gasped.

"You have been to Rio Janeiro?"

"Yes, signorina—that is, the upon my word, most beautiful place I have seen."

"Was born in Rio Janeiro," said Gloria.

"Signorina," stammered the pianist, "you have the temperament, the voice, the strength, everything. I will make you so great that nobody will believe it."

"Look here," yelled a loud-voiced man with a decided countenance, "When I bought out the old Guiney restaurant the other fellow warned me about you talkin' to the customers. I told you to quit it three times now and this is the last time—get me? You are fired."

"Fired," gasped the pianist. "Ma, Enrico Caffierello, del conservatorio di Milano, fired? You fire me like a waiter. Bah! I show you what fire is."

Gloria grasped a plate in each hand and threw them with all possible force at the waiter, who fled. The Irishman dodged, and instead of living up to the noble traditions of his race ran toward the telephone and shouted in the receiver.

"Give me the Sixteenth Precinct Station."

"Ha, ha," laughed the pianist putting on his hat and coat, "and when you get it what is it you will do? Call the police to arrest me. *Molto bene*. To-morrow every waiter in these restaurants will strike."

An ominous murmur from the waiters made the proprietor drop the receiver and say:

"Well, get out now, and there won't be no trouble."

"My dear sir," answered the pianist, unconsciously acting the cavalier before the eyes of Gloria, "I will accept myself your hospitality until I am good and ready to go. Signorina, let us forget this business, this pork, and remember *Carmen*. Ah, *Carmen* beloved."

Caffierello's eyes flashed as he wafted an ecstatic kiss at the prancing cupids on the ceiling.

"Ain't he got high spirits?" whispered Mrs. Hartley to Gloria.

"Signorina," said the pianist, "my card, Maestro Enrico Caffierello, teacher of bel canto. This night

good fortune moves the stars for us. You must excuse me. I am excited. This beast has, what you call it, fired me. But not until I have met my *Carmen*. I shall make you great and you shall make famous. How do I know? Wait, next week, next month, next year. It will come, Signorina. I am your servant. I shall teach you. Write me to this number and I will come. I shall cost you nothing. My friends, I bid you all good-night."

Maestro Caffierello made a low bow to Gloria and a low bow to Mrs. Hartley, shook hands with all the "boys" and stalked out of the door like Hamlet on the castle wall.

The "boys" all agreed that the Maestro was "the real thing."

III.

On the following morning Maestro Caffierello found that being fired was not quite such a joke as he had thought it. He was too proud even to go back to Marion's and demand his pay for two days. After visiting many restaurants and agencies, only to find that every available position was filled, he went disconsolately home to a hall bedroom and counted up his resources. There was exactly seven dollars, and seven dollars was a small barrier against war for the musician in a city filled to overflowing with musicians.

On the third day after his discharge from Traitoria Marion he began to have misgivings about womankind. The girl for whom he had cast aside steady employment was very beautiful it was true, and she had the voice celestial, but like all other women she was faithless. *Carmen* herself was faithless. All the world was faithless. It was a bitter admission for the light-hearted Maestro to make, but then one must face the truth and not live on ideals. That was his mistake. He, Enrico Caffierello, had lived on ideals, and now, where had they brought him? Ideals had stolen his bread and butter. Henceforth he would have no more of it.

A knock came upon the Maestro's door. He went cautiously to open it. None but a bill collector would climb those five flights of dark stairs so early in the morning to knock on his door. As he peeped out enough to see a crack. Enrico made out in the dim light the laughing face of Mrs. Hartley trying to get her breath.

"La me," panted Mrs. Hartley, "you musicians do live up high in the world—and the garlic—oh, the garlic. Say, young man, this smells like a garlic factory."

"Enter, Madam," said the Maestro, forgetting the allusion to the garlic. "Will you please sit down. Here is but one chair, so I shall sit upon the bed. In Italy everything was different, Madam. My father's house—but I cannot think about it."

"Anybody to see you could tell you was from one of them swell families. I told that to Gloria, and I'm come here to tell you that you can come and teach her if you want to. That other teacher of hers dropped all interest when he found that she hadn't any more money. Now, look here, young man, I take it that if you haven't a steady job the thing that's worrying you most is food. Suppose you let me pay for them lessons by giving you three square meals a day."

"Madam, it is too much."

"Now don't start in thankin' me," protested Mrs. Hartley. "That girl is goin' to earn it all back some day or I miss my guess. What do you think she will do now?"

"She has just joined the chorus at the great opera house just so that she could have a little money comin' in."

"Magnifico, Madam, she gets more money—she gets signorina—wait another week—another year. Then we shall see it."

(This story will be concluded in the next issue.)

Giving Greater Value

By Grace White

Read the advertising in any magazine and you will find that in most competitive lines the advertisers are all struggling to say in the most forceful terms, "We are giving greater value than our rival." This is particularly true in the automobile advertising. All claim largely the best quality roadster, the finest engines, the toughest tires, the most enduring finish, the smartest styles, and the man on the outlook for an automobile buys the one which he thinks comes nearest to doing this.

Apply this to the business of music teaching. Are you really giving your pupils more than does any of the other teachers? Is the lesson you give them something besides notes, reading and a few expression marks thrown in like salt out of a salt shaker? Are you

teaching them to analyze a composition? Do you urge them to listen for a beautiful tone? Do they watch their phrases carefully? Do they do all of the things which you know make for beautiful piano playing?

You must keep awake to the fact that there are constantly arising better-trained teachers, prepared to give better value than has been given before in most instances. Parents are being better informed upon the subject and will be more careful in the selection of their teachers.

The only safe policy for the teacher who does not wish to be pushed to the wall by eager competition is to give more and more. This means that the teacher must learn more and more. After all that is the game of life, and anyone who does not play it squarely will lose miserably.

Popular Musical Mis-conceptions

Some Musical Conventions Which Should be Exploded

By Frederick Corder

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

concerto his one aim seems to be to disconcert the orchestra. Yet you never heard a critic accuse a 'cellist of playing out of time.

Performers have their conventions, too. Organists, who have more to do with their hands than pianists, rarely play, on these always do, from memory. It is not considered correct to have anyone to turn over for them, so when they get to the bottom of a page they calmly hang on to the last chord while they turn over, or change the stops, making the effect of a pause on a weak beat, sometimes of a bar's duration. But nobody minds.

I am old enough to remember when orchestral works used to be played through as if by a musical box, and the newspapers of half a century ago will tell you what was thought of Wagner when he took the second subject of Weber's *Freischütz* Overture a little slower than

even Chopin, more brilliant, if they say—where the intention of the composer is to be as brilliant as possible.

There is a curious convention of musical form that I have done my humble utmost to overthrow. A Sonata, a Symphony or a Quartet must have four movements, and there must be Allegro, Andante, Scherzo, and Allegro. Any departure from this scheme is "not classical" and consequently contemptible. Although one points out that Beethoven, midway in his career, saw the needlessness of this restriction and thenceforward gained his best effects by disregarding it, minor composers and students cling to it as though it offered them certain salvation instead of the other thing and are panic-stricken at the idea of being branded as "not classical." Yet it is painfully obvious that four large movements, each exhibiting all the elaboration of modern methods, tend to kill interest instead of stimulating it.

I suppose it is of no consequence that after the preposterous conventions of the past opera had been overthrown by Wagner, who formulated an altogether noble type, that his successors, despairing of rivaling him, set up a convention far more degrading than that of the old Italian school. Operas are now not composed at all, they are extemporized. The Italians extemporize fatuous two-bar phrases of melody, the French extemporize two-bar phrases of rhythm, the Germans extemporize two-bar phrases of harmony and the English are not allowed to do either—thank goodness! But critics and writers on music still talk glibly of "opera" and do not seem to realize that anything unusual has happened.

The Infinite Pains of Genius

This brings me to the most foolish convention of all; that of Genius. The popular conception of a Genius is a person who achieves great results without any labor. It is easy to perceive why this myth (for total myth it is) should be so dear to the heart of the amateur. He himself is the least likely of all men to therefore desire the honest toiler in his field. Although history tells him that Liszt, Paganini, Jenny Lind, Mozart even, toilled agonically for their gigantic results, he ignores facts and tells you that "Talent does only what it can—genius what it must."

The flattering unción to his soul is that if Heaven would only send him the right kind of inspiration he would raise his hand among the great ones of this earth. This unción, the "inspiration," is a very natural and proper ambition—one of the most common there is; but the man who ignores Goethe's phrase definition—that of "a capacity for taking infinite pains"—is likely to be more fully described in a deprecatory epithet of three letters. For, just as the theological doctrine of predestination is used to generate a spineless fatalism, so this belief in "gift" and "genius" leads to a spiritless indolence on the part of those who deem themselves not of the elect. It is a more largely used excuse for laziness, the falsity of which is seen in the results of all celebrated men. The brilliant and facile student may become a distinguished man but he rarely does. The undistinguished plodder, if he is only earnest enough, is bound to get to the top of the tree. Ever amongst the very greatest this is seen to be the case; Mozart and Mendelssohn were certainly infant prodigies, but Bach and Wagner were not;

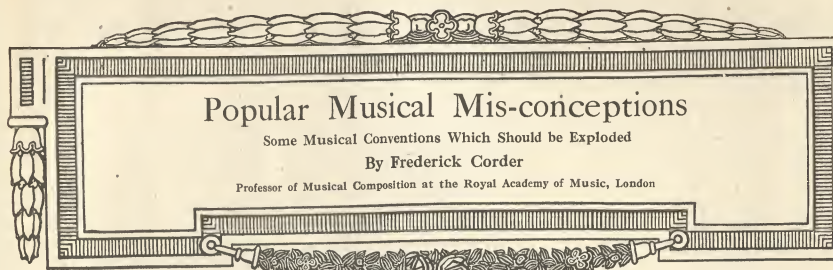
the rest of the work. To-day our Woods and Nikishes play the most astounding tricks. Technically called "readings" when the orchestras know a work, and everybody is delighted. Must we conclude, then, that the critics have ceased to cultivate a sense of time?

Veneration and Violations

Another convention is that which forbids the slightest alteration, even of an obviously wrong note in "the classics," but sees nothing wrong in the wholesale rearrangement, abbreviation, or other maltreatment of works not included in this category.

Pianists are greatly reproved for adding octaves in the bars in a Beethoven Sonata (where probably the composer desired the limited compass of his instrument) but if a poor writer of today succeeds in getting a piece played or sung, he is a performer worth to be remembered. He has failed in his duty if he did not insist upon something being altered.

