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James Francis Cooke

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THE ETUDE

PRESSER'S MUSICAL MAGAZINE



Christmas
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American Musicians and American Labor

THE ETUDE does not know enough of the situation which has brought about contention and strikes between Unionized Musicians and employers in the big cities to warrant commenting upon the injustice of the matter. Naturally we would be prejudiced in favor of the cause of the musicians. THE ETUDE has fought for years to influence public opinion toward a higher wage for musicians; but the commercially inclined managers are, in some instances, loath to give music and the musician enough credit for the lure which they bring to the box office.

Go back a year or so and remember the old fashioned moving-picture show with either a spasmodic pianist, or wheezy contrivance falsely dignified as an organ. In the "Nickelodeons" and "Bijou Gens" (*Sic*) where such musical malefactors held forth, music could not help being a negligible part.

Then Rothapfel and Rienenfeld and others gradually commenced to give more and more attention to have fine orchestras and better organs. Riesenfeld of course was a musician, having been a former assistant conductor to Mahler. Max Karger, another moving picture magnate, had been a virtuoso violinist. These men and others like them knew the magic drawing power of music. They reached out for small symphony orchestras and got them; and were rewarded by throngs who brought to the box office, not nickels, but quarters, halves and dollars. The industry grew prodigiously. Remember, however, that it did not commence to expand upon such a huge scale until music became a part. For instance, if a band such as the Sousa Band can play to \$8,000.00 receipts for one performance at the Hippodrome, it is natural that music of high class order will of itself draw wonderfully as an adjunct to other entertainment.

Rich, independent, dictatorial, some of the managers lost sight of the goose that laid the golden egg and began to demand more profits. How shall we get them? Cut down the salaries of the musicians. And the result was the strike which Allan Lincoln Langley in the *Nation* describes as a "lockout." In the leading theatres the musicians were receiving \$70.00 a week, in some instances more, and they resented a cut of 50 per cent. Rumor has it that many of the moving picture audiences are growing smaller. Providing less music or inferior music will certainly not make them larger. Meanwhile the musicians in New York under Altschuler and Volpe organized an orchestra of 300 players, hired the Lexington Avenue Opera House, and played to sold out houses—without moving pictures.

Let us hope that the outcome will benefit both sides, if it only serves to bring them to a better understanding of the real value of music in the service of the public through every legitimate channel.

Industrial Music in Germany

IN July one of the leading German music journals (*Zeitschrift für Musik*, founded by Robert Schumann, in 1834), devoted five pages to a description of the methods being employed at the famous dye works of Friedrich Bayer and Company, to foster music in their immense establishment. The firm has erected a hall with a seating capacity of one thousand in which it will give operatic performances, orchestral concerts, chamber music concerts, recitals and music lectures for the benefit of its employees. It has already organized a symphony orchestra among its employees and is fostering musical education, this being a regular part of the educational scheme of its welfare plan. Of course this idea of industrial interest in music is nothing new. In England the number of industrial choruses and bands is startling. However, it is doubtful whether it has ever been attempted on such a very large scale. In America we also have many fine organizations fostered by corporations. The work has been going on for twelve years in the German plant and did not entirely succumb even during the deprivations of the war. This is the spirit of Germany that we all like to think about.

Are the Greatest Conductors Pianists?

LAST year, the venerable Dr. Frederick Niecks, of Edinburgh, published in the *Monthly Musical Record* an article upon this subject.

We all know of the gifts of Gabrieliwitsch, Ganz and Damsch, at the keyboard, and we know that Stokowski is an excellent organist. Mahler was a fine pianist and Emil Pauer often played concertos with his orchestra, as did von Bülow, Saint Saën and others.

In Dr. Niecks' summary of the great pianist conductors he places von Weber, Hummel, Mendelssohn, Rubinstein, von Bülow, Liszt, Motil, Hausergesser, Bennett and Cowen. On the other hand he refers to Henschel and Stockhausen as being essentially singers. (Henschel plays the piano beautifully.) Among violinists he places Spohr, Helmesberger, Davidoff, Kreutzer, Habeneck, Lamoureux, Paderewski, Colonne, Auer and many others less known to American readers. Berlioz' instrument was the guitar. Bottesini played the double bass.

While Dr. Niecks does not attempt to draw a conclusion, there is one thing that is evident: The composer conductors who have been pianists are far better known in the music world today than are the violinists. Dr. Niecks might have added that the principal instruments of the following conductors were: Gerriecie, piano; Litloff, piano; Messager, piano; Theodore Thomas, violin; Dr. Leopold Darnowski, violin; Anton Seidl, piano; Richard Strauss, violin; Hans Richter, French Horn; Sir Henry J. Wood, organ; Frederick Stock, violin; Victor Herbert, 'cello; Mengelberg, piano; Weingartner, piano; Safnov, piano; Contes, piano; Toscanini, 'cello; Nikisch, violin; Sousa, violin.

Make your own decision, we do not dare!

The Passing of the Square Piano

SOME years ago THE ETUDE stood in front of a fashionable apartment building in New York and witnessed a tragedy of the heart that was truly pathetic. A widow and two charming daughters had been obliged to move from the South to the great metropolis. With them, they brought their fine old rosewood square piano. There was the piano, encaased in rags, on the sidewalk; and the moving man explaining to the tearful widow that in no possible way other than knocking out part of the stone wall could the piano be squeezed into the compartment.

Thus tolled the knell of the dear old square piano. In many instances it was an infinitely better instrument than the upright, which, from a standpoint of city congestion, became the piano of convenience. If you do not believe this ask any of the old time piano men. The old square came in long before the advent of the multiple machine methods of manufacturing parts. It was a hand-made, love-made musical instrument, quite different from any of the quantity production factory instruments of some of the inferior makers of today.

Of course, with time it got tiny and tinkly; but what a lovely thing it was for accompanying the voice. It lacked brilliance and sonority; but how dulcet it could be.

Fortunately the manufacture of grand pianos, instruments logically superior to both the square and the upright, has increased enormously in recent years. By reason of their price and the fact that they demand a certain amount of real estate, they have been the piano *de luxe*.

Too Much Speed

THE Automobile Clubs in different parts of America have been starting a "Too Much Speed" campaign. Printed warning hands, labeled "Too Much Speed," have been distributed with the suggestion that they be pasted upon the windshield or upon the back of the car as a danger signal to careless drivers.

The same slogan might be used by thousands of music teachers. Too much speed is the cause of much inferior playing.

THE ETUDE



THE HOUR OF TRIUMPH

By DR. ALLAN J. EASTMAN

"Hail to the Chief Who in Triumph Advances"—LADY OF THE LAKE.
Thrilling Moments in the Lives of Great Musicians



What is life without its hours of triumph? What is the use of all the work, all the struggle, all the effort without some few moments when one comes to the consciousness that the great goal has been attained? You will answer that the really great masters never seek this consciousness,—that they never look for triumphs any more than does the forest when it flares into the autumn fireworks with their gorgeous bursts of gold and crimson. There is no doubt that to such a simple soul as was Schubert the hour of triumph was reached a dozen times a day—each time he completed a new masterpiece. These sincere François Villons of art, live solely for purposes of artistic creation. Their greatest happiness is in the production of some new work. With others, we find material triumphs so intermingled with artistic triumphs that the spirit of romance adds a thrill to the great moments in their lives.

From Scissors Grinder to World Renown

Probably one of the greatest stories of musical triumph in the history of the art is that of the famous English Conductor Dr. Henry Coward. His father was a professional banjoist and minstrel of the type known in England as "nigger." These so called "nigger minstrels" were fashionable after the American Christy Minstrels of earlier years. Now a distinctly different kind of dialect has grown up around them, so that the average American can barely identify it with the Southern negro dialect of to-day. In his youth young Coward was apprenticed to a cutter and spent his days at making knives and scissors at a time when factory conditions in England were, to say the least, very dismal. The buildings were dirty and grimy and the hours long and hard. Once in a while a worker with an artistic inclination would try to brighten up the locality of this work-shop by pinning pictures on the wall. One of these was a picture of a castle that Oliver Cromwell had dismantled. It excited the boy's curiosity and he asked an old workman:

"How was it that Cromwell could do so much?" The man replied, "My boy, it's because he used 'em; it's them as uses their 'eads as gets on in the world."

This made such an impression upon the youth that he actually took up the study of heads—physiognomy—and an almost forgotten calling by which certain "professors" attempted to predict a career by means of bumps.

Next he turned his attention to music, studying the flute and the violin and the Tonic-Sol-Fa method of sight singing. Although he was still an apprentice he found time to be in the evenings to do a little teaching. Gradually his knowledge grew, but never at the expense of his daily work. When he finished his apprenticeship his knives were so fine that they brought a price \$15.00 apiece—remarkably high in those days.

Next he got a position as a pupil-teacher at a school in Scotland at a salary of \$100.00 a year. By sleeping only five hours a day and working most of his waking hours he was enabled to do in comparatively few months what took others years to accomplish. Eventually he secured a post as a teacher at \$100.00 a year and retained it until his fortieth year. Then circumstances forced him to choose another profession and he chose music. Meanwhile, however, he had done notable work in conducting as a side line.

His great hour of triumph came when as a conductor of the Sheffield Musical Union he made a tour around the world, astonishing the musical critics everywhere with the remarkable precision and splendid tone quality

of his wonderful chorus. Few musicians have received such world wide recognition for work as choral directors. Few have made such triumphant advances. In 1894 the Oxford University conferred the degree of Doctor of Music upon this wonderful conductor, who, forty years before, had been working in a trade from which few have the will power to escape.

From a Concertina to a Symphony Orchestra

The career of Gustave Mahler is not without its tragic element because, although he had not many great artistic successes in his life, his greatest triumph did not come until some time after his death, when through the initiative, industry and genius of Leopold Stokowski, his great *Symphony of a Thousand* was produced in a way that startled the world.

Mahler, the son of Jewish parents, was born in the little Austrian village of Kalisch. His first instrument was a concertina, and as a child it is said he followed military bands for as much as five miles for

certain himself. The difference was that of a great composer,—recreating the music at the keyboard. The audience was thrilled and showed its enthusiasm with uproarious applause.

Mahler was so intense that every waking moment found him boiling over with enthusiasm of a peculiar kind. He could hate bitterly, and once a prejudice against him it was hard for him to relinquish fastened upon him it was his home at the Hotel Savoy in New York.

New York the writer conversed with him upon music in America. He was extremely kind and felt that his work was unappreciated, despite the plaudits of the public and the very large salaries paid to him. His mind turned from one subject to another with lightning-like rapidity, and his power of coming to a decision, right or wrong, was wonderful. He was impatient with the wealthy music lover who patronized music because it was "the thing."

He regarded his great success as an artist as a triumph. It is a pity that he could not have lived just a few years longer to witness the triumphant performances of his great "Eighth Symphony" by the Philadelphia Orchestra given at a time when the

Allies were united in trying to down the governments of Germany and Austria. No work was ever given with more elaborate attention, and none was ever received with more acclaim.

From Poverty to Palace

The contrasts in the life of Beethoven were so marked that his whole career is an interesting one. A drunken, sour-visaged father kept the family in continual poverty. The mother, on the contrary, was famed for her amiable disposition. The famous son was a peculiar mixture of these two characters. In his early life his circumstances were so strained that he was forced to live in a garret. His first positions brought him no salary, but the chance to gain experience, and when he was able to earn \$75.00 a year he was in the seventh heaven of delight. If it had not been for the kindness of many friends it would have been impossible for him even to exist.

His genius was so obvious and his accomplishments so unusual that it was not long before he was able to move to Vienna where his income increased accordingly. Beethoven revelled in Vienna as a fish revels in the sea. The music life was so much more active there than in the small city of Bonn, and an immediate difference was noticed in his production.

The wonderful expansion of his genius in the ensuing years began to attract world-wide attention. Probably it reached its appropriate climax in 1824 when at the Kärntnertheater, Vienna, his great Ninth Symphony was produced for the first time. Although the production was said to have been altogether unworthy, the public was anxious to show its appreciation of Beethoven and arranged for what was supposed to be an ovation. It really turned out to be a riot of applause, which came so near ending the performance that the police were called in to interfere. In those days this work was in many respects far beyond the technical ability of many of the players. In Paris the conductor Habeneck was not satisfied to give it a public presentation until it had been rehearsed for three years.

Could the wonderful excitement which attended the performance of the Symphony in 1824 have been called a triumph? As a matter of fact there was a tragic element about it which few can forget. Beethoven, although only fifty-four years of age, was now becoming an old man in appearance. He was so nearly stone deaf that it was necessary for his friend Fraehn



GUSTAVE MAHLER

JENNY LIND

the pleasure of hearing music.

His talent was so marked that in 1875, at the age of fifteen, he was admitted to the Imperial Conservatory at Vienna.

There he studied piano playing and composition, winning successive prizes throughout his entire conservatory career. Later he entered the University of Vienna paying particular attention to philosophy and history. Friendship with Anton Bruckner did much to shape the young man's career.

Mahler's genius as a conductor was extraordinary. His mind has been called "diabolical" and so it seems. His ability took him from step to step in the ladder of success as a leader, but recognition was tardy. Even when he came to New York to hold the lucrative positions of Director of the Philharmonic Orchestra and conductor of the Metropolitan Opera House, scant attention was paid to his works.

