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James Francis Cooke

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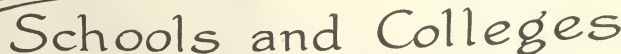
THE ETUDE

Presser's Musical Magazine



December
1916

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PRESSER'S MUSICAL MAGAZINE

The 18

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

Entered at Philadelphia P. O. as Second-Class Matter
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The World of Music

"How many a tale their music tells"

Thomas Moore

At Home

San weather caused a loss of \$7,500 on the operatic performance of Ade in San Francisco.

Lawrence, Virginia, now has a municipal band of forty members.

The Boston Symphony Orchestra is just entering its thirty-sixth season.

Miss SCHWANN-HEINE delighted her audience at the concert of the Philadelphia Orchestra on December 10th.

A PIPE ORGAN has been installed in a private residence in New York.

THE COMPOSITIONS of Adolph M. Forster have recently found place upon many orchestral programs.

A very grand opera company, known as the Philadelphia Grand Opera Company, will commence performances at the Academy of Music in the Quaker City on December 18th.

EMERSON BAXTER died recently at his home in Green Bay, Wisconsin.

THE UNPRECEDENTED subscription sale of seats for the Danvers Orchestra Concerts at Aedon Hall, New York, has necessitated the giving of another series of ten concerts at Carnegie Hall.

WINNIPEG, Canada, supports a thriving Men's Musical Club of one hundred and fifty members.

THE FAMOUS Bach Choir of the Bethlehemites is to accept the invitation of the New York Philharmonic Society to participate in the seventy-fifth anniversary of the founding of the orchestra.

JOHN McCONNELL has just purchased a Joseph Guarnerius del Gesù Violin dated 1722 from the Lyon and Healy collection.

THE BOSTON SYMPHONY ORCHESTRA is essentially a non-union orchestra.

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Thursday, October 26th, at which Mr. Goodwin played compositions that had been dedicated to him by W. C. Steers, A. M. Forster, J. Spaulding Stoughton, E. R. Kroeger, J. Frank Frydager, J. W. Thompson, Giuseppe Ferrasi, Oscar F. Schmalke, Ronald Dugie, Horatio Parker, Ralph Kinder, W. E. Ashmuth, C. B. Noyes, R. J. Jepson, Mr. Goodwin is a pupil of Middlechurch, Moszkowski, Widor and Hugo Kohn.

THE LIBRARY of the late Samuel P. Warren, of New York, was recently placed on sale. Mr. Warren was one of New York's leading organists for many years. His collection included 10,000 titles of vocal scores alone. Among other treasures were autograph manuscripts of such folk, Mozart and Schubert. Every musician should take pride in building a good music library.

JACQUES THIAUD, the eminent French violinist, is again in America for a concert for a patriotic, Lyonic, and companion, upon his return to France, paid the sum over to the society for assisting artists who have been injured by the great war.

It is reported that Carnot's fee for Buenos Ayres for the season is \$5,000 a night.

A WELL-ORGANIZED campaign to promote French music in the United States has been planned by the French Government.

THE GREAT National Eldesthood in Great Britain made a profit of \$5,000 this year. Not so had for a singing festival in war.

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MANUSCRIPTS.—Manuscripts should be addressed to THE ETUDE, 112 Chestnut Street, Philadelphia, Pa. Contributions on music-teaching and music-study are solicited. Although every possible care is taken the publisher is not responsible for manuscripts or photographs either while in their possession or in transit. Unavailable manuscripts will be returned.

ADVERTISING RATES will be sent on application. Advertisements must reach the office not later than the 1st of the month preceding date of issue to insure insertion in the following issue.

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Abroad

A BREVET season at the celebrated Italian Opera House, La Fenice, was conducted last season, Arturo Toscanini. Two hundred artists, including one hundred and fifty-five who were collected and distributed to the singers, who are in great need of work.

Mrs. CASARIS has recently come to America for a series of concerts. After her experience with the opera, who have been giving a party, she is very glad to be back in New York.

The resumption of opera at the Paris Grand Opera is an indication that musical activity in France is again on a healthy basis.

Barcelona has just returned to France from North America. While there, the government of Uruguay paid him 5,000 francs for a patriotic, Lyonic, and companion, upon his return to France, paid the sum over to the society for assisting artists who have been injured by the great war.

Mrs. JULIA CLAY, who has become very popular with American audiences through her singing at a series of troops in Holland last summer, is slightly misapprehended to a fall, which broke the artist's foot. For some time she will have to go about with a cane.

Mrs. CHRISTINE NILSSON was seventy-five years old on August 25th last. It was commemorated by a great reception given by her friends. She retired from the operatic stage thirty-one years ago and married Count de Miranda.

As France the situation of musicians and teachers of music is becoming very serious. With the greatly increased cost of living and the reduction in incomes due to the presence of soldiers-servants at the front or in the herds of soldiers-servants have been compelled to abandon their lessons. The fee for music-teaching and for professional musical services has gone down so greatly that an attempt is now being made to have a minimum fee established by law. The sympathies of American musicians to all our brothers and sisters in the old world who are now deprived of a livelihood through a hideous circumstance for which they in no way are responsible, and over which they have no possible control.

A PECUNIARY economic warfare is now going on in France. French music publishers are obliged to depend upon their own resources for editions of the classics. War or so war the French musical public demands the German musical classics, and some of the large publishing houses have been forced to bring on new editions of Handel, Mozart, Beethoven, Schubert, Chopin, Schumann and Mendelssohn, which they had previously been accustomed to purchase from their present enemies. The same is true in a lesser degree of Great Britain and Russia. America has been deprived of the customers of these editions, and has been obliged to arrange for new editions of these compositions. It will benefit by these conditions. It will not in every way upon former conditions. It will not in every way upon former conditions. It will not in every way upon former conditions.

MARY MATTHEW, the well-known singer of the Metropolitan Opera Company, of New York, upon her recent return from Germany has an account of musical conditions during the war.

Plays and operas carefully avoid anything that might offend the ears of the German people. In every way upon former conditions. It will not in every way upon former conditions.

While one hears the roar of a terrible revolution.

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THE ETUDE

DECEMBER, 1916

VOL. XXXIV No. 12

Christmas Giving and Christmas Music

CHRISTMAS and giving are like the sun and flowers,—inseparable. Many times a year we can hear the parson chant to the jingling obbligator of coins dropping all too timidly in the collection plate,

"It is more blessed to give than to receive,"

but only once a year does it come to us that it is really true. It all comes back with the joyous carols, the sweet aroma of holly and fir,—the glorious spirit of Christmas love.

The best part of Christmas is the joy of giving, the secret pleasure of making others happy. That perhaps is another definition of love,—real love. "It is the will and not the gift makes the giver" proclaims *Nathan der Weise*. A Christmas of real giving should be planned weeks ahead to be properly enjoyed. Away with the churl who turns up his nose at Christmas giving,—who has fallen to the depths of thinking that it is merely a "give or take" matter. Let him beware! His Christmas Love is flickering out,—his torch of human sympathy is dying. See how wonderfully Lowell puts it,

*"Not what we give, but what we share,
For the gift without the giver is bare."*

Music makers and music lovers shall sit at your feast of Christmas Love. Give, Give, Give! Let your soul go out in as many gifts as you can afford. You will be the richer by every one. This is a philosophy that cannot be gainsaid. Away back in the fourteenth century, the Earl of Devonshire wrote himself an Epitaph. It is well for us all to read it now at this moment when the nations of the world are taking the

beautiful out of life and leaving dregs of blood and tears.

*"What we gave, we have;
What we spent, we had;
What we left, we lost."*

How many of the millions of men who have come and gone since the wonderful Christmas dawn at Bethlehem have learned that philosophy too late! The greatest and best in the whole beautiful life-thought of the Son of Man was in giving and forgiving.

Musicians rejoice that music has become an intimate part of Christmas. Nothing less than music could suffice to express the glorious spirit of the day. A Christmas without music would be only half a Christmas.

We know of one family in which the mother steals down to the piano keyboard in the early hours of Christmas morning and wakens the household with the exhilarating strains of Mendelssohn's

"HARK! THE HERALD ANGELS SING!"

When the children tumble out in their "nighties" to see their Christmas gifts, they are told in a few words the old, old story; and Christmas has a newer and higher meaning to them.

A carol might be a fortune to a Croesus, if it came to him at the right hour. If you can give nothing else, make beautiful music your gift, and the world will bless you.

*I give thee all, I can no more
Though poor the offering be;
My heart and love are all the store
That I can bring to thee.*

—THOMAS MOORE

Merry, Merry Christmas to All Etude Workers

So that we had at this moment the priceless Christmas spirit of Charles Dickens!—the Dickens who could make you feel his cheery, sympathetic personality fairly bursting through the ink and paper to shake your hand and wish you a Merry, Merry Christmas.

We are not able to greet you face to face, but the thousands of Etude readers who have been our friends for years must realize that the bond between them and all those who make the Etude is particularly strong at this Merry Christmas Season.

In our present-day elaborate programs of Christmas music the younger generation of music students is fast losing any knowledge of the wonderful time carols of the Yuletide—the old carols, that are so full of beauty, and which possess a ring of gladness that does not necessarily belong to the hymn. The old carols are statements of the great good tidings and seem to act spontaneously upon the emotions, and the earliest ones, according to historians who speak of the angel's song on the morning of the Nativity as the first Christmas carol, date back to the birth of Christ.

"There was weeping, there was woe,
For every man to hell can go,
It was I, little merrie tho',
Till on the Christmas Day."

The simplicity of this verse conveyed to our fathers the fact that some great good thing had happened, as no learned person of their time could better tell. Many of these early carols were to the Virgin Mary, and the last verse of one which is little known reads:

"Moder and maiden
Was never none but she;
Well may such a lady
Gode's moder be."

A beautiful old carol set to beautiful music is popular yet in some parts of Devonshire, England, and is sung always on Christmas day:

"Tell us, thou clear and heavenly tongue,
Where is the Babe that lately sprung?
Lies He the lily banks among?"

Or say if this new birth of ours
Sleeps laid within some ark of flowers,
Spanpled with dew light; thou canst clear
All doubts, and manifest the where?"

"Declare to us, bright star, if we shall seek
Him in the morning's blushing cheek.
Or scorch the bed of spices through
To find Him out?"

Among the Harleian manuscripts in the British Museum is an old carol that strikes the notes of simplicity, wonder and gladness which are essentially characteristic of the carol:

"When Christ was born of Mary free,
In Bethlehem, that fair city
Angels sang with mirth and glee
In Excelsis gloria!"

"The King is come to save kinde (mankind)
As in Scripture so we finde,
Therefore this song have we in minde
In Excelsis gloria!"

"Then, Lord, for Thy great grace
Grant us the bliss to see Thy face,
Where we may sing to Thee alone
In Excelsis gloria!"

Make Your Circular Hit the Mark

By A. T. Grandell

Get out small, attractive, "to-the-point" circulars. (Your picture on them will bring no pupils.) State your terms for lessons, where and with whom you have studied, and give general information about your work but make it brief. Don't overstate it. These sentences are always understood—and generally valued.

Many circulars of music teachers are hopelessly bad from the business standpoint. They indicate that the teacher has considered his personal vanity before he has considered his business interests.

Remember that a circular is nothing more than a means of selling your services by means of print. People have no desire whatever to read newspaper puffery about you unless they prove that your services are especially valuable as a teacher. Puffs are too easily secured. In some papers they may be had for the price of an advertisement. The public is coming to know this and refuses to be fooled any longer.

Olden Time Carols of Merry Christmas

By Addie Farrar

The ending of each verse of the old carols with a Latin line was a common custom, and another instance of this is found in the Sloane manuscripts of the museum in a carol which contains this verse:

"Men and chylde bothe old and ying
Now in His blissful comynge,
To that chylde mon we synge
Gloria tibi Domine."

Another beautiful but later instance of this notion is:

"Christ was born on Christmas Day,
Weareth the holly, twine the bay,
Christus natus hodie."

"He is born to set us free,
He is born our Lord to be,
Ex Maria Virgine."

"Let the bright red berries glow,
Everywhere is goodly show,
Christus natus hodie."

"Christian men rejoice and sing
'Tis the birthday of a King,
Ex Maria Virgine."

A fine old carol sung in the villages of England when the Christmas wass was from door to door begins:

"A Child this time is born,
A Child of high renown,
Most worthy of a sceptre—
A sceptre and a crown."

"Noels, noels, noels,
Noels sing all we may,
Because the King of Kings
Is born this blessed day."

A noel is literally a birthday song, and in the days of old France these noels were very popular. The word in its original form is to be found in some of the old manuscript carols of the time of Henry VIII.

The original manuscript of the old and famous carol or hymn, *Christians Awake, Salute the Happy Morn*, hangs in the Cheetham Library, in Manchester, England, and is entitled *Christmas Day for Dolly*. Dolly being the name of the author's (John Byrom) little daughter, to whom the piece was written as a Christmas gift. Some time later the manuscript fell into the hands of John Wainwright, organist of the parish church of Manchester, later the Cathedral, and he at once set the words to the now well-known tune of John Byrom. Wainwright on Christmas eve, 1750, took his choir boys over to Kersall Cell and they sang the hymn for the first time in front of the dwelling of the author, who listened entranced.

One of the favorite carols of the waits of the old English Christmas, which was usually sung in front of the manor house, runs:

Etude Day Page

Owing to the unusual number of special features in this Christmas Issue of *The Etude*, our page, known as *Etude Day*, is omitted in this number. It will be continued in January. We desire to thank *Etude* friends who have written us enthusiastic letters about the page.

"Earthly friends will change and fall,
Earthly hearts will vary;
He is born that cannot alter,
Of the Virgin Mary.
Born to-day, raise the lay;
Jesus Christ is born to suffer,
Born for you, holly streu;
Jesus Christ was born to govern,
Born a king, gay warlike bring;
Jesus Christ was born of Mary,
Born for all, born for all;
Jesus Christ was born at Christmas,
Well befall hearth and hall!"

Wynkyn de Worde, Caxton's assistant and successor in 1521 printed the first collection of carols, and of this only a fragment is in existence, a bit which contains the celebrated *Boar's Head Carol*, which has been set at Queens College, Oxford, on Christmas Day for many years. Later on several publishers gathered together the old carols, and in the early days of Queen Victoria the old carol, ever green, *God rest ye, merry gentlemen*, that we all know so well, along with others, was sold by hawkers, who traveled the country. One of Herrick's carols, which was sung before the king, Charles I, by the Royal Chapel Choir, is graceful and the music very tuneful:

"The darling of the world has come
And fit it is we find a room
To welcome Him, The while part
Of all the house here is the heart,
Which we will give Him; and bespeak
This holly and all this ivy wreath,
To Him honor, who is our King,
And Lord of all this reveling."

A quaint and puzzling old carol, of which there are nine verses, reads:

"I saw three ships come sailing by,
On Christmas Day, on Christmas Day,
I saw three ships come sailing by,
On Christmas Day in the morning."

The melody of this carol is as ancient as the words and their special meaning very curious. Even to-day in our churches on Christmas we can forth that ancient and beautiful old hymn, *While shepherds watched their flocks by night*, and yet the source of the original melody has never been traced, but its first crude form declares at once its great antiquity.

What is said to be the first drinking song of Christmas, originally written in Norman French, runs:

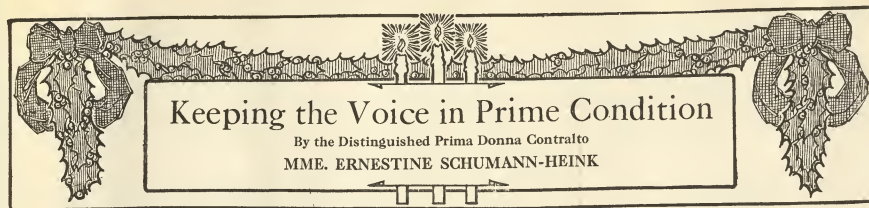
"Lordings, from a distant home,
To seek old Christmas are we come.
Who loves our minstrelsy—
And here, unless better betray,
The merry drolls dwell; and on this day
Keep yourself well, ever gay
With festive mirth and glee."

Locating the Notes on the keyboard

By Annie M. Taylor

HAVING found it difficult to impress upon my pupils just where to strike keys that correspond to notes on above and below the staff, of the same letter-of both clefs; I devised this plan for exercise. Cut cardboard an inch long, or two inches if desired, and just the width of the keys. Draw on each one the staff. It requires fifty notes, making six sets, one on, above 'and below, both, base and treble clef. Place the pupil at the piano and give the cards, one at a time to be placed on the corresponding keys.

Use the notes on the staff first and later give all in any order desired. It demonstrates clearly how two notes the same name and pitch, played on the same keyboard appear entirely different to the eye, as in the overlapping of the notes below the treble and above the bass staff. I have used this as a contest. Put all the cards in a box or something deep, mix them well and have the pupils draw until they are exhausted.



The Artist's Responsibility.

"Would you have me give the secret of my success at this subject of the artist's responsibility to the audience. My secret is absolute devotion to the audience. I love my audiences. They are all my friends. I feel a bond with them the moment I step before them. Whether I am singing in Isaac New York or before an audience of farmer folk in some Western chautauqua my attitude toward my audience is quite the same. I take the same care and thought with every audience. This even extends to my dress. The singer who wears an elaborate gown before a Metropolitan audience and wears some worn out old rag of a thing when singing at some rural festival shows that she has not the proper respect in her mind. Respect is everything."

"Therefore it is necessary for me to have my voice in the best of condition every day of the year. It is my duty to my audience. The woman who comes to a country chautauqua and brings her baby with her and perchance nurses the little one during the concert gets a great deal closer to my heart than the stiff-backed aristocrat who has just left a Palestine spaniel outside of the opera house door in a \$500.00 limousine. That little country woman expects to hear the singer at her best. Therefore, I practice just as carefully on the day of the chautauqua concert as I would if I were to sing Orford the same night at the Metropolitan in New York."

"American audiences are becoming more and more discriminating. Likewise they are more and more responsive. As an American citizen, I am devoted to all the ideals of the new world. They have accepted me in the most whole souled manner and I am grateful to the land of my adoption. My heart goes out to the mothers of the old world where thousands of mothers are now grieving over the loss of their sons, among them my own flesh and blood in the Fatherland. How glad I would be to sacrifice everything—even to be torn to pieces if it would bring an end to this dreadful war. We in America may well rejoice that the scourge has not come to us. Where war is, music ends; and in the new world we now have great symphonies, operas, concerts instead of bloody battles that are tearing at the very heartstrings of the mothers. I am a mother, and I know."

The Advantage of an Early Training.