A convention, entirely ignored by the critics, has grown up of late years among violinists of modifying their repertoire. Since nine-tenths of violin music is display-music surely they have a right to do this, and still more have pianists the right to make Weber, or



I am afraid you will dislike me for telling all these

"We all more or less play church music, and I am fully prepared for it. It is a great help in memorizing; for it classifies in groups what otherwise would be a hopeless mass of notes. It is easier to commit what is understood, and to classify chords makes short work of a long subject, for music is made up of scales, chords, arpeggios, and these harmony teaches, so that the student can see things at a glance. To the teacher of music it is a necessity, for he is unable to explain, and to give reasons for his opinions and statements, and surely he should be able to talk about music in a common sense way. His opinions and judgments will be sought by friends and pupils

Let us watch an artist making a sketch. The sketch may consist only of a few lines; but every line is in the right place and is exactly the right shape to convey the impression which the artist wishes to give. In these lines, which mean so much, we watch the artist drawing as he would draw a picture. We are not aware that he realizes that the artist accurately judges of each line before it is put down. So also it is only by pre-aching exactly what we mean to say that our playing will be effective. We cannot overstate or have any value whatever. Without a preliminary study of the quantity and of each tone, pitch and rhythm, it is impossible to make artistic gradations of tone between pianissimo and fortissimo; it is impossible to make good use of the piano and of the forte; it is impossible to execute brilliant passages with ease and precision; it is impossible to make a passage work in broken chords, to keep a rhythmic swing, and, above all else it is impossible to give a balanced interpretation. Without having first realized the meaning of each detail, the mind cannot direct the fingers. For must we not first know what we intend, and in order that it may be able to fulfill its duties it must be trained by a thorough course of in-

In order that we may study intelligently, whether as teacher or pupil, the study of harmony is needed. Whether you will become composers or not, it is a delight to any musician to note down his ideas. It is a pleasure to the student to learn the principles of composition, and the knowledge of forms and rules that underlie a tone poem again enables you better to perform the works of the masters. Moreover, no one can be a good musician without a knowledge of harmony. A thorough knowledge of both harmony and style is almost a necessity for the musician. It is a knowledge that enables you to develop and to use what gifts you may possess, and many students, after studying these subjects, are surprised to find that they have acquired what they supposed they possessed. At any rate you may acquire it. It is a fact, that in these days of musical progress you cannot be a teacher, as teachers, with a knowledge of these two branches.

The English have borrowed a tune from America and are much addicted to *John Brown's Body*, much employed in the South African War, and, if report speaks true, in the present war. *John Brown's Body* was written by Charles S. Hall, of Charlestown, Mass., the music being James E. Greenleaf's adaptation of an old negro melody.

Every lover of the music of the period of polished taste, that of which Haydn proclaimed Mozart to be the foremost master, has suffered from the distortions of style in performance caused by inability to grasp the inner nature of the music, and from an erroneous attempt to reconstruct it, not according to the knowl-

[Edison's Note.—Mr. William James Henderson, music critic of the New York Sun, and formerly of the New York Tribune, has through his many scholarly musical books gained a wide reputation in America and in Europe as well. Mr. Henderson was born in Newark, New Jersey. He graduated from Princeton University in 1876. He is mostly self-taught in music, but studied the piano with Carl Louisette and voice with various teachers. He has also written librettos for several operettas. His best known musical scores are "What is Good Music?" "How to Develop the Voice," "The Organist and Orchestral Music," "Richard Wagner," and also an exceptionally excellent book upon voice training.]

What has been said should suggest to the student that it is not enough to analyze the materials of a composition. In order to arouse in the mind the spirit essential to a vital interpretation one must widen the scope of his study and go on to discover what were the characteristics which he finds in the work. What was the expression of an individuality or were they the product of a slow and irresistible musical development? In what way are they related to the general musical movement of their time, in what manner would a musician of their period have received such influences? Might he have played this music, if he had possessed such an instrument as ours? There is no intelligent student who cannot benefit by such knowledge. Indeed, it can be said that one of the things which raise the real interpreter above the rest is his knowledge of this view. And the great pianists do not have to sacrifice their own individualities to the teachings of his theory. Rather do they find in them guidance toward a larger and more intelligent expression of themselves before the audience. It is this, together with scholarship, which comes near to artistic truth.

LEADER'S NOTE.—Mr. William James Henderson, music critic of the New York "Sun," and formerly of the New York "Herald," and a thoroughly musical book, gained a wide reputation in America and in Europe as well. Mr. Henderson was born in Newark, New Jersey. He graduated from Princeton University in 1876. He is mostly self-taught in music, but studied the piano with Carl Louisdale and voice with various teachers. He has also written librettos for several operettas. His best known musical words are "What is Good Music?" "How Do We Get up on the Stage?" "The Art of Musical Music," "Richard Wagner," and also an exceptionally excellent book upon voice training.]

At this point we stand ready to discern the power of historical knowledge to enliven the imagination. Such knowledge must go farther than mere cataloging of facts exclusively musical or biographical. Every artist is a child of his time, and if we would rightly understand and interpret his message, we must see him as a living person in his day and place.

The study of musical history as we have already noted, is too often confined to tracing the development of forms. It should seek to reach far beyond this into the causes of the development. These cannot be found in any period exclusively in the technical materials of music itself. The man who creates music may shut himself up within himself as closely as he can; he may lead the life of an artistic hermit, if he will; but while he may thus fall completely in the thought of his time, he will not wholly close off his influence.

Musical Art Reflects General History

The radical difference between the opera of Mantua in the dawn of the seventeenth century and that of Venice in the middle of the same century was not the product of the thought of composers as much of influences lying beyond their control. Peri and Caccini addressed themselves to the most highly cultured audience the world has yet known, the society of Florentine nobles, scholars, artists and poets. Second only to this audience was the intellectual group constituting the court of Mantua, before which Monteverdi ushered in the era of the genuine Italian opera. But when this lofty and idealistic lyric drama was no longer restricted to the contemplation of a thoroughly competent and exclusive society, but was led into the broad glare of publicity with the opening of the San Cassiano Theatre in Venice, it fell under the iron domination of the masses and its descent into sheer spectacle and vocal juggling became inevitable.

To grasp the conditions fully, one should know something of the character of Florence and Venice in this period. Both throbbled with what Symonds has happily called the "passionate sensualism" of the Italian mind, but Florence was indistinctly touched more deeply by thought than Venice. The historian of painting would invite our attention to the fundamental difference between the schools of the two cities, the Florentines leaning to loftiness of composition or perhaps rather to skill in drawing, while the Venetians gloried in splendors of color. And Venice herself, with her magnificence of architecture, her climate and her wondrous skies, her luxury and vice, her passions and her art, was fit mirror for her musical child, the opera of scenic wonders and vocal amusements. There is no period in the history of music when the influence of general thought upon the art can be traced more clearly than in the downward movement of opera toward the close of the seventeenth century. At the same time one finds himself in the presence of that exhaustive development of vocal technique which paved the way for the achievements of the singers of the golden age of bel canto. But there is no sufficient body of material for the study of the personalities of the composers. What may have been their ideals or their possible comprehension of the conditions by which they were surrounded we do not know. If any of them made efforts to rise above the general level of easily obtained popularity we must seek the only evidence of it in their scores.

A Scholarly Study of the Scarlattis

With the advance of Alessandro Scarlatti we find ourselves upon firmer ground. We begin to discern the man in his supreme individuality. Thanks to the fine scholarship and patient research of Edward Dent, of Cambridge University, we possess a comprehensive and highly enlightening biography of the great father of the Neapolitan school of composers, the school which determined the entire trend of modern Italian opera to the time of Verdi, and whose influence is still discernible in the singularly vocal character of all Italian lyric dramas.

Alessandro Scarlatti was the father of Domenico Scarlatti, the famous harpsichordist and composer of sonatas. The musical style of the son cannot properly be understood without a study of that of the father, nor can the esthetic principles embodied in the compositions of either be clearly recognized and rightly estimated without a knowledge of the Italian mind of the time and the social and political conditions which incessantly operated upon the two geniuses. It is without question true that a pianist can play a Scarlatti sonata fluently, musically and admirably without any acquaintance with the life and times of the composer; but it is indisputable that he will play it with more affection, more enthusiasm and more commanding eloquence if he is saturated with the thought of Scarlatti himself.

To become thus saturated means more than a complete absorption of the content of the work. It means to bring one's self into a state of mind closely akin to that of Scarlatti when he composed the work.

Imagination, fired thus, the productive powers of the mind enter into that so-called creative state which results in originality. The students of the human intellect long ago laid down the laws of the imagination and showed us that it was a creative faculty, rather than a creative faculty. Man combines and constructs in astonishing ways, but, say these philosophers, he cannot actually create something previously non-existent. We may content ourselves for the moment by assuming that this is true, at any rate, that the creative, which has no prototype in nature but is the absolute product of the human mind, comes closer to genuine creation than any other art. It has its birth—by whatever method of combination and construction it may—in the intellect of man. The interpreting musician, who is the high priest of the art, should seek always to be creative. It is the proper pride of the performer that he absorbs and assimilates the thought of the great master and reissues it to the world through the medium of his own personality. To do this adequately he must publish the emotion and the thought of the composer. To put himself in the condition essential to this understanding he must be able to enter, as it were, into the very soul of the writer whose work he will interpret. This being true, how vitalizing will be a large and sympathetic grasp of the history of the master's life and of the time which made his environment. He who thus enters into the inner drine of musical genius will experience an indescribable joy in the publication of his glorious discoveries, and those who sit under his ministrations will share with a vivid realization of the message of the master.

History and Genus

Genius has been inadequately described as an infinite capacity for taking pains. The world, however, continues to believe that it consists in the existence of certain special powers, not vouchsafed to the typical man. Industry can never supply this lack of imagination. The musical genius of a Beethoven is not to be explained by reference to his thematic note books. But no genius marches triumphant without knowledge. Michael Angelo and Raphael had to learn how to paint; Beethoven had to study counterpoint. So, too, the interpreting musician may have genius, as Liszt and Paganini undoubtedly had; but, like them, their success must possess key points and general knowledge. The wider and deeper this knowledge, the more serviceable it will be. Liszt had a masterful, if not exhaustive, acquaintance with the history of his art. When he embarked upon his exploration of the resources of the piano, he knew where he was standing, and, like a second Columbus, he might guess where he was likely to arrive. The interpreting musician who has a complete technique, an impeccable taste, genuine temperament and a lively imagination, together with a sound theoretical groundwork, is still insufficient if he lacks that broad and inspiring vision which is to be obtained from the illumining historical retrospect.

Good Judgment in Teaching

By Peter F. Bieh

Good judgment is vital in all arts. In some it demands great quickness of thought. In music teaching, however, the teacher has no excuse for not giving sufficient preparation in advance of the lesson. This is particularly the case in the selection of pieces. There is no reason for leaving that matter until the time of the lesson. One piece may be an excellent one for one pupil and a ruinous one for another. This is entirely too important a matter to be passed off with a snap judgment just as the pupil is leaving the studio. It should all be arranged in advance. The best plan is for the teacher to keep as complete a library of pieces on hand as possible. Go over these regularly and make notes as to their suitability for certain grades and certain pupils. This is not too much to expect of the teacher, as any good professional man in any other occupation would take quite as much care in making up his mind upon what to do. The doctor, the lawyer, the engineer do not charge for what they give at the very moment they are with their patrons, but rather for what they have prepared in their work hours alone.

Acquiring the Habit of Practice

By Edwin Hall Pierce

THAT most unique novelist, Jean Paul Richter, whose works, by the way, were a great favorite with Robert Schumann, has somewhere remarked: "There are three stages to every repeated action—at first it is new and interesting, then it becomes common and tedious, and lastly it grows to be neither new nor tedious, but simply habitual."