His keyboard ability was altogether unusual. Once the writer heard the great Busoni play Liszt's *Hungarian Rhapsody* with orchestra, Mahler conducting. It was a masterly performance from the standpoint of the virtuoso. A few moments later Mahler took the keyboard of the piano that had been doctored in tone to resemble a harpsichord, and conducted a Handel Con-

From Asylum Director to the Birmingham Festival

"Make this a musical Christmas and it will be a joyous Christmas."

eleven years old he had begun to appear in public, and by the time he was sixteen he broke away from his father and embarked on a successful tour of European cities as a full-fledged violin virtuoso. But both his morals and his general culture were far from well-developed. Already at this early age he was addicted to gambling and other vices, and often lost the money he made. The price was too great; he had become a great artist, it is true, but he was voraciously avaricious, ungenerous and sensual. Almost the only really good human trait we can discern in him is that he appears to have written affectionate and confidential letters to his mother, all this while, and that for her forgiving sympathy, he made no effort to keep her in ignorance of his manner of life. When he was twenty-two years old he retired for a year, and spent the time in constant practice, devising new and unheard-of effects on his instrument, and originating sensational difficulties, to conquer them. At the end of this time he appeared again in public, surprising the musical world more than ever. A rumor went abroad that he had been in prison, and a Paris artist even painted a made-up picture of him practicing the violin in a prison cell. This was not true, however, and he had really spent the year at his parents' home.

After this, he appears to have practiced seldom, if at all. An admirer (a musical amateur) on one occasion followed him several weeks on one of his concert tours, stopping at the same hotels, and where possible engaging an adjoining room, in the hope of hearing him practice. One night he heard him picking the strings softly with his fingers; looking through the key-hole he saw him apparently trying the positions of his left-hand fingers for various chords, but he soon got through and put back the violin in its case without ever having drawn the bow. This is very remarkable, even when we recall that virtuosos as Paderewski have found regular daily practice a necessity to "keep fit." The explanation probably lies in the excessive and yet well-directed amount of practice he went through in his early age, as well as his natural limberness of finger. What we learn very young stays by us.

Liszt

Liszt's father was a steward on one of the estates of Count Esterházy. He was a highly accomplished musician, though largely self-taught, and in fact had in earlier years entertained Liszt's father as a dilettante concert professional. Therefore, when his little son Franz showed a great love for music, it was a joy to him to teach him all he knew. It was not necessary to urge him to practice, for he was so eager to please that his parents often had to tell him it was time to stop, fearing he would injure his health. This in fact happened: by the time he was about fourteen he had a nervous breakdown, and for a long time seemed in danger of becoming hopelessly invalid, but at last his constitution rallied, and he became strong again. Thanks to the financial aid of some wealthy friends he was sent to take lessons of theory in Vienna. By the time he was sixteen he was to play the most difficult piano-music written, and he felt rather humiliated and dissatisfied at being "put back," as it appeared to him, and compelled to make a systematic study of technique. His father, however like Czerny himself, was sensible enough to realize that the boy's playing, though wonderful, was still somewhat raw and unfinished, and very properly insisted on young Franz practicing exactly as his teacher ordered. In later years Liszt understood the wisdom of this, and had reason to feel thankful. We do not know how many hours a day he practiced, but it certainly was up to the very limit of his strength, for a few years later he had another breakdown, very much like the first, but not so long lasting. About this time, too, his father died, which naturally affected him deeply. While he was recovering from this illness, he devoted his time to general reading of an improving sort, endeavoring to broaden his general culture, which had of course been a little neglected through too exclusive devotion to the study of music. His mind, too, took a serious and religious bent, and he wished very much to become a priest, but his father-confessor counselled him that music was his true vocation.

In the course of the next few years we see him attaining to fame as a piano virtuoso—first in Paris, and afterward all over Europe. Hearing Paganini's wonderful performances on the violin, he was seized with ambition to originate equally new and striking effects on his own instrument, the piano, and labored night and day to perfect what has been called a "transcendental technique." One of his first efforts in this direction was to transcribe for the piano six of Paganini's *Caprices*, not arranging them with the literalness of chalk arrangements, but translating them into wonderfully brilliant piano solos, in which the proper idiom of piano-music replaced the proper idiom of violin-music.

Liszt was as great a pianist as Paganini was a violinist, and he was a far greater man; but as he was as generous as Paganini was selfish, and at one time or another in the period of his career, were hardly of a Puritanic strictness, he never did a mean thing in his life. Then, too, realizing that his extreme devotion of energy to the study of the keyboard led him to neglect his natural gifts as a violinist, he tried to remedy that defect by reading and study. As to his exact habits of practice, after he had become a finished artist, we have no reliable information, but one curious fact is that he never used a piano for practice (his usual instrument) a piano for practice purposes, which had an uncommonly hard touch. This was doubtless for the purpose of strengthening the fingers, but it is impossible to say just how much or how little he used it.

Exceptional Stories of Practice

In our own day there have been at least two very remarkable exceptions to the ordinary routine of musical education: Harold Bauer, the pianist, and Amelina Galli-Curci, the singer. Harold Bauer was first a violinist, trained by good teachers, and bid fair to be a reasonably successful one, but after some reverses turned his attention to the piano, on which he achieved the greatest success, although almost wholly self-taught. Madame Galli-Curci was at first educated for a pianist, and was practically self-taught as singer. In both cases, the chief technical study that they did in their *non-department of music* art, was not technique independent of music, but technique solely in reference to the musical requirements of the piece they were studying. In other words, they concentrated on each particular difficulty as they met it, instead of doing a lot of arbitrary and conventional exercises.

The young student, however, should not blindly take this for an example; the conditions are by no means the same: These persons were not mere clever beginners finding a "short cut," but mature artists, whose sole task was to change from one medium to another. A good pianist, with a few minor artistic weaknesses to learn, should be changed to oil painting, but he would not have to begin back at the elementary study of drawing. Just so with an experienced musician who takes up a new instrument.

It is the testimony of 99 per cent. of all the great musical artists that the study of scales, arpeggios and other routine exercises is the indispensable foundation of all finished and brilliant execution, as well as a help to sound musicianship. See Cooke's *Great Pianists on Piano Playing*, somewhere in nearly every chapter, but especially in the contribution of Alexander Lambert, headed *Profable Practice versus Hard Practice*.

Practice what is difficult. Play what is easy. One of the chief ends of practice is to render difficult things easy, which can only happen when by much repetition the doing of them becomes almost instinctive. The great violinist Sarasate, whose tone was so beautifully clear and ethereal that it had no suggestion of cat gut and rosin, but seemed to flow right directly in the air, was fastidious in this matter, almost to exaggeration. He would not play a piece in public until every part of it seemed easy to him. To the writer's personal knowledge, he held off from playing Ernst's *Othello Fantasia* in public until he had practiced it off and on for nearly twenty years! During all these twenty years he was already considered one of the greatest living violinists, and probably would have been able to "get by" with the piece had he chosen to risk it.

Seven Rules for Position at the Keyboard

By Frederick Cromwell

PIANO students, are you honestly satisfied with your progress? If not, perhaps your trouble comes from a faulty position at the instrument. To sit is such a common thing that, since your first lesson it may not have occurred to you that there is a right and a wrong way to do it.

In the past several great virtuoso players sat at a joint concert, in connection with a modern reproducing piano. Although each artist sat at the same piano, no two used the same chair. This alone immediately shows the importance of one phase of our subject, the necessity of using an adaptable seat.

Perhaps the following points on "The Pianist's Sitting Position" may prove helpful.

1. SIT on a chair or stool that is firm in every particular, so that you will have an unyielding brace and not be obliged to wiggle and shake from side to side. (A steady chair is usually preferable to a revolving stool, provided it is of the right height.)

"Sore Let and Hindered"

People who come to a lesson complaining that they were hindered from practice because of company in the house, or some similar reason, should remember that the great masters probably went through all these same troubles in their youth, but managed through strong will and resourcefulness not to be too much hindered by them. One of the leading musicians of England, (who is still living, and perhaps would prefer not to have his name mentioned in this connection), gave an amusing account to some intimate friends of how he once secured quiet for the proper study of his harmony lesson by locking himself into the bath-room, to the great indignation of the rest of the somewhat numerous household!

Schulert often had to avail himself of the courtesy of friends for the use of a piano for practice. Examples might be multiplied, but it is not necessary—"Where there's a will, there's a way."

Practical Deductions

On considering what we know of how the masters practiced, the following points seem to stand out most prominently:

1. There is nothing that will take the place of *steady, prosaic hard work*, several hours a day, for a long period of years.

2. The earlier such work is begun, and a habit formed, the greater the results. Many of the masters began such an early age that when grown up they could not remember a time when they had not learned to read music. Technic, too, mastered in early years, stays by one better, and although a certain amount of daily systematic practice is necessary to "keep fit," yet a much smaller amount is needed for the purpose if one has attained proficiency in early youth.

3. *Executive practice*—beyond the limit of recuperation by a good night's rest—is apt to defeat its own end, and bring on a break-down. (The same thing is known to athletes as "going stale"). One must observe moderation, yet without making "moderation" an excuse for indolence.

4. Exclusive devotion to the practice of music cannot develop the whole personality. A good general education is much to be desired, but in default of this, one may do a great deal for himself by reading good literature, as did Liszt, for instance.

Although the actual work of practice is by necessity done alone by oneself, yet the reactions of musicians on each other by force of example are too valuable to be dispensed with. Bach, in his youth, went many a weary mile on foot to listen to the great organist at Duxthode. Liszt found a great inspiration for his piano-playing in hearing Paganini's miraculous feats of virtuosity in this matter, almost to exaggeration, on the violin. Ole Bull rectified his first misgivings as to playing, which he had come to realize was his only weak point, by listening to Italian opera singers. That is really what is meant by the rather elusive term "a musical atmosphere." It means the constant opportunity for musicians to react on each other, and learn from each other, consciously or unconsciously. To enjoy this advantage, one must be where musicians are good and plenty.



Camille Saint-Saëns To-day and Yesterday

By EUGENIO DI PIRANI

EXPERIENCE teaches us that only specializing, in music as well as in other branches of human endeavor, is likely to bring satisfactory results. That is true in our days still more than in former times, as the ramifications of all the different branches of knowledge have taken such enormous proportions as to make it more and more difficult for human brains to embrace all the enormous amount of material.

Universality has become a Utopia and only produces "jacks of all trades, masters in none."

Such being the case in all arts and sciences, our time has become one of specialists. Among the painters one devotes himself to landscape, the other to figure. Among the doctors one specializes in eye, another in throat ailments, another again in surgery. Also in our art, in music, one becomes a pianist, another an organist, another composer of grand opera, another of light opera. Some prefer to become an orchestra director, others again concert singers or opera singers.

A Universal Musical Genius

Saint-Saëns however is an exception to the rule. He was an electric, almost universal genius, and what is surprising, he was excellent in everything musical he ever undertook. He is an eminent composer, a famous pianist, a distinguished organist, a literature of great merit; and although he had to fight against the prejudice that will give full credit to one person for many different proficiencies, he succeeded in earning recognition for all his divers accomplishments. Liszt recommended his works for publication in Weimar; von Bülow held him in high estimation as pianist and wrote of him: "There does not exist a monument of music of our century, school, or epoch that Saint-Saëns has not thoroughly studied. When we came to talk about the symphonies of Schumann, I was astonished to hear him reproduce them at the piano with such an amount of facility and exactitude, that I remained dumbfounded in comparing this prodigious memory with my own, which is thought so much of."

Wagner drank once to the health of Saint-Saëns, whom he qualified as the greatest living French composer.

Gounod wrote of his versatility: "He could write at will a work in the style of Rossini, of Verdi, of Schuré formulates the following judgment of Saint-Saëns: "Nobody possesses more deeply the technical science of music, nobody knows better the masters from more easily handle all the vocal and instrumental forms. Saint-Saëns can say: 'Nothing musical is strange to me.' He is a multiform and polyphone Proteus."

The Dance of Death

He owes his greatest popularity to his symphonic poems, among which the most known is *Dance Macabre*, but his most earnest works are three symphonies, two suites, five piano concertos, one cello concerto, three violin concertos, a piano quartet, a piano quintet, a septet for piano, trumpet and string instruments, and the operas *Le timbre d'argent*, *Samson*, *Etienne Marcel*, *Henry VIII*.

He was for a great number of years organist of the Madeleine in Paris.

Another phenomenon in the iridescent career of this exceptional musician is the fact that, although he has used to the utmost his mental and physical powers, he is now, at 86 years (Saint-Saëns was born 1835) still full of vitality and energy.

It will be of great interest to investigate the secret of this almost superhuman activity. Luckily, he has given us in his memoirs a wealth of material from which we can draw authentic information.

As a child he was so delicate that the doctors held little hope of his living. How fallacious doctors' opinions are!

His mother was greatly surprised that even as a baby he began to listen to every sound, he made the door creak and would plant himself in front of the clocks to hear them strike. His special delight was in the mus-

ic of the tea-kettle, a large one which was hung before the fire in the dining room. Seated nearby on a small stool he used to wait with a lively curiosity for the first murmurs of its gentle and varied crescendo.