"Whether or not the voice keeps in prime condition to-day depends largely upon the early training of the singer. If that training is a good one, a sound one, a sensible one, the voice will with regular practice keep in good condition for a remarkably long time. The trouble is that the average student is too impatient in these days to take time for a sufficient training. The voice at the outset must be trained lightly and carefully. There must not be the least strain. I believe that at the beginning two lessons a week should be sufficient. The lessons should not be longer than one half an hour and the home practice should not exceed at the start fifty minutes a day. Even then the practice should be divided into two periods. The young singer should practice twice a week, which simply means nothing more or less than 'half voice.' Never practice with full voice unless singing under the direction of a well schooled teacher with years of practical singing experience."

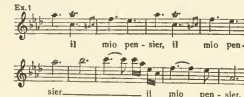
"It is easy enough to shout. Some of the singers in modern opera seem to employ a kind of megaphone method. They stand stock still on the stage and haul out the phrases as though they were announcing trains in a railroad terminal. Such singers disappear in a few years. Their voices seem torn to shreds. The reason is that they have not given sufficient attention to *bel canto* in their early training. They seem to forget that voice must first of all be beautiful. *Bel*

canto—beautiful singing. Not the singing of meaningless Italian phrases, as so many insist, but the glorious *bel canto* which Bach, Haydn and Mozart demand—a *bel canto* that cultivates the musical taste, disciplines the voice and trains the singer technically to do great things. Please understand that I am not disparaging the good and beautiful in Italian masterpieces. The musician will know what I mean. The singer can gain little, however, from music that is intellectually and vocally is better suited to a parrot than a human being."

"Some of the older singers *bel canto*, such as art that people came to hear them for their voices alone, and not for their intellectual or emotional interpretations of a rôle. Perhaps you never heard Patti in her prime. Ah! Patti—the wonderful Adella with the glorious golden voice. It was she who made me ambitious to study breathing until it became an art."



To hear her as she trippingly left the stage in Verdi's *Traviata* singing runs with ease and finish that other singers slur or stumble over,—ah! that was an art!



(Ethiopian's Note)—To introduce Mme. Schumann-Heink to a musical audience would be about as unnecessary as introducing the President of the United States at a political mass meeting. No stage colors wider popularity in America and from coast to coast her appearances are in demand of countries from her debut. From her debut in the Bohemian town of Lieben near Prague to the present day her life has been one of continual development through endless care and often through struggle. Although all of her success may be due to her early training, she is now an American citizen and owns more real estate in this country than any of our privileged citizens. She has homes in Bayreuth or Bayreuth, London or Lincoln, Paris or New York. Mme. Schumann-Heink has always been an artist true to the high ideals of her art yet making her appeal as broad and human as possible. This interview is one of the most interesting and instructive. This time has ever been privileged to present.]

Volumes have been written on breathing and volumes more could be written. This is not the place to discuss the singer's great fundamental need. Need I say more of that I practice deep breathing every day of my life?

The Age for Starting.

"It is my opinion that no girl who wishes to keep her voice in the prime of condition all the time in after years should start to study much earlier than seventeen or eighteen years of age. In the case of a man I do not believe that he should start until he is past twenty or even twenty-two. I know that this is contrary to what many singers think but the period of mutation in both sexes is a much slower process than most teachers realize, and I have given this matter a great deal of serious thought."

Let Everybody Sing!

"Can I digress long enough to say that I think that everybody should sing? That is, they should learn to sing under a good singing instructor. This does not mean that they should look forward toward a professional career. God forbid! There are enough half-baked singers in the world now who are striving to become professionals. But the public should know that singing is the healthiest kind of exercise imaginable. When one sings properly one exercises nearly all of the important muscles of the torso. The circulation of the blood is improved, the digestion bettered, the heart promoted to healthy action—in fact every thing is bettered. Singers as a rule are notoriously healthy and often very long lived. The new movement for community singing in the open air is a magnificent one. Let everybody sing!"

"A great singing teacher with a reputation as big as Napoleon's or George Washington's is not needed. There are thousands and thousands of unknown teachers who are most excellent. Often the advice or the instruction is very much the same. What difference does it make whether I buy castle soap in a huge Broadway store or a little country store, if the soap is the same? Many people hesitate to study because they can not study with a great teacher. Nonsense! Pick out some sensible well-drilled teacher and then use your own good judgment to guide yourself. Remember that Schumann-Heink did not study with a world-famed teacher. Whoever hears of Marietta von Leclair in these days? Yet I do not think that I could have done any more with my voice if I had had every famous teacher from Nicolo Antonio Porpora down to the present day. The individual singer must have ideals, and then leave nothing undone to attain those ideals. One of my ideals was to be able to sing pianissimo with the kind of resonance that makes it carry up to the farthest gallery. That is one of the most difficult things I had to learn, and I attained it only after years of faithful practice."

The Singer's Daily Routine.

"To keep the voice in prime condition the singer's first consideration is physical and mental health. If the body or the mind is over-taxed singing becomes an impossibility. It is amazing what the healthy body and the busy mind can really stand. I take but three weeks' vacation during the year and find that I am a great deal better for it. Long terms of enforced idleness do not mean rest. The real artist is happiest when at work, and he wants to work. Equanimity I am never at less for opportunity. The ambitious young student can benefit as much by studying a good book on hygiene or the conservation of the health as from a book on the art of singing."

"First of all come diet. Americans as a rule eat far too much. Why do some of the good church-going people raise such an incessant row about over drinking when they constantly injure themselves quite as much by over eating? What difference does it make

whether you ruin your stomach, liver or kidneys by too much alcohol or too much roast beef. One vice is as bad as another. The singer must live upon a light diet. A heavy diet is by no means necessary to keep up a robust physique. I am rarely ill, am exceedingly strong in every way, and yet eat very little indeed. I find that my voice is in the best of condition when I eat moderately. My digestion is a serious matter with me, and I take every precaution to see that it is not congested in any way. This is most important to the singer. Here is an average menu for my days when I am on tour.

BREAKFAST
Two or more glasses of Cold Water
(not ice water)
Ham and Eggs
Coffee
Toast.

MID-DAY DINNER
Soup
Some Meat Order
A Vegetable
Plenty of Salad
Fruit.

SUPPER
A Sandwich
Fruit.

"Such a menu I find ample for the heaviest kind of professional work. I eat more, my work may deteriorate, and I know it."

"Fresh air, sunshine, sufficient rest and daily baths in tepid water night and morning are a part of my regular routine. I lay special stress upon the latter. Nothing invigorates the singer as much as this. Avoid very cold baths but see to it that you have a good reaction after each bath. There is nothing like such a routine as this to avoid colds. I have a cold try the same remedies to try to get rid of it. To me, one day at Atlantic City is better for a cold than all the medicine I can take. I call Atlantic City my cold doctor. Of course there are other more shore resorts that may be just as helpful, but when I can do so I always make a bee line for Atlantic City the moment I feel a serious cold on the way."

"Sensible singers know now that they must avoid alcohol, even in limited quantities, if they desire to be in the prime of condition and keep the voice for a long, long time. Champagne particularly is poison to the singer just before singing. It seems to irritate the throat and make good vocal work impossible. I am sorry for the singer who feels that some spruce like champagne or a cup of strong coffee is desirable before going upon the stage."

"It amuses me to hear girls say, 'I would give anything to be a great singer'; and then go and lace themselves until they look like Jersey mosquitoes. The breath is the motive power of the voice. Without it under intelligent control nothing can be accomplished. One might as well try to run an automobile without gasoline as sing without breath. How can a girl breathe when she has squeezed her lungs to one half their normal size?"

(A second section of this interview will appear in the next issue when the great singer will give in notation form her daily exercises for keeping the voice in prime condition.)

Hands Separately

By Mrs. G. B. Martin

THE great value of practicing hands alone cannot be overestimated. Results are so much quicker and surer. In scale work and in all technical studies, difficulties are more speedily overcome by taking one hand at a time, as we can thus concentrate on the fingering and, most important, on the tone quality. Each hand played perfectly means evenness and smoothness when played together.

Practice one phrase at a time until it can be played four times perfectly each tone distinct and true—then hands together until it can be played four times without a flaw. Then go on to the next phrase or clause and memorize this. Think each new phrase as a new piece. If this method is followed, you will find, when the composition is learned, that three-fourths of it will have been memorized; and there will be no ragged edges.

THE ETUDE

A Letter to an Ambitious Piano Student from the noted Pianist ERNEST HUTCHESON

(Mr. Hutcheson was invited to contribute to the notable symposium in this issue. His contribution is along a slightly different line and consequently we are publishing it here.)

DEAR STUDENT:—

If you have talent, ambition, industry and perseverance, and wish to adopt music as a profession, let me by all means encourage you in your purpose, for the reward of success is great, the penalty of failure small, and the joy of work, irrespective of success or failure, keen and absorbing. You are choosing a pursuit full of beauty and intellectual interest, one which will bring you into intimate contact with life and offer you unusual personal freedom. Nor is the field so overcrowded as is often said; every musician worth his salt can at least make a decent living.

If you are a pianist, you can hardly begin your studies too early. Spend some years in preparation, at least two or three more in a good Conservatory, and finally place yourself under some artist of repute, abroad or at home. Choose your teachers carefully and do not change them frequently or frivolously. Practice steadily, not spasmodically or excessively. Work at Harmony and Ear-Training from the outset; later on study Theory and Composition, because nowadays, to be a good pianist, you must be a good musician too. Further, as you must tap rich sources of human sympathy before you can express anything of value, give yourself a wide cultural education: read much, forming broad and catholic tastes, and learn one or two languages besides your own. Prolong your years of study to the utmost of your ability, for art is long. Do not be in a hurry to make money, and if you are forced to support yourself before you arrive at measurable artistic maturity, see to it that your progress is not arrested. Your studies will never end.

Be not easily discouraged when things go badly, but actively seek a remedy. Seize every opportunity of playing before an audience. Learn from your fellow-students as well as from your teachers. Hear all the good music and all the great artists you can. Cultivate personality, not eccentricity. Listen, think, feel. Above all, guard well your health, both of mind and body.

With all good wishes for your success,

Cordially yours,

ERNEST HUTCHESON.

Some Truths About Touch and Tone

By Mrs. Noah Brandt

[Mrs. Brandt's experience as a teacher has been both exceptional and tragic. Her son, Walter Brandt, was trained as a pianist entirely by Mrs. Brandt. After American performances Miss Brandt went abroad and was great success in Berlin and in London. She then played the Saint-Saëns Concerto with the London Symphony Orchestra in America. She died in the spring after a sudden illness. Mrs. Brandt is now putting into words some of the ideas which she had applied so successfully to her daughter's case. These will appear from time to time in *The Etude*.—Editor of *The Etude*.]

To produce a large resonant tone in pianoforte playing, rich and velvety in quality, many important points are to be considered. Antiquated methods must give way to the modern, and every detail be carefully developed, to obtain a satisfactory result. The first and most important step to be considered is the position at the keyboard. Place a firm, four-legged chair before the center of the keyboard, the height depending upon the performer, as one taller would naturally require a lower seat than a child. When seated, the length of the arm must be considered when deciding upon the distance from the keyboard. Never, on any account, use a piano bench or stool that revolves. An unsteady chair will result in a correspondingly uncertain technique. The correct position is a natural, easy attitude, arms relaxed and shoulders lowered (not hunched and raised) at one so often goes, not only in young students but often in the case of far-advanced performers.

Equally important is the short round finger-nail, with cushions of the flesh. The same equality of tone can be accomplished only if the fingers must be curved at all the joints, especially the finger tips. Unless these rules are strictly observed, a truly artistic performance is an impossibility.

The arm is relaxed from shoulder to finger-tips, thereby allowing the tone to develop through the correct action of the muscles.

While every finger is carefully trained in attack, correct legato, etc., especially attention being given to the fourth and fifth finger, all this training would result in a very weak unsatisfactory tone, unless used in conjunction with the muscles of the fore and upper arm. With every stroke of the finger, the pulsation of the muscles goes on. However, it is impeded by stiffness at the wrist, which communication is cut off from the upper arm, and the result is unsatisfactory. Two sets of muscles in simultaneous activity are antagonistic, therefore when the finger tip is rigid all the rest of the finger must be completely devitalized. Pure legato is the foundation of artistic piano-playing, and to accomplish it, a free arm is only one of the points necessary. In the hand training, the fingers should be built high, palm hollow and stroke from above without a preparation of the note. While training the fingers, the latter should never be cramped nor stiff, the only pressure being in the finger tip. The wrist also must be continually observed as the slightest stiffness in this muscle must be observed.

The double force should be practiced slowly, clapping to the keys, and each tone struck full, round and resonant. As the tempo increases, the fingers are closer to the keys, and in passages where there is great rapidity, one can hardly see the motion of the fingers. This result can be accomplished by a beginner in six months, if these suggestions are strictly followed.

Never use the pedal without a special course of lessons in that branch of the art, or unless an instructor tells you exactly when and how long to keep it down. In exercises it should never be in use except for the purpose of learning to use it. To become an adept in the use of the pedal, a study of the theory of music is essential.

Another point to be observed is the position of the hand in scale and arpeggio passages. Never twist the hand, but permit, while speaking of musical legends, to tell of compositions which are connected by tradition with the wrong composer. Such a work is Mozart's 12th Mass, which is probably the work of various composers and probably no part of it written by Mozart. It is odd to hear many informed critics praise the "Gloria" of this work as one of the finest examples of Mozart's art.

In the case of Mozart's Requiem a large amount of false history arose. Very near the end of his life, when the typhus virus was already in his veins, a stranger in black descended from a carriage at his door and commissioned him to write a Requiem, paying him part of the price at once, in gold. A short time after, the mysterious messenger came for the work, but it was not ready. Mozart now began to brood over the matter, and became convinced that he was poisoned, and

Famous Legends of Famous Music

And Incidentally Some Famous Lies About Well-known Pieces

By LOUIS C. ELSON

Professor of Theory and History at the New England Conservatory

that the Requiem was to be for himself, the stranger being a messenger from the other world.

The fixed idea may have helped to work out its own fulfillment. Part of the work was actually sung around Mozart's deathbed, as he wished to hear the effect of some passages.

Mozart's Death

Out of all this true story the fiction-makers have built a false ghost-story not bringing it to a conclusion. The fact is that the mysterious stranger came for the work after Mozart's death, paid the balance and disappeared. Mozart had not been able to finish the composition, but had directed his pupil, Süßmayr, how to complete it. This the stranger did not know.

The key to this mystery is as follows.—The messenger was Leutgeb, steward of a titled rascal, Count Walsegg. The count wished to get the composition secretly, and afterwards give it forth as his own. He almost succeeded. But he had stolen too high up. Every critic knew that the Count was not capable of creating such music. But for a long time there was dispute about the authorship of the Requiem. Some critics justly pointed out that much of the style was too somber for Mozart, not knowing that he had written it under the shadow of death and that this had its effect upon the music.

Finally some of the manuscript, in Mozart's own handwriting was unearthed, and the mystery was gradually solved. Yet even to-day it puzzles the critics to tell just which parts Süßmayr composed, although all are certain that he did not compose the great double fugues in the wonderful work.

Another composition which is parading under false colors is the song entitled *Adieu* and ascribed to Schubert. Here we can trace matters very definitely. "*Adieu*" was composed by A. H. von Weyrauch, a Russian, in 1824. It then had its first performance by measure, filling in all the parts as he went along. Nothing was gained by this, but it was proof of great technical ability.

Mendelssohn Legends

A few true stories may now follow as contrast to the many mistakes quoted. Mendelssohn's *Har Ye, Israel* has a second part that is in an unusual key for orchestral accompaniment—B major. This was done because of Jenny Lind. He believed that she would be engaged to perform the soprano part in the Birmingham festival, where *Elijah* was to be given, and he greatly admired the quality of the F-sharp in her voice. Therefore, in order to bring this note in frequently he made use of the key B major, of which it is the dominant. He was disappointed in the matter, however, for Madame Caradori-Allen was subsequently engaged for the festival.

There is a story connected with another of Mendelssohn's compositions, and in the same oratorio, *Oh Rest in the Lord*, the famous alto solo, was, in its first state, almost a direct imitation (unconscious, of course) of *Auld Robin Gray*. Some of Mendelssohn's English friends placed up courage enough to show him the involuntary plagiarism, and he altered the song somewhat. But even in its present state *Oh Rest in the Lord* comes very close to *Auld Robin Gray*.

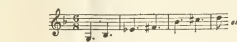
There is also a story connected with Mendelssohn's composition of the *Gay Blue* overture. Usually an orchestral score is written in detached groups. The string parts are outlined, points of the woodwind sketched in, etc. But in this overture, Mendelssohn, to show his absolute orchestral power, wrote measure by measure, filling in all the parts as he went along. Nothing was gained by this, but it was proof of great technical ability.

Schumann's "Warum"

An absolutely false musical story is that connected with Schumann's *Warum*. It tells of how Schumann loved Clara Wieck; of how the stern father separated them; of Schumann writing on a single leaflet the questioning composition; why we separated why must we suffer? of Clara weeping over the composition and then taking it to her father who also wept over it (it must have been rather damp by that time), and of how the father sent for Schumann and blessed the union.

But Schumann won his Clara by a law-suit, and *Warum* was dedicated to a Scottish pupil named Anna Robena Laidlaw, and there is a letter in existence in which he offers her this self-same composition and explains it to her. The current story is false in every particular. One scarcely cares to waste space in contradicting the story connected with Beethoven's *Moonlight Sonata*; it is the veriest moonshine and is only fed out to sentimental boarding-school misses nowadays. The blind girl in the forest, the piano in the cottage, the improvising of the work are all specimens of how the ignorant can rhapsodize about an art which they do not understand. It is now believed that this sonata was inspired by a painting of the same name.

"At Prayer." One other sonata has been equally distorted, but in another direction: we refer to Tchaikovsky's absurdities in connection with the *Kreutzer* sonata. It is very possible, however, that the stories connected with Beethoven's first movement of the *Fifth Symphony* and of the *Violin Concerto* may be at least "founded on fact." The chief figures of both are said to have been suggested to the composer by a drunken man, locked out of his house, pounding at the door in vain admittance. There is certainly a mocking figure in both of these compositions, and Beethoven once said, regarding the figure in the *Fifth Symphony*, "Is the way destiny knocks at the door?" But on another occasion he gave a much more vulgar definition to the same figure.



and it will be noticed that it goes in one direction, and is a very doubtful if a composer would invent such an awkward and false fugal subject; therefore we may, for once, admit the cat among musical composers, in addition to her other musical attainments. It may be permitted, while speaking of musical legends, to tell of compositions which are connected by tradition with the wrong composer. Such a work is Mozart's 12th Mass, which is probably the work of various composers and probably no part of it written by Mozart. It is odd to hear many informed critics praise the "Gloria" of this work as one of the finest examples of Mozart's art.

