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### Volume 42, Number 12 (December 1924)

James Francis Cooke

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*The* **ETUDE** MUSIC MAGAZINE



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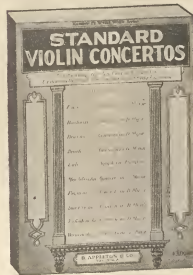
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# THE ETUDE

DECEMBER, 1924

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VOL. XLII, No. 12

### Musical Antiques

We were standing at the gate of a wayside dealer in antiques, in Maine. There was little probability that the dealer was a cheat. He was not the kind of bucolic highwayman who spends part of his time concealing "near-Colonial" furniture in the barn and the rest of his day disdainfully parting with family heirlooms in the parlor. No, here was a dealer with real antiques. There could be no question about it. They were too hideously ugly for any manufacturer in these Ladies' Home Journal-House Beautiful-Pictorial Revue-Country Gentleman-days to foist upon the American public. But there are thousands of antique-mad people who will buy anything, if guaranteed to come from a period when their own ancestry was obscured in the stream of European immigration which began with the Mayflower.

We saw one very conspicuous female from the Bronx buy a "real Colonial" rug which would have made a cultured Chinaman weep. We saw the pious descendant of a Maine farmer part with a chair that her grandmother wouldn't have given kitchen room. The price paid would have furnished the entire home of John Alden and Priscilla Mullen.

Antiquity is a fetish with many people. Age means nothing except with old violins, old wine and old wives. In music we know of innumerable things that are revered for their age that are by no means exceptional as art works. It is no heresy to point out that many of the masters, including some of the greatest, could be insufferably dull, prolix and even almost trite at times.

Why perpetuate the bad taste of some of our forebears? If they bought things indicating that they possessed the genius of culture they deserve our respect and admiration. There are thousands of home-made Colonial antiques that have this elemental beauty. Others are merely ridiculous. In the modern parlor they stand in hideous contrast to the best products of the Grand Rapids furniture factories. People who buy such atrocities may possibly be followed a hundred years hence by a similar brood who will purchase our present day lawn mowers and sewing machines as antiques.

It is wise for the teacher to bring up the child with a reverence for the great classics; but at the same time the teacher should know the classics and should read the opinions of great critics about the classics so that an intelligent judgment may select which are really worth while. Many a teacher has given this day would hardly greet with enthusiasm. Many a master has produced works, while under the influence of a few Homeric nods, that, were he still living, he would like to see obliterated. Yet music of this kind is doled out to pupils as immortal masterpieces, merely because it is "antique." Why not teach our young folks to accept music for its intrinsic beauty, not for its longevity?

### Stop To-day

MANY musicians and music teachers believe their profession and spend no little part of their time in fruitless worry. Music, of all arts, should keep them from this form of non-constructive nonsense.

So many people confound worry with concern, or interest, or earnestness. It is none of these. Worry is a form of fear, of apprehension, of nervous anticipation of some terrible thing that may happen. The musician worries because he fears that the public may not like his playing. Suppose it does not! Worry will not help the situation. Earnest work and more preparation might. Worry and fear are the thieves of success. They unfit one for the real battle, by undermining those forces which one must have at command when the great issue comes.

Arnold Bennett, the famous English novelist, represents worry thus: "Worry is the evidence of an ill-controlled brain; it is merely a stupid waste of time in unpleasantness. If men and women practiced mental calisthenics, they would purge their brains of this foolishness."

### Making Others Happy

"Ty" Cobb, who, the "fans" tell us, is one of the greatest of all baseball players and managers, is recently quoted: "If I had my time over again, I would probably be a surgeon instead of a baseball player. I have only one regret, I shall not have done any real good to humanity when I retire."

We think that "Ty," in the vernacular of the ball-park, is "off his base." This notable player has given pleasure and recreation to thousands and thousands of high-tension men who depend upon baseball as a diversion, and for a "let-up" from the grind that otherwise might shorten their lives on earth. In doing this, "Ty" has made good. Many of the surgeons he admires would not hesitate to give "Ty" a degree of "Doctor of Psycho-therapy," or "Doctor of Sunshine and Happiness," because he has probably done more for tired brains, tired bodies and tired nerves than thousands of doctors.

If "Ty" is right, all of the efforts of interpretative musicians are wasted. Their productions are just as temporal as those of "Ty." When the playing or the singing is done, all that is left is a beautiful memory unless the artist has recorded his art for some reproducing machine. These memories are treasures to those who know that their journey through life is—so far as we know—onfold. Who would give up the glorious recollections of Caruso, Busoni, Bispham, Williams? No, "Ty," the man who gives the world something to rest its mind and its soul, is not living a wasted life. You have every reason to be glad in your heart that you have had the chance to make so many others happy.

Christmastide brings no finer gift than the chance to make others happy.

### Christmas Glorious!

Over a hundred million Americans will shout "Merry Christmas" again this year. The echo will ring back from multitudes in foreign climes to whom this Christmas Glorious will be one of the merriest, happiest, gladdest in their lives. Just now it is a joy to realize that we are blessed with thousands of musical friends the world over. We want them to know that our Christmas Greetings in cold print carry with them the warmest kind of a Christmas Greeting in our hearts.





## Higher Character and Business Standards

MUCH to the credit of a group of leading American vocalists is a "Code of Ethics and Practice" we have recently received from the American Academy of Teachers of Singing of New York City. It would be a fortunate thing if these principles could be adopted by music teachers in general.

### PREAMBLE

We, members of The American Academy of Teachers of Singing, citizens of the United States, dedicate this code of ethics to the advancement of vocal art.

We pledge ourselves in our professional activities to the vital principle underlying all enduring accomplishment; in defending our own rights never to be unmindful of the rights of others.

### CODE

ARTICLE 1: Members of the Academy, in accordance with Article 2 of the Constitution, agree to further: (1) the establishment of a code which will improve the ethical principles and practice of the profession; (2) the spreading of knowledge and culture; and (3) the promotion of cooperation and good fellowship.

ARTICLE 2: Members of the Academy assume the obligation to promote the teaching of singing, not primarily as a commercial project, but as a means of culture; to maintain and increase the prestige of the art of singing; and to conform to the standards of correct professional conduct as instructors, advisers, and gentlemen.

ARTICLE 3: The teacher of singing should possess both character and education.

ARTICLE 4: Any unprofessional, dishonest, or corrupt conduct on the part of teacher or pupil should be reported to the Academy.

ARTICLE 5: Any pupil who has deliberately failed to pay his just indebtedness shall be reported to the Academy, and shall not be accepted as a pupil by any other member until his debt is paid.

ARTICLE 6: Any specific promise by the teacher that leads the student to false hopes of a career is a breach of ethics and integrity.

ARTICLE 7: A minimum of one year of continuous instruction shall warrant the teacher in claiming the student as a pupil. But fairness must be practiced in the proper recognition of helpful services rendered by former teachers, and derogatory statements avoided. Furthermore, dignity and a scrupulous adherence to facts in advertising shall always be observed.

ARTICLE 8: Teachers should treat their pupils with consideration and patience, inculcating in them respect for their art.

ARTICLE 9: In voice trials the duty of the teacher is to diagnose the case impartially. Therefore it is suggested that at the outset the student be requested not to disclose the name of any former teacher. In all instances an honest opinion should be given by the student.

ARTICLE 10: Punctuality is incumbent upon teacher and pupil. Pupils should be held responsible for the time originally reserved, except in rare emergency.

The members supporting these principles include:—

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## Come to Your Senses!