At seven he was passed out of his great-aunt's hands to Stamaty, a pupil of Kalkbrenner. Later with Halévy he made attempts at vocal and instrumental music. But he learned more by the absence of the master, for when Halévy sent word that he wasn't coming to the class, as was often the case he used to go to the library and there he completed his musical education. The amount of music ancient and modern he devoured is beyond belief.

Saint-Saëns was always deeply concerned in the art of elocution. He complains about singers making the work incomprehensible by not articulating correctly the words. And truly one can say that half of the success of a song lies in the distinct enunciation.

I remember a famous tenor telling me about his system in learning new parts, which consisted chiefly in first studying only the words and never tackling the music before he had completely mastered the declamation.

Mendelssohn in his writings relates that his method of composing a song was first of declaiming loud with great pathos the words attentively listening to the modulation of the voice resolutely in a kind of melody. That was the basis of the new song.

Young musicians often complain and not without reason of the difficulties of their career. It may perhaps be useful to remind them that nothing can be achieved without strenuous labor, and that all the great masters had not always beds of roses.

Stupid Prejudices

Saint-Saëns himself had much to suffer from the prejudice that it is impossible to be an operatic composer, a writer of symphonies, a pianist, and a pianist at the same time. Saint-Saëns relates that Bizet played the piano admirably, but he never dared to play in public for fear of making his position worse.

Although educated in the old classic school he showed in early youth a modern independent spirit. "Much talent is lost today," he writes, "because the young composers believe that they must obey set rules instead of obeying their own inspiration. All illustrious artists are critics."

His ideas on the morality or immorality of works of art are also quite modern. "What would be immoral in prose causes to be immoral in verse," he writes. "It follows its own code, and form transcends the subject matter. That explains why parents take young girls to opera, when if the same piece were played without music they would be appalled at the idea. What is Christian is ever shocked by 'La Juive,' or Catholic frightened away by 'The Huguenots'?"

And, concerning ultramodern methods, he writes: "There is no longer any question of rules. In addition to the old rules new principles which are the natural expression of their times, but simply of casting aside all rules and every restraint." (What would say the champions of "Sensationalism"?) Everyone ought to make his own rules. Music is free and unlimited in its liberty of expression. There are not perfect chords or false chords. All aggregation of notes are legitimate. They may go further still. There seems to be no reason why they should linger on the way to untrammelled freedom or restrict themselves within a scale. The boundless empire of the notes is theirs. They dispose and let them profit by it."

"A German has written a book to prove that the birds sing false. Of course he is wrong for they do not sing false. They sing outside of scales and it is a delightful, but it is not man-made art."

Comments on the Organ

Being an eminent organist it is very interesting to hear what he has to say about the "Hope" of the instruments: "The manifold resources of this marvelous instrument are at the command of the organist, who, to the highest skill, these resources are prodigious. The compass of the organ far surpasses that of all the instruments of the orchestra. The violin alone reaches the same height, but with little carrying power. As for the lower tones there is no competitor of the thirty-two foot pipes which go two octaves below the violoncello's low C. Between the pianissimo and the fortissimo the limit where sound ceases and silence begins down to a range of formidable and terrifying power, every degree of intensity can be obtained from this magical instrument. The variety of timbres is broad. There are flute stops of various kinds, tonal stops that approximate the timbre of stringed instruments, stops for effecting changes in which each note, formed from several pipes bring out simultaneously its fundamental and harmonic sounds; stops which serve to imitate the instruments of the orchestra, such as trumpet, the clarinet, the bassoon. There are celestial voices of several kinds, produced by combination of two simultaneous stops which are *not* tuned in perfect unison. Then we have the vox humana, a favourite with the public, which is alluring even when it is tremulous and nasal, and we have the innumerable combinations of all these different stops, with the gradation which may be obtained through indefinite commingling of the tones of this marvellous palette. Add to this the continual breathing of the monster's lungs which give to the sounds an incomparable and inimitable steadiness."

Saint-Saëns' Renown as a Musical Critic of His Time.

Also as a man he was a very sympathetic figure. He was an intimate and faithful friend of the greatest musicians of our time, highly appreciated by them and he himself not hesitating to warmly praise their excellences in his splendid writings. His articles on his contemporaries, Rossini, Meyerbeer, Offenbach, testify as to his broadmindedness and fraternal feelings toward his colleagues in art. His standpoint in art was:

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SAINT-SAËNS CONDUCTING

"It is not the absence of defects but the presence of merits which makes works and men great." Young and old musicians should never tire to extract precious teachings of wisdom from his life, from his critical essays, and from his numerous musical works. One could briefly epitomize his career as follows: Even as a child listening to every kind of sounds and finding a hidden charm in them.

Devoting most of his time in studying in the library ancient and modern music.

The tremendous amount of labor connected with his ability to reproduce on the piano without music the most of the orchestral masterworks of the classics.

Giving great weight to the art of education.

Not hesitating to try his genius in the most difficult branches of musical art and marvellously succeeding in all.

Advocating complete freedom in art and emancipation from obsolete rules and laws.

A GREAT ARTIST AND A LOVABLE MAN.

Will Piano Exercises Overcome Deformities of the Hand?

By Vivian C. Morgan

SOME few months ago a little girl came for lessons. The thumb of the left hand was drawn back straight across the palm of the hand. She had been told that nothing less than an operation would bring her hand to a normal position. She had studied music for four years, with teachers recognized as the best of that city. But they had taken the doctor's word about the thumb and so it was left unused.

The child had progressed very rapidly considering this hindrance. After a few lessons I decided to try out a little exercise on the thumb, so talked it over with the mother and child. They were anxious to do it.

At first she practiced only five times (increasing gradually to ten and fifteen) putting the thumb on the key to which it was nearest. She was not given much patience to accomplish this. When finally she could do this, she would try taking two notes (C—then D) with the thumb—then E and F. After six months of this work she was able to take a complete five finger exercise with the left hand. The thumb now laid just outside the second finger, with good prospects of its eventually coming into normal position. Also it came under perfect control, as seemingly there were no shortened ligaments or muscles, even though it had been out of place from birth.

This would seem to offer hope to many who may be unfortunate in having deformities of the hand.

Liszt's Business

DURING Liszt's Italian days he paid a visit to Venice where he met a lady of noble birth. She inquired of Liszt:

"My dear abbe, how has your business in Italy been this season?"

"I beg your pardon," replied the great pianist.

"I asked you how your business had been this year in Italy?"

"Oh," answered Liszt, "I leave business to the Bankers and Diplomats. I am an artist."

The amusing part of this was that Liszt, while generous to a fault, was an exceedingly good business man, and always saw to it that when he dealt with the general public he was amply paid for his talents. On the other hand, it is said that he received very little money for lessons, since he was able to give them gratis because of his large earnings in other directions.

Save Your Breath!

By Marjorie Gleyre Lachmand

"ONE—two—three—four; one, and—two, and—three, and—four, and," droned the poor teacher until she was fairly gasping for breath. Then she took a "new wind" and started over "one—two, and—three, and—four, and," etc. The repeated this during one lesson after another throughout the whole afternoon.

And one day she woke up! And after that her pupils did their own counting.

It is the pupil's place to count, not the teacher's. If you count for your pupils you encourage them to be negligent in this respect. You will find that very often they do not know how to count their pieces or exercises. At home they count without counting, and at the lessons they depend on the teacher. The best way is to carefully explain the time to a pupil and then insist that he count aloud while playing.

A New Etude Department of Recorded Music

A Practical Review Giving the Latest Ideas for those in Search of the Best New Records and Instruments

Conducted by HORACE JOHNSON

EVERY musician in the world wants to make talking-machine records. They feel sure that, if they once have the opportunity, their records will be the equal, if not the superior, of many records which are now published. No doubt there are many undiscovered John McCormacks, or Fritz Kreislers, and we are missing a great deal. But the ability of performance is not the prime requisite of a record artist. They must have that, and also an understanding of some which, the manager of one of the Recording Laboratories calls a "recording personality."

"Many singers come here who have marvelous voices," he said recently, "yet who lack the ability to make an interesting record. It may be that their work is musically and technically well-produced, but the voice is often absolutely devoid of color. It lacks personality and humanness—the two qualities most essential for a record artist. We want our patrons to feel that they are hearing this artist singing to them, and not that they are listening to a record being played on a mechanical machine."

Each I entered this field of music I never realized how much the appearance of an artist on the concert platform or in opera counts for your enjoyment of his work; in other words how quickly your mind associates what your eyes see with what your ears hear. But put this same artist behind a screen and let him sing for you and you will discover his true worth. Robbed of seeing him your ears seem to become more acute in their faculty.

If there is personality in his voice he has the making of a record artist.

"It is not until a test record is made, however, that we really can verify our supposition. For making records, next to making motion pictures is the hardest

creative work. It takes a lot of experience, and to gain that experience, a lot of patience and obedience to direction.

"Temperament is taboo in the recording laboratory. For any man or woman who wants to make records may obey directions explicitly until he knows the routine of the work and can sense things himself. It is not enough to open your mouth and sing into the little tin-horn; to step back from the horn in order to register a big tone, and to bend closer for a pianissimo tone.

"Then there is another great difficulty which weakens the ability of record artists. This is stage-fright. For the ability of record artists is that they are nervous and that they are just as great a nervous strain attached to making records as there is to giving a recital. In the first place the performance must be as technically perfect as the artist can make it. For the talking-machine registers errors as easily as perfection, and if mistakes are made the record must be done over. The knowledge of this condition and the fear of failure, as well as the unresponsive surroundings, often affect even the most seasoned musicians, particularly when the work is new to them. I remember one nationally known musician who, though perfectly at ease before audiences of several hundred people, became so terrified when he made his first talking-machine record that he turned away from the microphone and hid behind a screen.

"So you see it is not always the singer with the most brilliant voice who makes the best record. It is the singer with color and warmth in his voice; the singer with patience and intelligence; the singer who can profit by his mistakes and is easily directed; he it is who has the qualifications of a record artist."

Recent Record Publications

A SHORT time ago the Victor Company published one of the finest orchestral records yet issued. This record is the March and Scherzo movements of the Tchaikowsky Symphony Pathétique played by the Philadelphia Symphony Orchestra under the direction of Leopold Stokowski (74713). Without doubt it must have been a tremendous task to achieve as meritorious a specimen of recorded music as the Victor Company have accomplished with this disc. Not only is this a complete movement but with impelling force, but the keen feeling of suppressed emotion which characterizes this great orchestral work is vividly portrayed. The whole selection is played with a fine sense of balance, no section of the orchestra dominating the performance, and all contributing to a splendid effect. These records which never had the privilege of hearing a symphony orchestra play this classic should feel it their duty to hear this record.

It is a far cry from this symphonic record to the last selection the Victor has issued of the Flossie String Quartet. This record, the Agitato movement of the Schumann Quartet in A Major (74710), is one of the most satisfying the Flossie have made. It only gives its members the opportunity to show their virtuosity, but presents the work with incomparable finish. The composition might be likened to a bit of old rose-pink lace, a fragile, beautifully woven heirloom. The fugue and imitation passages are particularly well portrayed; each instrument clearly playing the theme, yet all blending into the patterns of the whole.

Whenever I hear the Flossie String Quartet from Carmen, I cannot help remembering the time my mother and I went shopping for records about twelve years ago. We purchased this record of this famous quartet, and we went to the distress of the rest of the family who could not understand why we should spend so much money on one record and be perfectly satisfied, when we could purchase so many other records for the price we had paid for our Carmen aria.

The Brunswick have just published the Flossie String Quartet by Mario Chamlee (30018). It is an excellent reproduction and Mr. Chamlee has done himself credit. His voice has registered round and clear, and with warmth. As usual his diction is clean and comprehensive. From the beginning of the introduction, the Cor Anglais playing the famous air, the orchestral accompaniment contributes fine balance.

There is another recent publication of a Caruso aria. This is the Columbia production of the Toradora Song, sung by Riccardo Stracciari, assisted by a male chorus (8996). This aria Escamillo sings to Carmen in the third act of the opera of the same name in the bull-ring. It is one of the pinnacles of the performance, and always arouses spontaneous enthusiasm from audiences.

And just as truly this record commands applause. Mr. Stracciari sings with all the bravado and spirit attributed to the character he represents. His high tones have been registered particularly well. The instrumental chorus comes in at the end of the record singing the Toradora air with Mr. Stracciari.

There have been several records issued during the past few months of old-time songs. Among them is a Pathé production of My Old Kentucky Home (48063) sung by Yvonne Galt, the soprano of the Chicago Opera, and the Edison re-creation of Home Sweet Home, sung by the inimitable Anna Cam (83064). Each of these are gems of the first water and splendid records for addition to your library. It is pathetic to recall that both John Howard Payne and Stephen Foster, the composers of these two famous songs, died in poverty and distress. It is said that Payne, once remarked: "How often some other city, and have heard people singing or playing Home Sweet Home or I scarcely had a shilling to buy myself the meal or a place to lay my head."