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Stradella's Prayer

One more example of false composership may be added. The pathetic story connected with *Stradella's Prayer* is entirely false. It tells of Stradella falling in love with a patrician lady in Rome; of the wild anger of the brother of the damsel; of his hiring assassins to slay Stradella; of their going to his church to do the foul deed; of their being retarded by the beauty of his composition, which he sang there; and of their giving him money to escape from his deadly enemy. All very pretty and like a dime novel; only it never happened, and the composition in question is probably by Gluck. Since I have spoken of what was supposed to have been Weber's last composition, let me add to the list one more case of a mistake as to a final work. Beethoven's *Farwell to the Piano*, also called *Beethoven's Last Composition* was merely an *Album-Lied*, a short piece written in a lady's handwriting, and the work by any means. His very last composition was a fragment of a quintette for the publisher Artaria. His last complete work was the finale to the string quartet in B-flat, Op. 130. He had written it before he died. At the end of this work, and the critics unanimously attacked it as abstruse and crabbed. For once Bee-

Weber's Song of the Sword

A composition which has an absolutely true and very poetic legend attached to it is Weber's *Song of the Sword*, but the story relates to the poetry of this song and not to the music. Karl Theodore Körner wrote the poem while under a firm premonition of his death, which took place on the following day. The *Song of the Sword* was his own death-song. It was found on his body, when he died on the battlefield, at twenty-two years of age. The lines

'Mid roar and din of battle,
'Mid crash and cannon rattle,
There shall our wedding be;
There I shall marry thee,
Sword gleaming at my side,
Soon thou shalt be my bride.

are full of the foreboding of approaching death. This strange and weird bridal-song was set to music by Weber in most spirited fashion.

Chopin's Military Polonaise

A military legend is also connected with one of Chopin's compositions, also a true story, although we are not quite sure as to which of two compositions it refers to. Chopin had been with Mme. Dudevant (George Sand) in Majorca. He was in the incipient stages of consumption, and a very queer invalid. A quarrel took place between Mme. Dudevant and himself, and he suddenly returned to Paris. Seated in his room, in his loneliness, he began to improvise at the piano. He was in a very excited frame of mind and, as he improvised, the fancy grew upon him that the nobility of Poland were marching by to his music. Stately dames and lofty cavaliers swung through the room, and finally the Polish warriors going into battle.

He became terrified at his own vision, left the room

and wandered through the streets. Subsequently he worked up his improvisation into a Polonaise. It is probably the great *A-la-Polonoise*, in which the resolute bass of the Trio might well portray the Polish cavalry going out to war. But many identify the composition which sprang from his frenzy as the Polonaise in *A-The Military Polonaise*.

As regards military compositions, it may be said that national music teems with more false stories than any other branch of music. Many of my readers may recall a picture of Rouget de l'Isle singing the *Marseillaise* in exaltation, to an almost equally frenzied group of listeners. Now the false facts are that the *Marseillaise* was not Marseillaise at first. It was composed at Strassburg when the Army of the Lower Rhine was preparing for its march against Germany. It was called *Chant des Guerriers du Bas Rhin*, but those warriors did not especially care for it. It was some time after that 516 men of Marseilles marched to Paris "to bring the tyrant to reason"; and they took up the song with avidity, sang it in Paris, sang it at the sacking of the Tuilleries, and only then, after its baptism of blood, did it become known as *The Marseillaise*.

But National Music is filled with errors and false stories. The origin of the melody of *God Save the King* and of *Yankee Doodle* is wreathed in mystery and many false stories are told of both. *The Star-spangled Banner* had half-a-dozen shapes before it became the song that we know today. The John Brown of the song *Glory Hallelujah* was not the famous John Brown, but a Scottish private in the 12th Massachusetts regiment, and the tune was originally a Methodist hymn. It is probable that the Austrian National Hymn, which the Germans now sing as *Deutschland Ueber Alles*, was originally a Croatian melody. An entire volume might be written about the legends

of National Music and in almost every instance the story would be untrue or doubtful.

Tchaikovsky's Pathétique

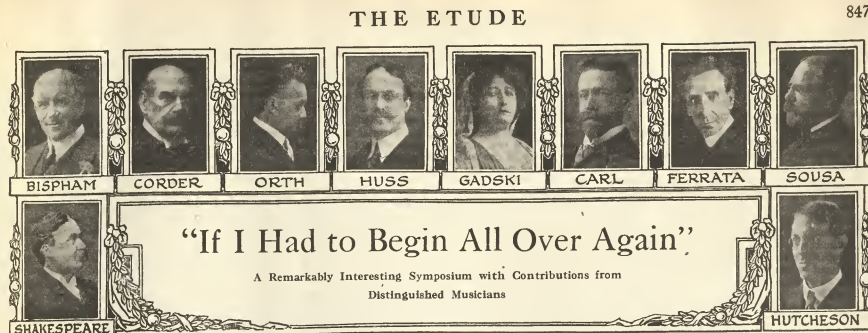
Even in very modern music, one can find some legends which are doubtful. Tchaikovsky wrote his intense *Symphonic Pathétique* only a few months before his death. The symphony deals with hopes striving, ending in death, and it might well bear the motto—

"The paths of glory lead but to the grave."

What more natural, therefore, than that a story should arise that he wrote this symphony as his own Requiem, and, as he died very suddenly, that he committed suicide?

Yet every matter of detail of Tchaikovsky's death was published in the St. Petersburg newspapers, which gave hourly bulletins from the sick-room. It was during an epidemic in Russia, and the composer had incautiously drunk a glass of unboiled water in a St. Petersburg restaurant. Within a few hours Asiatic cholera set in, and quickly claimed him as its victim. There was probably not even a presentiment of coming death during the composition of the *Symphonic Pathétique*; for the composer was taken up to what name to give to his work, and the present title was the inspiration of his brother.

It will be seen from the above instances that the art of story-telling flourishes in connection with famous compositions. The stories are more likely to be false than true. It is very unhealthy to feed the public with such fiction, even though they crave it. The supply has arisen in response to a popular demand. But we would counsel every earnest student and music teacher to look with suspicion upon legends connected with great compositions, and to use them very sparingly (the stories, not the compositions) in their curriculum.



"If I Had to Begin All Over Again"

A Remarkably Interesting Symposium with Contributions from Distinguished Musicians

David Bispham

Eminent Opera and Concert Baritone and Teacher.

I hope the following will be sufficiently satisfactory, for inclusion in the columns of your distinguished magazine.

If I Had to Begin All Over Again

I would probably do just as many foolish things as I did when I first began, because with the best intentions we human beings, particularly those of us who are artistic, are such scatter-brain "rascals" that we really lack many of the essentials which go to make successful careers. But there it is; there's only about so much room in our heads, and a good deal of the gray matter composing our so-called brains is taken up with the machinery of eating, sleeping, hoping, praying, loving, and doing other essential things, and the portion which is devoted to the spaces occupied by the artistic pursuits is necessarily limited.

In the case of the artist, however, he by nature has a larger space within his brain-apportioned for the uses of his prospective professional career, and my theory is that the surrounding spaces devoted to more prosaic pursuits have probably been crowded together to make room for art, and they have suffered in consequence.

So, then, it seems to me in the first place to be the duty of a would-be artist to choose very sensible parents, who will try to educate him so that he will know his right hand from his left, when to come in out of the rain, and various other simple things, which most artists have only picked up through sad experience of an unresponsive world.

Indeed, if I had to begin all over again I'd begin on somebody else, picking out a fellow with a red head and mediocre talents, a good healthy voice and a fine ear for music. I should let him have just as much exercise, of just as varied a character, as I used to have, and I would teach him all the things which, as I look back upon them, I realize I so shamefully neglected. My first job would have been to select from a family of people artistically inclined rather than from one belonging to a sect which thought that everything pleasant was wrong. I would see to it that he learned music by ear and languages in the same way, for the ear in everything musical is of vital importance. I would try to have this boy very thoroughly trained in the science of application to what was before him. I would teach him to be a master of the English language, whether in writing, speaking or in singing. I would have him trained for drama as well as for music. Finally, if in spite of everything I had done, he showed no more than indifferent aptitude, I would speedily turn him away from all thought of making his living by music and singing, and head him for some career of a commercial, scientific or other character, letting him keep music for his recreation. He would make a fine listener, which is, any day in the year, much better than a mediocre performer.

Prof. Frederick Corder

Noted English Composer and Teacher.

"WHICH of us," says Thackeray, "has his desire—or, having it, is satisfied?" I imagine that there are very few people in this world who have remained wedded to one ambition, or who have pursued a single aim from start to finish. For myself not one of my early hopes

has known fruition, and it seems to me that there can scarcely be a duller life than to follow one long road undeviatingly. To be an astronomer was my earliest passion, and after a lifetime of pretty varied experience it still has its attraction. A stunning calamity nearly cost me my sanity and music saved me, but in pursuing it as a career I had little definite plan. Had I gone in for it deliberately I should have had my technical training some five or six years earlier, when everything would have turned out differently.

I think that no knowledge such as I afterwards gained would have mitigated the wretched shyness, which is the prevailing affliction of English lads, and nothing would have made me too worldly-wise or ardent in the pursuit of wealth. Anyone who strives with his whole heart as I did, to become a good musical composer, does so without thoughts of worldly advantage; if he once allows himself to dream of dollars it is all up with him. Looking back over half a century of life I cannot accuse myself of having missed opportunities or done imprudent things. I try in vain to think what better I could have done with the light of present experience for my beacon. There were one or two periods when I had to make a momentous choice, such as accepting or declining a good appointment in a distant land, or deciding between the promptings of passion and reason. It is idle to speculate upon what would have happened had I followed the wrong road on any of these occasions; it does not seem to me that I ever did—yet how can I be sure?

If you ask me whether I would not, had I the choice, live my life over again in some other profession or calling than the one I occupy, I can only reply that a man of sixty who is not happy in his vocation must stand self-condemned. When I was young I loathed teaching—I had personal ambitions, of course. But when by time and earnest work you have learned your craft, how can you wish to change it for another? I might have made an earlier start; I certainly should have learned the organ, but I don't know what else I could have done. We all begin determined to conquer fate and the world, but at the end we have to own that we are but straws upon the flood of time, and however we turn and twist it makes but little difference.

Dr. William C. Carl

Celebrated American Concert Organist.

WHEN returning from Japan on one of my trips, the meridian was crossed, on a day added, giving us two Sundays. I made me think what would be done if my life was to be lived over again, the conclusion being that I should choose the organ or follow a musical career just the same as I decided when a mere lad. However there are several things I would change, which from long experience would have added materially to my success. First of all, were I to begin life again I would memorize the left hand part of each article or piece studied, never depending on reading the right hand part. Then, when this was absolutely accomplished, I would turn to the right hand part and commit it to memory. After this, memorize the two parts together. The left hand is the back-bone of the playing, or unless one has a firm grasp upon it, everything suffers, or is held back. It must not "follow along," or "fill in," but instead should be played with authority, or be the support of the right hand. Naturally, a pianist would apply to piano technique, a student should get the necessary technique, or a firm basis to

work upon on this instrument, before thinking of the organ.

Finally, when the organ is started, the same method of study should be followed out, as regards the left hand, or also of combining it with the pedal part, before playing with the right hand. Absolute independence is necessary, or each voice clearly brought out or heard. Had I done this at first, years of hard work would have been saved.

Again I would have studied *Improvisation* at an early age. Alexandre Guilmant began it when seven, and continued for twenty years without interruption. Even with his extraordinary talent, he found those long years of study necessary.

I covered too much ground at first, and then wondered why I did not master the composition, but was obliged to practice for seven or eight weeks without being able to conquer its difficulties. I have since learned "the greater the artist, the less amount of ground he attempts to cover each day." "A phrase at a time." That is the motto I should have had printed in large bold face type, and hung over the instrument so that it would be always in view. I should have remembered this, but the pace should have been slower. Mr. Guilmant often said, "You work in the American way—too fast! Stop, and take everything slowly, note by note, and you will arrive at the sooner." I made the attempt, and at once saw what wonderful results could be obtained from slow, careful practice, aided by the brain. These are my reflections, and they must remain. I only hope they may prove of value to students about to begin their life work.

Giuseppe Ferrata

Gifted Italian-American Composer, Pianist, Teacher.

You have asked several musicians to write upon the very interesting subject, "What I should do if I had to start all over again," and among these musicians you have included me, and I must thank you for the honor. To write fully on such a subject would require a long epistle, in my case; but I shall try to relate, as briefly as possible, some of the mistakes I have made in the course of my career as a musician—mistakes I should certainly avoid were I starting anew.

First of all, I must say that given a nature like mine, which craves for the waves of musical sound as for the waves of fresh air in hot weather, no other profession could be preferred to music. I have a passion for mathematics, philosophy and even astronomy, but an even greater passion for studies wherein music is an essential element.

In my opinion, students of the divine art who feel the craving for music in any of its branches have better opportunities to do this than ever before. In the field of composition, for instance, the young man who has something worth while to say rarely faces the prolonged struggle so often endured in former days before securing a publisher or winning public recognition. I believe this holds good in all other forms of musical activity, granted superior abilities. Of course it is true now, as it has always been, that to the talent or genius of a musician must be added other qualities to obtain a lasting success. A student who lacks the perseverance, he must know how to wait and how to grasp opportunities.

In my own case I realize now that had I possessed patience, and had I seized upon the opportunities which were offered me in my younger days, I should have oc-

Beethoven's Appearance and Personality

With Artistic Supplement and Original Framing Method

DESPITE the fact that Beethoven was not a tall man his bearing was heroic and his position in the world of art was so essential that it is not surprising that there are a vast number of Beethoven portraits, real and idealized. The master was a heavy, thick set man of much physical force. His shoulders were broad and well set back. When his body was reburied in 1863 it was found that his skeleton measured five feet and five inches in height.

The great impressiveness of his countenance makes his portrait one that remains permanently in the memory. The magnificent brow, the strong, firm lips, the wide, full nostrils, indicating great force, his powerful jaws back of which were splendid regular teeth, the abundant hair, and most of all, those deep, fathomless eyes make it one of the memorable faces in the history of genius.

Beethoven's hair, in his youth, was very black as were his strong, soulful eyes. Later his hair became very white. His countenance was florid and pockmarked. It is first and last a masculine face.

Racially Beethoven had none of the characteristics of the tall, blond Nordic type which the world regards as Teutonic. He bears more connection with the Mediterranean type of man and those familiar with the racial history of Europe may take a pleasure in thinking that his Belgian ancestors may have been descended from those Mediterranean pioneers who ventured northward around the coast of the Atlantic and settled there and there near the sea.

A cast of Beethoven's face was taken in 1812

when the master was forty-two years old. This differs in many ways from contemporary portraits but it has served to assist modern artists in reconstructing portraits that unquestionably bear a closer resemblance to the man as he actually appeared than do some of those which were painted in Beethoven's own day. This portrait supplement given with this issue is looked upon as a most significant and soulful presentation of the face of the master. It embodies reflections of the many traits that entered into Beethoven's remarkable character.

Contrary to popular opinion, Beethoven was not a distant, unapproachable man. He loved friends and had many of them. With all of his eccentricities he felt a broad human sympathy with his fellow man and longed for companionship, except at those times when he was engaged in working. Then, he became so abstracted that he was oblivious to everything. It was as though his soul was transported to another world where his body went on mechanically doing the mundane things of life. Two famous literary men once called upon Beethoven and found him putting down notes upon the plastered wall so that they would not escape his memory. They were there for the room for some time. Beethoven seemed to be in sort of a trance and did not notice their presence in any way.

For the most part he lived a life of great asceticism, simplicity and unselfishness. He was careless in his apparel although he was once induced to buy a court suit. He was very considerate of others in matters of real concern. Philosophical, emotional, passionate, deeply pos-

sessed with the sadness of life, that magnificent *Weltschmerz* which characterizes such great works as *Fidilio* and the *Eroica* he was at the same time alive with the most subtle and delicious humor. All these wonderful characteristics are suggested in the splendid portrait which together with the concise biography supplements this article. Our readers will unquestionably wish to frame in the ingenious and inexpensive manner we have suggested.

How to Use The Etude's Educational Supplement

REALIZING the need for an appropriate portrait to supplement the foregoing study of Beethoven we present with this issue a portrait which may be framed in a very ingenious and original manner at slight expense. Simply procure a good piece of window glass measuring exactly eight by ten inches: a standard size that can be placed in any store where glass is sold. Place the glass over the portrait so that the plain border on the back of the portrait covers the edges of the glass all around. Neatly remove unnecessary white paper margin and paste down in passe-partout fashion. A hanger may be made in the shape indicated above the biography from tough paper and pasted on the back. Schools, conservatories, private teachers and students will thus obtain a most excellent framed portrait at the cost of a few cents, supplementing the study of Beethoven in this issue of THE ETUDE and providing the reader with a beautiful decorative picture for the study and home.

A Charming and Practical Supplement

Every reader of this Christmas ETUDE receives with the copy a fine Supplement, a portrait of Beethoven. The picture can be framed in the popular "passe-partout" fashion at the expense of a few cents for glass and a little very pleasant work. Probably this is the first time any publication has presented its readers with an attractive picture Supplement and at the same time given them what is virtually a frame. The idea is original and exclusive with THE ETUDE. Next month a similar portrait of Mozart will be presented. If you wish more of these in future issues, send a postal, "Please Continue Portraits."

cupied quite a different pedestal. My first mistake was just after my graduation from the Royal Academy of St. Cecilia in Rome, where I had been successful in winning first prizes every year as well as the special prize of the Ministry of Public Instruction. At that time Madame Clementini, one of the great Russian nobility and a pianist by the grace of God, offered me the opportunity of going to Russia, where I would have secured for me the patronage of Rubinstein, her friend and teacher, and would have used her own influence to further my career. I declined the offer.

Another great mistake was in failing completely to realize my good luck when I was taken up by the Ricordi, in Milan. Composers know very well the difficulties usually to be overcome by a man unknown to the public before he can engage the interest of a first-class publishing house. I sent twelve compositions to Ricordi and he wrote me a most flattering letter, accepting all of them. When the proofs were sent me I could no longer see any good in my compositions and instead of being content with correcting the engraver's errors, I made changes in every direction. Ricordi then wrote me in a kind way advising me not to make them as they would necessitate new plates, and beside he thought the compositions were excellent. Nevertheless, he did make them and sent me other proofs; but I was equally dissatisfied with these, and again made radical changes, paying no heed, therefore, to Ricordi's letter. On would-be the second proofs I wrote that he would make the changes but for the last time and if I insisted on others he would not publish any more of my work. To this ultimatum I paid attention; I thought of the impotence of youth (I was nineteen); I thought, Ricordi very strange, and when the compositions came out did not so much as write him a line of thanks. I was blind at that time to the benefit to be derived from such a connection and which I could have secured to myself merely by being polite.