THOUSANDS of very gifted and even notably brilliant students are painfully impatient before real hard training. They provide some of the most exasperating experiences in the teacher's career. The teacher can endure the dull or even the stupid student who is making an honest effort to progress. But the talented fellow, with ability "sticking out all over him," who does not work! !!!

Such students regard their gifts as aeroplanes that will "zoom" them to great heights without work. They laugh at the advice of those who have achieved prominent positions by dint of grueling labor. These students—alas—usually arrive at mediocrity when it is too late to acquire technical skill and cultural equilibrium, which would probably have made them great. Sometimes temperament, sometimes conceit, sometimes sheer laziness is responsible for leading them to the "easiest way" which is always the hardest way in the end.

Listen to the scintillar-like phrases of the powerful philosopher, critic, dramatist, George Bernard Shaw, in a letter to a young man who was striving to substitute his "genius" for a real training designed to fit him for fearless competition with others of his age and with the good sense to grasp such an opportunity.

"I advise you very strongly to remain in your groove and postpone all thought as to your future career until you have finished your university course with reasonable credit and may offer yourself to whatever cause you may choose to serve, as an adult man with a certified liberal education and the standing and experience of a university graduate. In that character you will be welcome and useful in the struggle for socialism or whatever other struggle may represent your sympathies. There is one character in which you will be welcome nowhere, useful nowhere, and a nuisance everywhere; and that is in the character of an erratic, half-educated youth, at odds with his family and school and with all other institutions within his reach, because he is really at odds with his own unstable nerves. Your letter fills me with horrible suspicions of you in this direction. If they are justified I have no use for you, the socialist movement has no use for you, the world has no use for you, and I pity your family. So you just drop it and see what you can do under the easy circumstances of convention before you ask to be trusted in the difficult circumstances of revolution."

This letter, quoted in the *Journal of Education*, is a classic. Teachers of music ought to save it to show to students who balk at technic and bask in the sunshine of their own self-admiration. We once had a pupil who had great and obvious gifts in composition. After a few lessons in harmony he confessed that it was futile "for him to work at something he knew by instinct." That was years and years ago. He has never advanced a step since. A little of the training that Shaw advocates might have made a master of him. If such a student can be brought to his senses in time, before his priceless hours of youth have been dissipated in "temperament" that balks at the rigors of genuine work, the teacher has accomplished something really worth while.

## Snap Judgment in Music

Do not give your musical opinion lightly. If it is worth anything at all it must come from reflection. We have repeatedly heard utterances from half-baked minds upon music that has been the result of a life philosophy. The opinions have been so ludicrous that those who have made them instantly become subjects for ridicule. It is very easy to say that you don't like Brahms, or Moussorgsky, or Palestrina or Cyril Scott or Debussy. But before making such a statement you must first assure yourself that you have become sufficiently familiar with their best works. More than this, you should find out "why" you don't like their works. Much of the casual opinion we hear upon Music is about as valuable as barber-shop opinions upon Statesmanship.

## THE ETUDE

# Acquiring a Technic of Interpretation

BY GUY MAIER  
The Noted American Pianist

Mr. Guy Maier, easily one of the most distinctive of the American pianists of the present day, was born in Buffalo. His American education in music was received chiefly at the New England Conservatory where he studied piano under George Proctor. Later he studied in Berlin under Arthur Schnabel (piano), and under Paul Juon (composition). For many years he has been one of the foremost teachers of Boston and New York. His recitals of music for young people have brought him wide acknowledgment from the press. Together with Lee Pattison he has given "Two-Piano"

recitals which have been among the greatest successes of the concert platform in recent years. The records of the playing of these two artists, made for the sound-reproducing machine, are exceptionally beautiful. Mr. Maier is now at the University of Michigan Conservatory. He is an exceptionally clear-thinking writer and his articles in the present series are sure to attract the attention and interest of all piano students looking for practical means to advance their work. This article is one of many new articles which THE ETUDE has received from modern teachers.

A percussive instrument like the piano, particularly, needs very subtle treatment, in order to be interesting.

Students ought to be encouraged to exaggerate their "effects," to use more vivid extremes of color and nuance, more *real fortissimos* and *pianissimos*, to underline more certainly all that they do, even at the risk of a little distortion. Better a bit of exaggeration any time than the feeble, ineffectual approximations of "effects" which deaden the playing of almost all students. How often one hears, "Oh, I was trying to make it sound that way, and I thought I did!" Even first-rate pianists find at times that some feature of a work has not received sufficient emphasis and that the imagined effect has fallen flat, or is scarcely an effect at all except a drab, colorless one. It is better to play with over-much authority than with not enough.

Before taking up the specific tests there are a few general points which must be most carefully stressed. First, supervise carefully your mental and physical atti-



GUY MAIER

### When the Pupil "Gets Stuck"

The complaint is almost universal: "I can get just so far with a piece, but then I am 'stuck.' It doesn't sound well; I cannot play it beautifully or effectively, sound well; I would know what to do to improve it." To "make it sound well," demands, naturally, an experienced teacher to guide the student. But frequently, for long spaces of time, students (or teachers themselves) have no opportunity of working under expert guidance. It is during these discouraging periods that the student has his real opportunity to do creative work—if he knows how to go about it!

Therefore, we propose that each work (or "piece") shall be put through many tests in order to find out what is wrong with it, or what to do to improve it. These tests will be valuable only if the student applies each them in turn (omitting none) and if the work has been learned so thoroughly that he can devote most of his attention to listening to his playing of it. There will be:

- (1) Tests of Tempo and Outline.
- (2) Tests of Rhythm.
- (3) Tests of Phrasing, Tone and Color.
- (4) Tests of Pedalling.

These can be applied to any work whether classic or modern, rapid or slow, large or small.

### Communicating Beauty

"Interpretation" may be defined simply as sharing what you have found beautiful with some one else. In order to be able to communicate this beauty to others one must acquire a technic of interpretation or "presentation," so that the work will be as artistically effective as possible to make. Besides the necessity for not violating the canons of good taste, of symmetry, balance, control and suspense, certain features of the work must be slightly emphasized or exaggerated in order that they may be more easily "communicated" to the hearer.

a pianist feels that he is playing very clearly; and yet, to the audience, who is not familiar with the work and who receive several kinds of impressions on their ears at once, his playing is muddled and ineffective. If he played more slowly and with more accentuation, the audience would easily understand it, and consequently would be interested in it.

In halls the pedal must be used sparingly or not at all in rapid scale passages; but, on the other hand, for slow, sustained portions, the damper pedal can be used longer and more freely than would be advisable in a room. All of the extremes of fortissimo and pianissimo must be carefully marked; and the singing tone must be richer and fuller than in a room. In fact, when one hears a great pianist play a cantabile passage in the studio or salon, it frequently sounds too loudly—sometimes almost harsh. That is because he is accustomed to playing in much larger places which demand an "al fresco" style.

### Bottom

It is always necessary to watch carefully that the piece has enough "bottom" (bas)—i. e., it is advisable for students to play the bass notes so fully that they almost overbalance the "top." This is very important and is never given enough attention. Bass tones have not as much penetrating power as the higher tones, therefore they can bear a slight excess of "pressing out," without fear of over-shading melodic tones above. Schumann's statement that "By the basses one recognizes the musician, can be applied with equal truth to pianists as well as to composers.

Rests, and spaces between phrases, parts of pieces, and pedal changes must be longer in halls. In general, everything that you do in an auditorium should be more deliberate and more underlined; only in this way will your playing be intelligible and interesting to a miscellaneous group of people.

### I. Tests of Tempo and Outline

(These tests are put in the form of questions. Explanations or comments follow after the heavier type. Do not limit your examination of the work to a few measures or a page, but conscientiously go through the entire piece with each test.)