The Kouns sisters have made an exceptionally fine disc of La Paloma, the old Spanish song, for the Vocalion (4402). Possibly because they are sisters and their double-toned voice has a basic timbre, their work seems like all the gaiety and scintillation it contains. They sing the selection with a certain shading. I was particularly pleased with the disc and I know you will be.

Heart Music and Art Music

By the Noted Musical Critic and Author

HENRY T. FINCK

In the days of Czarism, when it was customary to exile criminals and others to Siberia, the Swedish composer Hertzfeld happened to hear one day in Moscow a couple of the songs that are sung by Siberian prisoners. He was so deeply impressed by them that he made up his mind to make a trip as far as Tobolsk and collect a number of these unique songs. Fortunately he knew the Russian Prime Minister, Stolypin, who was a music lover, and who provided him with an order admitting him to Siberian prisons—a privilege granted to very few, Russians or foreigners, as the government was not eager to have the world official about the cruelties perpetrated in these dungeons.

Armed with this official permit, Hertzfeld had no difficulty in getting admitted to the prisons. But another obstacle presented itself which he describes in these words: "The prisoners are not permitted to talk with each other, much less to indulge in singing. Music is looked on as entertainment and a prison is no amusement place. But," he asks, "is not singing much more than a mere amusement? Is it not something that is part and parcel of the human soul? Music, vocal and instrumental, accompanies man throughout life. The first sounds the child hears are cradle songs; stirring military marches accompany the young man as he sets out for war; music is heard at social festivities; it resounds at the altar of marriage; and when he leaves this world it sends him a last greeting. The prisoner is deprived of music. He is not allowed to console himself with its strains. Is that not needless cruelty?"

Needless or not, musical prohibition was strictly enforced in the prisons. When asked to sing, the prisoners declined, as they suspected a trap. Here and there, however, the Swedish succeeded. In Tobolsk there was a criminal named Muraitshenko, who conducted the church choir of the prison. By him the prisoners were persuaded to sing for Hertzfeld. The programme included both religious and secular songs, for one voice or two, but mostly for choir. "There were prayers, some of them of wondrous beauty, songs of conviviality and love, bold robber tunes, fiery marches," all of which made a deep impression on the hearer, for they were a part of the very lives of these unfortunate men.

Chains were the only musical instruments allowed in these dungeons. The terrible rattling of the chains was the keynote of the prison songs. "Like a soul's cry of distress, like a groan of despair is the rattling of the prison chains," says a song of the Ural. But no one there was one other instrument—the comb. Schubert, in merry moments, used to wrap tissue paper around a comb and sing the "Erliking" through it. Terribly different was the effect of the combs as used in Siberian prisons. There were whole comb "orchestras." While some of the men pressed the combs against their lips and blew through them, the chorus hummed with closed mouths and the chains accented the rhythm. It gave Hertzfeld a new idea.

This chain-music, he adds, "is not for persons with weak nerves. When I heard it in the dark dungeon of Tobolsk it made an overwhelming impression on me. It even moved to tears one of the prison wardens." It haunted Hertzfeld all night. But a still more haunting illustration of the demonic power of music came to him later.

In a prison north of Tobolsk, all the inmates of which had life sentences, he went, in company with the warden, from cell to cell, asking the prisoners to sing. For the reason already given, all of them declined, with one exception—a murderer, who promised to sing if they would supply him with a ballad to which to accompany his song.

After some search, one of these instruments was found in a neighboring village. When it was put in

"Some chord in unison with what we hear, Is touched within us, and the heart replies."

THUS sings the poet Cowper in his immortal work "The Task". Mr. Finck, one of the most interesting and the most impressive writers upon music has a real message in this illuminating article. When our young musicians realize that the strongest of all human appeals is that of the heart their music will continually be permeated with an expression of their own soul interpretations and there will be easily more interesting music.

These parts are improvised—and that, again, makes all the difference in the world. It makes heart music of the peasant songs.

Mme. Linck's paragraph on the difference between such improvisational part-singing and our own more or less mechanical work of singing the notes of the piece is luminous and so instructive that I must quote it. It helps us get at the mineral salts and vitamins of music, and bears a message of tremendous importance to readers of THE ETUDE. Read it over repeatedly and ponder it in bed before you get up. It may begin a new era in your higher musical education.

"The whole force and beauty of execution by a good peasant chorus consists in the free improvisation of the various voices the result being that there is nothing mechanical in such a performance. In this lies its chief superiority over a disciplined choir which submits entirely to the will of the conductor and expresses his ideas and feelings. A trained choir may impress us by elaboration of the example, fineness of nuances and beautiful phrasing, but can seldom carry away the listener. The highest praise of such a choir can be expressed thus: 'It sings like one man,' even when there are one hundred, two hundred, or more performers. The conductor, like a mesmerizer, by one wave of his arm, calls forth the most delicate tones from the scarcely audible pianissimo to the thunderous forte, but the individual feeling of every member is suppressed, it cannot come out when the whole attention is concentrated on the baton of the conductor."

"The ideal of such a choir is an 'enlightened despotism,' if one may say so. The peasant chorus is based on an entirely different principle. It consists of singers who pour out their own feeling in improvisation, they strive each to express his individuality, though careful of the beauty of the performance as a whole. Even the best peasant singers do not like to sing solo. 'It's poor singing one alone!' often heard remarked, 'it's better singing a whole gang of us.'"

Art Music may be Heart Music

"This expression 'sing in art music' is characteristic of the popular structure of the song. In singing 'art' or 'gang' each member is a performer, and at the same time a composer. It is true that the leading singer always sets the tone of the song, influences the style of a given variation—whether free or strict—but each tolerable singer can lead the song. While the ideal of the trained choir is the subordination of the whole to the individuality of the conductor, the peasant chorus, on the contrary, aims at a free combination of several individualities into one whole. Each good singer puts himself into his treatment of the main theme, and each secondary voice bears its individual impress, the result being a wonderfully animated performance. A popular chorus does not sing like 'one man,' but like many men, inspired by a common feeling of love for the song, and pouring out in it their gifts and their joys. Heart music!"

"It is just because the whole power of the peasant songs lies in free improvisation," Mme. Linck continues, "that the practiced execution of a folk song even by the best artists cannot compare with the genuine peasant performance. . . . The peasants improvise the song, while we learn it from music. In the performance of the peasants the song flows in a continuous stream in our singing the division into bars and notes is always apparent. The peasant tells 'his' song in protracted musical speech—we sing the melody, frequently without touching the words, and always very badly pronouncing them. The peasant loves his song, is enraptured by it—we condescend to it. I am convinced that, until we live in our song, as every true artist lives in his work, our execution will continue to be weak and pale."

It would be foolish to suppose that the untutored peasants of Russia and other countries have a monopoly of heart music. Touching as their singing is be-

cause it comes from the heart, the songs recorded by Mme. Liaceff are after all crushed into insignificance by such an avalanche of emotional despair as is concentrated in Tchaikovsky's *Pathetic Symphony*. "Without exaggeration, I have put my whole soul into this work," he wrote to the Grand Duke Constantine Constantinovich. And what a huge, volcanic soul! Many other creators of art music put all their heart into it. I am always moved when I read what Schubert once wrote in his diary: "My musical compositions are the product of my intellect and my sorrows; those which were born of sorrow alone appear to give the world the most satisfaction."

The best of Schumann's great songs were written in the year when his ardent wooing of Clara Wieck culminated in marriage. Why must these songs so exceptionally inspired was the love in his "heart"—as we still say, though we know that the seat of our feelings is not the heart but the brain. It is in the heart that we are most powerfully affected by deep or violent emotions; hence it is not surprising that it was supposed to be the seat of feeling by our remote ancestors, who did not know as much as we do about physiological psychology.

Beethoven's Greatest Work

Beethoven's greatest work, the Ninth Symphony, is certainly art music. Is it heart music? It was for him when he wrote it, for he put his whole soul into it. For his contemporaries it was only art music; it did not arouse their enthusiasm. Why not? Because they did not understand it. They considered it obscure, unnatural, the aberration of a mind hampered by deafness. Then came Richard Wagner. He understood it. For him it was heart music of the most soulful sort. "Had anyone," he wrote, "surprised me before the open score, as I have now, it would have cost me of its execution, and not my tears and frantic sobs, he would have asked himself in astonishment if this was conduct becoming a loyal Saxon conductor."

When it was announced that he had chosen this work for the Dresden orchestra's "Pensionconcert" for the benefit of the widows and orphans there was general consternation; it was feared they would go empty-handed. But Wagner taught his musicians the true inwardness of this sublime symphony, and for the first time it was shown to be heart music, and as a result the receipts for this benefit concert, following a public recital, broke all records and Wagner was requested to repeat the Ninth annually at the "Pensionkonzert."

I have sometimes thought that of all compositions which are both art music and heart music the most wonderful is Grieg's song "The Last Spring." It is orchestrated by him. Certainly no other so invariably moves me to tears, when played by a good orchestra under a sympathetic conductor. "His Last Spring" would be a better title for it, embodying the tender missing of a man who knows that he will not live another year. It is ineffably sad in melody and modulation, and the orchestral colors, which fairly shimmer in an unearthly celestial beauty, emphasize its appeal to the heart till it is ready to break.

When the New York Philharmonic Orchestra played this song (which is also wonderful for voice and piano, or organ) under Josef Stransky for the first time, the audience was so wild with enthusiasm that much of it is also heart music.

Advance with Every Lesson

By Grace White

To make sure and steady progress the student should aim to perfect some one point between each recitation. Much discouragement comes from the realization of the vastness of the musical and technical resources necessary to become a finished artist. But there is less liability for discouragement when one is trying to accomplish definite and attainable things.

If the student will watch himself there will be some correction or suggestion in the lesson that may be applied to all his work. The best points to select are those which may be referred to definitely in one passage but are general in application; for example:

Clearness.
Position.
Full tones.
Brilliance.
Evenness of time.

Select such an object and keep it constantly in thought throughout the practice of a week. Try to accomplish

simply had to be repeated, although encores at these concerts are strictly forbidden. Yet I have heard this same piece played by another good orchestra, under an indifferent conductor, in such a way that there was hardly any applause, and the audience did not know that it had been listening to heart music.

Hand, Throat, Head and Heart

This brings me to my chief point—the main reason why I am writing this article.

Musical art is a delightfully vivid and impressive way of dividing music into three kinds by pointing successively at his hands, his head, and his heart. In the case of a singer it would be throat, head, and heart.

Now there is no doubt whatever that what the public prefers to hear and pay for is heart music, be it Foster's "Old Folks at Home" or Grieg's "His Last Spring" or Tchaikovsky's "Pathetic Symphony." Yet to my sorrow and despair I must say that in the present time of our country there is so much of a purely melancholy profession of musical criticism, what I hear at recitals and concerts consists chiefly of hand, throat, and head music, even when the composer presented himself in the realm of genuine art and heart music.

Maurice Rénard, the great French harpist, who put soul into everything he sang, once flung a terrible accusation at recital givers when he said to me: *Les chanteurs n'aiment pas les chefs-d'œuvre* ("singers do not love masterworks.") There are few exceptions—you can count them on the fingers of your hands. The average professional singer was secretly glad that the war gave her or him an excuse for dropping from his or her list the songs of Schubert, Schumann, Franz, and the other great German masters. These classical and romantic songs call for a tremendous amount of study even by the greatest singers. Few are willing to give that study and time, and fewer still, even if they gave the time and study, have genius enough to appreciate the genius in those master songs and to present them to their hearers as both art and heart music.

Artificial Civilization

In our artificial urban "civilization" we have got away too far from the use of music as a part of our life, as it is or was in the prisons of Siberia and among the peasants everywhere. The main object of our recitals is to show off beautiful voices or clever technique, rather than to make money and to let the public feel the heart in the great art songs.

The pianists are, with some few exceptions, not much better than the singers. I seldom feel the pulse beat of a warm and agitated heart in the pieces I hear at recitals. It is all head work and hands (technique). American pianists in particular, as Ignaz Friedman pointed out in a recent number of *The Etude*, are "polite but cold." They have a long way to travel from the hands through the head to the heart.

I see a ray of hope in the attitude of pianists toward—for example—Liszt's great sonata. The time is not so distant when it was treated by most players as mere hand music—brilliant technique. Gradually listeners as well as players began to realize that there is a great deal of brain work in that masterpiece; and in recent years advanced pianists have shown that much of it is also heart music.

the purpose so well that a teacher's reference to it will never be necessary again. You will find progress, not only in the immediate object, but in other, and perhaps distant fields as well.

Suppose the student is working for a beautiful quality of tone. He tries to make each tone beautiful—in scales, arpeggios, études, exercises, pieces and ensemble numbers. Unconsciously he may also practice slower and listen more keenly to his work. Not only will he improve, but he will be more interested in his work, just as it is more interesting to learn to arrive at a definite destination at a stated time rather than to wander aimlessly from place to place.

THE ETUDE

Get the Musical Idea

By George Henry Howard

THE weakness of most students of music is conceptive ability. Many earnest pupils learn at an early stage of their work, under somewhat careful instruction, to perceive musical relationships but not to conceive them. That is, they see notes and realize what keys they are to, and on the keyboard; but they have little conception of the musical ideas which the notes should convey.