A different career—one in the field of orchestral conducting—was closed to me in Italy through this same impatience. For more than a decade I have had perfect control of my luck, and I have been almost twenty, and was called to direct a work of mine for orchestra. I made a kind of revolution during the rehearsal by throwing the baton at a first violinist whom I supposed to be a bad player. In spite, I am now sure that I was mistaken in this idea, and I know that the episode gave me the reputation of being a dangerous fellow as a conductor.

It was guilty of an error of judgment when I came to America without the necessary preparation of a concert tour through Europe, not only in Italy, and using the resulting press notices to obtain the proper redress in this country. Being untidy and not under any management, it is natural that I could not enter the concert field here.

If these confessions of my professional mistakes should serve as a warning to some young artist who perceives, may be a nature like mine, I shall feel they are not wasted.

Mme. Johanna Gadsdki

Distinguished Opera Singer.

ANSWERING your inquiry, *"What I should do if I had to start all over again,"* it affords me great pleasure to say that were I to begin my career all over, I should hardly, if at all, deviate from the course which I have followed actually, for the reason that having found a thoroughly competent teacher, I have never changed to another. Also I started training at a very early age and started correctly, at first essaying only the easier parts, and after finding my voice getting stronger and developing, I gradually took up the heavier Wagner roles, instead of endeavoring the latter first, as some have done. I have always made it a point to be artistic and never sensational, as every artist should keep his mind solely on his art and never court sensation. As I had been gifted with the requisite voice, my profession was practically predetermined and the question of taking up any other profession settled itself.

Music to my holds just as many chances for young people who are really gifted with talent and are willing to work hard and earnestly as it ever did, but a deal of patience is the prime necessity, as it takes at least years to train a voice thoroughly. One of the chief reasons why so few reach the zenith of their profession may be found in the fact that they lack patience and perseverance required to obtain a sound basis for their vocal training.

My answer to your above question is therefore, in short, that I am in the fortunate position to say that I should do exactly as I have done from the very beginning of my career.

Henry Holden Huss

Distinguished American Composer.

"If I had to start all over again," Well, for one thing I would never practice more than 30 minutes on a stretch. I have found in my experience as a piano teacher even of advanced and artist pupils, that after 30 minutes of strenuous and concentrated work there shows a rest of two or three minutes. Otherwise the quality of the work is not grade A! The greatest element of success in a student's career is concentration!

There are so many other things I would do differently that it is impossible to touch on them in a brief article. As to the prospects of a successful career for an earnest, talented well-educated teacher of music or an executive musician, they never were brighter. The standard is higher certainly, there is more competition, but to offset this, music study in the hands of really well-schooled, modern, artistic teachers has been reduced to almost an exact science, as well as art. Think of our advances (especially in these United States) in the knowledge of relaxation of the muscles, of methods of memorizing, of pedaling, of making harmony a real practical help to the pianist and singer, of the raised standard of the artistic taste of the growing recognition of the American musician, be he or she organist, pianist, singer, violinist, or cellist, and add to this the new source of income in making records for the gramophone, and playing for six sessions a week of music teaching offers many more opportunities than formerly. Take the many positions of teaching music in the public schools, the remarkable increase in the number of music schools and conservatories, the chain of music recently created in the foremost colleges and universities.

All this offers encouragement to the earnest, well-schooled, modern, industrious teacher. But, be it said, the field of slipshod workers and those merely eager for the shekels of the musical glass and take some other vocation!

John Orth

Noted Teacher and Pianist.

ANOTHER one of those live Etude Questions that stir up your gray matter, and make you think—"If I had to start all over again,"—is this: "What should I do?" Well, you know as far as I can see now there would be little I'd change, if I were to begin the study of music all over again. You see I was so fortunate that I was guilty of no error of judgment when I came to America without the necessary preparation of a concert tour through Europe, not only in Italy, and using the resulting press notices to obtain the proper redress in this country. Being untidy and not under any management, it is natural that I could not enter the concert field here.

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It is always a surprise to me to see so many young people well along in their careers who have to say at idea of what their vocation is to be, because in my own case my mind was as thoroughly made up at twelve as it ever was afterward.

I am glad that I did not go to college, because that would have taken too much time and energy from my music.

William Shakespeare

Distinguished English Teacher of Singing, Composer, Pianist.

"What should I do if I had to start all over again?" I should do precisely what I did when young—study with the best professors I could afford, work manfully with might and main to try and understand what my professor is endeavoring to teach me, and apply to my own case his principles. I thus became an organist at twelve, a pianist at fifteen, gained a scholarship at seventeen—another at twenty-one. I conducted my symphony at Leipzig in '71 and from there went to Florence Lamperti at Milan, and studied singing under him and with no one else for three years. I returned to him every year or two until his death twenty years later. I suffered for four years under one master from '66 to '70 and learned little; with two others a year each—learned little. Fortunately I found Lamperti through hearing about his having such pupils as Albani and Campanini. When I hear of thousands of students of music being placed in the hands of one master and a similar number with other masters, I am most ashamed to be in the same category as my so-called "fellow-professionals."

John Philip Sousa

World Famous Band Conductor.

In answer to your "Won't you send us a few lines or as much as you choose to send, telling what you might do if you found yourself obliged to start all over again?" I beg to respectfully submit that I would become a pupil at the age of six, sixteen years, and ten at the Esplanade Academy of Music, Washington, D. C., at my fourteenth year I would take private instruction in harmony, orchestration and violin from George F. Root, of Washington, D. C. As I was able to play professionally and orchestrate professionally and compose professionally I would hawk my wares in the highways and by-ways of musical commerce; and, if I was offered a position to conduct a theatrical company, three or four times a week, I would accept it; and if I was offered a position as first violin in a symphonic orchestra I would accept it; and if I was offered a commission to write a musical comedy I would accept it; and if I was offered a position as conductor of the United States Marine Band I would accept it, and if I was offered a large salary and a percentage to organize a band of my own I would accept it; and, if my compositions caught the fancy of the world I would be very happy; and if I wrote the operas of *El Capitan*, *Bride Elect*, *The Charleston*, *Fresh Lance*, etc. I would be very happy; and if I wrote *Washington Post*, *High School Cadets*, *The Stars and Stripes*, etc., I would be very happy. In fact, if I had to go over it again I'd be most happy to follow the same path. I have followed since boyhood.

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It is always a surprise to me to see so many young people well along in their careers who have to say at idea of what their vocation is to be, because in my own case my mind was as thoroughly made up at twelve as it ever was afterward.

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Tempo: The Ruling Force in Music

By H. T. Finck

Frequent change of tempo is, according to Wagner, the vital principle of all music. It is certainly the soul of his own works. After Wilhelm Gericke, of Vienna (who was for several seasons at the head of the Boston Symphony Orchestra), had heard him conduct *Lohengrin*, he said: "The most striking thing about it was the surpassing delicacy of all the effects; modifications of force and tempo were almost incessant, but were, for the most part, modifications by a hair's breadth only."

There is no doubt whatever that Beethoven would have cordially approved of Wagner's contention that his allegros call for poetic modifications of tempo instead of being played metronomically, like dance music (begging pardon of Johann Strauss, who played even his waltzes with elastic tempo). Recall Beethoven's remark, already cited: "What can be more senseless than *allegro*, which, once for all, means merry, and how far off we frequently are from such conception of the time-measure in that the music itself expresses something quite contrary to the term."

That Beethoven used elastic changeable tempo when playing his own music is furthermore attested by contemporaries who heard him often. "He was most particular," wrote Seyfried, "about expression, small nuances, the numerous alternations of light and shade and the frequent passages in *tempo rubato*," and Schindler wrote: "What I heard Beethoven play was, with few exceptions, free from all restraint in tempo; it was a tempo rubato in the most proper sense of the word, as conditioned by context and situation."

The Disgraceful "Tempo Rubato" Muddle

What did Schindler mean by "tempo rubato in the most proper sense of the word"? Fortunately, he does not leave us in doubt. He did not mean any "left-hand-in-strict-time" nonsense, but slight accelerandos and ritardandos of the pace as a whole—"changes in the rate of motion, strictly permissible only to a delicate ear"—which reminds one of what Gericke said about Wagner's modifications of the pace of his music "by a hair's breadth only."

It is fortunate that Schindler did not leave us in doubt as to his meaning, for his words "tempo rubato" have been used in the most lamentably confusing ways, meaning several entirely different things; and the worst of it is that in whatever sense we accept those two words, they are misleading and ridiculous, and should therefore be dropped. Beethoven protested against their use in his music. Let us all object to their use in any music. My recent renewed study of this subject has made me feel extremely sorry I ever employed them in my books or criticisms. Let me explain very briefly why.

From the earliest days of its use "tempo rubato" was a misnomer and an absurdity. *It had nothing to do with tempo, but was merely a question of rhythm—of arbitrarily dotted notes or syncopations.* Turk, in his *Klavierschule* (1789), says "it generally implies a shortening or lengthening or a displacing of the notes. One note is robbed of some of its value and as much is given to another." In the days of highly ornamental music, when singers and players took many liberties with the printed page, changes made by dotting (lengthening) some of the printed notes and shortening others were not of special consequence; they were, in fact, the proper thing to do. As Couperin (who was born in 1668) remarked, "We write differently from what we play." Moreover, as the left hand, in these cases, was directed to keep strict time, we see that it is doubly absurd to call this way of playing *tempo rubato*. What is robbed is the rhythmic value of some of the notes in a bar. The proper expression therefore should be *rima rubato*.

Quite as ridiculous and unconnected with real tempo as this kind of "tempo" rubato is another kind concerning which lexicographers and others discourse with owlish solemnity. For example, Mr. Fulk-Matland tells us in his brief article on *Rubato* in Grove that it "consists of a slight *ad libitum* slackening or quickening of the time in any passage, in accordance with the *unchangeable rule* that in all such passages any bar in which this license is taken must be of exactly the same length as the other bars in the movement, so that if the first part of the bar be played slowly, the other part must be taken quicker than the ordinary time of the movement, to make up for it; and, *vice versa*, if the bar be hurried at the beginning, there must be a rallentando at the end."

The "unchangeable rule!" Whose unchangeable rule? Upon my word of honor, during my thirty-five years of activity as a critic in one of the busiest musical centers in the world, I cannot recall having ever heard a player of the first, second or even third rank indulge in such a preposterously asinine practice as Mr. Fuller-Matland not only describes, but prescribes, following the example of many others who before him did not have enough sense of humor to balk and laugh at this pedagogic hoax.

In the luminous chapter on *Tempo Rubato* which I persuaded Paderewski to contribute to my book on *Success in Music and How It is Won*, he pokes fun at this notion. "Some people, evidently led by laudable principles of equity, while insisting upon the fact of stolen time, pretend that what is stolen ought to be restored. We duly acknowledge the highly moral motives of this theory, but we humbly confess that our ethics do not reach such a high level."

Wagner on Tempo

Particular attention is called herewith to the fact that while these two antiquated and absurd uses of the word *tempo rubato* are still permitted to perplex the readers of musical dictionaries, in actual critical use they are now nearly always used in the sense of the free and frequent modification of *tempo* (not rhythm or accent) which Wagner insisted should be applied to all good music.

His remarks regarding Beethoven's allegros are corroborated by Schindler's reference to the "moderated tempo" in the cantabile passages of the allegro movements. The minuet of the changes called for, to which I have already referred, is also noted in Hummel's *Pianoforte Method*, in which we read that "all yieldings in single measures, at short, singing passages or pleasing epical ideas may be scarcely perceptible and not be dragged into an adagio."

Long before Beethoven and Hummel, we find evidence that good musicians freely used changeable tempo. Frescobaldi three hundred years ago explained in the preface to his *Toccatas*, that they must not be played in strict time (*a battuta*). "We see the same thing done in modern madrigals, which, notwithstanding their difficulties, are rendered easier to sing, thanks to the variations of the time, which is beaten out slowly, now quickly, and even held in the air, according to the expression of the music or the sense of the words."

Evidently, in those days, Wagner's essay *On Conducting* would not have come as a bombshell, for at that time it was already expected that good musicians should use changeable, flexible tempo. Extremely interesting from this point of view is a paragraph in *Musick's Monument*, written in 1676 by Thomas Vace, of the University of Cambridge, England: "You must know, That, although in our First Undertakings, we ought to strive for the most Exact Harmony of Time-Keeping that possibly we can attain unto, (and for several good Reasons) yet, when we come to be Masters, so that we can command all manner of Time, at our own Pleasures; we then take Liberty, (and very often, for Humour, and good Adornment, in certain Places) to Break Time; sometimes Faster, and sometimes Slower, as we perceive the Nature of the Thing Requires, which often adds, much Grace, and Lustre, to the performance."

A Libel on Chopin

We thus have abundant evidence that good musicians, more than three centuries ago, already employed changeable elastic time, such as Wagner demands for the interpreter of Beethoven and other great masters; yet we are asked to believe that Chopin, the most poetic of all composers for piano, used and prescribed strict metronomic time for the playing of his pieces!

This insulting slur on his genius is based on the evidence of Mikuli, who declared that Chopin told his pupils that the left hand "must always play strictly in time." Mikuli was one of these Chopin pupils, concerning whom Bilow said they were about as reliable as "the girls who pose as Liszt's pupils." Chopin may have parroted that foolish remark (as Josef Hofmann, in his book in *Piano Playing*, parrots the saying about restoration of stolen time, at which Paderewski pokes fun); but as for playing such a piece as Chopin's *Gmajor Nocturne*, for example, "with rhythmic rigidity and pious respect for the indicated rate of movement," this "would be as intolerably monotonous, as absurdly pedantic, as to recite Gray's famous *Elegy* to the beating of the metronome."

Etude Prize Contest
Prize Winners

Dr. R. W. GEBHARDT.



G. MARSCHAL-LOEPE.

Two Successful Contestants.

In the ETUDE Prize Contest recently closed, nine prizes were awarded to composers living in seven states in different parts of the Union. Dr. Gebhardt won a prize in the class for the best piano piece of intermediate or advanced grade. G. Marschal-Loeper won a prize in the class for the best songs for recital, teaching or concert use.

Grace Marschal-Loeper

GRACE MARSCHAL-LOEPE (Mrs. Henry Clough-Leigher) is an American. She was born August 20th, 1885. Her piano playing began at the age of three, and she made her debut in concert at five. Her first instruction was received from her mother; later she studied with Oliver Willard Pierce, at the Metropolitan School of Music in Indianapolis, taking the seven year course in three, and graduating with highest honors. She continued her studies with Felix Fox and Carlo Buonamicci, in Boston. Composition she studied with H. Clough-Leigher (whom she afterward married), and she was soon successful in placing her work with publishers. She has composed in various forms—for piano, voice, and sacred choral works. Everything that she does is highly individual; she is modern without being extreme, she has a gift of melody, and she has the power of creating atmosphere.

She was the winner of the \$100 prize offered for the best musical setting of the "Empire State." In a former ETUDE contest she won the third prize (Class II) for her very clever and original piano piece in characteristic vein, entitled *To an Indian Maid*. Her prize song *Wishing* is an excellent specimen of her style in vocal writing. This song would make a very taking encore number.

Mrs. Marschal-Loeper's present home is in Boston.

Dr. Reinhard W. Gebhardt

DR. GEBHARDT belongs to a very musical family. His father was a pupil of Mendelssohn, and a musician of distinction. When he was a child (Dr. Gebhardt was born in Arnhold, Germany, April 23, 1838), the family moved to Holland, and there the boy received a good general education, while pursuing his musical studies. Later he studied in Germany, with Meyroos and Japha, Jolin, and Rief, organ. In piano, harmony, counterpoint and composition his teachers were Seitz, Dr. Hans von Arnhold, Germany, April 23, 1838), the family moved to Holland, and there the boy received a good general education, while pursuing his musical studies. Later he studied in Germany, with Meyroos and Japha, Jolin, and Rief, organ. In piano, harmony, counterpoint and composition his teachers were Seitz, Dr. Hans von Arnhold, Germany, April 23, 1838), the family moved to Holland, and there the boy received a good general education, while pursuing his musical studies. 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A Useful Addition to the Gallery Collection

Thousands of Etude readers made collections of the Gallery of Musical Celebrities which appeared in *The Etude* a few years ago. These will make a fine addition to former collections. Simply cut out the pictures following the outline on the reverse of this page. Paste on margin in a scrap book or use on a bulletin board for class or club use.

The Slide Trombone

THE trombone derives its name from the Italian, and means "great trumpet." It is the purest-toned of all brass instruments, owing to the fact that no valves or "crooks" are needed. (There are, however, to-day valve trombones). Sliding the lower part outward or inward varies the length of the pipe, and consequently alters the fundamental tone and the "overtones" arising from that tone. The slide can be adjusted so that the instrument need never sound out of pitch with the orchestra, as others of the woodwind and brass sections do when affected by heat or other causes. An instrument resembling the trombone was used by the Romans, and under the name "sackbut" it was known to the English-speaking world as early as the fourteenth century. The range of the instrument, exclusive of certain low "pedal tones" procurable with special effort, is from E below the bass clef to B-flat in the treble. Three trombones are usually employed in the modern orchestra, two tenor trombones and a bass, the last named being somewhat longer, heavier in tone, and of slightly deeper range. Those who have heard the trombones thunder out the *Polymel's* Chorus in the latter part of Wagner's overture to *Tannhäuser* often fail to realize that the instrument can also play softly with most telling effect. The tone of the instrument is "brassy" but noble and dignified.

(The Etude Gallery.)

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The French Horn

THE "French" horn is a lineal descendant of the old hunting-horn. The older horn consisted of a coiled tube capable of producing the tones of the "harmonic series." To produce other tones, "crooks" had to be inserted, to make the tube longer, thus giving another fundamental tone with a new set of "harmonic" tones. About 1870 it was discovered that the pitch could be altered by inserting the hand in the bell so as to fill out the tones of the scale, though in so doing the tone quality was altered. In 1830 modern valves similar to those on the cornet were employed, thus enabling the performer to produce all the tones of the chromatic scale. While horns can be "crooked" in various keys, the one in F is commonly used in the modern orchestra. The compass is from B below the bass staff to an octave above middle C, and the tone quality is very even throughout. While the range is practically that of the bassoon, the horn is far less flexible. It is not convenient, either, for the player to jump from high tones to low, or low to high, as much depends on his lip formation. As a rule there are four horns employed in an orchestra, two of which may have been used by Wagner, Strauss, and other composers. Horns can be "muted" to produce weak tones; or "overblown" to produce a strident quality. Their normal tone is full and golden.