It is the second stage of the process where the danger lies, and at this point one stands in need of great will-power, for this is the case of a child, at the time, but firm oversight of some older person. Once the habit is firmly fixed, however, there will be no further trouble, as it will then seem as uncomfortable to go without one's daily practice as it would to forego the customary meals. In order to form the habit of practice, it is almost an essential condition to stick to one certain time or times of day. I do not mean to say that a person picking up his music at a stage or so different odd times in the course of the day will, on that account, fail of making satisfactory progress; quite the contrary—but he will run the risk of developing a sort of mental dyspepsia, and soon finding himself excessively bored by music. On the other hand, if a regular daily habit is formed, each day one will come to the practice-room with freshness and interest.

While it is impossible to lay down any universal rule, because of the great diversity in occupation and duties, where possible the ideal practice-time is in the morning, directly after a very light breakfast, and again in the late afternoon or early evening. I recall several student boarding-houses in Leipzig where it was a part of the house to allow no practicing between the noon dinner and the after-dinner coffee (which was served not at the conclusion of the meal, but between three and four o'clock). After ten o'clock at night, also, no practicing was allowed.

As regards the length of time that should be devoted to the practice-room opinion differs. Personally I would consider that for the very youngest children half an hour a day, for school children from ten to sixteen an hour a day, for the children of the independent school vacation two hours a day, and for those devoting their time to music four hours a day would be about sufficient. One hears of would-be young artists practicing six, eight or even ten hours a day, but the results are seldom proportionate to the labor involved, and such excessive practice subjects one to great danger of a nervous breakdown sooner or later. Even where one's physique is strong enough to resist this unfortunate outcome of affairs, the result is often merely a proficiency in technique, pure and simple, at the expense of a certain unintelligence and lack of magnetism. It is far better to put but four hours a day on the practice of an instrument, two hours a day on some department of general education, as, for instance, the study of one or two languages.

There is still another point to be considered even if one's chief aim is the mere technical attainment. It is not hours that count but results. It is a proven fact that ideas acquired when the body and brain are fatigued and depressed condition are soon forgotten, consequently to be of full benefit of practice one should come to it fresh and well rested, and should leave off before extreme fatigue renders one's attention dull and wandering. (That does not mean, however, that you should stop as soon as you feel just a little tired.)

Lastly, time for gradual growth is one most essential element of success, and this is a lesson that we Americans, I fear, have been very reluctant to learn. According to the well-known rules of arithmetic, if one can accomplish a given task in two years, working four hours a day, he can accomplish the same in one year, working eight hours a day. That works out all right in digging ditches or sawing wood, but fails utterly to hold good when applied to the subtle and complex task of developing the powers of one's own brain, nerves and muscles. We must allow Nature time to work in the actual development of a new brain-cell, and as certain authors has well remarked, "Time will respect no work in the execution of which Time has not had his fair share."

Weight and Pressure as Essentials of Pianoforte Playing

Especially in Reference to Legato Octave and Octave Chord Playing

By J. FRANK LEVE

A SCIENCE that can be developed to a high degree of efficiency, representing a perfection of the mechanical effects employed and based on scientific principles correctly applied is a powerful attribute in the art of interpretation for dynamic effects and aesthetically beautiful results in music.

In order to awaken a mental stimulus in the student so the mechanical control of technique will be better understood it is necessary to present a method which will bring out all the various shades of tone in the art of playing and enable the student to recognize the beautiful and know what is really aesthetic in music. When the basic principle is thoroughly comprehended, the intense enjoyment and keen appreciation of students, so trained mentally and technically, well compensates them for their pains in acquiring it.

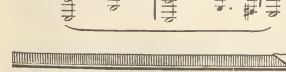
The aesthetic principles in music are based upon emotional feelings controlled by intellectual sympathy. If lacking in technical and mechanical control, the student is handicapped in giving vent to his emotional feelings and his power of musical expression is retarded.

This article I will endeavor to explain the different means used to obtain mechanical control, showing the necessity for employing hand, arm and elbow, with the assistance of the shoulder at times, to produce a pressure and weight in connection with legato octave and octave chords for dynamic purposes and for finesse in chord playing with singing tones.

Deppe was the first teacher to advocate weight playing, recognizing the value of it when he observed the mechanical means employed by Liszt in performing his concertos and thapsodies. Deppe saw that Liszt used his arms and shoulders to exert great strength in bravura passages and still maintained a well-balanced poise. Deppe conceived the idea of developing a method of weight playing and did form the foundations of one. Other pedagogues that followed raised the idea to a higher standard by developing a touch for tone production, bravura and "climax playing."

Theo. Kullak accepted these principles in explaining his legato octave and octave chord stroke in his *School of Octave Playing*. Edmund Neupert had also recognized the principle, having obtained various forms of weight playing from Theo. Kullak, and thus established a tremendous factor in developing a touch for mechanical control.

Sustained octave chords are best produced by a pressure against the legs, assisted by the weight of the hand with a rigid wrist and arm. The weight of the fingers alone does not sufficiently depress the keys. The curving of the fingers is essential to increase muscular strength as well as to keep the fingers in place for distributed throughout the octave chord and at the same time preserving a beautiful velvety tone.



The above example by Chopin from his *Rain Drop Prelude* is an illustration containing in "A" slurred octave chords with notes in the middle register of longer duration than the octaves and requiring no accentuation. "B" shows the necessity of curved fingers to secure the muscular strength to make the half notes sing out above the octaves in sympathy with the legato slurs, thus demonstrating the necessity of the use of weight and pressure.

The just procedure in following the principle of playing from the shoulder employing arm weight should be recognized. Eminent pianists have done so unknowingly. Deppe recognized it by observing Liszt in the opening chord of his *E Flat Concerto*.



In this example the chord is struck with the weight of the arm from the shoulder, with the swing principle in trying to the following octaves, coming down on the keys with a great weight and then sustaining it until the fortissimo chord is played by the orchestra. This produces a tremendous volume of tone enhancing the wondrous opening of the piano. A similar example of the rigid arm weight stroke, but without the assistance of the shoulders, is contained in Liszt's prelude from *Etude No. 1*.

Presto, crescendo ed accelerando.



The above excerpt from *Cappriccio Brillante*, Mendelssohn, Opus 22, is an excellent example of pressure chord playing with a slight weight of the hand produced by a mechanical control of the finger that lays over the upper note, giving it a greater pressure than the lower notes so that it will sing out and melt into the next upper note of the following chord, merely touching out, so to speak, the other notes of the chord by playing the tones short. This illustrates the finer shades and finesse of artistic playing, demonstrating to the student the value of technical control.

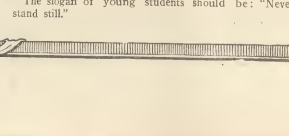
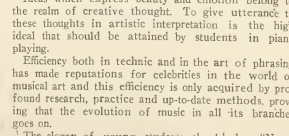
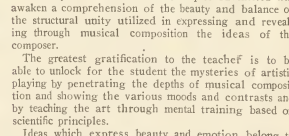
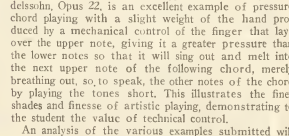
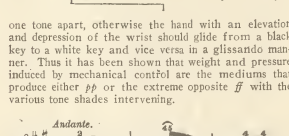
An analysis of the various examples submitted will awaken a comprehension of the beauty and balance of the structural unity utilized in expressing and revealing through musical composition the ideas of the composer.

The greatest gratification to the teacher is to be able to unlock for the student the mysteries of artistic playing by penetrating the depths of musical composition and showing the various moods and contrasts and by teaching the art through mental training based on scientific principles.

Ideas which express beauty and emotion belong to the realm of creative thought. To give utterance to these thoughts in artistic interpretation is the high ideal that should be attained by students in piano playing.

Efficiency both in technique and in the art of phrasing has made reputations for celebrities in the world of musical art and this efficiency is only acquired by profound research, practice and up-to-date methods, proving that the evolution of music in all its branches goes on.

The slogan of young students should be: "Never stand still."



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.

Lycium Upon, or Teach?

"I am a piano teacher of a 15-year-old student. I have been teaching for 10 years. I have found that the best way to teach is to let the student find out for himself. I have expected to teach, but a lycium manager would like to have me go to the lycium. I would like to continue my work, but I am not sure if I should."—J. C.

Not knowing personally your ability, temperament, business ability, etc., I can only answer in a general way. My observation of those who go on the lycium platform, except in the case of lecturers, is that they eventually abandon it and settle down to teach. The peripatetic existence becomes irksome and the voice eventually gives out, although that need not necessarily, if properly trained, trouble you for twenty-five years to come. Your lycium manager "advises" but will he guarantee that, after you have changed all your plans in a life career and spent the time to prepare for voice work on the platform, he will provide you with engagements? If not, you might find yourself in an unpleasant predicament after all your pains and expenditure of time and money. To build up a class requires time and money of itself, and any very radical change of plans in a career would suggest caution.

There is one important consideration which must necessarily have its bearing with everyone planning to embark on a career. The average human being is so constituted that he is very much impressed by prestige. In musical matters very few of them seem to be able to form an intelligent judgment along any line. The problem with the young teacher just planning to open a studio is how to secure that prestige that will cause people to look up to them and feel content with their ability to do good work. Many have to start right in and work out their own salvation gradually. Others go to Europe and study under a famous teacher, and return with the desired prestige, although in some cases they have not a tithes of the ability of some teacher who has been quietly working at home. Meanwhile should you adopt the lycium platform, when you come to settle down you will have acquired a good deal of prestige if successful. The public will look upon your press notices as a guarantee of ability on your part. From this standpoint, if not too great a sacrifice, your lycium experience might prove valuable to you.

Feeling and Judgment

"I. What course shall I follow with a pupil who is over-temperamental and plays without interest? Also, one who plays intelligently, but without feeling?"—J. C.

"How shall I manage with a pupil who has long, tapering fingers, with the first joints curving outward? Also, one with short, stout fingers and rigid wrists?"—L. H.

1. It is practically impossible to have pupils without those representing each of the foregoing classes. Those who are over-temperamental should have a good course of Bach, although they may have a tendency to dislike his music. A preponderance of the music of the older so-called classical composers will help to hold them in check, although they will much prefer the modern repertoire of romantic type composition. So long as you are concerned you will have to supply it for the time being, gradually developing that faculty in your pupil as much as you can. The opposite treatment should be observed in the case of the coldly calculating players. Try and develop the romantic side of his nature, both in his reading and in his music. Give him a great deal of Chopin and the moderns, if advanced enough. If not, select that type of composition which is least likely to offend.

2. There is no way in which you can change the physical formation of hands or fingers. About the only thing you can do is to see that such a pupil holds his fingers in a well rounded position and the points close to the keys. It is desirable for such fingers to be brought into control. Rigid wrists should practice the hand touch with the up and down wrist motion a great deal, so as to superinduce a flexible condition. Five finger running exercises with a strict finger mo-

tion, and an undulating motion of the wrist, will also help much. The short stubby fingers cannot be raised much above the level of the back of the hand, and sometimes none at all. An attempt to make them do so only results in the stiff conditions you mention. Arrange such a hand in playing position over the keys, rounded fingers touching the ivory. Notice the hand about a half-inch, and you will find that there is a downward play of the fingers on the joints sufficient to depress the keys. This is the motion allowed by nature for such hands, and the one you must cultivate. I have known many brilliant players with such hands, apparently so hard to work with.