#### The First Notes

1. Does the piece (whether fast or slow) begin very clearly, cleanly and vigorously?

It is advisable to begin rapid works slightly slower than indicated, so that the thematic material may be extra-intelligible to the hearer, and also that the pianist may feel complete control of the piece. It is easy enough to accelerate as the work gets under way, but almost impossible to slow down once the pace is set. Slow works, on the other hand, ought to begin a little faster than indicated, for then it is easy to find a good rhythmic "swing" immediately, and also a simple matter to slow down, if necessary. What is more deadly than a slow movement which starts haltingly and which draws its interminable feet over pages of notes constantly threatening to sink down exhausted—but unfortunately never doing so?

#### A Significant Climax

2. Is there a well-defined highest point in the piece, and do I really make that a significant climax?

Almost all works have several high points of suspense or climax, and one highest point. This last must be carefully looked for, and will usually be found somewhere after the middle and toward the end of the piece. It is most often the place which demands the richest and most brilliant playing, and should be greatly emphasized. Avoid "climaxing" too often in a short work, but when the highest point arrives drive it home in no uncertain manner.



## An Impressive Ending

3. Do I hold back sufficiently at the end of the piece? Do I "breathe" and pause long enough to make the last measures impressive?

The whole effectiveness of a work depends upon its finish. If the work ends in a lackadaisical or hurried manner the pianist's effort has been wasted; for it leaves the audience dissatisfied. On the other a piece may be indifferently played; but if its end is carefully done it may still redeem itself. That pianist is unwise who rushes final chords in a brilliant work instead of deliberately slowing up and holding back in order to pile up the volume of tone. And how often do pianists strike last notes (whether loudly or softly) and immediately remove their hands from the keyboard, meanwhile sustaining the tones with the damper pedal! This is a serious fault and invariably ruins the effect. It would be just as inexcusable if a violinist started to walk off the stage while still holding his last tone! The hands should not be taken from the piano until the final notes have been held their full value and then the hands should be removed simultaneously with the releasing of the damper pedal.

## Petering Out

4. Do I "peter out" too soon before the end of the piece? Do I diminuendo or crescendo, retard or accelerate too long or too quickly, thus preventing a fine vital finish?

Too long a retard (in slow pieces) will do much harm to a lingering death; and putting on "full steam" too soon in a brilliant work will kill it more quickly, but just as surely!

## Deliberation

5. Do I approach all difficult places with sufficient deliberation? Do I consciously breathe deeply, pause, and keep my body relaxed at such times?

One of the best helps for conquering a difficult passage is to pause before it, take a deep breath, and then while trying to master the passage as a whole (and not its separate single tones) exhale slowly while it is played. The long breath induces physical relaxation, stimulates the mind and materially assists in the control of "tricky" places.

## Points of Rest

6. Where are the places that give me an opportunity to rest (bodily or mentally)?

In works that demand much technical endurance, or that are complicated contrapuntally or harmonically, there are always measures which are less difficult. The student should go through the work, mark these places and deliberately compel himself to relax each time he reaches them. This, if done carefully, will help him to play exacting pieces with the minimum amount of fatigue. It is also good training for the mind.

## Color the Voices

7. Is the entrance of each "voice" or color so very well defined that even the most carelessly listener can recognize it? Does one voice melt away effortlessly before another comes to take its place?

When a theme or important "motif" enters its appearance should be "chiselled out" clearly from the rest of the tonal mass. It will not harm the work if this entrance is exaggerated; but before another voice assumes importance the first should practically disappear. Frequently, when the outline of a piece is not as clear as it should be it is because several voices (or themes) are sounding simultaneously with important emphasis. Unless the voices are widely separated on the piano it is not wise to try to "bring out" two themes of equal importance.

## The Accompaniment

8. Does the accompaniment have a good swing? Do I play it with a different approach in touch or tone from that which I use for the more important part?

The accompanying figure is just as important as the melodic line. It should always give an underlying "rhythmic" to the piece and should be carefully treated. Its quality should be as different as possible from that of the important part; and therefore, if you can use quite another color for it you will succeed in making the outline of the work clearer. For instance, if you employ a light hand and arm-touch for an accompanying figure, while you press out the melody richly, you will then have the two different "colors" which are needed.

## Basic Vitality

9. Is the accompaniment sufficiently reduced in tone so as to be always "present" without intruding? Does the accompaniment give a real, basic vitality to the piece?

In practicing, it is very helpful to try frequently to see how softly an accompaniment can be played while the main part is played as fully and as well as possible. This will really "support" the theme. In doing this it is still really making the theme stand out as fully and as well as possible as the accompaniment is playing as softly as possible against the pianissimo accompaniment.

## Something of Interest

10. Is there something of interest going on at all times? i. e., if the melody (or important portion) stops do I "make something" of the accompaniment?

## Sufficient Bass

11. Is there always sufficient "bottom" (bass) to balance the work well?

Always remember that better too much bottom than not enough! Upon the fullness of the "overtones" which are given out when bass tones are struck depends the sonority and solidity of the work.

## Range of Dynamics

12. Does the piece have a wide range of dynamics? Is there a tremendous difference between its fortissimo and pianissimo, with very well defined gradations between these extremes?

People are not interested in the ordinary piano recital because, as they say, "It is so monotonous!" Monotony is sometimes caused by bad rhythm and poor quality of tone, but mostly by lack of dynamics. After students have learned pieces and play them for a period of time the works tend to "flatten out," outlines blur. The color becomes drab, the dynamics range from mezzo-piano to forte—and the result to the hearer is boredom. This is a state into which even concert pianists sometimes get, when they play favorite works many times in public. It must be guarded against constantly.

## A Live Rhythmic Pulse

13. Does the piece swing well?—i. e., no matter how slow or how fast, does it have a "live" rhythmic pulse? Am I thinking of it in smooth, long beats, or in short, jerky, "movement-stopping" beats?

It is always better—even in very slow sustained works to think in long, swinging, measure-beats. In this way the piece is almost certain to sound vital and alive. For instance, in 6/8 time, do not think of each separate beat, but of making the whole measure curve giving good stress on the first beat, a slighter one on the fourth. Sometimes even a measure "curve" is too short and tends to arrest the swing; a two-measure beat is then preferable.

14. Does everything that I do sound authoritative and definite, or only dull, half-hearted and indecisive? Are all my desired effects sufficiently well-marked so as to be "brought home" to the most indifferent of my hearers?

## Succeeding articles by Mr. Maier will deal with

- II. Tests of Rhythm.
- III. Tests of Color, Phrasing and Tone.
- IV. Tests of Pedaling.

## Self-Test Questions on Mr. Maier's Article

1. How may one avoid "getting stuck" on a piece?
2. Define Interpretation.
3. Why should "effects" be exaggerated?
4. Why is the best position at the keyboard?
5. Make a list of ten tests of interpretive technique.

## The Public Library

By Lynne Roche

SCARCELY A TOWN there is now of any size which does not have its public library—and most of these of a nature of which the citizens may well be proud.

Unfortunately for themselves, but a small per cent. of the music students—and sometimes of the professional class—have yet discovered that these institutions of public service have departments of music. Nearly all of them have fine collections of reference books on music, biographies of the masters in composition and of interpretation, and often large collections of music for loan. If they are not thus equipped it is because the musicians of the community have not made their wants known; for the trained librarians in charge of

them are usually only too eager to make their service of real worth to all patrons.

Conditions have developed in which it is the thoroughly informed musician who leads in the profession, no matter what his specialty may be. The "narrow gauge" teacher and interpreter must give way to the one who knows a thing and knows it broadly. The musician, in whose head a single idea is as loquacious as a young woman with his sweetheart on the way to an African mission field, has about as much chance of coming out of his work successfully as has a goose in a pillow factory.