(The Etude Gallery.)

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The Trumpet

THIS trumpet may be traced back to the ram's horn of the Scriptures, but the trumpet we know to-day first came into use about the time of Monteverdi, at the beginning of the seventeenth century. Bach and Handel used the instrument, often for bravura effects, occasionally writing passages which seem out of range to the modern trumpeter. As with the horns, the introduction of the valve did much to simplify the playing of the instrument and to add to its resources. The modern trumpet has a range from F below middle C to B-flat above the treble staff, even higher on occasion. The whole of the chromatic scale between these points can be played, forte or piano. The trumpet, like the flute or cornet, can be played with single, double or even triple tonguing, so that rapidly reiterated notes can be played with brilliant effect. A pair of trumpets are commonly used in the orchestra, together with a pair of trombones, thus making a complete brass quartet, to which may be added a bass trombone and a bass tuba if desired. The trumpet and trombone are much more "brassy" than the French horn, which blends equally well with either the brass instruments or the woodwinds. Trumpets muted produce a strange, pinched effect, much in vogue with modern composers such as Strauss, Debussy, d'Indy, and Puccini.

(The Etude Gallery.)

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The Contra-Bassoon

THE contra-bassoon (double-bassoon, or contra-fagotto) stands in the same relation to the ordinary bassoon as the violoncello to the double-bass. The instrument is a double-reed one, and identical in fingering, etc., with the bassoon, but differing in compass and even a little in tone quality. The German bassoon seems likely to become universal, owing to its fine tone and wide compass, which extends from B-flat, ten scale-degrees below the bass staff, to E-flat within the bass clef. The music for it is written an octave higher than it sounds. The instrument is so deep in tone that it serves only to play heavy bass parts, and passages of moderate speed. Beethoven employed a contra-bassoon in his *Ninth (Choral) Symphony*, and in his opera, *Fidelio*. But the instrument used by Beethoven seems to have been different from that used to-day, for he writes notes higher in pitch than the modern instrument can well produce. The modern German instrument owes its perfection largely to Heckel, the well-known instrument maker of Biberich. Tchaikovsky made effective use of the contra-bassoon in his *Symphony No. 5*, in the chromatic chord-passages deep in the bass so frequent with him. The instrument is an exacting one to play, as it demands considerable breath-power.

(The Etude Gallery.)

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The Tympani, and Instruments of Percussion

THE principal instruments of the "percussion" family of the orchestra are the tympani (kettle drums), bass drum, side drum, cymbals and triangle. The most used are the tympani. The kettle drum consists of a basin-shaped shell of copper over which is stretched a parchment head. By increasing or relaxing the tension of the parchment, tones of different pitch can be obtained. Two of these drums are usually found in the modern orchestra, tuned to the principal notes (usually tonic and dominant) of the key in which the piece is written. Sometimes in modern music more than two instruments are employed. The bass drum and side drum are more familiar to the average music lover, since they are borrowed from the ordinary military or "parade" band. The cymbals and triangle are also familiar from the same connection. Frequently in demand in modern music, including various kinds of gongs, bells, etc. One of the best known of these is the xylophone, consisting of thirty-six slabs of hard wood each yielding a different tone when struck. Saint-Saëns uses the xylophone in his *Danse Macabre*, to suggest the rattling of bones. Most percussion instruments are of oriental origin. The part they play in the orchestra is usually to add tone-color, or, in the case of drums, to heighten the climactic points.

(The Etude Gallery.)

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Bass Tuba

THE bass tuba is practically a gigantic cornet, and is the largest and deepest of a group of instruments of this class. Its range is from E-flat, nine scale-degrees below the bass staff, to the B-flat below middle C. The instrument has a powerful over tone, and is frequently united with the three trombones to form a quartet. It can also play softly with remarkable effect; a well-known instance is a passage from the last few measures of Tchaikovsky's *Symphonic Pathétique*, in which the bass tuba and three trombones play some mysterious chromatic harmonies with awe-inspiring effect. Wagner was the first to use the tuba in the orchestra to any great extent, and since his day it has been very generally employed in larger orchestral works. As with all instruments of the cornet type, it is not difficult to perform on the tuba passages demanding surprising agility. It will be seen that the bass tuba, three trombones, two or more trumpets (often four), make up the brass section of the orchestra, balancing the woodwind instruments. To either group may be added the French horns. The woodwind, brass and string instruments of the orchestra have been likened by Widor to the main groups of the army: infantry, cavalry, and artillery, each group being capable of acting alone or in conjunction with other groups.

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The Teaching Ideals of Three Master Violinists

By the Successful American Violinist

HELEN WARE

This is an article which any music lover, whether a violinist or not, may read with pleasure and profit.

HUBAY

EVER since violin playing developed into a serious art there have always been various types of violinists, or as we prefer to call them, violinistic ideals. Most musicians know of the vast difference between the Wieniawski, Joachim and Paganini types of violin playing. In these lines we shall come right home to our own day and aim to get a fairly true-to-life picture of modern violinistic ideals.

Three Dominating Figures

With due regard to the laudable achievements of many other well-known teachers, no doubt most violinists and musical authorities will agree that the three dominating figures of this age are Sevcik, Auer and Hubay. It is unquestionably true that these three men have sent forth into the world more well equipped violinists than any of their temporary colleagues. They have gone further than this, for each of these masters has given rich contribution to the literature of violin pedagogy, and each in his own sphere has made every possible effort to raise the standards of the art of violin playing by setting a laudable example through his own public appearances and studio demonstrations. Yet each represents a separate violinistic ideal. It is impossible to pay tribute to these masters without feeling gratitude to the various schools of violin playing whence their knowledge was acquired. For instance, in the case of Hubay, it is a well-known fact that he was as much if not more influenced by the French school (being one of Vieuxtemps' most successful pupils), than by the master of all masters, Joachim, with whom he also studied for many years.

Although Ysaye, Caesar Thompson, Flesch, Serato, Manen, Enesco—successful German, French, Belgian, Italian and other pedagogues—are not included in the Big Three, this is not done in spirit of prejudice or preference. Such petty influence could never enter into the serious consideration of this vital subject. When we seek the ideal types of violinists of our own age, we cannot judge by any individual pupil's success. A teacher may turn out one or two great violinists, and then, like many a composer or writer, run out of inspiration or perseverance.

The Sevcik Ideal

Let us journey to the little Bohemian town, Pisek, and we shall have ample opportunity to see and hear the Sevcik ideal. From early morning until late night, here and there and practically everywhere in this Sevcik stronghold were followed by the call of the violin. The echoes of Paganini études, all the standard concertos, seemingly endless scales and arpeggios, Kreisler, Kreutzer, Gaviotti, etc., mingle and war with each other, and occasionally, by accident, blend in harmony. Many years ago the good folk of Pisek would stop and eavesdrop under the windows of the Australian, American, French, Japanese, and Hungarian fiddlers, but not so to-day. The novelty has worn off. Pisek is a great workshop where, systematically and with great precision, scores of violinists are turned out and sent forth to raise the standards of the violinist's art. The good folk of Pisek have become accustomed to the hum of the busy fiddler shop, and as one peasant woman expressed it, "We would miss the noise if they left us."

The Sevcik ideal is the result of painstaking work and an utter disregard of twenty-four hours on the clock. In many instances this intensified spirit of work has developed into a mania. Nowhere in the world do we find such strong competitive spirit as to who can stand the most work on a violin. The little gray master peering through his dark glasses, lends his way along the crooked cane-back streets of Pisek with a smile as he finds his disciples living up to his principal motto, "*Work! Work! Work again!*" They all go through the Sevcik method with its four thousand

bowing exercises; they play the difficult passages of the great concertos back and forth, back and forth, until every note of it becomes part of their nervous systems, and they may then jeer at the old adage "to err is human."

The cult for technical perfection seems the most powerful characteristic of the Sevcik ideal. This is the first and last requirement. As all cults, good and bad, this can be and often is overdone. While no one can sanely argue against the need of a reliable and well rounded technician, nevertheless we know from experience, as old as the very conception of art itself, that technic is but the means toward the end, and that its over-cultivation may kill the very soul and mission of the player's message.

After mingling with the Pisek tribe of violinists and diagnosing the uniform characteristic traits of their playing, as well as dwelling upon the expression of their fiddle ideals, we behold an ideal looming up in the background, a personification of the Sevcik type, which is that of the devout technic worshipper, and which in his efficiency as a follower of this cult, pure and simple, invites a particular admiration. It may not be a universal appreciation, but it is surely admiration of a kind, for this Sevcik ideal is the very embodiment of perseverance. Judged by this ideal the most intricate passage work will at times prove the chief attraction of the composition and the detriment of its melodic and spiritual message. With the best of will, one could not judge such unbalanced performances otherwise than as misdirected zeal.

The Sevcik spirit knows no such handicaps as an unviolinistic music. The Sevcik pupil has unearthed violin compositions long buried under a tombstone inscribed "technically impossible and musically questionable." He goats over the succumbing of technical difficulties in such compositions and through sheer perseverance overcomes all seeming impossibilities. Some call him a "human machine," others the "cold storage violinist." Some place the Sevcik ideal at the top of

the profession and others bemoan its evil influence over the art.

The mere fact that Sevcik's cult of technic has in many cases been instrumental in bringing about the sad neglect of artistic tone production or occasional disregard for the intrinsic musical value of certain compositions should be regarded not so much a fault of the method as a result of the circumstances that among a hundred violinists there are hardly twenty-five blessed with the combination of a musical soul and inborn talent. It may be argued that in proportion to his legion of pupils as yet but few have made public success as soloists. The concert stage is not necessarily the only and truest field for great violinistic career. On the contrary, criss-cross this land, and in every nook of the world you will find Sevcik disciples carrying the banners of the Sevcik ideal. They are legitimate in their profession and are animated by the same spirit of thoroughness and diligence which they themselves had imbibed from the Pisek atmosphere. These disciples, through their superiority and unquestionable sincerity and thoroughness, form the very backbone of America's body of violin teachers.

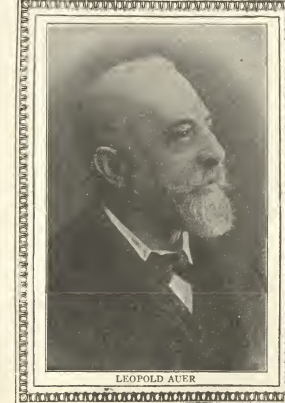
The Sevcik ideal has taught thousands of violinists how to work systematically, and it will go down in the history of our art as successful, in that it has created great technicians in plenty, and has made for tonal beauty and thorough musicianship.

The Hubay Ideal

Before we come face to face with the Hubay ideal, it is well to learn something about the powerful influence that Hungarian musical life wields over the budding Hubay student. Hungary has justly been called the "Land of Fiddlers." Many musicians will at once think of Hungary's plentiful crop of gypsy players. Yet with these musical nomads we are not concerned here. Even if one were to take every gypsy violinist out of the land, Hungary would still remain one of the greatest, if not the greatest, producer of violin talent. A country where the cult of chamber music has become popular and beloved must necessarily favor string instruments. It is from such a race of "born fiddlers" that the Hubay ideal violinist is recruited.

What wonderful advantage this is toward assuring a successful musical development of the young prodigy! Every true musician realizes that where there is not a good foundation of inborn musicianship (a sort of musical intuition in the pupil waiting to be developed by the conscientious teacher to the highest point of musical culture) the training becomes purely a musical education, a technical undertaking, solving problems in musical algebra, as it were. The violin talent developed by Prof. Hubay is usually the pick of the land, many of his pupils are children of musical parents. Indeed, in some cases such as Versey, Szegedi and others, the fathers of the little fiddlers themselves are violinists of considerable attainment. These parents eagerly seek the normal musical development of their children and, placing implicit faith in the master, devote themselves to their task of cooperation with pride and intelligence. The help which Prof. Hubay receives from such parents is vitally important to him in his noble work. Back of Prof. Hubay stands an institution, the Royal Hungarian Musical Academy, which is famous all over the continent for its excellence and its standards. It is from such environment as this that the Hubay ideal emerges.

While Prof. Hubay insists upon the right of individual expression, even when interpreting the works of the great masters, these excursions into the land of personal peculiarities are never allowed to be undertaken at the expense of the composer's ultimate inten-



LEOPOLD AUER

tions. If we may make an exception against our own ruling upon comparison, let us draw a faint parallel between the Sevik and Hubay ideals. Where the former works by the motto of "perfect technique first and last," the Hubay war-cry is "thorough musicianship before everything else." And here lies the great distinction between the two types of violinists. First, Hubay holds that the student who can not make satisfactory progress working on his instrument intelligently and with perseverance for five or six hours per diem, had better give up striving for a virtuoso career.

The Hubay ideal impresses us on first and last hearing as a type whose playing is suffused by the noblest musical spirit and guided by unconscious intelligent control which has a firm grip over the instrument. There is an omnipresent regard for the composer's slightest whimsical moods, and the emotionalism which comes to the surface in his interpretation seems so impersonal. It is like the glow of enthusiasm over the composer's musical message rather than a perpetual mood or combative expression of ego. This constant watch over ego has often produced rather strained playing; but such results, like the overdoing of the Sevik veneration for technique, is inevitable with some pupils, and we may be certain that this shortcoming has no real part in the Hubay ideal.

"Tricks of the Trade" Taboo

Mannerisms and the faintest attempt to win the galaxy with the various more or less "tricks of the trade" are tabooed and entirely foreign to the Hubay ideal. The classics are preferred to modern composers so much that at times one is stunned at the seeming indifference of this great master to the new contributions to violin literature. Beside this chief virtue of musical thoroughness, we must pay our tribute to the elegance and ease in playing which is part of the Hubay ideal. These characteristic traits were no doubt Hubay's blessed heritage from Vieuxtemps. As a result of this advantage, we behold in the Hubay ideal playing such well controlled and elegant bowing as perhaps no other school can boast of at present.

The development of bow-hand technique is at all times splendidly balanced with that of the left hand and as a result we are richer with the type of violinist who in his perfect technical and musical balance actually succeeds in coaxing his instrument to sing, and not merely to play. With such control of the bow, good tone-production becomes a matter of course, and as a result the violin sings forth its songs in the richest hues and shades of tone coloring and with the most ideal nuances of musical phrasing.

Unfortunately, perhaps fortunately, in commercializing its unusual musical talent, Hungary has not kept on parallel lines with the musical development of its prodigies. For this reason the Hubay ideal is not so well-known to the average American music lover as some of the other better advertised types. Nevertheless, that alone can not take away one of the fully developed Hubay pupils who have migrated to the Pick camp and equally as many who, after growing away for many years with the kind old Bohemian master have sought Prof. Hubay for further knowledge in the shape of different views and new ideals. All of which goes to prove that neither of these two violinist ideals is complete in itself, and that the spirit of variety is a blessing even in Fiddledom.

The Auer Ideal

This third type of violinist is unquestionably one of the most popular with the majority of our concert audiences. The Auer school has sent forth such disciples as Elman, Zimbalist, Parlow, and a good many other more or less successful artists whose splendid achievements serve as a great tribute to their master.

In diagnosing the Auer ideal we shall encounter problems which were largely absent in the previous two studies. While there is considerable uniformity in the playing of many of these disciples, we must admit that the trade-mark is not as obvious as is the case with the Sevik and Hubay type. Here is where we can press our thumb upon the very button which discloses the secret of the Auer ideal's popular success.

Briefly, the causes are the following—First of all, Prof. Auer's conception seems more clear than any of his colleagues' as to what constitutes the combination of an all-round successful concert violinist. He has diagnosed the psychology of the concert-going masses to the insect point of keenness and as a result, his violin talent for which there was the greatest demand. After thorough study he became convinced that the proper development of an artist's own peculiar individuality is just as vital—if not more so in our

age—toward achieving a great public success, as is a thorough musical grounding.

While this happy combination may be termed the chief cause of the success of the Auer type, it is by no means the only important one. Prof. Auer's attitude to the violinist art and his conception of the ideal violinist fitted him wonderfully to develop the matchless violin talent which is so plentiful in Russia. No one knowing anything of Russian musical talent can gainsay that it possesses almost superhuman ability for concentration and work (a sort of *Urgewalt*) more than any other race.

This intensity is almost doubled in the case of the talented Russian Jew. Here is a point well worthy of mention, for most of Prof. Auer's successful disciples have come from these ranks. This remarkable ardor of the Jew is the very power which according to Heine carries him to the antipodes of extremities. Prof. Auer has harnessed this rare human energy in the chariot of these young artists, and has sent them drawn by this God-given force at a fair pace on their way to the Hall of Fame. And they are greatly mistaken who think that in this intensive culture of the individual Prof. Auer may be carried away by some exaggeration of the experiment to the detriment of musical art. A master with such brilliant achievements in every field of musical endeavor as Prof. Auer has scored in so many fields of Europe is too well balanced not to staunch in his musical make-up, to worship false Gods in the domain of art.

Individual Artistic Performance

We must not let this sentimentality lead to other teacher but one of his broad experience could ever have carried such experiment to its full success. It took just such master mind plus master musician to find the frail material which separates the ever objectionable imitator and sensational playing from the strongly individual yet artistic performance.

Only a man of deepest insight and broadest vision could one individual after another, each and every one with his and her own own peculiarities, and preserve out of this combusive material those elements which would help the artist in his appeal to the masses, and eliminate the objectionable and gradually suppressing it. The surest cure for this is necessary elimination of temperamental ailments is to course the serious study of theory, harmony, counterpoint, chamber-music and all round musicianship.

To let no one read between these lines the fact that the Auer disciple has patent rights upon all human emotions and artistic temperament; for it is not our intention to portray such a state of affairs. Quite the ideal—the Auer ideal—like the two other types of violinists, is also composed of various violin talents, some more, others less spirited by nature.

Implanting Temperament

Prof. Auer is just as human and helpless in his attempts to implant temperament where it is sadly needed as his numerous other colleagues. But where some other masters may give up in despair he drives home his point through all the paces in the art of finesse.

Result—the pupil acquires, as it were, an artificial temperament which in many respects so closely resembles the genuine temperamental force, that it has been known to baffle not only the masses but some of our learned and infallible critics. Considerable credit and splendid craftsmanship it requires to turn out such highly efficient musical parrots, one is forced to pay a tribute to the master as well as the product. If nothing else, such successful experimenting proves Prof. Auer's versatility and illuminates his deep knowledge of human nature and, lest we forget, the everlasting fiddleness of concert audiences. To expect great diversity in the interpretation of those artists who thrive on the artificial temperament diet would be course be asking too much even from the greatest of masters.