Scale Inequality

"I. I have an advanced pupil who finds it impossible to play the scales with both hands. He plays them with the right hand with ease. How would I like to get to play them with the left hand? Also, suggest a few pieces of the fifth grade that would be easily grasped by the ear."—J. C.

2. What would you suggest for the study of the scales?—J. C.

3. Kindly mention a few pieces in the 7th and 8th grades, including concertos.—L. H.

Undoubtedly your pupil needs to take up a thorough and systematic practice of the scales with accents. Practicing with accents will equalize the two hands. Proceed with your study of the scales in the 7th and 8th grades, and you will find full and explicit directions. In the fifth grade you will find the following interesting: Chopin, *Polsaise*, Op. 26, No. 1; Schubert, *Wendell*, Op. 21, No. 1; Rarum, *The Troubadour*, Op. 206, No. 1; Saint-Saëns, *Les Mazurkas*, Op. 21; Brahms, *Prelude*, Hungarian Dance, No. 7.

You will find the *Pedals of the Piano*, for by Hans Schmitt, invaluable.

3. Seventh grade: Beethoven, *Sonata in C minor*, Op. 10, No. 1; *Sonata in F*, Op. 10, No. 2; Chopin, *Lullaby*, Op. 9, No. 2; *Nocturne*, Op. 15, No. 1; *Nocturne*, Op. 48, No. 2; MacDowell, *Witch's Dance*; Brahms, *Maria Fantasia*; Chopin, *Lullaby*, *Maiden's Wish*; Sinding, *Rattle of Spring*; Rameau, *La Filleuse*; W. G. Smith, *Laughing Waters*. Eighth grade: Beethoven, *Sonata in C minor*, Op. 12; *Sonata in A flat*, Op. 26; Brahms, *Nocturne*, Op. 17; Schubert, *My Sweet Repose*; Sibelius, *Romance*, Op. 24, No. 9; Rubinstein, *Kamenskoye*, Op. 20, No. 2; Mason, *Silver Spring*; Beethoven, *Waltz*, *Caprice in E flat*; Sinding, *Marche Gracieuse*. I would recommend that you defer the practice of concertos until a little later. Beethoven's first concerto is about the easiest, unless you try some of those by Mozart.

Vamping

"Will you offer some suggestions for teaching a boy of fifteen how to vamp? He has no knowledge of the musical notation, but he has a tendency to be a bit of a show-off. He has studied since he was seven, mostly in England, but he cannot distinguish between the notes of a triad, or the various scales; neither the difference between a sharp and a flat. He is very anxious to learn to vamp."—R. P.

It is the substance of a letter recently received. From it one would not be led to believe that there was much prospect of the boy being able to accomplish his desire. I have found that the meaning of the word vamp is Greek to most people, except as the upper part of a piano. But music, it simply means to improvise an accompaniment to a voice or another instrument. I well remember my astonishment when a boy of sixteen, at seeing a very ordinary player vamping accompaniments for a violinist at a country dance. I learned afterwards that it was as simple as a cake as an art. He was to be acquired by actual experience. Players who can do this acquire a feeling for the tonic, dominant and subdominant chords with simple melodies. Beyond this point they can know a virtuoso pianist and their own amusement, and with surprising results, both rhythmically and harmonically, but I have known per-

sonally of no others. It requires first of all a natural talent for music, particularly with the harmonic as well as the melodic sense. The three common chords must have become second nature, by playing cadences in them in accompaniment figures, and then by constant practice with someone playing simple melodies (a second player at the piano playing the melody an octave higher than usual, if nothing else is available), learn to supply these chords by ear to their correct places in the melodies. Not possessing the harmonic instinct, the task would seem rather an impossible one to me, but giving the boy a great deal of practice along this line you may be able to develop this sense gradually, and thereby improve his musical sense all along the line.

Bach

Will you tell me in what order Bach's *Inventions* should be studied or taught? Also his *Well-Tempered Clavier* how?—B. P.

The two-Part Inventions may be taken up in the following order, omitting those whose numbers do not appear: 8, 13, 16, 1, 10, 12, 3, 4, 2. The Three-Part Inventions, 1, 2, 7, 10, 12 and 15. The "Well-Tempered Clavier" may be taken in the following order, although teachers by no means agree on the order with respect to *Inventions* or *Figures*. Book I, 10, 6, 5, 2, 17, 11, 9, 21, 23, 13, 8, 7, 1, 15, 3.

Three Points

1. Would you advise compelling a pupil to learn a study or piece to which he had taken a great dislike? Would it be better to let him study what he liked, and then to connect the notes at the end and beginning of two successive studies? Should there always be a slight break?—J. C.

2. When a pupil has taken a violent dislike to a piece he will profit but slowly from it. There are certain temperaments that suffer much when their dislikes are forced upon them. Under such conditions it is better to try to find something that will accomplish the same results and at the same time not be offensive. There are some pupils however, who are so whimsical that they dislike everything after practicing over a few times.

3. To these you will have to teach thoroughness, and make them do it. They must learn to work out results and at the same time not be offensive. There are some pupils however, who are so whimsical that they dislike everything after practicing over a few times. To these you will have to teach thoroughness, and make them do it. They must learn to work out results and at the same time not be offensive. There are some pupils however, who are so whimsical that they dislike everything after practicing over a few times.

2. I suspect your confusion is caused by the many editions of music in which there are many shurs used that have no reference to phrasing. When I was a child it was always said that the shurs indicated that a new phrase was beginning. In reliable editions a new phrase is indicated by the shur. In the modern edition a new phrase is indicated by the shur. In the modern edition a new phrase is indicated by the shur.

3. The aim of a person who wishes to be able to play for his own pleasure is perfectly legitimate. At the beginning one can hardly do differently than to teach him about the frequency lines. He will need to know how to manage his hands and fingers, and learn the keys through scales and arpeggios. As he advances, however, he may not desire to push resolutely into the details of technique, but give more attention to learning to enjoy the music of the great masters. It is difficult to which he may have advanced. Sometimes such pupils develop an interest that leads them farther than they at first expected. An inspirational teacher may have much to do with this.

Music Mindfulness

By Thomas Tapper

Even the casual consideration of a few types will convince one that a particular form of mindfulness, that of the ear for example, does not imply a like degree of receptive and expressive power over all the phenomena involved.

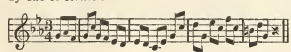
For example, a certain musician of unusual endowment is rapidly earmarked as a music receiver, it spontaneously; but he is so slowly earmarked as to speech that it is almost pathetic to observe his effort to receive and interpret words by translating them into mental images.

I have noted another case of a man fond of music who cannot handle it without stopping to consider and examine before he accepted it. But on the other hand, he receives words through the ear, resolves them immediately into their images and all without betraying any intermission between sensation and comprehension. From what has gone before, the reader will be able to deduce this fact from the two preceding cases: The first of the two men referred to is not primarily earmarked, while the second one is.

Build the Weaker Faculty Through the Stronger

The following fact seems to be true: An eyed-minded person strives to make visible symbols audible. That is, a person earmarked for music will learn to read music at sight readily, but he may be very slow and inefficient in music dictation; while an earmarked person may be skillful at dictation and yet have much trouble not only with sight reading but with writing a staff picture of tones easily grasped by the ear.

It seems to be true for music students that the way to build up the weaker faculty is through the stronger. For example, the following phrase may be sensed in many different ways, that is, it may be reached out for by one of several tentacles:



For example:
1. A pianist may receive it purely along the actual line. As he looks at the notes he will move the fingers upon an imaginary keyboard as he strives to secure the audible impression.

2. An eyed-minded singer will hum the phrase through and at that act build up the tone message as the reading proceeds. That is, he may not (and generally does not) perceive it as a whole before he begins to read.

3. An earmarked person, let us say without technical skill, might find the notation of this phrase more or less of a puzzle and would require that some one pass the tones to him, so to speak, by means he himself cannot command. This accounts for the rapidly with which the key of the street appropriates, and generally perfectly, the melody and rhythm of the latest popular song.

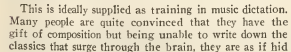
These are by no means the only ways by which human beings translate music notation into actual vital music. But they will suffice to show that unless we are "all around" minded in music there is much food for us to possess.

The Need for Dictation Exercises

Again, for example: The pianist who invariably moves the fingers on an imaginary keyboard when looking over a new composition, may be eye- or earmarked or both. If he is neither to any considerable degree, the involuntary play of the fingers represents his tentacles groping for something on which to lay hold. He perceives that in his fingers there has been built up a tendency which actually unlocks sound from him.

The pianist with this habit should read music with the voice (even humming) as it will suffice until he eliminates the finger motion or joins to it the ability to make the visible sign become the audible effect.

The earmarked person who is a slow or poor sight reader should sound or play a piece and then close the eyes and then immediately close the eyes to visualize the written expression in association with the audible:—



This is ideally supplied as training in music dictation. Many people are quite convinced that they have the gift of composition but being unable to write down the classics that surge through the brain, they are as if hid

under a bush. The hand and eye do not come to the assistance of the creative faculty that manifests through the sense of hearing. But let them cheer up and start right away to be brought into the open. They must visualize the staff, must choose a given starting point, say note line G, and actually see it, not necessarily as a second but as a staff degree. Then they must improvise melodies, visualizing the staff as they select the pitches. In brief they must learn to improvise on the staff visible to them as a mental image just as they often do perhaps improvise on the piano keyboard, visible or invisible, real or imaginary.

II.

On Page 50 of THE ETUDE for August, 1915, I employed the expression, "trunk music mindless." This refers to the way in which the indwelling self handles the whole body, easily and efficiently, or awkwardly and to small purpose; it means that the self is free of that it is its own body. Lack of control over the physical mechanism is the cause of much inadequate expression. In music this results in those timorous singers who have no command of the physical instrument and who do nothing more than squeak a little in the throat. Their efforts are about as intelligent as mine would be if I broke off 1/16th of an inch of lead from the pencil I am now using and should attempt to go on writing with it clutched in my fingers.

And so we have in like kind, the pianist who is not trunk music minded but merely finger minded. It is he who always objectifies the piano, sitting down to it as if it were his enemy. So long as this is his attitude the pianist cannot master the instrument and he is missing the bond of connection. Piano and player must be one just as this pencil and my hand (and the whole physical system) are one as I write.

To repeat, instrument and player must be one. The instrument simply tends to make the player more complete. It shapes him. It amplifies the physical mechanism and shapes him the means for expression. The trunk music minded pianist literally puts on the piano as a lady puts on a pair of shoes. The piano is a piece of object merges into that of the person. But it is no unusual experience to come upon a pianist who is afraid of the instrument upon which he is to perform. He is afraid of it because he is not trunk music minded. Not fit. Such a person may be a music lover, may be as earmarked as necessary, but so long as he lacks trunk music mindlessness he can never arrive as a performer.

Particular Cases

Sometimes we meet with people who are strongly "minded" in a particular way but who may not be adequately physically equipped to convey the message. Here is a case in point, a young woman who is trunk music minded, handles her body admirably. It is always delicate, always graceful and never wobbles. She is both eye and ear minded and in a high degree. Her talent for music and piano playing is unusually great. She is finger-minded. But she has not piano fingers. They are short and stubby and the hand is hopelessly narrow. And yet through persistent practice she has driven herself out through these inadequate fingers until she has positively overcome their limitations. She plays the piano beautifully but it has come about only through her treating the hands and fingers from the point of view of their limitations and giving them such training as will permit her to do the most through them through an individual built up technique. She has adopted for her hands a technical training based on her hand as a standard; and not based on the contents of Czerny, Kalka & Co.