The ideas are wrought out after various stumbling and indefinite, perhaps wholly unproductive efforts. There is no process of idea-formation, no mental grasp of the music-thought, the context of the piece or study.

If a carpenter should begin his work on a house as bunglingly as many music students begin their practice, he would be quickly discharged as wholly incompetent. In order that there may be no complaint about *THE ETUDE*'s respect for David Bispham, it has been suggested—

Rice wrote this he gave utterance to a principle which lies at the foundation of music life and production. This aphorism should immortalize him as a pedagogue. Conceptive and creative work are fundamental. To develop conceptive ability should be the first principal aim of the student and teacher, never to be delayed beyond the second or third week from the beginning, the first week or two being occupied with necessary gymnastics, knowledge of keyboard and the tones, keys, hammers, dampers, and strings.

Comparative Musical History Dates

By J. Lillian Vandevere

Great differences both of time and place, lie between our present day music pupils and the great masters and main musical events of the past. Between the ages of eight and fifteen these children have history introduced into their school work, and in this acquisition most of their knowledge of the subject. Then, if ever, we must make those whose portraits grace our studios, active participants in the times gone by, and link them with our country's story. If we neglect the chance, they will be lost to us forever, and the families and gentlemen, whose connection with time and space is remote and half mythical. The music teacher will find it very helpful to fix musical dates by comparison with those of general history.

While Bach played about Wartburg, they burned witches in Salem. While he was attending choir school, Yale was founded.

Georgia, last of the thirteen original colonies, was settled when Handel was forty-eight.

The French and Indian war was going on while Gluck was writing *Orfeo*.

Hayden was court musician for the Esterházy family when our stamp Act was passed.

John Young Mozart was touring, studying, and composing, we had the Boston Tea Party, Continental Congress, Battle of Bunker Hill, and Declaration of Independence.

Beethoven was eleven when Cornwallis surrendered. He was nineteen when Washington was elected president. John Adams, Jefferson, and Madison were also presidents during his lifetime.

During our war of 1812, Von Weber was directing opera in Prague.

In the year Schubert wrote the "Schöne Müllerin," Monroe enunciated his famous doctrine in his message to Congress.

While Mendelssohn was writing "Midsummer Night's Dream," John Quincy Adams was living in the White House. When Liszt was touring England, Italy the choir of Holy Trinity and in St. Mark's church in Paris, Webster spoke against extreme state rights, and Garrison began to organize the Abolitionists.

Slavery arguments were the subject of the hour while Chopin was composing; and about the time Wagner was writing opera he had opened Japan to us.

Wagner was president of the year Lincoln was elected. In the year Lincoln was assassinated, Tristan was produced, superbly, and successfully.

When Liszt was teaching in Weimar, and in the year that Wagner gave the first Bayreuth festival, the Centennial was celebrated in Philadelphia. Grover Cleveland was president when Liszt died.

THE ETUDE

THE passing of two of the world's greatest singers within the short period of two months, marks an epoch in musical history. Caruso, the greatest tenor of Italian birth, and David Bispham, generally regarded as the greatest singer America has produced, were personalities of such force that they will long be missed by the present generation.

The Editor informs me that he has received several letters from readers who strike and, perhaps, what intervals occur on the page and on the keyboard; but they have little conception of the musical ideas which the notes should convey. The ideas are wrought out after various stumbling and indefinite, perhaps wholly unproductive efforts. There is no process of idea-formation, no mental grasp of the music-thought, the context of the piece or study.

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During thirty years of friendship with the famous harpist, the Recorder was impressed with one characteristic more than any other. That was his perennial youth. David Bispham never grew old. His virile personality and his good cheer were ever his champagne. For this reason we cannot let this parting tribute take on the nature of a memorial. Of all men, he would not have wanted that. Surely it must have been for such a soul that Swift wrote, *He will follow, well met*.

His contagious smile is unforgettable. His wholesome laugh still rings in our ears. His common sense which led many to call him the "Old Man of the Mountain" is still with us. Singularly enough, many of his best friends at his funeral services felt the spirit of his eternal youth which seemed to relieve the paraphernalia of death of its terrors. For the reason his face appears upon this page wreathed in joy and not in mourning.

Bispham was born "down town" in Philadelphia in 1857; "David" as all his friends knew him, was a member of old Quaker families of Philadelphia—families that only a few years ago looked upon music as one of the instruments of the Devil. Many times has the Recorder heard David tell of his mother's distress when she learned that he intended to sing upon the stage, how she tactfully won her round and how she eventually delighted in his success.

At Haverford College, Quaker to the backbone, David's harp was a guitar. He dared not play it on the college grounds, so he found sanctuary in the Pennsylvania Railroad Station where the enterprising

David's harp was a guitar. He dared not play it on the college grounds, so he found sanctuary in the Pennsylvania Railroad Station where the enterprising red-headed youth might perform without upsetting the religious scruples of the worthy Friends. The great religious tolerance is shown by the fact that Haverford was glad to bestow its most distinguished academic honor L. D. upon him, after he spent years upon the stage.

It was not until this year, however, that Bryn Mawr, the famous girls' college, in the adjoining town to Haverford, Pa., introduced music as a regular course under Thomas Whittely Surette. It gave David great delight to learn of this. "Music at Bryn Mawr, where even pianos were not permitted on the college grounds, comparatively a few years ago!"

Bispham's musical education was in many respects unusual. Although he made the young man's customary venture into business after his college career, his heart was in music, and he found himself giving more time to music, than to the counting room. He sang in the choir of Holy Trinity and in St. Mark's church in Philadelphia, but it was not until he was twenty-nine years of age (in 1886), that he went abroad to devote himself to the more serious study of music.

Applying to George Henschel (now Sir George Henschel), the noted baritone—pianist-conductor, young Bispham was informed that his voice at such an age did not warrant further study. This merely acted as a spur to Bispham. He spent the next four years studying at the Royal English Opera House, London, in 1891.

The next year he appeared at Drury Lane as Kervanel. Thereafter his success was assured. For nearly fifty

Here and There in the Field of Music

An Intimate Page of Facts, Humor and Comment with the Great Music Makers of To-day and Yesterday

By THE RECORDER

teen years he was the leading baritone of the opera at Covent Garden in London and at the Metropolitan in New York.

He was especially successful in Wagnerian roles, but his repertoire included a vast number of parts from *Mefisto to Falstaff*. Retiring from the operatic stage he became one of the foremost oratorio and concert singers of the day. Later he made many appearances as a reader giving intimate interpretations of such works as Poe's *Narrative* (music by Max Heintich); *Midsummer Night's Dream* (music by Mendelssohn); *Enchiridion* (music by Richard Strauss).

Unlike many operatic singers Bispham was as great an actor as he was a singer. Some felt that he was a greater actor than a singer, but this was unfair, as such a very beautiful photograph record of his art as "Danny Deever" remains to testify. However, it was known that Belasco had him in mind for a play in which Benjamin Franklin was the principal character. Before the time of his death he was arranging to play in a one act play written by the Recorder, thus giving the writer a wonderful opportunity to observe his astonishing dramatic sensibilities.

There is an eloquent lesson in the life of David Bispham for young American musicians. One outstanding mark of his artistic methods was the intense concern over essentials. He had a way of determining first of all what were the main things about a role to consider, the high lights as it were. Then he would proceed to work out the little details of every step was mastered. For instance, when he was working upon his famous collection *Revised Recital Songs*, possibly the finest collection of ancient and modern vocal masterpieces, he was particular about every single phrase, every dot, every line of type, nothing escaped him down to the most minute point. The ordinary celebrity might have been content to issue such a book with merely the use of his name. Not so Bispham; he was the editor in chief, and the name implies. This was characteristic of all his singing. With his strong sense of the dramatic, he was equally successful as a comedian or tragedian. Whether he appeared in his great comic role of *Beck-*

messer or as Kervanel his success was invariably distinguished. He could step with the greatest ease from *Danny Deever* or *Edvard to Oh the Pretty Creature*, or *I'm off to Philadelphia in the morning*.

His amazing vitality, his strong love of life, his devotion to his work, his contentment with such success as well as his vigorous intellect were the outstanding characteristics which contributed to his success. He was something far more than a singer. Like Larus Ericson, the great British baritone, he was splendidly educated, and "a man's man" in every sense of the word. Every moment he seemed to be teeming with life and energy. Even in repose there was a kind of force, original strength, bred in the bone through generations of Anglo-Saxon marriages. Once he went in swimming in Long Island Sound with the Recorder. Although many years older, his physical strength was clearly superior. It was a rough day and the tide and the wind made the sport difficult, but David enjoyed it with all the vim of a youth in his teens, although he was then past sixty.

He was so erect in his carriage that many people who merely saw him upon the stage were ready to swear that he was a tall man. As a matter of fact he was not many inches over five feet.

The record of *Danny Deever* is probably one of the most extraordinary products of the art of reproducing the voice. It is something far more than mere singing. Bispham in his interpretations could not help living the role and this made all his work peculiarly distinctive. There are records beautifully sung by some of the greatest singers of the past and present, but none so forceful was Bispham's personality and so much of it did he put in his singing, that this record gives those who knew him the impression that the man himself has burst open the door from another world and has come back in person. Tannhauser, Richard Williams and a few others had this peculiar, distinctive quality, as is now shown in their records. With Bispham the tragedy of *Danny Deever* was a very real, a very terrible thing. Once he did it for Kipling himself and the great author was so overcome that he even wrote the words for it. He was so forced to leave the room, and did not communicate his appreciation to the singer until months after the occurrence, when he sent a friend with word that he was held speechless by Bispham's art. The Recorder accompanied Bispham in the Danvers-Kipling song a few times at private gatherings, and the experience was so thrilling that the end was reached with exhaustion.

David, although cosmopolitan in his culture, was an American through and through. He loved America, stood stalwartly for the English language as the tongue of our land, and rendered invaluable service in teaching others how to speak it, eloquently and gracefully. He had the *avoir faire* of a man of the world which made him at home in any situation. This in a measure, accounts for his great popularity at the English Court during the last days of Queen Victoria.

His baritone voice in its prime was noble, rich and expressive. Even after sixty it retained many tones that were beautiful in the extreme. Unlike the great English tenor, Sims Beaman, he hated to disappoint an audience and a few years before his death he made the great error of singing when his voice was not in its best form. His envious rivals made capital of this and the reports spread with the accustomed cruelty which marks such experiences. "One began to hear the tragic 'Bispham's done out.' 'The old man has lost his voice.' 'Fritz he didn't stop before Time stopped him,' and so forth. Worse than this, in certain intimate conversations he unwittingly confessed to the Recorder that he was conscious of this attitude of the public, and he deeply but, like a 'good' singer, he never showed it.

Yet it was after these blunders of appearing when his voice did not warrant it, that he came back and received the greatest triumph of his long career, at a gathering of the Music Supervisors of America held at the Bellevue-Stratford in Philadelphia. Probably fifteen hundred professional musicians were present.

"Queen of Night"

By Alfredo Trinchieri

BEETHOVEN disliked his brother's wife so much that he dubbed her "Queen of Night."

In our study of music how often we come up with disagreeables. So many things must be endured, like Beethoven's sister-in-law, simply "because they are in the family."

Why not make of them friends? Nothing is really good or bad; thinking makes it so. The thing we most dislike in a personality often completely vanishes on closer acquaintance with the individual. So it is with the unpleasant phases we encounter in study. Even the erstwhile dull scales take on interest when they become a part of the game of getting that pretty passage in the piece you like. Work and cultivation of her good qualities will turn the "Queen of Night" to smiles.

"It is Nature who forces us to break forth into singing when our heart is moved by great and sudden emotions—in the wall of grief, in the exaltation of joy, in the sigh of melancholy."—CICERO.

Making Your Thumb Behave

To The ETUDE:

In your July issue of *THE ETUDE*, page 430, there is a short article entitled *Check Your Thumb Position by Gerald Fraser*. In this article the writer remarks that the thumb falls naturally into position. Personally, after many years waiting, I still find the thumb the hardest member of the finger family to train into the "way it should go." It may naturally fall into proper position, but it takes much practice to make it stay there.

In the case of most pupils it naturally points out instead of inside the thumb fingers; the former position tending to pull it, it drops the keys pulling to the hand down, it twists instead of glides in making the crossing in scales and chords. Whereby you can readily see that I consider the thumb the most important of prime importance. I might add many other things of the carelessly trained thumb, and then contrast them with the aid case in the work of the thumb which glides from one position to next without any strain of the wrist, the thumb which the stretched hand position is maintained when the thumb always rests lightly on the keys.

Very truly yours,
MABEL STUNTZ HOLCOMB,
Cleveland, O.

One Musical Minute with Pope

SOME to church repair,
Not for the doctrine, but the music there.
Music resembles poetry; in each
Are nameless graces which no methods reach.

And which a master-hand alone can reach.
Music the fiercest grief can charm,
And fate's severest rage disarm,
Music can soften pain and ease,
And make despair and madness please;
Our joys below it can improve,
And antedate the bliss above.

Making Music Legal

It is hard to believe that in enlightened New England on the eve of the Revolution it was thought worth while to publish a book contending that music does not break any laws when used in connection with a church service. The following amusing advertisement is taken from the *Essex Gazette*, of August 13th, 1771.