Make use of the library—of any one or all within your reach. Store the brain with all sorts of knowledge relating to your art; of its history, of its theoretical details, of musical biography—and then of all related arts—and when an opportunity opens you will be ready to step through to the position of honor.

"The ultimate object of counterpoint, as of harmony, is the formation of taste, of what may be called the 'musical character' of the student. It is of little use to know that a certain progression is forbidden unless we know ourselves feel that the veto is not the result of caprice but the considered judgment of men whose taste is really supreme."

## Inspirational Moments

## When Music Lovers Speak

"We can do without fire in the house for half of the year, but we must have music the year round!"

—SIDNEY LANIER.

"One thing is certain, the native American stock is missing a great deal by not taking a leaf from the book of the Germans, Swedes, Bohemians, and other foreign groups, and learning to sing together."

—The Musical Leader.

"The art which I feel must be introduced into all American schools in the shortest possible time, it will take time—is the art of the music!"

—CHARLES ELIOT.

"The real test of all great art is its power to give pleasure to the largest number of persons capable of appreciating it, for the greatest length of time."

—THE ARCHBISHOP OF YORK.

"It has been my experience to find that most children do possess the ability to learn to play an instrument. Of the hundreds with whom I have come in contact in the work I can recall only three or four who were absolute failures, and they were failures in every other study through our attempt to demand a great deal more of the next generation than it demanded of us. We enjoyed better opportunities and are more accomplished than our mothers and fathers, but we must give the children of today better opportunities than we ourselves had in order that they may meet the demands which will be made of them in the future."—J. A. WAINWRIGHT.

## Why a Musical Italy?

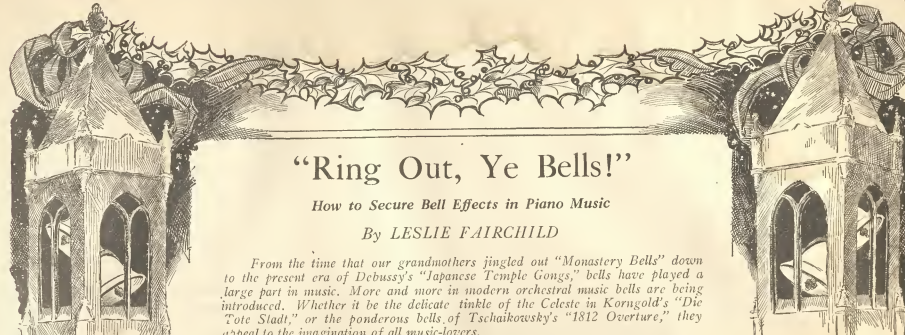
By D. L. Ford

For some years there has been more or less agitation of the question of a National Conservatory of Music for the United States. Whether conditions in our country are such as to make such an institution to be of equal value, it still is interesting and worth while to know something of what other nations have done to foster the musical art.

The prestige of Milan can be better understood when we read the following official report:

"La Scala Opera House is managed jointly by the Commune of Milan and a group of private citizens. The Commune of Milan yearly contributes 350,000 lire (about \$20,000), and numerous gifts are received in addition. In the event of a deficit this is met by the city. Milan also has a government-owned school for instruction in voice and instrumental music. This is the Royal Conservatory of Music Giuseppe Verdi, for which the directors are appointed by the King of Italy. The professors are also selected by the national government. It is open to both Italians and foreigners, provided the latter speak Italian."

"It is only by knowing thoroughly the great classical masterpieces that they can be fully understood and appreciated."—LONDON ROYAL.



## "Ring Out, Ye Bells!"

How to Secure Bell Effects in Piano Music

By LESLIE FAIRCHILD

From the time that our grandmothers jingled out "Monastery Bells" down to the present era of Debussy's "Japanese Temple Gongs," bells have played a large part in music. More and more in modern orchestral music bells are being introduced. Whether it be the delicate tinkle of the Celeste in Konig's "Die tote Stadt" or the ponderous bells of Tchaikovsky's "1812 Overture," they appeal to the imagination of all music-lovers.

Bells have tolled down through the centuries, proclaiming mankind's greatest joys and sorrows. They have served him on most all occasions and are to this day a necessity to his daily needs.

The first bells can be traced back to Hebrew antiquity, when golden bells were fastened to the garb of the high priest so that their tinkling would call attention of his approach to the sanctuary.

The Romans used bells to announce public assemblies, and a similar custom came into use in the early Christian churches. Although bells had been introduced into Christian churches about 400 A.D., their adoption on a wider scale is not apparent until after the year 550, when they were introduced into France.

Bells have been blessed with the most elaborate ceremonies and consecrated in honor of saints. They are tolled during funerals and also for occasions of great joy. What must the feeling of the people have been when they heard the great Liberty Bell proclaiming the adoption of the Declaration of Independence; and who can forget our own feelings when the bells were rung at early morn to awaken the people to the realization that the World War had ended?

All of us have experienced the psychological effect in the quality of tone a bell gives out. The solemnity and impressiveness of the cathedral bell fills our hearts with reverence; an alarm of thrilling excitement flashes through our mind and body when we hear the first stroke of the fire bell; while the merry jingle of sleigh bells immediately brings to our mind the spirit of "Jack Frost," dancing snow flakes and cheery fires that warm. Is it not remarkable that our lives can be so affected by such a simple thing as tone?

## The Piano and Bell Effects

Great composers have used the bell as a medium to express special atmospheric effects in their compositions, and the piano, being an instrument of percussion, is capable of rendering these effects to a marked degree. The student should acquaint himself with all the ways and means of producing these effects:

First—By actually hearing various bell sounds.

Second—By knowing the theory of bell sounds.

Third—By having the technique to produce similar sounds on the piano.

Listening is truly an art in itself. It is surprising the number of musicians who simply play in a purely mechanical manner, neither listening to the vibrations of the instrument nor to the quality of tone they are producing. Merely pushing down the correct notes given in the printed text will never ingrain in their own playing the depth to the deep throated bells of great cathedrals or the merry jingle of a sleighing party. Take advantage of the many opportunities you have to listen to all sorts of bell tones; for this is the only way in which you will be able to depict them properly in your own playing.

The depth and richness of a bell's tone are directly proportional to its size. Its clearness depends on the metal used, its shape and the skill used in casting. Its sound is compound and gives out five or more different tones. The first note to reach our ears after the bell has been struck is called the fundamental or strike note, which is really the bell note. The lower note which is heard after the fundamental note has lost some of its

density, is called the hum note and an octave above the strike the nominal. In the first octave are also heard a minor third and a perfect fifth, and in the second octave, a major third and a perfect fifth. It is said that very few bells conform to these conditions, but those which swing are more likely to do so than ones that are struck.

## New Bells Better Than Old

A point is often raised, "Do bells improve with age?" Mr. J. E. Taylor, president of the Taylor Foundry of Loughborough, England, answers this question in a satisfactory way: "Now if one considers this question thoughtfully, it must be realized that it is a difficult one for which to obtain a definite and reliable solution. The oldest bell, for instance, in the Malines Carillon is one of the middle group, and is dated 1480. Now how may one reconstitute or determine the tone of this as it was when first installed in the tower? Its actual pitch and the relation of its harmonic tone to its fundamental note is probably practically the same now as then; but, as to the quality of the tone, who can say? It is of course impossible to obtain any record of that date to compare with the tone of the bell as it is now. The gramophone may possibly be a great help to future generations for tone comparisons of that sort; but this machine is of much too recent date to help us solve this often asked question. At any rate, if some of the old bells have improved, they must have been of great bad tone in their youthful days. Science today enables one to attain a more accurate and delicate perfection of tone and of tune than has ever before been possible."