This case shows that whatever our limitations, if the body spirit insists on finding a way out, it will discover means to overcome conditions however inadequate nature may have been as a provider. The best of all methods of dramatic expression is the actor's expression of his characters. The actors, the great Hamlets who have no difficulty in learning lines, but few like Forbes-Robertson, who so interprets Shakespeare as he is Hamlet for us. He has so absorbed not only the words, but the ideas behind them, the essence of the play, that the author and his interpreter seem welded into one personality; so far above the prosaic foundations of memorizing do the beautifully wrought pinnacles of artistry lie. The basis of all method of dramatic expression is the actor's expression of his characters. The actors, the great Hamlets who have no difficulty in learning lines, but few like Forbes-Robertson, who so interprets Shakespeare as he is Hamlet for us. He has so absorbed not only the words, but the ideas behind them, the essence of the play, that the author and his interpreter seem welded into one personality; so far above the prosaic foundations of memorizing do the beautifully wrought pinnacles of artistry lie.

The greater the actor the more indefatigable is he in his analysis. Each word, each syllable is studied not only for itself, but for its content—the meaning it is to convey. Every inflection is carefully considered for the most effective rendering possible.

What the literary sentence is to the actor, the musical sentence is, or should be, to the musician. Artist in music, as in any other art, means artistic effort, which is nothing more than thoroughness and great attention to detail.

Michelangelo was one day explaining to a visitor at his studio what he had been doing at a statue since a previous time. He had been working on it for a long time, so that—softened this feature, he remarked the visitor. "But these are trifles," remarked the visitor. "But trifles make perfection," answered Michelangelo.

Keeping Up Practice

By Lydia A. Casey

The girl who enters a business office usually thinks of her position as a "stopgap" until she meets the right man to marry. She does not realize that she is kept from making a success of her work because of this attitude of mind. Likewise, many a girl who "takes" music lessons and can't wait until she is able to play the latest "rag" or popular song for her "best young man" does not think any further than to entertain this one person.

Many times before I was married I went with other young people to spend the evening at the home of some member of our "set," who had married. It was the usual thing after we had all done our part toward the musical entertainment that the hostess was asked to favor us. In many cases the reply to the request was, "I'd rather not. One of you girls do my playing for me. You know I haven't kept up my practice, and I don't remember one piece, and I am so busy that I never have time to practice. Please excuse."

This kind of a reply was always received either with some embarrassment by the young unmarried people, or the hostess was "joshed" into "doing her best," as she apologetically put it. I made a vow to myself that if I were married "a hundred times," I would never, never make that confession.

I have never refused to play for my friends when they come, because I haven't time to practice. I take time! What if some of the housework has to be "slid" over? The music makes it easier to do when a do begin it, and I am much the happier for the change in my program of washing dishes and doing the work that two babies require! My babies are better babies and happier ones for the very pleasure of hearing the music. Not only does it make them happy, but they are developing great interest in it. To give it a try and sing. The music opens a way for little story telling woven around the pieces that educates them and helps them to think about and appreciate music.

My husband's work keeps him at home, and he doesn't know I enjoy playing the piano while about his work—after I have left the piano to go back to my dishes. For several years I have subscribed to a number of magazines, but as I became busier with the children, I have not had time to read them. I do not read all of them. The one magazine, however, which I did not give up was a musical one.

The Artistic Value of Memorizing

By Grace Busenbark

IMAGINE going to a play where the actors and actresses, book in hand, read their lines from the printed page! Everyone knows that an actor's words are not original, that they are only an interpretation of another's—the author's ideas. Yet this interpretation requires two things:—The ability to keep the content of the original faithfully and 2. To give it out plus whatever talent for idealizing the authors message the interpreter may possess.

What we consider in a play is the manner of the actor's expression of his characters. The actors, the great Hamlets who have no difficulty in learning lines, but few like Forbes-Robertson, who so interprets Shakespeare as he is Hamlet for us. He has so absorbed not only the words, but the ideas behind them, the essence of the play, that the author and his interpreter seem welded into one personality; so far above the prosaic foundations of memorizing do the beautifully wrought pinnacles of artistry lie. The basis of all method of dramatic expression is the actor's expression of his characters. The actors, the great Hamlets who have no difficulty in learning lines, but few like Forbes-Robertson, who so interprets Shakespeare as he is Hamlet for us. He has so absorbed not only the words, but the ideas behind them, the essence of the play, that the author and his interpreter seem welded into one personality; so far above the prosaic foundations of memorizing do the beautifully wrought pinnacles of artistry lie.

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A LA JEUNESSE TO YOUTH VALE

EDUARD SCHÜTT

Three ETUDE Prize Winners

ARCHIE A. MUMMA

DR. REINHARD W. GEBHARDT

CARLO MORA



ARCHIE A. MUMMA

As is so often the case with musicians, Mr. Mumma showed strong musical proclivities almost in infancy, and commenced his musical education at the age of eight, in Dayton, Ohio, where he was born, 1887. In addition to this he also received a good general education. After completing his studies he went to East Aurora, in the summer of 1908, to give a series of recitals at the Roycroft Convention. Here he met Elbert Hubbard, who greatly appreciated his gifts.

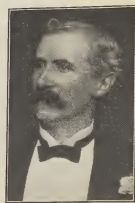
In Berlin, Germany, Mr. Mumma studied with the Spanish teacher, J. Joachim Nin, and admits that he owes much to this master, not merely in a technical way, but in the development of his artistic ideals and ambitions. As a composer Mr. Mumma wrote many songs of a somewhat ambitious type to begin with, but now confines himself more strictly to pianoforte music. He has a gift of melody, which is well displayed in the piece with which he won the first prize in Class II of the recent Contest. *The Flying* is a sonorous chord study richly harmonized in the modern manner.



DR. REINHARD W. GEBHARDT

Born at Arnholz, Germany, April 23, 1888, Dr. Gebhardt comes of a very musical family. He first studied with his father, who was a pupil of Mendelssohn and a musician of distinction. The family moving to Holland, the child there received a good general education, not neglecting his musical studies. Later came study in Leipzig with Meyroos (violin), Rief (organ), and piano with Hans von Bülow and Carl Heymann (the teacher of MacDowell). He then returned to Holland, but shortly afterwards went on tour in Holland, Belgium and Germany.

Dr. Gebhardt eventually came to America and was extremely successful as a teacher in New York. A breakdown in health brought on from overwork obliged him to go South, to Paris, Texas. Three times in succession he has won first prizes in Class I and II of *THE ETUDE* Contest. The present piece, entitled *Poloise in F* is a fine addition to Dr. Gebhardt's splendid list of works. It is a solid and brilliant concert number. This composition was awarded the first prize in Class I of the recent Contest.



CARLO MORA

Mr. CARLO MORA was born at Norara, Piedmont, Italy, and his parents were noted singers in their day. He came to America when a child, but later returned to Italy to complete his musical education at the Royal Conservatory, Milan. Afterwards he studied with Cavallere Matruccato, and later still with Sir Julius Benedict in London. His public career commenced in England, in 1877, at an English provincial festival.

After some years of concert work Signor Mora entered the piano business with well-known firms, but finally returned to his more directly musical work. He has been director of several prominent music schools, and is at present Director of the Hargrove School of Music, at Key West, Florida. As winner of the second prize in *THE ETUDE* Contest in the second class Mr. Mora contributes a charming salon piece, in which melodious themes are happily contrasted. The many admirers of his *In Confidence* will be glad to welcome this new piece, entitled *Felicia*. This should prove a very successful recital number.

Educational Notes on ETUDE Music

By Preston Ware Cren

A LA JEUNESSE—E. SCHÜTT

It is a source of great gratification to be able to present this splendid new *Valse* by Edouard Schütt. It is our judgment that it is destined to rival, if not surpass, his celebrated *A La Bien Aimée*, to which it is a companion piece. The composer himself speaks thus of his *A La Jeunesse*:

"Judging from the high praise with which this piece is received wherever I play it, I think it will prove a very great success. It seems to have the desirable qualities of melody and brilliant effect, and it is not too difficult."

The principal theme is one of those lingering melodies which will be hummed over by the listener after a single hearing. The treatment of this theme and of the following contrasting themes strikes us as being in the composer's happiest vein. The work is truly pianistic throughout, and although it lies in an advanced grade of difficulty, it nevertheless lies well under the hands. It will amply repay the most painstaking study. Grade 7.

As we have the utmost confidence in the ultimate popularity of this piece, we have decided to make the following offer:

Between now and January first we will send a free copy of the sheet music edition of this piece, without any expense, to every teacher who will promise to place it upon a recital program.

LOVE IN MAY—W. ROLFE

Mr. Walter Rolfe's new composition *Love in May* is a decidedly original effort. It is in the nature of a song without words, and it flows and ripples along in a delightfully characteristic manner. The themes are all good and well contrasted. It should be played in a light and delicate manner throughout, the attention being given to absolute evenness in the left hand. Grade 4.

ALBUM LEAF—H. R. WARD
Mr. Herbert Ralph Ward is an American composer of promise and originality. His *Album Leaf* is a melodious and graceful number which will require a careful interpretation. The melodies must stand out well throughout in the singing style and the appoggiato accompaniments be duly subordinated. Grade 4.

SERENADE—C. W. ZECKWER

An artistic miniature in modern style with an entrancing principal theme. The singing style of touch should be used throughout. Grade 4.

HUNGARIAN CZARDAS—P. BROUNOFF

This is a typical Hungarian Dance number with the true swing and snap, which should be played in a vigorous manner and with strict accentuation. Grade 3.

FOR YOU—C. W. KERN

This is a melodious drawing-room piece in the popular modern style, with the principal theme in a major key and the contrasting second theme in the relative minor. It should be played in an appreciative manner and in the singing style. Grade 3.

SILVER WAVES—M. LOEB-EVANS

Silver Waves is a light and running waltz movement with interesting themes. The middle section is particularly taking. This piece should be played at a brisk rate of speed in order to give it as brilliant effect as possible. Grade 3.

VILLAGE ECHOES—P. RENARD

This number has the rhythms both of the *Mazurka* and of the *Tyroler*. It represents a sort of village merry-making. This is an excellent intermediate grade study for recital piece, and it is useful both as a study in rhythm and in touch. Grade 2½.

TAMBOURINE AND CASTANETS—W. W. SMITH
This is a charming *Air de Ballet* in the Spanish style. The middle section of this piece in A major is particularly taking. This will require a light staccato touch and well accentuated rhythm. Grade 3.

DANISH PEASANT DANCE—E. F. CHRISTIANI
In this characteristic movement Mr. Christiani has used an original folk theme. This composition will prove particularly useful in recitals where original Scandinavian material is called for. Grade 3.

THE FOUR-HAND NUMBERS

Weher's *Invitation to the Dance* is the precursor of all the idealized waltzes. This composition still holds its original popularity. Possibly the most seductive

theme is taken from the *Trio* of the original composition and effectively arranged for four hands by Mr. A. Satorio.