Possibly the most sincere number or the greatest of concertos, it matters very little in this case. The interpretations of each and every number will remain identical even after many, many years. These great diversity in the interpretation of those artists who thrive on the artificial temperament diet would be course be asking too much even from the greatest of masters.

Fortunately, representatives of the Auer ideal of this kind are in the small minority, and as a result of their scarcity, the Auer ideal reveals its power and charm from the numerous splendidly developed violinists who in their virility, youthful enthusiasm and sin-ding great diversity in the interpretation of those artists who thrive on the artificial temperament diet would be course be asking too much even from the greatest of masters.

The violinists who have been moulded into these three ideals are young artists who more or less are still under the wing of their three masters; and as such they will prove fascinating study to any one not satisfied with signs seen on the surface, but who rather prefer to take the time and thought to delve deeper into the subject and unearth the numerous material as well as spiritual forces which go toward creating the different violinist ideals of our age.

There is so much good and beautiful to be found in each type that, notwithstanding their shortcomings, they have amply justified their existence. None of them is in need of odious comparison, for each can demand recognition on its own merits—merits which in every case have been the result of sincere effort and conscientious work differing merely in *mode-ideal*.

Teaching Expression to Children

By Frank Howard Warner

THE most difficult problem in teaching the piano to small children is doubtless playing with expression.

The simple construction and modest intent of pieces which are within their grasp is one reason for this. Therefore teachers should select pieces with titles which convey a definite meaning to children. In doing so, they should know the nature of the piece. Boys are apt to object to titles about dolls and other things associated with girls. Such names as "Boat Song," "Happy Child," and so forth, or those dealing with bells and birds will interest both.

To get the most out of his pieces the pupil will naturally think about their titles and styles. A few questions will help to accomplish this, for instance, "What does this title mean? Does the music sound like that when played by the pupil? If not, why?"

Significance of the Phrase

That each phrase has meaning, and each its own climax, should be taught early. These points can be made clear by comparing musical phrases to spoken ones; and this means the study of each phrase by itself. Phrases can be compared in regard to difference in length, rhythm, tone quality, and inflection or melodic "lines," and the larger parts of a piece in their difference of mood.

Danger in TunING the Piano Too High

By R. A. Davidson

NEW pianos are tuned to International (A-435) pitch, as that is the pitch adopted by modern bands and orchestras.

But there are new and old pianos. What is good for one is not always good for the other. Most pianos in home-use are not new. They contain strings more or less rusted from climate, dampness, etc. The pitch is possibly half a tone lower than when new. That is because the tuner's advice to have the piano tuned several times the first year or so was neglected at first.

To raise the pitch of such pianos means broken re-strings, in practically every case. New strings replace broken ones will stretch out of tune so soon as to be unendurable. They need to be frequently pulled up until permanently "set." A competent tuner is not always available to do this, especially in the country. Aside from that, it requires at least two tunings to raise the pitch of a piano properly, which means double the usual charge for the tuner's time. If the pitch of a piano is raised, it is safe to say that it would not remain in perfect tune longer than a week, sometimes the next day, depending on the make of piano, the frame, and character of the strings.

Possibly the neglect of a piano the first year is because of the terms of purchase, which usually agree to keep it in tune free the first year, and then neglect to do so.

Never feel it advisable to recommend raising a piano's pitch except for use with cornet, flute, etc., or for certain vocal use.

Four Roads to Memorizing

By Clare Mayfield

FIRST. Visualize every note until a mental picture of the piece has been formed. Second. Analyse the harmony of it: the construction of it. Compare it with other pieces. Third. Play each passage over successively, so that your fingers will carry you through in case of nervousness. Fourth. Practice sufficiently to produce an auditory image.

A Master Lesson by a Famous Virtuoso

Chopin's Polonaise in C Sharp Minor Analyzed and Interpreted

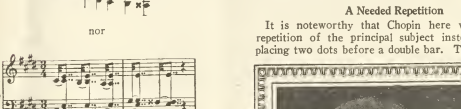
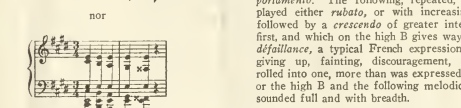
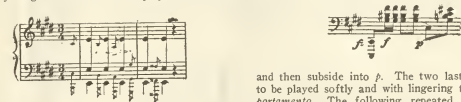
By ALBERTO JONÁS

Eminent Spanish Pianist and Teacher

THE C Sharp Minor Polonaise has ever been one of the favorites of both student and teacher. The reasons are easy to see. Technically, it is less difficult than any other polonaise, and whilst it is forceful and brilliant, the finale is somewhat disappointing to the young pianist who is accustomed to end his bravura pieces with a crash and a flourish. But the dashing opening and the soulful melody of the middle part make up to him for the fancied lack of brilliancy in the end of the piece.

Having been asked to give an analysis of this piece, with whatever suggestions and advice as to its execution, my knowledge and experience can supply, I prefer to take the time and thought to delve deeper into the subject and unearth the numerous material as well as spiritual forces which go toward creating the different violinist ideals of our age.

There is so much good and beautiful to be found in each type that, notwithstanding their shortcomings, they have amply justified their existence. None of them is in need of odious comparison, for each can demand recognition on its own merits—merits which in every case have been the result of sincere effort and conscientious work differing merely in *mode-ideal*.



but be most accurate as to the time value. Care must be given not only to the eighth notes, but to the right hand while playing weaker the fifth finger, with the following result:



The melodic design is upward:



The 32nd notes in the first two measures are not embellishments. The metrical accentuation falls on them, and they carry the melodic sequence; consequently,

they should be strongly marked. Yet the insistence of the successive Es, which resemble an organ point, requires also a forceful accentuation; indeed still stronger. The chords that follow, but who rather prefer to take the time and thought to delve deeper into the subject and unearth the numerous material as well as spiritual forces which go toward creating the different violinist ideals of our age.

There are now many ways in which the following rising, passionate melody may be played. You may begin f, letting the D# of the right hand and the octave in left hand ring out like a stroke of cymrum and tam-tam, supported by the full power of the brass instruments; then immediately p, and then immediately cresc. This *crescendo* can be followed by diminishing from the eighth note G# to the eighth note A.

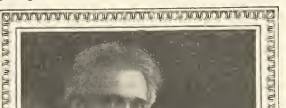
But it is also esthetically correct and effective to begin that melodic phrase p. An *accelerando* from the third D# to the eighth note G#, followed by a *ritardando*, to balance the agogic values, will greatly enhance the effect. Meanwhile left hand should bring out the characteristic rhythm of the polonaise.

On the trill that follows build a powerful *crescendo*—only on the trill, not on the accompaniment in the left hand. The heartiness of two notes—A-doubled sharp and B#—begins with the first note in the bass and is followed by the side note of the trill (C#) according to Kindworth, and by the principal note (B#) according to Mikuli. End the trill with a forceful accent on C# and play the following passage with greater agitation of force than when it first appeared. Ritard strongly and play softly, with sweetness and resignation, the closing measure

which is also the end of the polonaise. Bear this in mind, for in some editions, Kallak for instance, this is not indicated.

Now comes the second part of the polonaise. A new melody appears, which breathes so wondrously of hope, love, fervor, of up-lifting nobility, that we can only pity the heart that is not touched and melted thereby. Only a soul and a mind of such greatness as Chopin's could have gathered from the unknown a song of such supreme beauty. What are clever words here? The heart that is not touched and melted thereby to the soulful appeal of such a melody!

Routine, less learnt from others—criticism—mostly based on these—they are all silenced when Purity, Truth, Love or Greatness appear before us. Man then can only wonder, admire and love.



A Lovely Melodic Creation

The worthy student will, therefore, strive to the best of his ability to make this admirable artistic creation. Care must be given that the thumb of right hand play softly. Play the bass p; the melody mf, so as to obtain a full, resonant, albeit mellow tone. Mikuli (a pupil of Chopin) writes thus:



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but I advise to play in the manner edited by Klindworth, Kullak and others so that *Bb* and *Gb* in the right hand are played together:



The exact relation between a group of two notes against three would here be very disturbing and detract the attention and care from a flowing delivery of the melody, and divert it to an insignificant rhythmical detail. Bring out the turn clearly, without hurry, in a "vocal" manner, articulating every note. Let the inflections of your dynamic treatment be well defined—sudden *crescendos*, quickly dropped *diminuendos*. In the following measure some editions call a melodic significance for every note of the soprano; others for only Db, Gb, F or for Bb, Gb, Db, F:



In this measure also begins a *crescendo* (first in the right hand, then in both hands), which must be vehement, passionate, urging on restlessly; and culminating on



from whence all this exaltation quickly subsides. A *riten.* (not a *ritard*) brings us back to the first melodic strain. Mark well the deep *Db.* in the bass and play



A more agitated and dramatic period is reached now. A dialog of great intensity takes place between the melody and the bass, which brings to mind the similar treatment in the wonderful C# *Minor Etude*, Op 25 No. 7. Whenever the bass speaks in 16th notes, make an agitated crescendo and follow this up at once by greater stress on the melodic notes in the right hand.

But on the notes:



the growing agitation subsides and a ritard and diminuendo bring us back to more quiet, sweet, loving strains. Here the bass, although in 16th notes, flows on, devoid of passion, yet full of gentle longing. The melody in right hand reigns supreme, pouring forth consolation, assurance of faith, when suddenly



This lesson refers to the splendidly annotated edition printed on the opposite page

The Fable of the Pupil, the Pianist and the Pocketbook

Once upon a time there was a pupil who had the ambition to play the piano just a little better than Liszt, Rubinstein or Paderewski. It was a very pleasant ambition. It made her eyes bright and her parents excited. Her father came to her one day and said "Daughter, here is a pretty pocketbook. Go thou to the great city and engage a pianist to make you just a little better than Liszt, Rubinstein and Paderewski."

Now that she had the pocketbook in hand the pupil had not the least doubt that her road would be an easy one. "Money will buy everything," she thought "and I have the money." She went to the city and saw ever so many nice things and went to ever so many nice places. Incidentally she studied with the great pianist. She worked very hard every day. She must have practiced almost an hour and a half out of every twenty-four hours nearly every day. The pocketbook grew more and more emaciated but still the pupil had not acquired the much sought LisztRubinsteinPaderewski technic. One day she overheard a pupil of an unknown teacher play so much better than she could that she went to the other girl and said, "Please let me see your pocketbook." The other girl winced and turned her head and said, "I haven't any pocketbook."

Moral

Greatness In Art Cannot Be Bought With Money

THE ETUDE has presented a wonderful series of master lessons like the foregoing by Señor Alberto Jonás. We have never represented that these lessons have been as good as lessons in person with the teacher. We know that they are not. Yet, it is a fact that many ETUDE readers will gain more from such lessons than will many pupils of meagre opportunity who can and do study with illustrious teachers. In reading the foregoing you will naturally miss the magnetic personality of the fine keyboard illustrations of teachers as Katharine Goodson, Sigismond Stojewski and Alberto Jonás. Yet no teacher could give more details in a lesson, more direct help, more clear explanation than is given in the foregoing lesson. These lessons present a real opportunity to students who are denied the privilege of studying with master teachers, not merely because such teachers charge ten or more dollars a lesson, but because there never will be enough men at the top to accommodate all those who need such expert advice.

the bass rushes upwards, faster, in uncontrollable agitation; melody and double notes in right hand are also carried away in this surging tide of tonal waves, where strength and faith battle against despair, fear, overwhelming ruin and—they conquer



on an orchestral, triumphant, puissant chord. On this chord delay: let it sound on for a brief interval.

infused with a melody that follows now has been heard before; and it lies with you, my younger friends, in whose souls I trust the undying strains of the mighty and adorable Chopin find a fitting response, to try and render adequately his immortal music. Emphasize still more the exaltation of some phrases. Sweeten and soften others. Nearly all editions (except Kullak) indicate a *da Capo*, which means of course that the polonaise is to be played again from the beginning, this time without repetitions. The somber part, with the arpeggios, is also to be played, and the polonaise ends, as stated before, on this phrase:



Like a dream of glory and heroic deeds of Poland
freed from the Russian clutches and barbarism,
a dream that reached at times the zenith of hope,
that finally peaked and faded, giving way to the sad
reality—thus stands silhouetted the *Cz. Minor Polonoise*.
In many of his other compositions, Chopin has ended
with a defiant, bold assertion of unquenchable
strength. But here—do you not see the poetic justice
of ending this marvelous tone poem just as the day
is about to merge into the night, the twilight into star-
ry night? Would you rather see it end, thus, as Chopin
dreamed it, with a yearning sigh, not devoid of hope,
or with vulgar, blatant chords?

THE 'ETUDE

POLONAISE

Edited by Alberto Jonas

Allegro appassionato M.M. ♩ = 108

FR. CHOPIN Op. 26, No. 1



I advise beginning only *f* and playing *crescendo* from the third beat of first measure.

2. Be careful not miss the 'E (top note) in the left hand chord, it is easy to overreach and inadvertently play E#.

3. *Forte*, not *Fortissimo*.

Bring out in the left hand clearly, and with verve, the rhythm that characterizes Polonaise, *PO-POL-PO-POL*. This rhythm is, by the way, identical to that of the Spanish Dance called Bolero, of which Chopin has likewise given us a classical example. The difference between a Polonaise and a Bolero lies then, not in the rhythm, but in the character of the melody and in the mood of the whole composition, this being stately, majestic, noble in the Polonaise, and light, sprightly, and gaily enticing in the Bolero.

4. Do *not* play the C# in the bass with the E# in the right hand. Inasmuch as only abnormally large hands can hold this C# the execution of this passage should be the following:

Here the top notes of the left hand chords being played at same time with the melody in the right hand may be slightly emphasized, producing an affect which, in the orchestra, would correspond to a melody given out by the first violins, and supported melodically, an octave below, by the clarinets.

5. Delay somewhat on the first note of the two first arpeggios (F double sharp, and A) but not in the initial A[♯] of the two last arpeggios.

6. Play the melody well *legato*, with a clinging touch, *mp* or *mf*, and with a penetrating, far carrying albeit sweet soft tone; the repetition (measures 3 and 4) louder or softer than at first (preferable softer) and execute the richer ornamentation in measure 4 with distinct enunciation and elegance of delivery.

7. Softly, but with the rich mellowness of tone of the cello, and with the unctious, drawn-out delivery peculiar to that instrument.

THE ETUDE

a tempo agitato
cresc.
f
con forza (accel. rit.)
senpre f. (ossia dim.)
ten.
(p cresc.)
Meno mosso M.M. = 94
rit.
dim.
pp
Fine
dolce
senpre legato
(p)
cresc. molto
f
(cresc. molto)
(delicatissimo)
dim.
riten.
(p)
dolcissimo
(p)
(cresc.)
rubato
poco cresc. ed animato
dim. calmando
10 con molto espressivo
(mf)
(pp)
cresc.
p

8. Retard very little the first time; retard more the second time; and retard greatly the third time, when, having returned from the *D.C. (da capo)* to the initial subject, you end here, with long, lingering touch.

9. Chopin originally wrote:

and thus it appears in some modern editions. However, a strict differentiation of the binary and tertiary values will, no matter how skill-

ful the player, result, in this case, in a halting, broken presentation of the melody or of the accompaniment, both of which require here a smooth, flowing, tho' passionate, delivery. I have, therefore, adopted the annotation as given by Klindworth. Parallel cases are found in the Fantasy F Minor and in the Allegro di Concert of Chopin.

Let every dynamic gradation, every passionate rising or falling take place in the melody alone, keeping the accompaniment serenely unmoved and soft, except in measures 6, 7 and 8 counting from the entrance of the subject in D^b major.

10. A slightly faster, more agitated tempo; the double notes, in the middle kept soft; the duet between the tenorlike voice and the cellolike bass is to be 'declaimed' with intense, dramatic expression. It stands on a level of poetic force with the similar passage in the C[#] Minor Etude Op. 25 of Chopin.

THE ETUDE

11
(mf) con somma espressione
(pp)
dim. (ritard.)
dolce legato
(cresc. ed accel.)
(cresc.) più agitato
(cresc. molto)
ritard.
rit. a tempo
f
(cresc. molto)
dolce (legato)
(cresc. ben legato) ben marcato
(cresc. molto)
f
dim.
riten.
(p)
dolcissimo
(p)
(cresc.)
rubato
poco cresc. ed animato
dim.
p
D.C.

THE MINSTREL BOY

THOMAS MOORE

A beautiful old Irish melody cleverly and effectively named. One of a new series. Grade 2¹/₂
 Moderato

M. GREENWALD

mf
 The minstrel boy to the war is gone. In the ranks of death you will find him. His father's sword he hath girded on, And his wild harp slung beside him.
a tempo
 Land of song! said the war-rior bold, Tho' all the world betrays thee One sword at least thy rights shall guard, One faithful harp shall praise thee.

11 Keep the lower two notes of the chord *pp*, and bring out the melody in F, on D and C, and in *p* on B^b.
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Var.
 Tempo di Marcia

FAIRY DANCE

In the quaint old English dance style, full of the woodland spirit, such as might be used to accompany a scene from Milton's *Comus* or Shakespeare's *Midsummer Night's Dream*. Mr. Slater's gift for fresh and graceful melody is unfailing. Grade 3

Moderato M.M. ♩ = 144

DAVID DICK SLATER

UNDER THE ARBOR

In Mr. Fontaine's best and most graceful vein. *Under the Arbor* is a modern *gavotte* movement. The classic *gavotte* is a rather rigid dance form which usually begins on the second half of a measure of common time. Whereas the

modern *gavotte* is more in the nature of a *schottische* or fancy dance. Play this composition in a sprightly manner with considerable freedom of movement. Grade 3½

Tempo di Gavotte M.M. ♩ = 108

L. J. OSCAR FONTAINE, Op. 136

FRATERNAL MARCH

SECONDO

CHAS. LINDSAY

A real Christmas duet, suitable also for festival or general use; introducing three of the best known hymn tunes, all of which well adapted to the march rhythm. Grade III.

INTRO.

Tempo di Marcia M.M. ♩ = 100

"All Hail the Power of Jesus' Name"

"Adeste Fideles"

Grandioso

FRATERNAL MARCH

PRIMO

CHAS. LINDSAY

INTRO.