What would you think of a two-hundred and eleven ton bell being used to form the dome of a chapel? Such was the use made of the largest bell in the world—the great bell of Moscow. This huge bell was cast about one hundred and ninety years back and is twenty-one feet in diameter and twenty-one feet high. Four years later it was damaged by fire and lay partly buried in the earth for a period of one hundred years after which time it was raised. By excavating the earth beneath it, it was made to form the dome of a chapel.

## Great bells of the World

Among other large bells are the great bell of Burma, 12 feet high, 16½ feet in diameter, weighing 53,000 pounds; the great bell of Peking, 14 feet high, 15 feet in diameter and weighing 130,000 pounds; those at the Houses of Parliament, London, 30,000 pounds; Montreal Cathedral, 28,500 pounds; Notre Dame, Paris, 26,672 pounds; St. Peters, Rome, 18,600 pounds; St. Paul's, London, 11,470 pounds.

And the student may ask, "What has all this to do with piano playing?" Just this: The more knowledge we have of our subject the more it will reflect in our own playing. We know that if we are to produce the effect of the large bells, our tone should have great depth and should be rich in overtone. A skillful use of the piano and a proper attack and touch will enable one to produce these charming effects. If the bells represent the small, tingly type, we have to use an entirely different style of attack and touch to bring about the desired atmosphere.

In producing bell tones on the pianoforte there is great opportunity for unusual pedal effects. In fact it is impossible to create the proper atmosphere without a skillful use of all three pedals.

Let us take for our first example Borodine's *An Courant (At the Concert)*. Here we have the uninterrupted tolling of a bell for eighteen measures, whose "bell note" or fundamental is C<sub>2</sub>.

From the study of the theory of bells we have found that each has a compound tone; and if we can introduce some of these overtones in the bell note we are in a better position to give a more vivid portrayal than if we simply depend on the single fundamental tone.

Make the experiment yourself to prove the justification of this theory. Note the added richness and depth of tone that the mysterious hum of overtones give. The auditors at once catch the real atmosphere of the effect but are at a loss to explain its phenomena.



\*These notes represent the overtones of the bell. Press their keys down slightly, and then seal them with the Sustained Pedal. The Damper Pedal will be used in its usual manner.

For our next example, let us take Tchaikovsky's *Troika, Op. 37 No. 11*. Here we have an entirely different type of bell to depict. It is the merry jingle of sleigh bells suspended over the backs of three spirited horses who are harnessed to a sleigh filled with jolly occupants. In measure thirty and those following we can give a very vivid likeness of these tinkling bells by executing them in the following manner.

Do not separate the grace note from the chord as shown in Ex. 2 (a) but combine it with the chord as shown in Ex. 2 (b). Make the attack a crisp finger staccato, as snappy as the frosty air, without a trace of the resonance that the larger bells require. The listeners will not be able to distinguish whether the grace note has actually preceded or is part of the chord, but they will appreciate the added zest and likeness that it gives to this particular bell effect.



The deep, rich, resonant tone of the Kremlin bell in Rachmaninoff's *Prelude Op. 3, No. 2* can be greatly enriched by employing the attack described below. In the







let me dwell a moment longer on this side of Grieg's achievements.

It makes me wild with indignation to think that so much attention is now being given to the senseless cacophonous experiments of the "futurists" while Grieg is ignored—Grieg who introduced more valuable dissonant material into modern music than all these fellows (excepting Stravinsky) combined.

An English critic has described the latest phase of music as "compact of a want of melody and the greatest discords." In one way Grieg does not belong to this group, for he is always melodious; but in the matter of legitimate and justifiable dissonance no one has gone beyond him. He was quite aware of this—and proud of it,—when he wrote in one of his letters to his most intimate friend, Frantz Bergh (which has been recently appeared in print): "I have indeed put on paper some hair-raising harmonic combinations."

On pages 216-217 of my *Grieg and His Music* I have referred to many instances of his original discords—as ravishingly new in music as those of Chopin, Wagner and Liszt. If those who grate about Grieg as a composer for "school girls" would give themselves the trouble and pleasure, and I assure them—of looking up these things, they would never again indulge in such foolish talk.

If you can read German and wish to realize the simplicity of the "school girl" idea in all its preposterousness, I advise you most strongly to buy a copy of a book published in Leipzig by C. F. Kahnt: *Die Freiheit oder Die Freiheit der Töne*. It is by George Capellen, the first harmonics mark a new departure in music. *He develops no fewer than twenty-six pages on an analysis of Grieg's harmonic innovations*, and sums up his views as follows: "Grieg is recognized far beyond his native country as one of the few masters who have enriched music with new means of harmonic and melodic expression, and created an admirable home-art distinguished by poetic feeling and the charm of many moods. For this reason the study of his Lyric Piano Part for piano, in particular, cannot be too highly commended to the student, for it not only makes it clear to them that the one-sided, narrow theoretical rules, as usually taught, too often fail in face of his lovely art, without its losing thereby any of its charm."

This last point is extremely important. The cacophonists of our time—who could learn much, oh so much, from Grieg—drive audiences from concert halls by the naked hideousness of their senseless jumbles of sounds. Grieg, on the contrary, uses his daring dissonances only for epicurean flavoring, as a good cook uses the hot spices. He never flings handfuls of cayenne pepper (or pots of paint, as Ruskin would say) in the public's face.

(—Like the French Debussy and the Italian Puccini (in "Madame Butterfly," particularly) he knows how to give to dire dissonances a quality which sometimes rises to voluptuous enchantment. The supreme master of this art was Wagner.

#### Mozart's Nose

So amazingly original are Grieg's harmonic progressions and modulations (for school girls, for instance, I think Capellen declares that a "really satisfactory theoretical explanation of Grieg's music in accordance with the methods now in vogue is unthinkable, and has not even been attempted so far as I know") that with Edgar Stillman Kelley would write a book on "The Greater Grieg" doing for him what he has done for Chopin.)

Yet, these wonderful harmonic (as well as melodic) turns of Grieg, by which, expert, knows him at once, are often sneered at as "mannerisms." As I wrote in my *Grieg* book: "Mozart, too, was in his day accused of having mannerisms; but he retorted with imperturbable good humor that if his compositions assumed a form and 'manner' that made them unmistakably Mozartish, it was with them, presumably as with his nose, which was of a certain size and curve that made it Mozartish and unlike that of any other person."

#### A Melodic Millionaire

Only a genius, like Mozart or Grieg, can make his music sound unlike that of all other composers. It means personality, and personality is only another word for immortality.

"Back to Mozart" has in recent years been the motto of many musicians. What they mean by it is "back to melody." Why not "back to Grieg?"

The most wonderful thing about Grieg is that his music is melodically as original and varied as it is harmonically. Schubert, Chopin and Wagner are probably the only other composers who have given to the world as many melodies that are at once unique, beautiful and emotional as Grieg has.

Yet, to this day—and this is the most horribly unjust thing he has done—the whole history of music—many persons believe that, melodically, Grieg was merely a borrower of national tunes!

The late Victor Herbert was one of my best and oldest friends; yet one day we nearly came to blows because he stubbornly clung to this notion.

"It's no disgrace to borrow melodies," he said; "the greatest composers have done it."  
"Quite true," I replied, "but it is disgraceful to accuse one of the world's most prolific creators of absolutely genuine melodies of being merely an arranger of folk-songs."

Another American composer declared that when he read Grieg's melodies, the folk-songs of Norway everywhere stared him in the face. I challenged him to point out a single instance. *He couldn't do it!* Nor could I find such an instance in any collection of Norwegian folk music. In the first edition of my Grieg book I declared Grieg's "Melody's Lied" was an exception. But Madame Grieg wrote me afterwards that it was entirely Grieg's creation as all his other songs.