Carl Wolf's *A Lady of Quality* is a dignified minuet movement in the old style. It should not be taken too fast, and a rather strong accentuation is desirable.

MELODIE DU COEUR (VIOLIN AND PIANO)—A. W. KETELBEY

This is an original composition for violin (or cello) by a well known British composer who has won prizes in many competitions. Violinists who delight in the singing and expressive style of playing will find this number just to their liking.

MINUET IN D (PIPE ORGAN)—MOZART-FRYSINGER

Mozart's Minuets are all delightful. This one in particular has proven a great success as played by various well known violinists. It makes an effective pipe organ number for recital use, offering opportunities for tasteful registration and a variety of touches.

THE VOCAL NUMBERS

Mr. L. Plagsted's *The Star of Bethlehem* is a new Christmas solo which should prove very popular. It tells the story of the Nativity in a dignified yet pleasing manner.

Mr. Harry Rowe Shelley's *Waiting* is his very latest composition. His many admirers will welcome this new song, which seems to us to be the best he has done since *Love's Surrender*. It has all the qualities which go to make up a successful vocal number.

As in the case of the new waltz by Edouard Schütt mentioned above, so confident are we in this new song that we will make a similar offer.

Between now and January first we will send a free copy of the sheet music edition of this piece, without any expense, to every teacher who will promise to place it upon a recital program.

In ordering free copies it will be necessary to specify the key. In addition to the edition in D flat, as the song appears in *THE ETUDE* it will also be published in E flat, in C, and in D flat, the latter with the voice part in the bass clef.

Tempo di Valse cantando M.M. = 72

Ped. simile

8

poco a poco animando

più mollo, espr.

Vivo a piacere

acceler.

cantando

poco rit.

Tempo I, tranquillo

pp

(tre corde)

poco rall.

pp

p a tempo

poco rall.

a tempo

più allegro

pp tranquillo

espr.

poco a poco animando

espr.

espr.

più animando

poco cresc.

sempre animando

mf

THE ETUDE

This page of a musical score is written for piano and voice. It features a complex harmonic texture with many chords and arpeggios. The score is divided into systems, each with a vocal line and a piano accompaniment. The piano part is characterized by dense chordal textures, often with arpeggiated figures. The vocal line is melodic and expressive, with various dynamics and phrasing marks. The score includes numerous performance instructions in Italian, such as "piu cresc.", "poco rit.", "poco cant. la melodia", "poco rall.", "a tempo", "poco a poco molto", "cresc.", "poco a poco animando", "piu animando", "piu fed. espr.", "stringendo", "poco rit.", "molto vivo e stringendo al fine", and "ff". The key signature is one sharp (F#), and the time signature is 4/4. The score is written in a historical style, with a focus on harmonic richness and expressive performance.

THE ETUDE
THE PILGRIMS
A Characteristic Prelude

Prize Composition Etude Contest

Onward, ever onward they go,
With sturdy strength and hearts aglow,
Led by the voice of conscience clear
And a steadfast faith that knows no fear;
While up to heaven a mighty song
Bursts from the throats of the rapturous throng!

ARCHIE A. MUMMA

Quietly, dreamily $M.M. \text{♩} = 80$

Quietly, dreamily M.M. = 80

Bursts from the throats of the rapturous throng!

And the

The musical score is written for piano and consists of eight systems of staves. The notation includes a variety of chords, arpeggios, and melodic lines. Dynamics range from *mp* (mezzo-piano) to *fff* (fortississimo). Performance instructions include *very smooth*, *Ped. simile*, *f*, *p rit. slightly*, *l.h. pp*, *increase*, *sturdily*, *dim.*, *mf*, *with growing intensity*, *l.h. p*, *l.h. increase*, *fff with great breadth and power very smooth*, *slightly slower, ex.*, *dim. slightly*, *pressively*, *softer*, *p*, *rit.*, and *ppp*. The score is a transcription of a piece by Frédéric Chopin, specifically the 'Bursts from the throats of the rapturous throng!' section.

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THE ETUDE

FELICITA

REVERIE

CARLO MORA

Prize Composition Etude Contest

Lento M.M. ♩=63

[illegible]

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THE ETUDE

lusingando

rit. molto

dim.

alento

con amore

pp

dim.

ff

dim. e rit.

alento e più mosso

morendo

p

f

rit.

dim.

pp

f

Vivo e con brio m.m. ♩ = 72

Ped. simile

Ped. simile

Vivo e con brio m.m. ♩ = 72

Ped. simile

Vivo e con brio m.m. ♩ = 72

THE ETUDE
INVITATION TO THE DANCE

C. M. v. WEBER
Arr. by A. Sartorio

Allegro vivace M.M.♩=63

SECONDO

Allegro vivace M.M.♩=63

p *cresc.* *p* *cresc.* *f* *mf* *espressivo* *p* *ff* *appassionato*

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THE ETUDE

THE ETUDE

a tempo

mf

mp

f

ff

mp

mf animato

mf

p

rall.

mf a tempo

f

rall. mf a tempo

mf

rall.

D.C.

DANISH PEASANT DANCE

ORIGINAL FOLK MELODY

EMILE FOSS CHRISTIANI

Tempo di Polka M. M. ♩ = 108

Tempo di Polka Op. 103

Isat time to Coda

CODA

p

mf

p

f

D. C.

came, where they thought the child would be; Yet their search, it was in vain, For the child they could not see. But they heard a child was born in a stable, meek and low. Then at once the wise men went for a voice told them to go. Here they found in a manger, The Redeemer meek and mild. Tho' a Prince the Son of God came on earth a little child. Here in Bethlehem they found Christ the Saviour, Christ the King and with the angels from above joyfully Hosanna sing.

THE STAR OF BETHLEHEM

LOUIS PLOGSTED

A.F.R. ARNDT

Moderato

Recit. *mf*

Be-hold the star of Beth-le-hem, The star which brought the world new light. It differed from all other stars as differs day and night. In that quaint old town of Bethlehem came in sight a brilliant star, While yet wondering what this star might be, Three wise men came from a far. They knew that a child was to be born near the sea of Galilee. They were eager, searching for the place where the promised child might be. Last to Beth-le-hem they came.

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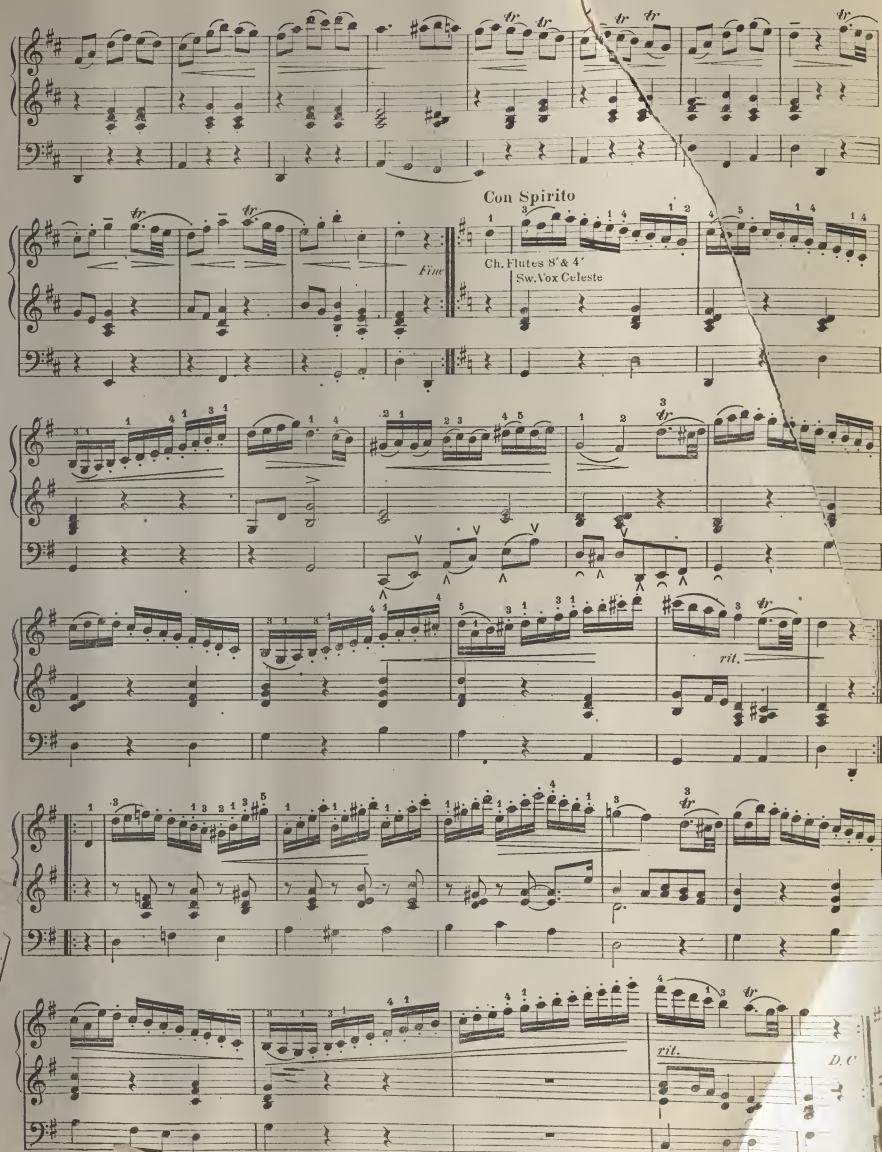
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For over thirty Christmases THE ETUDE has had the privilege of wishing the compliments of the season to its many loyal readers.

Are you a new ETUDE reader? Is this the first copy of our journal you have ever seen? Then we hope we may have you with us for many Christmases to come.

Are you one of the many who have been with us for years in the past? Then you will be glad to know that you are one of a veritable army; that you have our warmest Christmas wishes and gratitude, and that we are always glad to do everything in our power to make THE ETUDE all that you would want it to be.

The Glory of Musical Understanding

No African musician is better equipped to speak of the wonders of a complicated modern score than Peter Christian Lutkin, Dean of Northwestern University School of Music, Evanston, Ill. The following is extracted from an article of his that appeared in the *Chicago Tribune* in 1965. It is a felicitous art that can give to one and the same tone a feeling of brightness, a feeling of sadness, a feeling of stability, a feeling of instability, a tendency to ascend, a tendency to descend, a sense of close, a sense of progress, a sense of repose, a sense of restlessness. Moreover, through the subtle power of the instrument, the musician can give emotional colorings, varying all the way from deepest awe to highest elation.

"But this is only part of the function of harmony. An orator can express but one thought at a time. If a second speaker interpose another idea or the same idea in other words, confusion results. Music has the peculiar quality of being able to present coherently, definitely and harmoniously two or more ideas at the same time, or of presenting the same idea in various transformations simultaneously. A musical motive may appear in innumerable forms through change of key, through transposition to other scales, or by the use of augmentation, diminution, expansion, contraction, inversion or shift of harmonies. All these transformations may be applied to a single part or to many parts, intertwining, overlapping, intensifying or qualifying one

mother. To these endless devices for development and variation must be added the inextinguishable rhythmical combination of notes and rests, and the rhythmic character of the whole. In the case of a symphony orchestra, the rhythmic character of the whole represents one of the most complex structures the human brain can conceive. In the mechanical world of physics, comparable to it is some vast and intricate mechanism, the construction of which is dependent upon the mathematical accuracy of its smallest parts. With all these manifold possibilities, it is small wonder that music has infinite fascination to the human mind. We are keen enough to perceive below the surface of the music which usually follows a maze of complex details. If the fascinations were but those of sensuous sounds, music would have but little more real value than beautiful colors, or odors or delicate tastes. Above and beyond the charms of mere sound is the appeal to the intellect and the play upon the emotions.