To be sold by the Printer hereto
(Price half a Pistolen)

A Book Entitled

The Lawfulness, Excellency and Advantage of Instrumental Music in the Public Worship of God urged and enforced from Scripture and Example of the far greater part of Christians of all Ages. Addressed to all (particularly the Presbyterians and the Baptists) who have hitherto been taught to look upon the Use of Instrumental Music in the worship of God as unlawful.

The Musical Scrap Book

Anything and Everything as Long as it is Instructive
and Interesting

Franklin's Notable Musical Invention for which both
Beethoven and Mozart Composed

In 1762 Benjamin Franklin invented a musical instrument which he designated as the *Armonica*. It was based upon the idea of the musical glasses. Prior to that time musical glasses had been placed upon a horizontal board but Franklin's invention provided a series of bowl-like glasses fixed upon a revolving spindle operated with a foot treadle. The fingers moistened with water touch the revolving glasses and according to Dr. Franklin himself, produced tones "incomparably sweet beyond any other,—tones that are swelled and softened at pleasure by stronger or weaker pressures of the fingers and continued to any length. The instrument being once tuned never again wants tuning."

The original name of the instrument was the Glassy-chord. Dr. Franklin in 1762 wrote for an Italian friend a minute description of the way in which the instrument was manufactured. Both Beethoven and Mozart wrote pieces for this instrument.

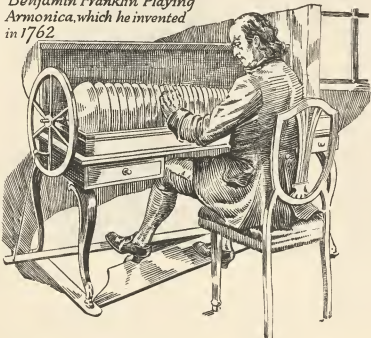
Franklin tells how each one of the thirty-seven glasses was distinguished by a special color for the convenience of the performer. The semi-tones were painted white and the other tones of the C scale painted according to the colors of the prismatic, C Red, D Orange, E Yellow, F Green, G Blue, A Indigo, B Purple, C Red.

A specimen of the instrument is to be seen in the Metropolitan Museum of Art in New York.

The reason given for the discontinuance of the instrument after some sixty years of popularity is that it was said to have been very trying for the nerves of the performers and to have caused nervous breakdowns.

This picture is reprinted by the courtesy of The Music Industries Chamber of Commerce of New York.

Benjamin Franklin Playing
Armonica, which he invented
in 1762



Odd Musical Facts for Busy Readers

In Ancient Ireland and Wales a slave was never permitted to play the harp.

Possibly the oldest Catechism of music was written by Alcuin of York about 790.

An idea of what some of the early organs were like is given in a mediaeval description of the great organ at Winchester, England, in the writings of the monk Wulfstan (963).

This organ had only 400 pipes but it

required seventy men to blow the 26 bellows. It was played from two different keyboards by two performers.

King Henry VIII of England left thirty-three compositions of which eighteen are with words. He wrote two complete masses for the Chapel Royal. Aside from the ladies it is said that his chief interest in life was music. He employed seventy-nine musicians.

THE ETUDE

Beethoven and Capricorns

BEETHOVEN liked nothing better than a joke, but often his humor showed his lack of breeding. The poor master was lathered from morning to night by people imbued with the very human trait of securing mementos of the great. One of the wife of a Viennese pianist arranged with one of Beethoven's friends to ask the master for a lock of his gray hair. The friend was a little afraid to approach Beethoven upon so sensitive a subject, but decided to get out of it by suggesting to the composer that he send a lock cut from a goat's beard. Beethoven fell in with this hoax and sent the lock. A short time after the story became the scandal of Vienna; the lady was naturally furious. Beethoven wrote an apology and sent a lock of his hair; it was some time, however, before he was forgiven.

One hour of concentrated practice with the mind fresh and the body rested is better than four hours of dissipated practice with the mind stale and the body tired.—EMIL SAUER.

Unfair Competition

To THE ETUDE:

Is it fair that some gifted amateur of means should occupy a position which must be basis of support of a worthy professional? When I came over from England many years ago I was astonished to find the several of the best church positions occupied by skilled men who made no charge for their services. This drove away any volunteer choir masters and church conductors.

One man I knew always demanded a fee to sing it out for one to the church. "I said to him, 'My dear sir, would it not be better for you to make music for your own amusement and instruction, and then you can be a trained graduate to make his living in the church?' He then said to me, 'The gentleman could not reply to this. Let us have amateur musicians—thousands of them—but let them keep away from the work which keeps the professional out of employment.'"

GEORGE CURVIN OAKLEY, Ontario.

"Better have failed in the high aim, at least vulgarly in the low aim succeed—As—God be thanked—I do not."

—R. BROWNING.

Is the Piano Hurting Welsh Choral Music?

"PIANOS have done more harm to Welsh singing than any other instrument, because people become so dependent upon the piano that soon they will not be able to sing without it," said Mrs. Herbert Lewis, at Llanelgallen County School speech-day recently. Mrs. Lewis added that she hoped the next generation in Wales would learn to sing without the piano. The old generation had neither harmonium nor piano, and their congregational singing was much better. They had the harp, but were always ready to sing without. It is hardly possible to take a country walk on a Sunday in the Welsh mining districts without coming across a group of colliers, all in their "Sunday best," singing hymns or part-songs for the sheer love of the music. They squat on their heels, usually under the shelter of a hedge, and sing for hours, and their singing is a real revelation to the visitor who hears it for the first time. It has been said of late years that instrumental music is rapidly ousting the part-singing for which Wales has been famous, the violin being especially blamed. It will be a pity if the piano helps on the downfall of a particularly delightful art, in which the Welsh people naturally excel.—Music, London.

"All pointing in instrumental music, if pushed too far, is a failure." "People will not require titles to recognize the general intention to be more a matter of feeling than of painting in sounds."—BEETHOVEN (from his sketch-books).

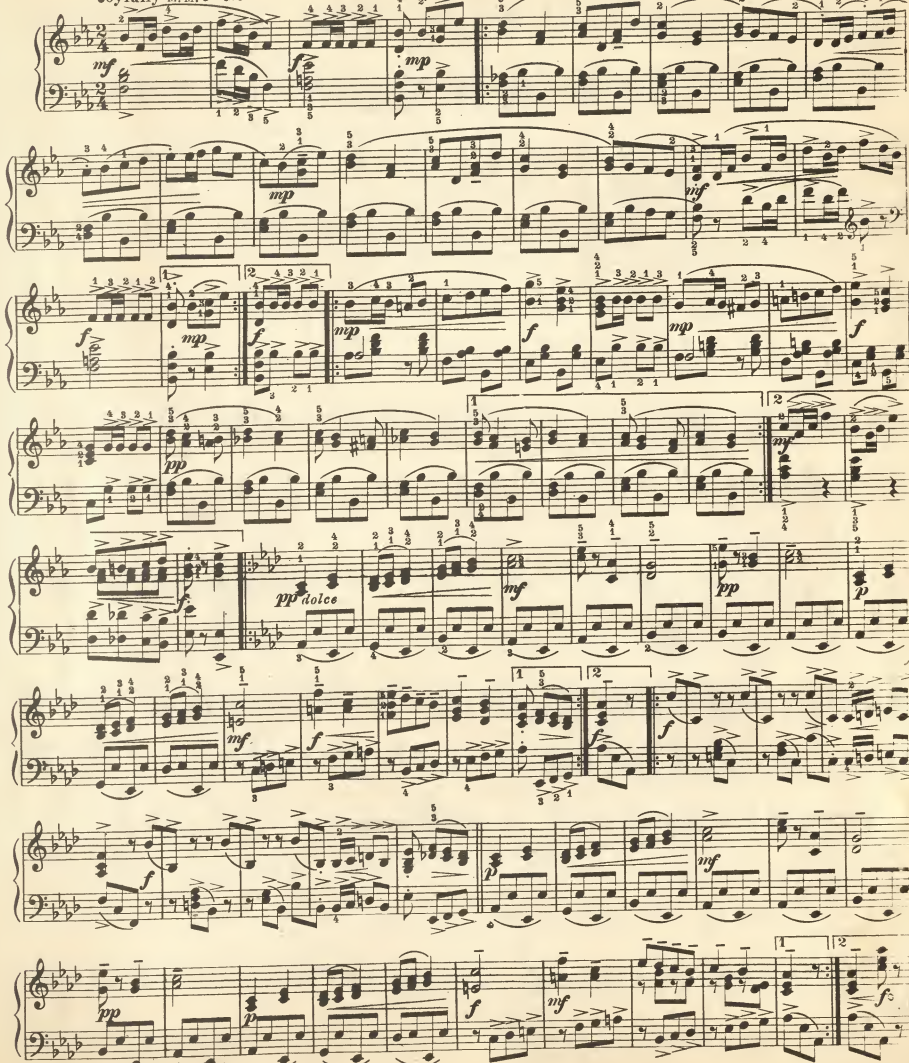
THE ETUDE

A DAY AT THE BEACH

WALLACE A. JOHNSON

A rollicking march; easy to play, but with all the good features of a much larger work. Play in the manner of a military band. Grade 3.

Joyfully M. M. # = 126



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VALUE IN A_b

AUGUST NOELCK, Op. 223

A brilliant "running" waltz. To be played at top speed and very steadily. Grade 5.

Allegro M.M., $\text{♩} = 72$

A brilliant "running" waltz. To be played at top speed and very steadily. Grade 5.

Allegro M.M. = 72

Pilento

Lento

Vivace

p

p leggiero

poco cresc.

poco rit.

atempo

cresc.

Fed simile

p l.h.

p r.h.

f

p

Fine

8.

1

2

p dolce

legg.

poco rit.

atempo

D.S.*

grazioso

TRIO

* From here go back to 8. and play

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The image displays a page from a musical score for the piece "The Wind" by Franz Liszt. The score is written for piano (p) and violin (v). The key signature is B-flat major (two flats), and the time signature is 2/4. The piano part is in the lower register, while the violin part is in the upper register. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics range from piano (p) to fortissimo (ff). The tempo is marked "Allegretto". The score is divided into measures, with some measures containing multiple notes and rests. The overall style is characteristic of Liszt's piano and violin compositions.

SUNSET'S GOLDEN GLOW

Light finger work with a stationary position of the hand. Useful for acquiring strength and elasticity. Grade 2.

Allegretto M.M. ♩ = 112

PAUL LAWSON

Allegretto M.M. 12

The Elbow

mf

Fine

D.C.

THE SWALLOWS' FLIGHT

An ornate drawing-room piece in Mr. Kern's best manner. Grade 4.

CARL WILHELM KERN, Op. 444

Moderato rubato M.M. ♩ = 54

mf *calmato* *a tempo* *rit.* *a tempo* *dim.* *calmato* *a tempo* *mf* *dim.* *Fine* *p* *mf* *dim.* *Fine of Trio (D.C.)* *pp* *p* *pp* *cresc.*

p *cresc. molto* *sch. p* *più accel.* *morendo* *mf* *cresc.* *dim.* *a tempo* *rit.* *pp* *pp* *rit.* *f* *l.h. Trio D.C.* *r.h. lingo*

STORY AT TWILIGHT

In narrative style, simple and direct, with singing tone. Grade 2½.

MILTON D. BLAKE

Andante M.M. ♩ = 54

p *Andante* *a tempo* *poco cresc.* *dim.* *rall.* *mf* *pp* *cresc.* *dim.* *rall.* *Fine* *pp* *p* *pp* *cresc.* *dim.* *rall.* *D.C.*

GAVOTTE

THE ETUDE

FRZ. JOS. GOSSEC
1734-1829

With the real flavor of the antique. Play in delicate and refined style, in the manner of a string quartet.

Allegretto M.M. ♩ = 108 SECONDO

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UNDER MARCHING ORDERS

MARCH

A brilliant military march, to be played with large full tone.
Tempo di Marcia M.M. ♩ = 120

SECONDO

R.S. MORRISON

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THE ETUDE

GAVOTTE

FRZ. JOS. GOSSEC
1734-1829

PRIMO

Allegretto M.M. ♩ = 108

UNDER MARCHING ORDERS

MARCH

Tempo di Marcia M.M. ♩ = 120

PRIMO

R. S. MORRISON

SECONDO

THE ETUDE

Musical score for the Second Piano part of "The Etude". The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of 11 staves of music. The first staff begins with a forte (*ff*) dynamic and includes fingerings 2, 3, 4, 5, 6, 7, 8, 9, 10. The second staff features a crescendo (*cresc.*) and fortissimo (*ff*) dynamics. The third staff is marked mezzo-forte (*mf*). The fourth staff includes a fortissimo (*ff*) dynamic. The fifth staff is marked mezzo-piano (*mp*) and includes a simile marking. The sixth staff features a fortissimo (*f*) dynamic. The seventh staff is marked mezzo-piano (*mp*). The eighth staff includes a fortissimo (*f*) dynamic and a fine marking. The ninth staff is marked fortissimo (*ff*). The tenth staff includes a fortissimo (*ff*) dynamic and a fine marking. The eleventh staff is marked fortissimo (*ff*).