Among his piano pieces there are several collections of arrangements of folk tunes, but these are plainly marked as such. Nobody could ever call Grieg "the grand old thief" as an English critic did Handel.

#### Ignorance, Sheer Ignorance!

When Dr. Johnson was asked by a lady what had made him, in his dictionary, define a certain word as he had done, he replied frankly: "Ignorance, Madame, sheer ignorance."

It was ignorance, sheer ignorance, that had led the two American composers just referred to to underestimate Grieg. It is ignorance, sheer ignorance, that makes other musicians belittle this musical giant. They simply don't know his works; they have heard a few of his simpler pieces played "by schoolgirls," but the Greater Grieg is unknown to them.

It is so elsewhere. When Grieg's sixtieth birthday was celebrated, Germany's foremost critic, Dr. Leopold Schmidt, wrote in the *Tagblatt* of Berlin: "He has created a school—but only a few of his works are really well-known here."

Four years later Grieg died. The last letter I received from him was dated December 20, 1907. It was written in a hospital. He had been a sufferer most of his life, partly because of mental depression caused by the hideously unjust treatment of his music by the profession. He had just read my little book on him—the first edition, which is far less complete than the later one written after his death and including all his letters to me.

"The whole book," he wrote, "breathes sympathy and love for my art, and you have made excellent use of the material. Of most particular importance is the chapter on the relation of Norwegian folk-songs to my originality. For this I must express to you my gratitude in the highest degree. You have succeeded brilliantly in rehabilitating me in the face of the many unjust and ignorant foreign criticisms."

Now, dear reader, I can tell you what I consider the greatest achievement of my musical career. It lies in my having done for one of the six most important composers who have ever lived what made him write that letter to me.

#### An Appeal for Justice

I wish he could have lived to see the later and more complete edition of my book. I do not believe any reader of this article will be mean enough to consider me

so low as to try to boom that book for commercial reasons. As a matter of fact, I get no royalty from it, having sold it outright.

Therefore, I have a right to urge every professional and music lover to read and reread *Grieg and His Music*, and then to buy his songs and piano pieces and absorb and assimilate them in the light of the facts revealed in that book and the notes to my edition of "Grieg's Best Fifty Songs" (on which, also, I get no royalties.) I ask this as a simple matter of justice toward a creative genius of the first rank who has been persistently belittled.

If I have smashed, destroyed, annihilated the "school-girl" notion about Grieg, I have not lived in vain. If I can persuade musicians and amateurs to discover for themselves the riches and the glories of the Greater Grieg, I shall be the proudest and happiest man in the world.

I have given up writing musical criticisms for a daily paper because I am tired—oh, so tired!—of most of the music publicly performed. But I am not tired of Grieg. When I sit down at my piano and play for myself, it is usually either Bach or Grieg.

Think what that means! And think what it means that America's foremost musical genius, Edward MacDowell, to the end of his life, loved Grieg more than he did any other composer; and that the same is true of one of the leading musicians of our day, Percy Grainger. Will you try to get acquainted with Grieg's music? Do, please! It is not music of the future. As the advertisers say: "You will use it ultimately, why not now?"

#### Test Questions on Mr. Pinck's Article

1. Name the eleven composers whose names Mr. Pinck especially championed.
2. How are Bach and Wagner to be compared?
3. What is "King in the Realm of Piano Music?"
4. Why were the composers whose works appeared so much to the author, under-rated so long?
5. What are the "keys" to the charm of Grieg's music?

#### Seven Practices to Conquer Difficulties

By Alice F. Horan

1. Practice each hand separately, determining the fingering to be used.
2. Practice hands together, slow and *fartie*, watching each note to discover the harmonic pattern.
3. Practice slowly, strongly accenting every other note, beginning with an accent on the first note.
4. Practice slowly with the time changed, beginning with an accent on the second note, just the reverse of the former way. This insures individuality of tone.

5. Practice a group of four, six, or eight notes, according to the formation of the passage. Practice this group lightly, quickly, and above all, clearly. Treat the succeeding groups in the same manner. After this, two groups should be coupled to acquire smoothness and fluency. Each group, large or small, must be repeated several times.
6. Practice by repeating this process faithfully every day, for a time. After a few days of this intensive study a great gain in technique and clarity of tone will be noted.
7. Practice "away from the piano." Test your memory by trying to visualize the entire passage. If you are able to do this, you have indeed conquered the difficulty.

#### The Play Days of Musicians

By Ethel Hascom

One wonders when the great composers ever got time to play, when one looks at their enormous output. Yet several of them were very fond of games of various kinds. Mozart, for instance, was abnormally fond of billiards, as indeed is Padrevsky. Mozart often amused his friends while playing billiards, by humming over melodies. Once after he had spent an evening at billiards, he finally went to the piano with the exclamation: "Here it is, now, listen!" and he played his beautiful "Quintet for the first act of 'The Magic Flute.'" He had been composing it during his game.

Every music lover should adopt a sport of some kind. Commander Sousa and Josef Lhévinne got in for trap shooting. Brahms is known to have been fond of cards. Kullak, it is said, used to like to box. Verdi made a hobby of farming.



## Are You Going Caroling This Christmas?

Revival of a Mediaeval Custom Which is Sweeping the Country; Stories of the Most Famous Christmas Carols and Christmas Folk Songs

By GEORGE A. BROWN

#### EDITORIAL

One of the most thrillingly beautiful of our Christmas experiences at this day is the revival in America of the Old World custom of singing Christmas carols in the streets on Christmas Eve.

Millions of people have been awakened Christmas morning with beautiful music that carried with it the glorious message:

"Christ is Born!"

Wholly independent of creeds and sects, mankind bows before the beautiful spirit of the Christ Child. The manger-born Prince of Peace is the highest emblem of the world democracy to-day.

The great war has come and gone. Whose was the final victory? The Prince of Peace! If you doubt this, go to the warring yards of the world where armies of men are demolishing the engines of war. This may be but a step, but it adds a new meaning to the message that will be sung around the world:

"Peace on Earth, Good Will to Men!"

Of all years this is the one when we should join in carol singing with greatest joy and triumph. How can the birthday of Christ be welcomed

more gloriously than with beautiful carols? "It came upon the midnight clear" has come into a newer and higher spiritual significance.

In some large cities, such as Philadelphia, the music of caroling is organized upon a municipal scale. In the City of Brotherly Love, since the time of J. H. Hefpe, an active master-worker, and a group of faithful assistants, have spent months in past years in getting ready for Christmas caroling. This has led to a great central "Sing" in the heart of the city on Christmas Eve, with large bands of instrumentalists. For two years the huge central chorus has been directed by Dr. Leopold Stokowski, director of the Philadelphia Orchestra. Other groups proceed to all parts of the city.

Let us have more and more Christmas carol singing. Collections such as "Standard Christmas Carols" cost only a few cents when bought in quantity. The carols are so simple they may be learned over night or at a few rehearsals by any body of singers. May! What a glad and happy time everyone has! Perhaps you never thought of getting up a Christmas Carol party to sing in the streets until you read this article. Start right away and you will get a new thrill this Christmas.



The revival of carol singing in the streets at Christmas time has brought with it a desire for information about the carols. As is a curious fact, but one well authenticated, that Christmas was not among the earliest festivals of the Church. Ireneau and Tertullian, early church fathers, omit it from their lists of feasts; and Origen asserts that in the Scripture, sinners alone, not saints, celebrate their birthdays.