To look at the full score of a modern orchestral work gives to the eye some adequate idea of the machinery of greatness involved. In such a work which was recently given at the University of California, the staves were required to accommodate the tonal equipment, and some of these staves did carry for more than one instrument or voice. The orchestra of the University of California score there were parts for four flutes, four clarinets, four oboes, four bassoons, eight French horns, three trumpets, three trombones, a euphonium, a kettle-drum, a bass drum, a snare drum, a snare drum, cymbals, triangle, tambo-urine, two sets of bells, cello, xylophone, tam-tam, eighteen solo voices, and a large number of choruses. There were, in parts, an echo chorus, a children's chorus, two parts, second violins, viola, cellos and double-basses. Even the double-basses were subdivided into two parts, the other strings subdivided at times into two, three and four parts. At no time was this imposing array of musical forces reduced to a few, or nearly to a few, as was employed in the climaxes. The writer has solid hours of music for such an outfit and to have every phrase of every instrument necessary and an artistically interesting and varied. The orchestra made a Herculean task. The oratorio made a deep impression on the more susceptible auditors; but it was the conductor, and the soloists, who were the mainstay of the appreciation of the many delicate shades of meaning and the inexorable logic which carried it through to a successful conclusion. The appreciation only came about after a week of painstaking and analytical study.

"These details are gone over in order to give to the uninitiated some idea of what music means to the experienced music lover. It means a new world of bewitching fantasy, rich in emotional suggestions and full of new and unexpected ideas, fascinating in themselves and still more fascinating in their relation to each other. Nobility and purity are the salient characteristics of good music and even its most passionate utterances carry with them the suggestion of a noble and unselfish thought, of a noble and unselfish man. One feels that he is in a temple of art where no ignoble or trivial thought may enter. To be lifted out of the commonplace, to escape for the moment from the sordidness of much of our daily experience, to share in great enjoyment the great thoughts of great minds, is surely a privilege."

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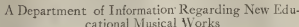
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Nina's Christmas Present

A Christmas Story for Boys and Girls.
It was a sunny afternoon, the day before Christmas, little Nina sat on the broad flight of steps that led into the Cathedral at Milan. She had a basket of Parma violets beside her, and to those who went up the steps into the great church she offered her sweet bouquets. She was earnest and tearful, for was not the mother sick at home and the brother Pippo dead? Perhaps the money from her violets would not be enough to bring the doctor to her dying mother.

One last bouquet was in the basket, Nina trembled, for now the sun sank behind the houses in the west; then quite plainly she heard the soft words, "Dear child, you are cold. Why are you here?" She looked up into the kind face of a foreign lady. Nina knew she must be American, as the spoke Italian with such a queer little accent.

"Here is money for your flowers," said the lady with compassion. "Come, child, tell me where you live and I will take you home." Nina's big eyes opened wide with astonishment. All day she had sat on the Cathedral steps, with only a bit of cheese for a lunch, and this was the first word of greeting she had heard. It was too much for little Nina, she burst into tears and sobbed wildly as she clung to the beautiful lady's hand.

Then in accents broken now and then by a sigh or a sob, she told the kind American lady the painful story. The father was dead, little Nina had never known him; he had been drowned in a fishing boat, "away, way off," she said. Pippo had helped her to feed the poor goats, but one day Pippo was sick and after a long time he got no better and dear God had taken him away. And now the mother was sick and she needed help but a neighbor, and no money but Nina's flower money.

"Sweet child," said the lady, as they hurried through the streets, "you shall never be hungry again, so don't cry, Nina."

They wandered through the by-alleys of the Italian city until they came to the poorest part, strange odors came from the doorways and dirty children thronged the way. They cried to Nina and touched the American lady's handbag and dress with their soiled hands, crying, "Bella, bella Signora!"

The two entered the poorest dwelling and there the mother lay upon a dirty couch, her eyes fixed upon the door. The feeble hands fondled Nina, and she looked wonderingly at the foreign Signora, while Nina told her that this beautiful lady wished to keep her always and take her away to far-off America, there to be an American child and go to school and have music lessons, like Tessa, and some day she, Nina, would come back and sing at La Scala. Nina's new mother stood watching the tender caresses of the mother, the Italian mother who the dear God was so soon to take away.

Nina's sorrow was softened as she passed, for God is merciful to little children; soon she began to smile and put her soft arms about the neck of the new foster-mother. Soon the foster-mother discovered the rare voice that the little Nina had hidden in her slender throat and already before the sailing of the great ship the beautiful American lady had decided Nina's career.

Nina never knew of understood until she was grown-up that a foster-mother was about the most wonderful Christmas present a girl could receive.

Perhaps you have heard Nina sing; very often you will see a sweet-faced lady sitting in a box close beside the stage; it is the American lady who gave Nina the greatest gift one can give.

Everyone knows the gift—it is Love.



Department for Children

Edited by Miss Jo-Shipley Watson

The Most Famous Christmas Music

Who can guess the name of the most famous Christmas music? The answer is, O, I know, someone can guess it. Carols! Of course, carols are Christmas music; but I mean a great big piece, not anything so short as a carol. I knew you could guess it! Yes, dear, that's it. Have you heard it? No, not many of you, because we are all so far away from music centers. You can hear mechanical reproductions of parts of it any day in the year, and I hope if you have not a record or two that someone will make you a present of one at Christmas time. Why, Charles, don't you know what we are talking about? I thought you knew. It's about Handel's *Messiah*.

Handel was growing old when he began to write this wonderful music. He said: "I think, after all, sacred music is best suited for a man descending in the vale of years." The most marvelous part of that Handel, already fifty years old, could write this masterpiece in twenty-three days.

The *Messiah* was first performed in the city of Dublin, "for the benefit and enlargement of poor distressed prisoners for debt in the several marshalls of the city of Dublin." It is the best known of all the oratorios in England and America, and many people know Handel solely from this one work. The work was taken from the Scriptures and arranged into a libretto by Charles Jennens. Mr. Jennens, it appears, was not satisfied with the music, and in a letter to a friend he says: "He has made a fine entertainment out of it, though not so good as he might and ought to have done. I have with great difficulty made him correct the grossest faults in the composition; but he retained the overture obstinately, in which there are some passages far unworthy of Handel; but much more unworthy of the *Messiah*."

Handel conducted the work in Dublin April 13, 1742. The oratorio was given before "a most Grand, Polite and crowded Audience." At the first public performance the ladies were requested to come without hoops and the gentlemen without swords, in that way "the stewards" were able to seat seven hundred in the room instead of six hundred. During Handel's lifetime *The Messiah* was given thirty-four times. The first really great performance, in that way, was at Westminster Abbey, at the Handel Commemoration, in 1784. There was a chorus of two hundred and sixty-seven and an orchestra of two hundred and forty. In 1881 the two thousand voices sang *The Messiah* in New York, under the direction of Dr. Leopold Damrosch. The oratorio is divided into three parts:

Part I.—The prophecies of the coming and the announcement of the birth of *The Messiah*.
Part II.—The passion (the sorrows), the death and the resurrection.
Part III.—Relief in the final resurrection and the life everlasting.

It is said of "Papa" Haydn when he attended the great Handel Festival in Westminster Abbey that he burst into tears at the *Messiah* Chorus, exclaiming, "He is master of us all."

Part I.—Prophecy
After a short overture comes the well-known recitative and aria, *Comfort Ye, and Every Valley Shall Be Exalted*. These numbers and the full chorus, *And the Glory of the Lord*, announce the prophecy that then follows the aria for bass, *But Who May Abide the Day*, composed in the Sicilian pastoral style. One of the best numbers of Part I follows, followed by a graphic fugue-chorus, *For Unto Us a Child is Born*. After this grand burst of some time is a pause, and then comes the *Pastoral Symphony* for strings. This, with the succeeding bits of recitative, tells the message of the angels to the shepherds.

Part II.—The Man of Sorrows
The second is the most impressive part of the work. One must remember in this division the air, the voice of the most pathetic songs ever composed, *He Is Despised*. A spirited chorus is, *All We Like Sheep Have Gone Astray*. This chorus, the mother who sleep, and down until it comes to rest at last on the tonic. After several choruses and arias, expressive of sorrow and pity, comes the triumphant short, *Lift Up Your Heads, O Ye Gates*. The triumph of this part is the *Hallelujah Chorus*. When *The Messiah* was first presented in London the audience was greatly moved by the music; but when the *Hallelujah Chorus* began, *For the Lord God Omnipotent Reigneth*, the king and all those present started to their feet and remained standing until the chorus ended, and this custom has lasted to this day. After listening to this chorus Handel said: "I did think I did see all heaven before me, and the great God Himself."

Part III.—Fulfillment
Had the oratorio ended with the *Hallelujah Chorus* the unity of the work would have been preserved, as this was a fitting close. But Handel crowded on Part III, and many critics think that this division is an anti-climax. The most beautiful number is the soprano aria, *I Know That My Redeemer Liveth*. This is a masterpiece in itself and a wonderful piece of sacred writing. The last important aria is for bass with trumpet obbligato, *The Trumpet Shall Sound*. The oratorio closes with three choruses of the same feeling and sentiment, *Worthy the Lamb, Blessing and Honor*, and the final *Amen* choruses. *The Messiah* is sung all over the land at Christmas time. Christ was not born at Christmas without it. Every student should know about this numbers are as familiar as household words. Many thousands of people have listened to *The Messiah*, and no doubt all have come under the spell of its sublime tenderness.

It is said of "Papa" Haydn when he attended the great Handel Festival in Westminster Abbey that he burst into tears at the *Messiah* Chorus, exclaiming, "He is master of us all."

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Questions

Why did Handel give up opera?
When did he write *The Messiah*?
Where was it first performed?
Name five of its best numbers.
Why is *The Messiah* so popular?
What did Haydn think of Handel?

Christmas, Children and Carols

We cannot think of Christmas without children and without music. At the first Christmas there was a little Child and we are told that on that morning the angels sang. The music for Christmas should be the kind that children love. Do not use the cheap carols, children should know Christmas classics. They should sing the simple, child-like old hymns of the Nativity. What could be more beautiful and inspiring than Wesley's hymn, *Hark! the Herald Angels Sing*, set to Mendelssohn's wonderful music. Then we have *See! He Came Upon the Midnight Clear*. There is another beautiful hymn by Phillips Brooks, *O Little Town of Bethlehem*. In the kindergarten collections there are beautifully simple songs, good ones, too, as *Once in Bethlehem Lay and Shine Out*, *O Blessed Star*.

To the Christmas music add some readings—for instance, let some good reader give the story of the Christ-child's birth in St. Luke's simple style; or let some one read Van Dyck's tale of *The First Christmas Tree*. Longfellow's *Christmas Bells* would be a fine selection, or Margaret Deland's *White Shepherds Watch Their Flock*.