THE ETUDE

PRIMO

Musical score for the First Piano part of "The Etude". The score is written in treble clef with a key signature of two flats (B-flat and E-flat). It consists of 11 staves of music. The first staff begins with a forte (*ff*) dynamic and includes fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. The second staff features a fortissimo (*ff*) dynamic and a crescendo (*cresc.*) marking. The third staff is marked mezzo-forte (*mf*). The fourth staff includes a fortissimo (*ff*) dynamic. The fifth staff is marked mezzo-piano (*mp*). The sixth staff features a fortissimo (*f*) dynamic. The seventh staff is marked mezzo-piano (*mp*). The eighth staff includes a fortissimo (*f*) dynamic and a fine marking. The ninth staff is marked fortissimo (*ff*). The tenth staff includes a fortissimo (*ff*) dynamic and a fine marking. The eleventh staff is marked fortissimo (*ff*).

RONDO CAPRICCIOSO

ARNOLDO SARTORIO, Op.1267
Grade 3

In semi-classic style; a true *rondo* with three distinct themes, the first theme recurring regularly. Grade 3.

Allegretto M.M. $\text{♩} = 108$

15

Meno mosso

THE ETUDE

Meno mosso

p dolce

cresc.

f

poco rit.

cresc.

f

rit.

Tempo I.

dim.

p

cresc.

f

rit. e dim. D.C.

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In the related keys, F and D minor. Very useful for teaching or elementary recital. Grade 2.

GEO. L. SPAULDING

Allegretto M.M. ♩ = 100

Allegretto M.M. ♩ = 100

mf

Fine

f

D.C.

BIRDS OF SPRING

INTERMEZZO

THE ETUDE

F. SABATHIL

A clever characteristic piece in the style of a *polka caprice*. The grace note employed in this piece is the genuine *acciaccatura* (crush note), so called because it and its principal note are played almost together, Grade 4.

Moderato M.M. ♩=108

* An upward sweep with the back of the third finger.
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THE ETUDE

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0980 Angel's Song Lout mel.	50	18887 (O) Holy Child of Bethlehem Saults high	80
3249 Away in a Manger Anderson med.	30	*8946 In Old Israel (Violin Obligato) Gail high	80
10601 Away in a Manger Llewellyn Solo or Duet	50	8946 It Came Upon the Midnight Clear Lansing high	80
11829 Beckoning Star Neidlinger high	50	4150 Little Christmas Song (Duet for Sop. and Bar.) Berger	20
4146 Before the Shepherds (Viola and Cello) Saults high	50	*1948 Lord of the Ages, The Holt high	80
*4468 Bells of Bethlehem Tracy high	50	6994 My Guiding Star Wrightson mel.	40
*4468a Bells of Bethlehem (Violin Obligato) Tracy high	50	*10310 Nation's Adore Shelley high	80
12026 Calm on the Listening Ear of Night Thompson high	30	4979 (O) Night Divine Jones high	50
20283 Christ Is Born Louis med.	35	*7487 Our Saviour and King Headrick high	50
14902 Christmas Dawn Kroege low	40	14983 Prince of Humanity Neidlinger high	50
*3708 Christmas Morn Voder high	40	19787 Ring, X's Merry Chimes Delaney mel.	30
3708 Christmas Night Mustet high	50	9729 Saviour Christ Holt high	80
7038 Christmas Pastoral Pontius low	25	*1907 Shepherds in the Fields Abiding Burnes high	50
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6950 Come and Worship Brewer med.	50	15251 Sing, O Sing Kisher mel.	50
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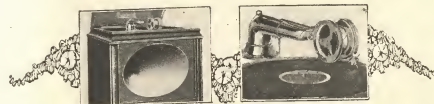
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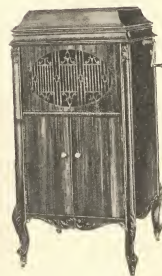


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IN SANTA CLAUS LAND

POMEGRANATE

A really useful teaching piece; a study in light finger work and in the triplet rhythm. Grade 3.

Allegretto cantando M.M. ♩ = 54

WALTER ROLFE

mf
con Ped.
cres.
mf
decres.
Fine
f
ff
mp
Con molto moto
decres.
mp

THE ETUDE

mf
f
cres.
poco
mp
D.C.

CAVALRY COMING
MARCH

C. C. CRAMMOND, Op. 122

To be played jauntily and in the military manner. Grade 2 1/2

Tempo di Marcia M.M. ♩ = 116

f marcato
mf
ff
mp
Fine
mp
D.C. Fine

ANDANTE

from TRIO No. 7

THE ETUDE

One of the most beautiful of Beethoven fragments too seldom heard. A study in rich and sombre diatonic harmonies. Grade 4.

Andante cantabile, ma però con moto M.M. ♩ = 63

L.van BEETHOVEN, from Op. 97

semplice
p dolce
cresc.
p
f
cresc.
p

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COMING OF SPRING

By the famous Finnish composer, (born 1878) in modern style, without extravagance. The major cadences increasing in number and volume finally burst through the sombre minor harmonies like rays of sunshine. Grade 5.

Alla marcia M.M. ♩ = 108

SELIM PALMGREN, Op. 22, No. 12

p
cresc.
f
mp
cresc. molto
p
più
dim. e pochiss. rit.
p

THE ETUDE

cresc.
f
sempre
cresc.
pp
allargando
ch.
lh.

FIRST PIECE OF THE STAR PERFORMER

In singing style, all melodies in the left hand. Grade 2.

Tempo di Valse M.M. ♩ = 66

p
ppp quasi echo
fine
pp
fine
DCal
fine

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PETITE MAZURKA

JOSEPH J. Mc GRATH

THE ETUDE

In semi-classic style neatly harmonized and lying well for small hands. Grade 2½

Tempo di Mazurka M.M. ♩ = 126

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THE ETUDE

TRIUMPHAL MARCH

from "NAAMAN"

M. COSTA

One of the finest of the older grand marches, full and imposing. Suitable as a postlude or for weddings and festal occasions.

Marziale M.M. ♩ = 120

MANUAL: p Sw. or Solo Reed or Tuba

PEDAL: Coup-off

Choir: Ch.

TRIO Soft Diapason and Gemshorn

Sw. Oboe and Diapason

16: uncoup.

* From here go back to 8 and play to Fine; then go to Trio. Note: Play all repetitive chords and notes in brittle, marcato manner.

THE ETUDE

ROMANZA

In the broad and flowing style so well suited to the real character of the violin, and employing the rich lower registers.

ROSE EVERSOLE

Moderato con sentimento

VIOLIN

PIANO

THE ETUDE

CHAS. O. ROOS

From Mr. Lieurance's new cycle of the great west entitled *Green Timber*. In this set of songs the thematic material is chiefly original, Indian motives being introduced only occasionally for the sake of color.

WHERE CEDARS RISE

THURLOW LIEURANCE

Andante moderato

Allegretto

A blue bird wakes the sleeping hills and calls the dawn, the

pp *mf*

(Echo) *pp* *rit.*

Moderato

stealing down. The lark's sweet song proclaims the day. (Ah) The

p *pp* *ff* *pp* *rit.*

Allegro moderato

shadows will fade away. The long night is gone. The singing waters lift their silvery

mf

ritando *p*

spray, Red willows bend and sway, and bend and sway.

cresc. *ritando* *p*

Maestoso

Where cedars rise, dark crowns of green and birches grow, white birches grow.

pp *mf* *pp* *pp*

Moderato

pp *rit.* (Echo)

A gray wood-dove his love-mate calls. Ah my heart re

f *pp* *Flute*

Andante (mournfully)

calls, a far a-way, a long a-go. Ah my

mf

Allegretto

heart re-calls a far a-way, long a-go.

pp *mf* *rit.*

SANTA CLAUS IS HERE

E. JOSEPH BAYERL

A most catchy and effective number for any Christmas entertainment. The use of triangle or bells is desirable.

Andante con moto

Tempo I.

Triangle: (or Bells):

1. Ding dong ding, dong ding dong, Ding dong ding Bell! Win-ter winds are blow-ing, Grate-ful car-ols sing ye, How the ta-terns glow-ing,

2. Ding dong ding, dong ding dong, Ding dong ding Bell!

3. Ding dong ding, dong ding dong, Ding dong ding Bell!

Tempo *pp* *very delicate*

rit. *patempo* *rit.*

Gold the night and snow-ing, Chil-dren come and greet me, O-pen, I en-treat ye, Ding dong ding, dong ding dong, Ding dong ding Bell!

See the gift I bring ye, For each boy and maid-en, Rich-ly am I la-den; Ding dong ding, dong ding dong, Ding dong ding Bell!

Hearts are a-pen throw-ing, List to what I'm tell-ing, There I'll make my dwell-ing, Ding dong ding, dong ding dong, Ding dong ding Bell!

pp *rit.* *patempo* *mf* *rit.*

* Triangle accompaniment can be played throughout the whole song, following the rhythm as given in the Introduction: very soft and if possible behind the stage.

Words by R. B.

An artistic love song: to be sung in a smooth and flowing manner, but with declamatory emphasis.

YOU CAME TO ME WITH LOVE

ROBERT BRAINE

Moderato

p dolce

You came to me with love—with true and ten-der love,— My heart leapt

p dolce *poco rall.*

out to yours and joy came from a—bove. You brought a mes-sage sweet, that held such joy di-vine,— And then I

mf *poco rall.* *p*

knew your heart was mine. *a tempo* You

mf *cresc.* *rall.* *p*

showed me then how sweet could life be-come to me, How won-drous fair And rare could all this wide world be.

a tempo *mf* *dim.*

Your song has lift-ed me—to heav'n-ly heights of bliss and rap-ture sweet is mine—

p espress. *cresc.*

preceptually *molt. rall.*

in one car-ess-ing, one car-ess-ing kiss.

pp *a tempo* *p espressivo*

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The Music of the Moslem Maid

ORIENTAL music, as far as I see and understand it, is a different thing entirely from the imitations of it which are given and accepted as "the real thing" over here. In the first place, the mentality of Orientals is entirely different from that of Europeans. Art is not encouraged by Islam, the religion of Egypt; the houses, even of the better class Egyptians, are noticeable for their almost entire lack of pictures, books, or ornaments. A few modernized and artistic spirits set at naught, it is true, those precepts of Muhammad which forbid the introduction of carved or pictorial images into their houses; but the greater part of the followers of Islam strictly obey the injunctions of their Prophet. Music has no place in the Moslem religion; there is no singing or playing in the mosques. Love is almost the entire theme of the Arabic words to which Egyptian music is set. And therein lies a very curious paradox.

Love, as we understand it, is entirely unknown among the Egyptians; their marriages are arranged for them by their parents, and the contracting couple never see, or at least speak to, each other until the actual night when the marriage is consummated. Family life among them is non-existent; if a man calls at an Egyptian house he is shown into the *semlak*, gentlemen's reception-room; he does not see a woman; the servants themselves are men. The women live in the harem, or woman's part of the house. Women are not allowed the same freedom as men,

neither are they considered to be on an equality with them.

I had a good many Egyptian lady pupils of high family, and always gave my lessons without supervision of any kind. No other man of any nationality, I believe, has ever been allowed such privileges. These ladies generally practiced well, and were much less staid and quicker to understand what was required of them than a great many European ladies. Some of them played Bach, Beethoven, and Chopin quite well; the latter composer being the general favorite. Of course, they never studied any Arabic music with me; but some of them took lessons on the 'ood, the favorite national instrument—a kind of large mandoline or guitar and played with a plectrum—from native musicians. I had to give my lessons in French, which they all speak in addition to their native Arabic; very few of them understand English. Several of them confided to me their disgust with the present narrow existence of women in Oriental countries. One, a fine specimen of a lady in every way—young, striking-looking, elegant, well read, speaking four or five languages fluently (she had two splendid grand pianos upon a fine Blüthner upright)—told me that she had a horror of marriage with an Egyptian, as it would mean the entire curtailment of even as much liberty as she then possessed. Only this year she broke off the engagement which had been arranged for her by her relatives, and I should question if she ever marries at all—Frederick Kitchener in the *Monthly Musical News*.

"When You Do It, Mean It"

By Sidney Bushell

I CAME across that in a book the other day. It is certainly a fine slogan for the piano student; and I have adopted it for my own use with excellent results, so pass it on.

When you are doing finger exercises, "mean it," that, and nothing else. When you sit yourself down for your daily practice, "mean it." Let nothing else intrude

during the whole hour, or whatever period you have determined upon.

Did it ever strike you how significant it that corner-stone of musical endeavor—Perseverance?

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"Thank You for Your Most Sweet Voices"—SHAKESPEARE

The Art of Making a Beautiful Tone

By Albert B. Bach

[The following article has been arranged for "The Etude" from the far too little known work by Albert B. Bach entitled "The Principles of Singing." The author in addition to being a successful bass baritone soloist at La Scala, in Milan, and at the Court Opera in Budapest, was distinguished as a lecturer upon Vocal Physiology and on the History of Music. His works upon the voice are regarded as classics because of their scholarly character and their practical usefulness. Editor of "The Etude".]