Tempo di Marcia M.M. ♩ = 100

THE ETUDE

SECONDO

The image shows a page of musical notation for a piano piece. The notation is arranged in six systems, each consisting of two staves (treble and bass clef). The piece is titled "Onward Christian Soldiers" and includes a section labeled "Marziale".

The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece is in 2/4 time and features a variety of musical textures, including single-note passages, chords, and more complex rhythmic patterns.

Key markings and features include:

- Tempo/Character:** *ben marcato* (top left), *Marziale* (top right).
- Dynamics:** *mf* (top left), *f* (top middle), *fz* (top middle), *p* (middle left), *mf marca.* (middle right), *ff con forza* (bottom middle), *ff* (bottom left), *cresc.* (bottom middle), *ff* (bottom right).
- Articulation:** *acc.* (bottom right).
- Rehearsal Marks:** 1, 2, 3 (top middle).
- Section Markings:** "Onward Christian Soldiers" (middle left).

PRIMO

Musical score for piano, featuring a vocal line and piano accompaniment. The tempo is marked *ben marcato*. The key signature has one flat (B-flat). The piece is titled "Marziale" and includes the lyrics "Onward Christian Soldiers". The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf*, *f*, and *p*.

THE ETUDE

THE BROOK IN THE FOREST

A neat characteristic piece with some useful teaching features: running passages, double notes, and a left hand melody. Play in exact time and at a rapid pace. Grade 3.

H. D. HEWITT

Allegretto grazioso M.M. ♩ = 108

THE ETUDE

BALLADE

Prize Composition
Etude Contest

Andante serioso

REINHARD W. GEBHARDT, Op. 66

Canonica

THE ETUDE

rit. *cadenza rapido*

simile *rit. a poco*

atempo *mf* *cresc. poco a poco*

poco *rit.* *a tempo*

last time to Coda

a tempo a poco *il canto ben marcato e con espressione*

cresc. *rit.* *rit. a poco*

Da tempo *mf*

THE ETUDE

8^{va} *slentando a poco* *Intermezzo* *p e capriccioso*

cresc. *f* *rit.*

con tenerezza *rit.* *a tempo*

ten. *f* *rit.* *D.S.*

CODA *a tempo* *rit.* *mf* *a tempo e cantando*

cresc. *8^{va}* *a tempo*

rit. e dim. *mf* *rit.* *slentando*

Respectfully dedicated to "Uncle John" A. Brashear
BENEATH THE STARS

Play this alluring waltz movement with richness and sonority of tone and with strong rhythmic swing. If used for dancing it must be played in strict time; otherwise, considerable freedom of movement is desirable. Grade 4

Intro.

Tempo di Gavotte M.M. ♩ = 108

HOMER TOURJÉE

TRIO

ARDAH

A NOVELLETTE

A unique number, with very expressive melodies tastefully ornamented with rapid chromatic scales. Employ the singing (or clinging *legato*) touch for the melody tones but take the

chromatic passages crisply and lightly, with rapidity and smoothness. A *novellette* is a little musical story. Grade 4

Moderato M.M. ♩ = 72

C. S. MORRISON, Op. 142

Piu mosso

rit. dim.

f

Tempo I.

p

Last time to Coda

meno mosso

p

CODA

cresc.

ff

ten.

ten.

ten.

cresc.

ff

ten.

ten.

f

ten.

cresc.

f

p

12

D.S.

THE PERFUME OF VIOLETS

WALTZ

GEO. L. SPAULDING

In this sprightly waltz movement opportunity is afforded for profitable finger practice. All the passage-work in eighth notes must be played clearly and distinctly and with absolute evenness. Grade III.

Tempo di Valse M.M. ♩ = 144

f

mf

Fine

D.S.

TRIO

p

D.S.

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

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THE ETUDE DANCE OF THE KEWPIES

The Kewpies gave a dance one moonlight night,
Underneath the Bong-tong tree;
They capered and frolicked till broad daylight,
T'was a comical sight to see.

A lively characteristic piece, by a popular writer. Read over the verse above, and play in descriptive style. Grade 3

E. L. ASHFORD

Allegro con grazia M.M. = 104

Musical score for 'Dance of the Kewpies' in 2/4 time, key of D major. The score is for piano and includes various dynamics and articulations. It begins with a piano introduction marked 'mp giocoso'. The main melody is in the right hand, with a supporting bass line in the left hand. The piece features several trills and slurs. Dynamics include *mp*, *f*, *pp*, *cresc.*, *dim.*, *p*, *mp*, *f*, *ten.*, *psostenuto*, and *f*. The piece concludes with a 'Fine' marking and a 'D.C.' (Da Capo) instruction.

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THE ETUDE RÁKOCZÍ MARCH

Transcribed by
ARTHUR HARTMANN

A fine new arrangement of the celebrated Hungarian national march. Mr. Arthur Hartmann is especially well qualified for a work of this nature. The orchestral transcriptions by Liszt and Berlioz are well known.

Allegro

Musical score for 'Rákóczi March' in 2/4 time, key of D major. The score is for violin and piano. It begins with a piano introduction marked 'ff'. The main melody is in the violin, with a supporting bass line in the piano. The piece features several trills and slurs. Dynamics include *ff*, *cresc.*, *f*, *pp*, *cresc.*, *dim.*, *p*, *mp*, *f*, *ten.*, *psostenuto*, and *f*. The piece concludes with a 'Fine' marking and a 'D.C.' (Da Capo) instruction.

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THE ETUDE

frog

p *ff*

mf *f*

D.C. al Fine

HOMAGE TO BATISTE

(ROCKWELL)

This compilation introduces from A to B an "Antienne" a Batiste composition but little known. From C to D is given an arrangement of the exquisite theme from his "St. Cecilia" Grand Offertoire No.2. A splendid festival prelude or offertory.

Andantino M.M. ♩ = 72
Gt. Gamba or suitable 8'

MANUAL *mp* *poco rit.*

PEDAL *Ped. Bourdon 18' to Sw.*

add Tremolo *A tempo*

add Flute 4' *rall.* *A tempo*

THE ETUDE

a pincere *Sw. coup. to Gt.*

mp *cresc.* *p* *mf* *cresc.* *sf ad lib.*

Ped 16' Double open

C Sw. Vox Humana and Soft 8' with Trem.

Sw. to Gt. coup. off

Soft 16' Ped. to Gt. Dulc.

Maestoso *Full Organ*

D *largamente*

THE ETUDE NATIONS; ADORE!

HARRY ROWE SHELLEY

Mr. Shelley's new Christmas song, just written, strong and vigorous, a clarion call to "stop fighting for a day and worship!" This strikes us as one of the best things that Mr. Shelley has done.

Molto

1. Men of the earth,
2. Far in the east,

Bowed with weight of sad-ness, Up-ward your hearts raise and List to the strain!
Told in song and sto-ry, Jus, our Sa-viour, was Born on this day.

Cease from your toil, Lift your pray'rs with glad-ness; Gone is your sor-row; now
Low-ly on earth, Now Hereigns in glo-ry; Heark to His teach-ings, give

Join the re-frain; Na-tions: Come and a-dore! Wor-ship the King! Lord,
Ear and be! Lord of Thy wondrous love Our praise we sing.

ten. *ten.* *ten.*

rit.
wondrous love Our praise we sing.

WISHING

G. MARSHAL-LOEPKE

Prize Composition
Etude Contest

In simple and pathetic manner

1. Sun-beams come a steal-ing Through the o-pen door; Birds are soft-ly
3. Sun-beams come a steal-ing Through the o-pen door; Birds are soft-ly

mp *mp*

rit. *allegro*
sing-ing as They sang of yore; But my heart is ach-ing It won't rest at all, just keeps on a-
sing-ing as They sang of yore; Seems the world is drea-ry, Seems its lone-some too, When my heart is

p

Ending for 1st verse Ending for 3d verse

wish-ing For the days be-yond re-call. you.
wish-ing, A wish-ing so for

With much expression
2. Shad-ows round me fall-ing, Sun-beams gone a-way,

dim. *mp*

Seems hear you call-ing Through the twi-light grey; Seems the world is drea-ry,

Tempo I. *D.S.*
Seems its lone-some too When my heart is wish-ing, a wish-ing so for you. *D.S.*

mf

FESTIVAL POLONAISE

Although the *polonaise* rhythm, in the accompaniment partakes somewhat of the nature of the *bolero*, nevertheless the *polonaise* has some distinctive features of its own: the syncopation, for instance, frequently found in the o-

Moderato M.M. ♩ = 108

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pening measure (♩ *tr* *tr* *tr* *tr*) and the cadence falling up on the second and third beats of the eighth measure. The *Festival Polonaise* by Mr. Seifert is easy to play, but it is perfect both in form and rhythm. Grade 3

USO SEIFERT

Some Facts About Our Favorite Operas

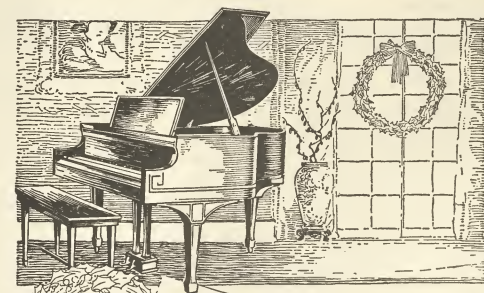
The world is slow to recognize a masterpiece. The first production of Gounod's *Faust* at the Theatre Lyrique in Paris, 1863, resulted in a success so mediocre that the English publishing rights were sold to Thomas Chappell for \$20. As an opera score is not of much commercial use unless the work is known to the public, Chappell's offered to share the expense of a production at Covent Garden but Augustus Harris, having been told that the "Soldiers' Chorus" was the only tuneable number in it, refused to have anything to do with it. Colonel Mapleson was approached, and arranged to give it four performances at Her Majesty's. Within a few days of the first performance, Mapleson found that only \$150 worth of seats had been sold. He perceived the need of drastic action, and boldly announced that the house had been sold out for the first three performances. He then lavished tickets upon an extensive free-list. The result was that the public became deeply interested in something which apparently it could not easily get. Seats for the fourth performance were sold out, and ten more performances were given forthwith, and afterwards several performances were given at intervals during the season.

Verdi's Most Popular Opera

Verdi's most popular opera, *Il Trovatore*, was founded on a drama written by Antonio Garcia Gutierrez, a young Spanish author. Gutierrez completed his drama, *El Trovador* in 1832. It was his first work, and was completed just as he was on the point of drawing lots for conscription. The work was instantly accepted and put into rehearsal at the theatre Del Principe. Too poor to buy himself off from conscription he was about to don the uniform of a soldier when his drama achieved such success as to enable him to buy himself off. He devoted his career to writing plays and subsequently came to be one of the foremost dramatists of Spain. He was born in 1815 and died in 1882, a few months previous to the initial production of Verdi's opera based on his first success.

Rossini's Troublesome Debut

Never has a masterpiece been produced under such disadvantages as Rossini's *Barber of Seville*, which was first given in Rome, 1816. To begin with Rossini had antagonized his public by choosing for a libretto the same as had been set by Paisiello, an esteemed composer much older than himself, thereby laying himself open to the charge of impertinence. Then Garcia, the great tenor, insisted on singing a Spanish serenade of his own, to the accompaniment of a mandoline; unfortunately he forgot to tune the instrument before going on the stage with the result that the audience was kept waiting—much to its openly expressed annoyance. Then a string broke! This episode also paved the way for disaster when Zamboni entered with a guitar to play *Largo al Factotum*—the audience hissed at once without waiting to see if the instrument was in tune. Then Vitarelli, in the role of *Don Basilio*, slipped over a trap-door as he entered the stage. He fell on his face, and therefore had to sing his admirable dramatic air with a handkerchief to his nose. The tale of disaster is not over, however, for during the finale a cat walked across the stage and the singers going in pursuit, hopelessly disarranged the mise en scene.



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The Robin . . . M . 25

Will You Come to Me? . . . M . 25

Mother O' Mine . . . M . 25

A Last Heart . . . H. L. Orem . 25

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Making Success From Despair
To sing is so beautiful, often so compelling, an outlet for the emotions, so embodying to one's character, so health-giving, that everyone should take it up. No one need ever despair of his inability to learn how to sing, be the voice ever so small, or ever so refractory, provided there be an ear for music. Of course, the degree of accomplishment to be attained will depend on the degree of intelligence on the one hand and steadfastness of purpose on the other. To cite one case out of many, Giuditta Pasta's (born 1798) voice was heavy and strong, but unequal and hard to manage. In 1815 she made her first appearance in opera, but was a pronounced failure both in

Italy and London. The young singer, however, did not despair; and embarking on a road of unremitting and laborious study, it was said of her when she succeeded year her voice appeared more equal and her style more finished and refined. Before she died (1865) she was considered one of the greatest singers. "Wo man singt, da lass' dich nieder; G'hohe Menschen haben keine Lieder" ("G'ho men have no songs; bad men have no songs"). Singing is the bond which prevents the family ties from loosening. Where the mother and the children sing and perchance the father too, there will be no divorce, there the growing youth be no stray, there immorality can not thrive.

Ten Exercises in Framing the Boy Voice

By W. J. Lancaster

Ex. 1. Train the voice naturally, beginning with medium range, A in second space, and a few notes upward and downward. Long notes to *ah* and all the vowels, including *au* as in "law" and "Lord." The boys should be directed to sing with light breath pressure and with light floating tone, any tendency to harshness must be at once arrested, as well as the least sign of bad intonation.

Ex. 2. Single notes with vowel sounds varied and joined, *ou, oh, ah, ee, etc.* Attention should be drawn to the requisite alteration in the shaping of the tongue and the consequent necessity for due control of that member.

Ex. 3. Slow exercise, light medium quality, even volume.

Ex. 3 *Up to C. Adagio*

Ex. 4 *Transposed into various*

Ex. 5 *Notes to be sung on No. 4*

Ex. 6 *etc.*

Ex. 7 *etc.*

Ex. 8 *etc.*

Ex. 9 *etc.*

Ex. 10 *etc.*

Ex. 11 *etc.*

Ex. 12 *etc.*

Ex. 13 *etc.*

Ex. 14 *etc.*

Ex. 15 *etc.*

Ex. 16 *etc.*

Ex. 17 *etc.*

Ex. 18 *etc.*

Ex. 19 *etc.*

Ex. 20 *etc.*

Ex. 21 *etc.*

Ex. 22 *etc.*

Ex. 23 *etc.*

Ex. 24 *etc.*

Ex. 25 *etc.*

Ex. 26 *etc.*

Ex. 27 *etc.*

Ex. 28 *etc.*

Ex. 7 *etc.*

Ex. 8 *etc.*

Ex. 9 *etc.*

Ex. 10 *etc.*

Ex. 11 *etc.*

Ex. 12 *etc.*

Ex. 13 *etc.*

Ex. 14 *etc.*

Ex. 15 *etc.*

Ex. 16 *etc.*

Ex. 17 *etc.*

Ex. 18 *etc.*

Ex. 19 *etc.*

Ex. 20 *etc.*

Ex. 21 *etc.*

Ex. 22 *etc.*

Ex. 23 *etc.*

Ex. 24 *etc.*

Ex. 25 *etc.*

Ex. 26 *etc.*

Ex. 27 *etc.*

Ex. 28 *etc.*

Ex. 29 *etc.*

Ex. 30 *etc.*

Ex. 31 *etc.*

Ex. 32 *etc.*

Ex. 33 *etc.*

Ex. 34 *etc.*

Ex. 35 *etc.*

Ex. 36 *etc.*

Ex. 37 *etc.*

Ex. 38 *etc.*

Ex. 39 *etc.*

Ex. 40 *etc.*

Ex. 41 *etc.*

Ex. 42 *etc.*

Ex. 43 *etc.*



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Ex. 7 *etc.*

Ex. 8 *etc.*

Ex. 9 *etc.*

Ex. 10 *etc.*

Ex. 11 *etc.*

Ex. 12 *etc.*

Ex. 13 *etc.*

Ex. 14 *etc.*

Ex. 15 *etc.*

Ex. 16 *etc.*

Ex. 17 *etc.*

Ex. 18 *etc.*

Ex. 19 *etc.*

Ex. 20 *etc.*

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Ex. 23 *etc.*

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Ex. 27 *etc.*

Ex. 28 *etc.*

Ex. 29 *etc.*

Ex. 30 *etc.*

Ex. 31 *etc.*

Ex. 32 *etc.*

Ex. 33 *etc.*

Ex. 34 *etc.*

Ex. 35 *etc.*

Ex. 36 *etc.*

Ex. 37 *etc.*

Ex. 38 *etc.*

Ex. 39 *etc.*

Ex. 40 *etc.*

Ex. 41 *etc.*

Ex. 42 *etc.*

Ex. 43 *etc.*

It is always a much mooted question, especially with the father, whether or not the boy should study music. Nearly every mother is willing and even anxious that her boy should know something of the refining art of music, but only too often she must submit to the will of her husband, and deny the boy the privilege of music lessons.

The Hackneyed Objections

And whence come these objections from his lordship? They are invariably of the same complexion—the work is too effeminate; or the boy must learn something practical from which he can make a living; or he has no time for such useless occupation, etc. One father of my acquaintance always argued that he knew men in his town who could not play a tune, or sing a song, who were millionaires. I never could convince him that the development of the individual musical talent had nothing to do with one's ability to make money, and this, in spite of the fact that he himself was a member of a family of five brothers, not one of whom could play a tune, or sing a song, and all of them poor men, who had experienced equal opportunities with the millionaire examples quoted.

I have met other opposing fathers who always pointed out, as illustrations, boys and young men who played in questionable places for a living, or the isolated specimens of "tramp musicians" to be found everywhere. Such debaters always forget the hundreds of frequenters of these undesirable places who are not musical, and that number is always the greater. In such argument I offered the point that the man who can play or sing for a meal or for a few cents, is not a tramp musician, but the one who logs or "bums" it out-right, even though he lowers his divine art in the transaction.

An Early Start Essential

The mistake most parents make in the matter of music lessons for the boy is in waiting too long. After a boy is well up in the grades his school duties are pressing, his interest in other things—athletics, and the like—is greater, and it is much more difficult to get his cooperation in music study. Again, he has not the patience to play the "baby things" which all beginners must suffer. If he starts at seven or eight years of age and keeps at it, by twelve or thirteen he is playing well, and in most cases he will pursue study of his own will. He finds

Give the Boy a Chance

By Margaret Wheeler Ross

so popular, and so helpful as an entertainer, he gets in a lot of playing without realizing he is doing it. Boys generally have a steady, firm, touch, and are always in demand to play for a chance waltz or two-step when "the crowd" gets together, and they are usually proud to be of service.