The Oldest Christmas Carol

PROBABLY the oldest Christmas carol is the one called *Brynging in Ye Boes Heed*. It is to be found in "Christmas Carols" newly arranged at London in the Fleet street at ye syne of ye Some Wynken de Worde." The date is A. D. 1522.

There is still a ceremony of the boar's head, which is one of the strangest old customs preserved at Queen's College, Oxford (England). It is part of the life of the college and has been followed since the foundation of the college in 1340.

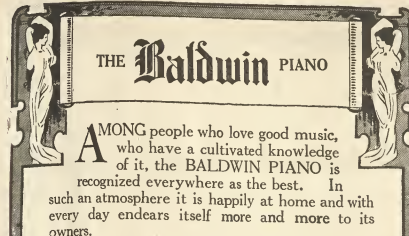
The boar's head, wreathed with laurel, mistletoe and rosemary, is carried into the hall while trumpeters announce its arrival. At the head of the procession of Fellows is the Provost. With the three who carry the head is the precursor, who chants the carol to somewhat stirring music. The boar's head in hand bear it. There is a Latin chorus which is sung by the entire company. The fortunate people who are invited to this novel ceremony are presented with the ornaments and served with a special dinner.

Here are the words of the song:
*The boar's head in hand bryngs I,
With garlands gay and rosemary;
And I pray you all sing merrily, (merrily)
QUI SITIS IN CONVIVIO.*

*The boar's head I understande,
Is the cheft service in this lande;
Loke wherever it be fande,
SERVITE CUM CANTICO.*

*Be gladde, lordes, both more and leste,
For this hath ordeyned our stewards,
To chere you all this Christmase,
The boar's head with mustarde.*

The ceremony of bringing in the boar's head is performed with much pomp and always with great seriousness. Kings have felt no scruples about following the trumpeters to the banquet hall bearing the head themselves. It is a quaint and pleasing custom and one which we would be glad to look upon.



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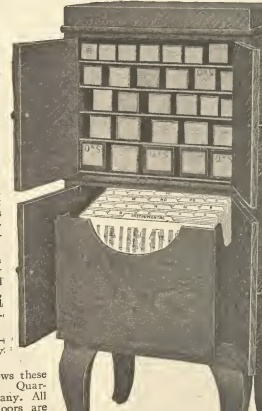
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A Royal Performance

Richard Mansfield, as all the world knows, was the son of the great soprano, Madame Rudersdorff. Shortly after her death he recounted in the *London Theatre* a series of anecdotes regarding her, and her eventful career. "During the reign of the late and somewhat eccentric Emperor of Austria," he tells us, "Madame Rudersdorff was for some time at the court of Vienna; and if ever I had reason to doubt the reported insanity of his majesty, it was on account of his decided partiality for the great prima donna. Her tales of the Viennese court were many and amusing. The Esterhazy family had attached to their mansion or palace a private theatre, in which it was the delight of their friends or courtiers to give representations of it plays then in favor before the emperor, the court and the elite of Vienna. Madame Rudersdorff was naturally in great demand, and besides being called upon to fill the chief roles, she spent much time in instructing the princesses in the art of stage 'get-up.' Despite all her exertions, however, the performances did not always run as smoothly as they had been hoped for, and one in particular seems to have come to thorough grief.

"I cannot remember what particular play it was the Esterhazys had announced, but, whatever it was, the emperor graded the performance with his presence, seated in a delightfully comfortable fauteuil near the stage; and all the court was there in grand gala. The emperor having been seated in silence (for he was an imperial character), the first act commenced, and everything went well until the elder Esterhazy, stabled to the heart, had to fall dead on the stage, and those to fall just beneath the huge candle-salam. Now, most unfortunately, owing to a draught in the upper regions, the wax lights of the candelabrum were dripping, and one by one drops of hot wax fell upon the upturned face of the prostrate count. He bore it like a Spartan for some time, then he began to wince violently (the emperor leaning forward was eagerly watching the situation), and at last, an extra drop having struck him between the eyes, he sprang to his feet, exclaiming: 'Der Teufel mag mir todt sein—ich aber nicht!' (The Devil may be dead here—but not I!), and walked himself off amidst the laughter of the audience and to the great delight of the emperor.

"Silence after a while having been restored, the second act commenced, but proved even more disastrous than the first. The author had introduced a supper in the first scene, and the Esterhazys, no means content with the supper which a regular stage supper afforded, had provided a most gorgeous feast—real champagne, huge pâtés de foies gras, and many other delicacies. To this the dramatic personae sat down and proceeded to enjoy it. Now the emperor was particularly fond of champagne, it amounted almost to a passion with him. He fingered in his chair, he leaned forward, he moved closer to the stage, and it was very evident to all the court that the imperial mouth watered. More champagne was brought on; his majesty could stand it no longer, he sprang on the stage, at the same time exclaiming: 'Na! wenn's champagne giebt, da bin auch dabei!' (Now! Where the champagne is, I must be also!) It is needless to say that the last act was not played that night."

The attractive picture illustrating the story, "Glories Great Chance," page 869, may be seen by the well known dramatic star Mary Anderson and is printed in this issue through the courtesy of Mr. Daniel Frohman.



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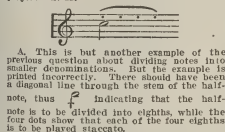
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Q. In an old piece of music I find the following. What is it called and how is it played?—S. M.



A. This is but another example of the previous question about dividing notes into smaller denominations. But the example is printed incorrectly. There should have been a diagonal line through the stem of the half-note, thus $\frac{1}{2}$ indicating that the half-note is to be divided into eighths, while the four dots show that each of the four eighths is to be played staccato.

Q. Will you kindly explain, through the question and answer columns, how the following measures are played and what are they written as half notes? Will appreciate an explanation.—O. B.



A. Simply because it saves space in print and trouble in reading. The stem (16ths) gives the denomination and the body of the note (half-note) the amount of time that they are to be played. The rest in the second measure should, however, be a half.

Q. Should technique and music be merely *ly* *technique* should it be made not. He not natural. Would you criticise me if I write with this idea—H. S. T.

A. I distinctly see your "expression" when you write "music." Your question would then read "Should technique and expression be mixed?" Assuredly, yes. It is the mixture that makes a good performance. Without composition is not possible. But technique not predominant, excluding the musical expression. Unfortunately many have the loss that brilliancy and finger dexterity is the only thing needed, ignoring the sentiment contained in the composition. Doubtless it was right. The soul of the music should not be sacrificed to a vain glorious display of finger gymnastics.

Q. I have a copy of Handel's "Harmonious Blacksmith" in which the composer is marked. I examined two or three other printed editions and found the pedal markings considered bad taste to pedal the works of Handel and his contemporaries. I was told that the pedal marks are about how is one to go about pedaling? These marks are not which may be applied in such cases? Is there any way which one must particularly avoid at such times?

A. In Handel's day there were no pedals. In his compositions, if they are correctly used. In the absence of pedal markings it is better to omit it, unless one has made a careful study of pedaling. Hans Schmitt's comprehensive little work *The Pedals of the Pianoforte* furnishes a complete study of the subject. So far as a "general rule" is available, the pedal must be changed with each change of harmony; the thing to "avoid" the blending and blurring of different harmonies, which is the result of bad pedaling, under good guidance.

Q. Is it desirable to practice the arpeggios of the secondary sevenths as well as those of the diminished sevenths and the dominant seventh?—T. T.

A. After acquiring facility in playing the dominant and diminished sevenths, it is well to take up the practice of the secondary sevenths. While they are not in frequent use in pieces of the easier grades, a knowledge of them is an absolute necessity to the player of advanced works. Like the scales, after a while, it is an advantage to "know them by heart" when the time for their arrival.

Questions and Answers

Helpful Inquiries Answered by Famous Specialists

Q. Please name the different schools to which the great pianists belonged?—A. P.

A. There are no different schools of piano study. All the great pianists of to-day have, practically, gone through the same training. Many have studied at the same conservatories or under the same masters. Later, through temperament and musical environment, they have developed a fondness for the style or school of composition of some particular composer, and devoted themselves to the mastery and perfection of his works. Thus Brahms, a German; so, likewise, in his celebrated pupil Josef Hofmann. Russian compositions are more firmly on the program of the former during the last of the United States. On the other hand, Gasp. Capricornio gives a prominence to Russian compositions. At the same time, Franz Liszt, the Paderborn, is noted as a player of Chopin, although he was born in Russia and studied in Vienna, Austria.

Q. Are there three kinds of hands, brass band, all brass instruments; hornband, brass band, composed of brass and wood instruments; and string band, which comprises the latter? What is the difference between an orchestra and a symphony orchestra?—E. Y. M.

A. There is a distinction between the use of the word "band" in this country and of the same word in England. In America when we use the word band, we invariably mean wind instruments made up of brass and wood instruments. When we use the word orchestra, we mean a combination of stringed instruments with brass and wood instruments. The difference, then, we call it an orchestra no matter what it is.

If it is an orchestra such as is used for dancing, or such as we find in the theatres, we call it a band. In England, however, in all departments containing all the instruments we call it in the works of the great masters we call it an orchestra. The orchestra, of course, will be made up of strings, woodwinds, brass, and double basses in due proportion.

In England the term band is used indiscriminately. String bands would correspond to our string orchestra. A harmony band would correspond to our small orchestra.

Q. At about what time was the rest of music? In the work "Elements d'Arpeggio" published in 1874, the French, it is of Laro, although it is which are different, in indication, while it would be desirable for composers to indicate the correct measure to be used by giving a metronomic indication, repeating the number of beats, a half note or quarter note.—A. A.

A. The metronome was invented by J. N. Maelzel, and patented in 1816. Beethoven has used it in his compositions. The first period composers had to convey to that by the terms Largo (slow), Adagio (moderately slow), and so on. These terms were used to convey the idea of tempo, but they were not precise. In the time of necessity, inadequate, and these have been through indifference or carelessness. In that time a work was markedly changed: becoming either faster or slower. When a composer was originally intended, according to the tempo, or when of the composer's intention, the introduction of the metronome it was possible to designate the exact speed of a composition should be performed. The Italian name as they indicate, a character of the tempo. Metronomic indications, Largo or Adagio are not usually used, and a tempo is used to indicate the speed. In the time of necessity, inadequate, and these have been through indifference or carelessness. In that time a work was markedly changed: becoming either faster or slower. When a composer was originally intended, according to the tempo, or when of the composer's intention, the introduction of the metronome it was possible to designate the exact speed of a composition should be performed. The Italian name as they indicate, a character of the tempo. Metronomic indications, Largo or Adagio are not usually used, and a tempo is used to indicate the speed. In the time of necessity, inadequate, and these have been through indifference or carelessness. In that time a work was markedly changed: becoming either faster or slower. When a composer was originally intended, according to the tempo, or when of the composer's intention, the introduction of the metronome it was possible to designate the exact speed of a composition should be performed. The Italian name as they indicate, a character of the tempo. Metronomic indications, Largo or Adagio are not usually used, and a tempo is used to indicate the speed.

What is your opinion of the following piano exercise in the style of the 18th century. The last measure is the bass in an octave below the treble. It is to be played on all that it should be played on the right hand. The exercise is in the style of the 18th century. The last measure is the bass in an octave below the treble. It is to be played on all that it should be played on the right hand.

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