Simple Breathing Exercises

Lure depends on breathing; singing on artistic breathing. The first breath is the beginning, the last, the end, of our life. The breath is like the oil in a lamp: just as the lamp ceases to give light when the oil is consumed, as in the same way the sound ceases whenever the breath is exhausted. In ordinary life we breathe involuntarily, for we breathe while we sleep; but for artistic singing we must study the art of breathing, so that we may become able to sing a great deal with a small volume of breath; and the old Italian masters justly called "The virtuoso in breathing" is nearest to the virtuoso in singing. The student should, above all, first distinguish between superficial and deep breathing, and avoid the former. We may occasionally use the natural light breath, if the nature of the composition allow it. This light breath the Italians call *mezzo respiro*, but this method of breathing requires no special study for its acquisition.

Superficial or light breathing consists in the elevation of the upper ribs and the breast-bone and collar-bone, and therefore sometimes called collar-bone breathing. In this way but a small portion of air is taken in, and it goes, of course, no great distance beyond the windpipe. The breath remains very close to the larynx, and makes the singing strained and breathless, with an ungainly heaving of the chest; and breathing in this way makes one tired after a very short time.

Instead of this injurious mode of breathing, deep breathing is to be persistently cultivated. To this end the lungs should be allowed to expand most freely in the lower part of the chest, the diaphragm being energetically contracted. In this way a far greater amount of air rushes down into the lower lobes of the lungs, which then rest far on the diaphragm, than by the gasping for air with the mouth which accompanies superficial breathing.

Let the student diligently practise the art of firmly retaining, by the deeply depressed diaphragm, the breath thus obtained, and allowing it little by little to escape upward. This healthy way of breathing, which strengthens not only the lungs but also the organs of digestion, should be practised daily in pure and fresh air, particularly in the morning, even when one is not singing.

It is a matter of course that calm deep breathing conveys more air into the air-

chambers than the ordinary way of superficial breathing. Accordingly, by the first method a larger quantity of oxygen is introduced into the organism, we widen our chest, we strengthen our lungs, and we improve our digestion. The inspiration must be an in-blowing, and expiration a gradual blowing out rather than a rush in and in puffing out of the air.

The best and simplest way to accustom one's self to deep breathing is to stand upright, and, holding one's hands on the top of the head, to draw in the air as gently and as deeply as possible, retaining it well down by the diaphragm for from ten to twenty seconds. I may also recommend the following as being to the purpose: Pass a stick through the bend of both the elbows, taking the arms well forward, and in this position breathe gently and deeply. By this procedure diaphragmatic breathing is induced to a remarkable degree, whilst it is also conducive to a good carriage.

The following two exercises are also advisable: Join the hands behind the back, carefully maintaining an erect posture, so that the shoulders are drawn well down, and breathe deeply. The second is to breathe deeply and slowly through the nostrils, 20 to 40 times, during inspiration bring the arms up to the level of the shoulders, and during expiration let them fall slowly down.

What not to do

The student should, as often as possible, breathe quietly through the nose, and retain the air in the lungs by contracting the diaphragm. The shoulders must never be drawn up, only the chest is to expand and to arch out forward, and then the air should be allowed steadily to stream forth for the formation of the tone. The expiratory muscles must never force the air against the vocal chords, but should allow it to flow out gradually, otherwise the voice will tremble. If we force the air against the vocal chords they are disturbed, and their regular wave-like vibrations are interrupted; by this a shaking and trembling is produced, resembling that in an organ when the influence of the wind is too vehement. We often hear amateurs who sing forte without producing a full or pleasant tone, while with the same effort when singing piano, his tone is full and round. The secret is, that the latter allows no waste air to escape through the vocal chords without producing sound. The amateur loses a great deal of breath without bringing the air into sounding vibration. One part of the air thus needlessly escapes, and the tone is consequently weak. If the singer, therefore, in producing a tone, uses too much air, his tone will lose in fullness and body, just as an oil-picture loses in beauty and clearness if the artist uses too much oil.

The middle notes of our voice require the least air; the lowest and the highest notes require more. The ability to produce a strong tone with the same moderate expenditure of breath betokens the artist, and every singer must aspire to this accomplishment. Methodical singing,

since it effects an increase of the respiratory capacity, is the best muscular exercise, and, in a relatively short time, does more for the invigoration of the lungs and for the increase of their volume than any form of athletic exercises.

The singer's first care must be for a constant and liberal supply of fresh air in the rooms he occupies; and still more attention ought to be paid by teachers in large schools to constant ventilation, and to the liberal supply of pure oxygenated air.

An Enemy of Tuberculosis

It has been proved that, in the case of singers, by the energetic and more complete ventilation of the lungs, not only is an increased oxygenation but also an increased decarbonization of the blood effected. A larger percentage of carbonic acid has been discovered in a volume of air in which respiration by deep breathing had been kept up, than was found in an equal volume of air affected by respiration in shorter inhalations.

Portamento, legato, and the messa di voce (crescendo and decrescendo), require particularly quiet and deep breathing. The art of singing, accordingly, increases both the oxygenation and the decarbonization of the blood.

The regular daily practice of singing strengthens not only the lungs and the voice, but the whole constitution. The deaf and dumb have therefore a defective development of the thorax and the voice and are disposed to consumption, and the greater part of them depart from this life in their youthful days, after the breaking of the voice. Dr. Meissner gives a list of fifty-one pupils who died at the Leipzig Conservatory in Intonation; in forty-nine the cause of death is given, and in not less than thirty-two of these the cause was disease of the lungs.

Not only for technical but also for sanitary reasons should children from their seventh year sing daily vocal exercises within the compass of a sixth or an octave. The earlier in life a child begins to sing, the wider his thorax, and the sooner does he become a singer. The parts of which are in childhood cartilaginous, and therefore greatly capable of expansion. The organs proper to the voice have also at the early age a greater flexibility, through deep inspirations and full expirations they strengthen the inner parts, and the development of the inner organs is as important for the voice as that of the external ones. Physicians have therefore recommended singing at an early age as a remedy against consumption.

Breathing exercises should be engaged in also by persons troubled with asthma, and a tendency to congestion of the lungs. These breathing-exercises do not only aid a clearing of the chest, but also phlegm, but they also facilitate expectoration, and give the sufferer a peculiar feeling of relief and comfort in the cavity of the chest.

The following results were obtained by Professor Monasain from an examination

at the St. Petersburg hospital of 222 vocalists. The relative as to the absolute circumference of the chest in the singers is larger than in those who do not sing, and it increases with the age and with the time devoted to singing. The expansion of the chest and the vital capacity of the lungs are greater in singers than in other persons, and they likewise increase with age and practice. While catarrhal affections of the larynx are of frequent occurrence among vocalists, they are seldom attacked by consumption. Singing being, as it were, a gymnastic exercises of the lungs, is thus an excellent prophylactic for those who have a tendency to pulmonary diseases.

The Correct Position of the Mouth

A correct position of the mouth is one of the first conditions of the production of tone in singing. If the position is faulty the *timbre* is muffled and obscured, the development of a refined tone is rendered impossible, and the voice is made unfit for art. A line and pure tone can thus be best produced, as all parts of the vocal apparatus are, while that voice is being produced, in a natural, easy, and unstrained condition. The voice sounds on a (ah) fullest and most sonorous, because the tone-waves can move freely and easily. One should try to keep the tongue flat and quiet, and the soft palate raised. It is understood that we must also practise the other vowels; but we should always begin our studies on a (ah), because all faults and defects of sound are observed best on this vowel.

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its axioms, and the best singing-schools of all countries have adopted it.

The Different Modes of Attack

A beautiful tone—! mean a tone fit for artistic purposes—must be free from all faulty sounds, and must therefore not have a guttural, palatal, nasal, noisy, or uncertain quality. Every note must ring out by itself, independent and clear, and should never be pushed or forced.

The old Italian masters used the phrase, "*fiore il tuono*" (to spin the tone). Just as the spinner draws the thread off the spindle, so must the singer take or draw off the tone softly and carefully, and never force the air against the vocal chords. If the voice is exercised in a natural and artistic way, it will remain fresh, soft, and flexible for a very long time; and therefore the Italians used the phrase, "*la voce ha buona pasta*" (the voice is paste-like)—meaning, that just as from a good soft paste one can evolve every plastic form, so can a singer with a soft and flexible voice give form and life to his representation of every vocal style.

We have three different modes of attack, but it is advisable to begin with one of these, the soft attack, and only later should the pupil exercise the other modes.

All vocal studies should begin with the improvement of the middle tones—those notes which everybody has received from nature, and which every one uses in conversation.

All voices should begin on the vowel a (ah), *chiaro-accura*. In voices where the middle tones are too dark, it is advisable to let them sing the vowel a (ah) first *chiaro* and later on *chiaro-accura*. The vowel "ah" remains for ever the best foundation, the primary basis of all tone culture. A line and pure tone can thus be best produced, as all parts of the vocal apparatus are, while that voice is being produced, in a natural, easy, and unstrained condition. The voice sounds on a (ah) fullest and most sonorous, because the tone-waves can move freely and easily. One should try to keep the tongue flat and quiet, and the soft palate raised. It is understood that we must also practise the other vowels; but we should always begin our studies on a (ah), because all faults and defects of sound are observed best on this vowel.

Sing on the Edge of the Lips

The air must strike the hard roof of the mouth (the hard palate) above the teeth, as all notes should be formed in the front of the mouth.

The old Italian masters said, "*Biagio far le toni at the edge of the lips*," by which they meant that the tone should never be formed in the back, but always in the front of the mouth. Formerly, the tone even in the piano commands a greater range of distance. The principal singing-schools of France have also adopted this method, and they say, "*Il faut avoir la voix sur le bout des lèvres*." As proof, I mention the names of the great artists Faure, La Salle, and DeReszke. Every country must adopt this method that wishes to cultivate artistic singing.

The theory of attack was first introduced by Pistocchi (born 1639), and developed by the school of Bernacchi (born 1660, died 1759) at Bologna. His pupils afterwards propagated his method. Cassanone, one of his latest pupils, taught this theory to the Court singer of Saxony, Johannes Miksch, who in his turn gave instructions to the celebrated Wilhelmnia Scherzer, Agnese Schellert, and the well-known teachers of singing, Mannstein, Sieler, etc., who have rendered great services to vocal art.

In the vowels o and u, the air takes a somewhat higher direction; in the vowels i and e, on the other hand, the air is directed somewhat nearer to the teeth. In other words: for the dark *timbre*, the air is directed to the higher parts of the hard palate; for the clear *timbre* it is directed forwards, more towards the teeth. The method of attack is at the foundation of tone-formation, and on it depend all the conditions of beautiful tone; we should therefore regard it as the centre of the whole technique of singing, around which are grouped the different variations, "as in a drama the subordinate actors surround the hero."

When the pupil has acquired the right attack on "ah," he will have no difficulty in directing the air for a and a somewhat higher, for i and e a little deeper.

If the air is not concentrated and not carefully brought forward, or does not strike the hard roof of the mouth, but, on the contrary, is divided in the mouth, and partly directed against the soft palate, the nose, or the pharyngeal walls, then we perceive the faulty guttural, nasal, and palatal sounds.

Proper Attack

The art of attacking a note properly is to some individuals very easy; to others, it is very difficult; it depends on the formation and the whole structure of the organs used during singing. A singer with a favourably constructed voice-apparatus will have less difficulty than one with a faulty apparatus. A thick tongue, a long uvula, a less arched palate, makes it more difficult to produce a fine tone. But through careful study the student may acquire the power of governing the air, and can learn to concentrate and direct it in such a way that it will on all vowels strike in the right place, and never go astray. The right attack will in time become the pupil's second nature, so that in performing he will no longer think how to direct the air, and how to produce a pure tone; he will be only inspired and animated by the poet's and composer's high ideas, his soul will be full of celestial fire, and then he will sing with poetic rapture, with liveliness of feeling, and with enthusiasm.

Three different modes of attack were taught in the old Italian schools, and these have been adopted also by the masters of the more modern Italian schools. The principal German and French schools, too, cultivate these three modes of attack, the grounds for their distinction having been established scientifically by German writers. These determine the three modes, according as the glottis is either completely closed, or partly closed, or completely open previous to the act of forming the note. A note may be attacked in the following ways:—

(a) It may be given well marked, vigorously, and with determination, as if with a blow (*con forza*), in which case the tone is produced by the perfect closure of the glottis previous to the act of forming the note, and the instantaneous opening and vibrating suddenly opened, the vocal chords are caused to vibrate to the extent required for the production of the intended note. This mode of attack is called *cheklich* (*con la glottis*), or *cheklich* in the use of the mode of attack, one must not force the air against the vocal chords, but should only cause a relatively larger and contented amount of it to issue forth, the whole volume of which is to be put into sounding vibration, and none allowed to escape as waste air.

(b) The second mode of attack is the breathed or aspirated, or somewhat like the sounding of the Greek vowel with the spiritus asper (τ), or like an h prefixed to the vowel. This aspirate attack is effected by the perfect opening of the glottis prior to the formation of the note, and by its assuming the shape demanded for the production of the note only during the issue of the air from the lungs. This mode



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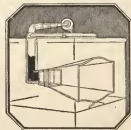


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