#### The First Christmas

The first evidence of the feast becomes from Egypt, about the year 200; and after many changes in the time of year for celebrating the Nativity—some as late as May 24th—the date decided upon by church authorities was December 25th; and in 1038 we find the term *Christes Moestas* (O. E.), from which we get our English word Christmas.

The French word *Noël* is derived from *Natalis* (Latin, Birthday); and *carol* (i. e., *Carole*) suggests the medieval ring dance which, like all old dances, was accompanied by singing.

The word *Yule* is of disputed origin but probably came from an Icelandic root, meaning, "A feast in December."

#### The First Carol

Possibly, the first carol was sung in the Italian village of Gretna near Assisi, in 1200. Here St. Francis of Assisi made the first Christmas carol, or crib, to retell the manger bed of the Saviour; and he and the brethren of his community gathered around and sang hymns in honor of the birth of Christ.

The later Christmas plays of which St. Francis' tableaux were the forerunners, were acted versions of Christmas scenes and were helpful to the Church in teaching scriptural lessons, as very few of the people could read. Singing by clergy was introduced between the scenes of the mystery plays; and the people enjoyed these vocal interludes. Their enthusiasm was so great, they often marched through the town, following the wagons on which the scenes were enacted, and joined in singing the carols.

From this custom it was an easy step to the singing of carols apart from the mysteries; and by the 15th century it was a common practice to sing the carols alone, without the histrionic representations.

#### The Cherry Tree Carol

Many of the old carols are founded upon legends, of which perhaps the most interesting is the "Cherry Tree Carol." The poem appeared in the 18th century; but the story dates from the Coventry mystery plays of the 15th century. Mary, the mother of Jesus, was taken to Bethlehem, before the birth of the Saviour. As they pass a cherry tree, Mary desires some of the fruit and asks Joseph to get it. He brusquely refuses, whereupon she bends down his branches and offers its fruit to her. The legend of the cherries is intimately associated with the episode of the apple in the Garden of Eden and is one of the oldest stories in the world.

A carol which must have been very popular, judging from its many variants which still exist, is "I Saw

Three Ships Come Sailing In." It comes to us from Derbyshire and, in the form now used, dates from the 15th century.

The Coventry Carol, "Lullaby, Thou Little Tiny Child" dates from the 16th century. Coventry Corpus Christi play entitled the "Pageant of the Shearmen and Tailors." The melody is charming and while written in a minor mode, as were many old carols, it ends with a major triad which has a most beautiful effect when sung unaccompanied by a choir of trained singers.

#### The Wassail

The Wassail is one of the oldest forms of English carol and derives its name from the Anglo-Saxon "Wesol" (be hale or healthy), a toast equivalent to the modern, "Good health." The present-day wassailing carol is easily understood, if we remember that most of the great Christian festivals were grafted on the feast days of the old heathen mythology. Christmas was the feast of the good health, the feast of the winter fests; the Romans, the Saturnalia; and the Scandinavians, the Feast of the Yule. The well-known Wassail song familiar to the English people is the Coventry traditional carol, "Here We Come A Wassailing."

Most of the old tunes were of the folk-song order, being popular melodies of the times and adapted to carols. An excellent example is "What Child is This?" The original is a charming old love song "My Lady Greensleeves." Another popular tune is "God Rest You Merry Gentlemen."

#### "O Come, All Ye Faithful"

The melody of "Adeste Fideles" was probably written about 1700. Many compilers credit it to John Reading (1677-1744); but this is known to be an error. Later it was ascribed to Marco Portogallo. The Latin hymn sung during the Midnight Mass was heard (perhaps for the first time) in the Portuguese Chapel, London, and for this reason the tune is known as the Portuguese hymn.

The hymn "Joy to the World" was written by Dr. Isaac Watts and the tune "Antioch" is an adaptation from Handel's oratorio, "Messiah."

"Hark the Herald Angels Sing" was written by Charles Wesley about 1730, possibly with "Adeste Fideles" in mind, as some of the stanzas are almost translations of the melody is a noble choral taken from the Mendelssohn Cantata, "Gott ist Lebt."  
"Angels from the Realms of Glory" was written by James Montgomery (1819) and the music is by Henry Smart, one of the great English composers of sacred music. He became blind; but his blindness was no hindrance to his genius and he was universally mourned when he died in 1879.

"O Sanctissima," the Sicilian "Mariners Hymn," was one of the very much in vogue, chiefly in non-conformist chapels and was first published in England about 1794.

"Good King Wenceslaus" is probably a legend connected with Saint Wenceslaus of Bohemia who was born

about 908 and converted to Christianity. The translation is by Rev. Dr. Neale. The music from Helmore's Christmas Carols is based on an ancient melody. "The Moon Shines Bright" is an English traditional carol from Warwickshire; and "When the Crimson Sun Has Set" is another fine old English carol that shows its clerical source in its Latin refrain.

"See Amid the Winter's Snow" was written by the Rev. E. Caswell and set to music by Sir John Goss.

"Shepherds, Shepherd of our Love" "Sleep" comes to us from French sources as also "Come with Torches, Jeannette, Isabelle," the latter probably the work of Nicholas Balzac (1614-1675).

#### An American Carol

"O Little Town of Bethlehem" is another American carol. Philip Brooks wrote the poem in 1868, the inspiration coming from a visit to the Holy Lands a few years previously. Mr. Lewis H. Redner, who wrote the music, was organist at Holy Trinity Church, Philadelphia, at the time Philip Brooks was there as rector. Dr. Brooks had asked his organist to set the poem to music for the Sunday School. The theme came to Mr. Redner as he slept; and waking, he jotted the notes down at his bedside. While other melodic settings are easily apparent for this lovely poem, Mr. Redner's seems destined to remain the popular one.

"We Three Kings of Orient Are" was written and set to music by an American clergyman, Rev. John Henry Hopkins, D.D.

"Silent Night" is known to all lovers of beautiful carols. It is a German hymn which for a time was erroneously ascribed to Michael Haydn and later to Jos. Aibling. It has been definitely traced as the work of Franz Gruber (1797-1863) who was a teacher and organist at Amstorf, Austria; and the words were written by Joseph Mohr, an Austrian priest who died in 1848.

In these Christmas Carols, we have inherited a treasure from the past that is well worth preserving; and the ever-increasing use of them by our churches shows that these Nativity hymns still make a strong appeal.

Other carols and Christmas folk-songs that are widely sung at this time are:

- "Away in a Manger".....J. E. Spilman
- "Good Christian Men, Rejoice".....Traditional
- "The First Noel".....Traditional
- "While Shepherds Watched Their Flocks".....Traditional
- "Night".....Traditional
- "Old English Melody Christmas, Awake, Salute the Happy Morn".....Traditional
- "It Came Upon the Midnight Clear".....S. Willis
- "Come with Torches, Jeannette, Isabelle".....Traditional
- "O Little Town of Bethlehem".....Traditional
- "The Holy and the Ivy".....Traditional
- "The Shepherds Watched Their Flocks".....Traditional
- "Lo, How a Rose".....M. Praetorius
- "A Joyful Christmas Song".....T. A. Gaevert
- "Legend—Child Jesus Made a Garden".....P. I. Tschakovsky



## Musical Class Training

By Dr. Annie W. Patterson, B.A.

A good deal has been written about individual music-teaching in all branches. But this activity of the skilled instructor differs considerably from the specific energy and attainments which make the perfect class-demonstrator. A few essential qualifications may be summarized as follows: Thorough and fully memorized familiarity with the subject matter taught, whether this be theory, harmony, counterpoint, "form" in composition, orchestration, history of music, or sight-singing; and the imparting of information to a mixed gathering of students—a gradual leading-up to the climatic points of the discourse at each class, so disposing the material as to have neither too much nor too little to be remembered by the hearers on any one particular occasion; and, finally, *Manner of Delivery*—under which heading might be included easy and fluent speech, clarity of explanation (so as to reach the lowest range of intelligence likely to be in the class), and that pleasant, inspiring form of address which enthusiasm and a real aptitude for the work invariably give to an expert preceptor.