As long as a day will keep any young person in practice through the high-school days, if the foundation work has been well done, in the years of lower grade work. Start the boy early, under the best teacher, and the *chance* in the community, let him practice twenty minutes a day for a year, increase the practice period each year, and by the time he is fourteen he will take care of himself musically, and give you a great deal of joy, and many occasions on which you will be proud of him.

Making Use of Spare Time

The ordinary boy of ten to twelve years wastes the time and the precious hours which he might spend in practicing. Teach him to utilize the odd moments just before school in the morning, or at noon, at this sort of work. A few minutes a day in early life accomplishes much in piano playing, indeed, more than hours at a later period. It is only reasonable to expect that the average boy would prefer baseball to practicing, and it will be up to the mother or guardian to see that he puts in these few moments daily at the piano. If you have the pleasure of hearing your boy play, you must pay the price in unflinching attention to his practice hour. No teacher can do it for you. We have no reason for blaming the teacher when our boys do not practice. It seems to be the natural thing to do, but it is wrong. Of course some teachers make the work more interesting than others, and you, if you see, can do such a one for your boy, but the average boy is too restless to enjoy practice. In most cases a little force is needed, but in the balance, where the question of discipline is involved, it pays in the end. And this suggests another phase of this interesting question.

The Good of Musical Discipline

In his book *Singers in Music*, Mr. Finck says: "Boys will be boys, but there are ways of civilizing them, and one of the best is to teach them music." This discipline is just what the average boy needs. The study of music develops concentration, patience, and habits of regularity. It is good for a boy to have something to do at a given time every day. It steadies the mind, most boys are over-wild and restless, and they should be com-

pelled to sit down to some quiet, routine, work every day. It is a good equalizer for their mental and physical development.

Awakening Intelligence

A further argument in favor of music study for the boys is its power in awakening intelligence. Often the boy who is nominally dull, will find great mental stimulus in music study, especially if the teacher is wisely chosen, and the existing condition demonstrated upon. The self-reliance cultivated by playing for others is the first step towards self-forgetfulness. Frequently self-consciousness is the cause of serious dullness in a boy. If musical growth is wisely directed, step by step, the gradual drawing out of that dull lethargic condition is certain and rapid, before many months have elapsed (?) boy is sitting up and taking notice. You have given him something to make him feel like somebody, and the transformation is agreeable to him, and he is bound to grow. As his years increase he finds himself useful in church and club life; when he enters college he has a big asset towards making friends and increasing his popularity; when he has reached manhood he is equipped socially, and his appreciation as a musical listener is alone worth the hours spent in study.

A Family Orchestra

It is wise to start the boy in music at the piano, for it is a sure foundation for any other instrument that he may wish to take up later. After a year or two, if there are sisters in the family, or more than one child, the other instruments and start a little family orchestra. Ensemble playing is the most certain way to gain musical freedom and accuracy. It is also the most delightful form of practice, and gives the listener the greatest pleasure. The "concord of sweet sounds" is generally more appreciated than in the solo, and since "variety is the spice of life" combinations of instruments are most happily welcomed.

A Good Instrument

Don't buy cheap instruments just because they happen to be for the boy. Give him as good a chance as if he were a girl—he may have more talent. Most people do not hesitate at paying four hundred dollars for a piano for the daughter, yet they will linger long over ten dollars for a violin, or cello for the boy. Again I assert, don't neglect the boy musically. Adopt a systematic plan and put him to work, even if it means, for you, some self-denial and much hard work.

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(Continued from page 88)

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Department for Organists

Editor for December, DR. ORLANDO A. MANSFIELD, Professor of Music at Wilson College

Organ Accompaniments to Hymn Tunes

From the fact of its undoubted supremacy over every other form of musical instrument, the organ, when introduced into the music of our churches, is not other than a factor of great artistic importance. Indeed, it is not too much to say that the devotional and artistic effect of much of our choral worship depends upon the installation of an adequate instrument and upon the skill and judgment employed in its manipulation. An organist's first duty to himself and to his congregation must therefore be to treat his instrument in accordance with such methods as shall make that instrument a help and not a hindrance to the church service. Although frequently heard in the latter as a solo instrument, in which capacity it is much to be regretted that it is not treated with more attention and assigned a more important part, yet it is, and always will be, as an accompanying medium that the organ in the church will be most prominent and most frequently employed. Hence we take it that any hints we may be able to give in regard to organ accompaniments will be even more useful than any rules we may be able to lay down in regard to solo playing, while of all the various branches of organ accompaniments, that to the hymn tune is the most frequently heard and the one by which the ability of the average organist is popularly estimated. Accordingly, it seemed to us that in discussing the question of hymn-tune accompaniments we should be serving the best interests of the greatest possible number of our readers.

At first sight it would appear as if the organ accompaniment to a hymn tune were a task involving little beyond accurate playing of the written notes, "right here," it should be remembered that none but the most elementary players would play a hymn tune continually and exactly as it is written. To ensure smoothness and to avoid mistakes, mention the securing of special effects, particular treatment has to be assigned to repeated notes, incomplete harmony, extended intervals, and many other problems which present themselves, owing to the fact that hymn tunes are written to be sung and not to be played, their idiom being vocal and not instrumental.

Dealing first with the question of the securing of a desirable *legato*, we observe that in the simplest method of accompanying hymn tunes—that in which the upper parts are divided between the hands upon the manuals, and the bass played by the feet upon the pedals—a perfect *legato* can only be obtained by tying together one or more repeated notes in the inside parts. When repetitions occur in the alto and tenor parts simultaneously, it is generally sufficient to tie them in one part only. On the other hand, repetitions in the melody or bass should, as a general rule, be distinctly iterated; in fact the regular perpetration of the pedal bass, especially if such perpetration be iterated in a slightly *staccato* manner, prevents "dragging" more effectively than the *staccato* on the manuals. With reference to repeated notes in the melody, Dr.

Hopkins, the late organist of the Temple Church, London, remarks: "As such notes present no melodic movement, but only rhythmic progress, congregations have on that account a tendency to wait to hear the step from a note to its iteration antedicated, before they proceed; so that if the repetition note be not clearly defined, hesitation among the voices is apt to arise, and the strict time is lost."

In accordance with the foregoing, the opening measures of Dr. Dykes' *Melita* should be rendered thus:—

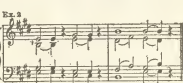


Here it should be noticed that in the second measure of the above the repetition notes which occur simultaneously in the alto and tenor parts are only tied in the former part, this being quite sufficient "to steady and connect the organ tone." And it should also be understood that the *legato* must vary in accordance with the size and musical capabilities of the choir and congregation, a crisp style of performance being necessary when the voices exhibit a tendency to drag, a smoother style when the tempo is not in danger.

As a general rule a decided break should be made at an important stop or an emphatic repetition of words; e. g., the opening measures of Dr. Dykes' *Niceae*, to the words

"Holy, Holy, Holy! Lord God Almighty."

These are best rendered thus:—



But in the case of less important verbal divisions, such as nouns in apposition, the break should be less marked and is often better omitted, as, for instance, in such a line as

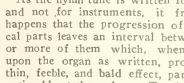
"Jesus, my Lord, my God, my All!"

Owing to the tremendous variation in the construction and tonal effects of different organs, to say nothing of the acoustical peculiarities of almost every public building, little can be said about the registering of hymn tune accompaniments except to urge upon young organists the necessity for the employment of a sufficient number of 8 foot stops; and to remind our readers generally that, in cases of flattening, the addition of a 4 foot register acts as a restorative of pitch, and is far preferable to that more obtrusive and practically useless expedient of piling on the swell reeds. The judicious use of the swell pedal passages which seem to call for a *crescendo* is also to be recommended, provided the bass is being played upon the manuals or is

of such a nature as will permit of its being pedaled in the left foot alone. The organist whose right foot appears to be glued to or otherwise attached to the swell pedal while his left foot performs a fearful and wonderful *staccato* on the lowest octave of the pedal-board is rapidly becoming a "rara avis" and should soon be an extinct species. And while the organ touch should be firm and decisive, and the registration sufficiently powerful to support the voices, noisy accompaniments and violent contrasts should be tabooed.

Special hymns often demand special registering; but it is by no means a bad plan to secure or fix certain definite combinations of stops for passages expressing definite sentiments, e. g., Great Diapasons, coupled to Swell reeds, for passages denoting praise; Choir soft 8 and 4 foot stops, for passages denoting supplication; and so forth. No hymn tune accompaniment should ever forget the relief which is obtained by accompanying a verse or a passage of a hymn entirely upon the manuals without the use of the pedals. "To steady and connect the organ tone"—when of a sufficiently melodious character—upon the Great organ, the treble, alto, and pedal bass being taken by the right hand and feet respectively upon some softer combination, such as Swell or Choir. When it is desirable to give considerable prominence to the melody, register should be had to what is known as the "solo style"; i. e., playing the melody with the right hand on Great or Choir or some other prominent combination, the left hand taking the alto and tenor on the Swell or some softer registration, the bass being rendered by the pedals coupled to the softer manual.

As the hymn tune is written for voices and not for instruments, it frequently happens that the progression of the vocal parts leaves an interval between the organ and the voices, when played upon the organ as written, produces thin, feeble, and bald effect, particularly noticeable at the cadence. To obviate the defect, an additional note, temporarily introduced, the harmony for the time being consisting of five parts:—



This device, of course, requires a considerable knowledge of harmony, a favorite one with that prince of English organ composers, Henry Smart (1813-1879). A study of the organ part to his "Choral Book" (Boosey and Co.) would be of great value to any who may be in doubt as to what additions and changes may be considered in good taste in organ accompaniments to hymn tunes.

Another method of amplifying the ordinary hymn-tune harmony is, instead of adding an additional part, to double a favorite one. The plot allows for the participation of any number. The story is a pretty and original fairy tale; and it is set to music that is exceedingly attractive. The necessary costumes and costumes are such as can be easily provided.

dominant harmony. Here are two examples, one of a tonic pedal below, the other of a sustained tonic above the vocal parts:—

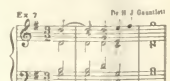


In some passages, consisting of simple tonic and dominant harmonies, a double pedal, or a combination of a pedal and a sustained note, may be employed.



The general rules governing the construction of pedals may easily be gathered from a perusal of Chapter XVIII of the writer's "Student's Harmony" (Theo. Presser Co.).

Occasionally a free part may be added above the treble, forming with the vocal parts a regular five-part harmony; e. g.,



This device, of course, requires a considerable knowledge of harmony, a favorite one with that prince of English organ composers, Henry Smart (1813-1879). A study of the organ part to his "Choral Book" (Boosey and Co.) would be of great value to any who may be in doubt as to what additions and changes may be considered in good taste in organ accompaniments to hymn tunes.

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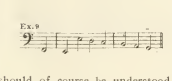
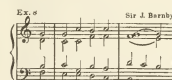
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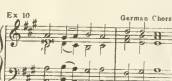
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the manuals at the stated pitch. The process is simple enough, provided the vocal bass does not descend below tenor C—C in the second space in the bass clef; but if this compass be exceeded, care must be taken that at the point where the doubling ceases and the return to the original pitch is made no awkward interval is made in the pedals or doubling, nor in the lowest progression, such as hidden fifths or octaves perpetrated between the lowest bass and the treble parts. We give two examples, the first showing how an inexperienced organist might be found doing it, and the second showing how it should really be done.



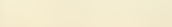
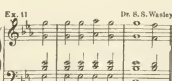
It should of course be understood that these doublings should be used only occasionally, especially when greater depth of tone is required, and very rarely upon an instrument possessing a correctly balanced pedal organ.

When a fine rich bass is required without having recourse to the pedals, a good effect may be obtained by adding one or more 16 foot stops to the ordinary selected registration and (while transposing the tenor an octave higher where necessary so as to permit of its being played by the right hand) doubling the bass in octaves whenever the manual compass will permit, e. g.,

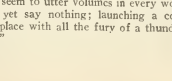
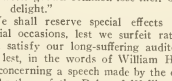
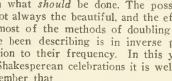
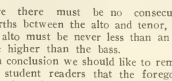
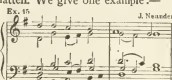
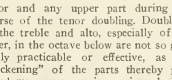
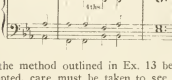


This is somewhat in the style affected by the old English organists of the eighteenth century, whose organs possessed, at best, but an octave or so of pedal pipes, but whose manuals extended a perfect fifth or octave lower than the compass now adopted.

The doubling of the treble in the octave above would be simple enough, if the compass of the modern organ is concerned, but the left hand would then have to take the alto and tenor parts in the "solo style." This is a useful method to employ when the voices show signs of flattening; but care should be exercised in the selection of stops, so as to avoid any suggestion of shrillness. Melodies containing wide skips are not so easy to treat in this way on account of the difficulty of playing the octaves *legato*. The treble should rarely if ever be played in the octave above without being doubled. We give two examples, the second showing how not to do it:—



Provided the treble voices or congregation are sure of their part, there is no more effective doubling than that of the alto in the octave above, especially if the alto part be melodically interesting. This method was very frequently adopted by Handel in the orchestral accompaniments to some of his choruses, the first violins often doubling the alto in the octave above. Before commencing to carry out this doubling care should be taken to see that there are no consecutive perfect fourths between the treble and alto parts, as these, when inverted, would produce perfect consecutive fifths. Sometimes these fifths may be avoided by making the organ part above the melody consist of alternate doublings of the alto and tenor part with perhaps a few occasional free notes. We give an example of each method.



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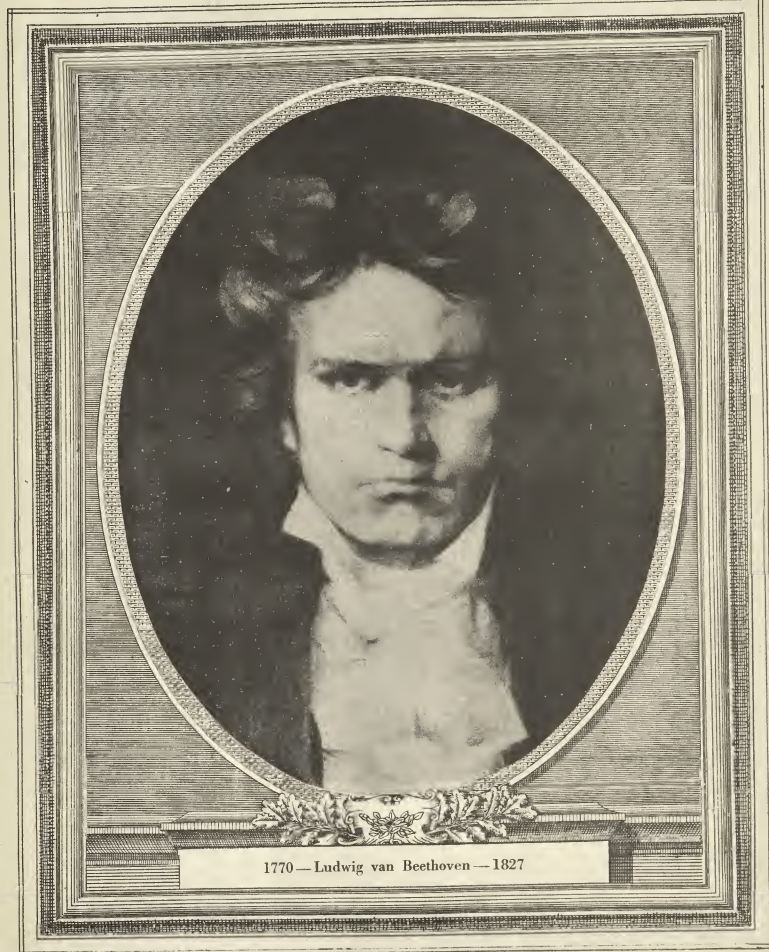
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1770—Ludwig van Beethoven—1827



A SHORT CRITICAL BIOGRAPHY OF LUDWIG VAN BEETHOVEN

(lood'-vig fan bay'-toh-ven)

Early poverty, giant determination, unsparing attention to details, an all-comprehensive technic, and a mind strongly bent toward iconoclasm, were the factors which determined the life and work of the great German master Ludwig van Beethoven. Beethoven's ancestry was Belgian upon his father's side. His mother was a cook. When the child was born in Bonn, on the Rhine, December 16th, 1770, his father was a tenor singer in the choir of the Elector. Beethoven's grandfather, who was a native of Maestricht, was known as a composer, director, and bass singer.

At the age of four, Beethoven's stern but drunken father began the child's education. Naturally the boy soon learned to hate the art of which he was to become an immortal master. At nine he was very competent on the violin, and at eleven he could play the Bach "Wohltemperiertes Clavier." Three local teachers then took him in hand—Pfeiffer, Van der Eeden and Neefe. At the age of fourteen, Beethoven was appointed assistant organist with a yearly salary of about \$63.00. Titled men and women as well as famous musicians of the day recognized his genius, and he went to Vienna where he studied with Haydn and with Albrechtsberger.

All of Beethoven's greater work was done in Vienna, where he soon attained great fame as a composer, pianist and director. His strong democratic tendencies and eccentricities were ignored by the nobility; he was idolized by the Viennese people.

Beethoven's life may be divided into three periods of progressive development. The first period ending in the early years of the last century, included many sonatas, two symphonies and three pianoforte sonatas. The second period, terminating about 1815, would take in the great Eroica Symphony, chamber-

music works, the opera *Fidelio*, as well as concertos and sonatas. The third period was darkened by numerous troubles, the greatest of which was total deafness. Nevertheless Beethoven produced some of his greatest masterpieces in his closing years, including the choral symphony and the great Solemn Mass in D. His nine symphonies and his wonderful pianoforte sonatas have never yet been surpassed in the realm of music.

Beethoven died of dropsy March 26th, 1827. Twenty thousand men and women of all ranks of society from the highest to the lowest attended the master's funeral.

Beethoven has been called "the greatest instrumental composer of all time." His works comprise one hundred and thirty-eight opus numbers and about seventy unnumbered compositions. His nine symphonies, nine overtures, five pianoforte concertos and thirty-eight pianoforte sonatas are given in public more than any other works in the same classes. Beethoven wrote a large number of songs, but few of these are heard in public now. His opera *Fidelio* is given occasionally, while his great *Mass in C* and *Mass in D* as well as his oratorio, *Mount of Olives*, are heard less frequently.

Beethoven in his day was looked upon as an "original," because of his eccentricities. This was in his case in no sense a pose. He was so absorbed in his work that he would unconsciously do many absurd things. The sublimity of his thought and the masterly character of his treatment demanded such intense concentration that he would go about for days almost oblivious to his worldly needs. He was one of the first composers to ignore the dictates of aristocracy, compelling admiration for his station in the world, apart from the realm of music.