There are minor requirements in class-teaching which are often omitted to the detriment of the good work done. Among these are such items as the unpunctuality of the teacher, who often rushes in either late, or just "on time"; and then makes a fuss about it, as if he, or she, were catching an invisible train. Pupils are sensitive to such ill-advised tactics, and take less interest in their subject than they would otherwise do, thinking, possibly, that the instructor is not so much interested in them as he is in his own appearance, and that he is merely as so many horses who must be led to the hour or so at so much per hour. Under the same objection comes the too great aloofness of the demonstrator. He is often pre-occupied to listen to the inquiring among his listeners—some earnest, and some stupid—who are not quite sure about some point, and would like a private explanation afterwards. A little tolerance

and courtesy on such an occasion is good policy on the part of the teacher. Carelessness in having materials, such as text-books, diagrams, or even the chalk and duster for blackboard handy, diminishes the respect of the learners for their preceptor. These things may seem trifles; but trifles count.

Generally, in class-teaching of whatever kind, the person in charge should endeavor to reach the general rather than the special intelligence of the students present. Nothing is gained by talking "over the heads" of those who come to gather knowledge rather than to flaunt it arrogantly in their faces. A nervous or over-anxious professor, on the other hand, largely minimizes the benefits his possibly real skill and knowledge would confer. As far as can be, in class demonstration, text-books should be dispensed with, as there is a class of student who will be always ready to ridicule the man who is constantly turning over pages to confirm some statement he has made. Concentration on the topic, combined with that familiarity with it which we have emphasized above, is the best antidote for "fumbling about" of all kinds on the part of the lecturer. Notes, if used, should be brief and easily found, and read clearly in the often uncertain light of an ordinary classroom.

If illustrations are needed to be played or sung, the lecturer should be wholly competent to do this, if he has not previously coached a student to perform a selection. Especially should a class-teacher have a ready hand at blackboard demonstration. Speed and accuracy in the putting down of the notes, and in (in harmony), or the cataloging of historical facts in neat, chronological order, always impresses the serious student. In short, the speaker should be expert at his branch in every sense of the word, and should send his learners away with the impression: "Professor So-and-so knows what he is talking about."

## Giving the Fingers a Vacation

By Joseph George Jacobson

OVER how many weary miles do a pianist's fingers travel during the year?

I remember long trips on railroad trains and in primitive countries, in donkey carts and ox wagons, when there was no chance to use a piano, I substituted a two octave and a half "dummy" keyboard, afraid to miss a few days without drilling the fingers. Now I realize that if I had given the fingers a good rest during the vacation time it would have been more beneficial. Pianists go stale through too much practice in this time. I drove an automobile continuously over mountain roads, forgetting that there was such a thing as scales or arpeggios. On returning I wisely commenced to practice carefully. The periods were not too long during the first few days and the exercises not too strenuous. I used mostly a few Chopin Etudes, Bach's scales.

After four or five days I noticed that my fingers

were not only as strong as they were before, but they also seemed to have gained in strength and agility. Certain passages which had given trouble before my leaving were easy after a little practice.

Too many pianists become slaves to the keyboard. Practice, practice, PRACTICE, seems to be their motto. If they would sometimes forget about this and put their minds on something else for a short while in God's beautiful outdoors, they would certainly benefit. How pianists go stale through too much practice (and day out)! It is impossible to concentrate on work when there is no variation. Practicing without thought is useless. Read good books that deal with other subjects, and you will broaden your scope of view and add to the breadth and symmetry of your playing. Only through the presence of universal culture does genius ascend to a lofty peak of fame which commands the reverence of the world.

## Waking the Dozing Student

By Nancy D. Dunlap

THE student who sees and plays only the notes on the page is frequently the despair of the piano teacher. Time, not to mention the marks of expression, are completely ignored. Correcting these mistakes must be a number of lessons may produce results. But usually the correction must be more forceful if the student is to climb up from the slovenly habit of missing time, touch and dynamics.

A useful plan is to have the student to make some corrections himself. Play the music and ask him to watch for mistakes. The chances are that he will not notice rests, or *forte* and *piano*. By calling his attention to this, he will be more alert in the future.

To make his study time, as well as feel it or get it by ear, as this type of student is apt to do, request him to place the correct number of counts in the figure over every note, on a certain page in his lesson book. Then give him too complicated time for the first assignment, but measures in which six-eight time is expressed with

two quarters and two eighth notes will compel him to do a little figuring. It may even be necessary for the teacher to "figure" a sample measure to give the pupil the idea.

For encouraging study of expression, request the pupil to use a red and blue crayon. With the red crayon, ask him to mark every loud passage in the piece, by underlining, and with the blue crayon ask him to mark the soft places.

When the melody is involved in any composition, the student is again useful. It is a new idea to some students that the melody, or "tune" may shift from treble to bass. Ask them to encircle every melody note in red and then play it louder than all the rest of the notes. This exercise is especially useful to the beginner. The predominating voice in the Two and Three Part Inventions, for instance, is much easier to bring out when the student has thus analyzed it.

## Determination Masters the Piece

By Earl S. Hilton

HERE is the problem. You have a perfectly good piece of music which you are trying to learn to play. Having heard it, you know that it is a very beautiful selection. The teacher assigned it for your special study, and he told you that it was within your ability and technique. But somehow you cannot get it learned. Is it because you lack Will-Knowledge? It is not that. You have proved that on other dates of the day.

Very well, here is the solution: You lack determination—continuing, persevering determination. You have tried the piece? Then, try again. If you cannot play it right, then examine it to see what is stopping your progress. After a careful examination you might discover that you are not well enough acquainted with an arpeggio or chord passage. Or, perhaps a whole page needs to be carefully memorized before further progress can be made. The teacher will help you to discover your needs for study. But, kind student, it is up to you to determine to work out these difficulties and obstacles.

## Sparks from the Musical Anvil

Glowing Words of Contemporary Music Writers

"This secret of a long creative life is not to get blasé. The body does not grow old so rapidly if the mind emotions are kept young."—MOND R. ROSENTHAL.

"No pianist can permit his enthusiasm to stagnate. . . . Unless the artist brings to his performance a constant delight in his own playing, he cannot hope to interest others."—JOSEF LUDWIG.

"Ah! the revelation of hearing Schubert's 'A Minor Quartet'! All my life his music has been perhaps nearer my heart than any other—that crystal stream welling and welling forever."—DAME ETHEL SMYTH.

"No life is complete, however worthy, useful and successful it may be, which does not include a responsiveness to the call of beauty and art which he has known the thrill that comes from these things."—OTTO H. KAHN.

"After technique, interpretation. It often takes a long time before you know just how you are going to play a composition. I know I played the *Nocturne in D Major* for three years before it 'set in my blood'!"

—JASCHA HEIFETZ.

"What I hope to do in America is to show the public that masterpieces of music are being written to-day as powerful, stirring and beautiful as the greatest of the past. I shall present in Boston music never heard before. . . . music written by men now living who will rank as high a century from now as Mozart and Beethoven."

—SERGE Koussevitzky.

"Music of to-day, whatever else it may not be, is direct and to the point; it requires of its assimilation a kind of greater degree of mental concentration on the part of the listener than was formerly the case. It eliminates much that would formerly not have been considered superfluous, and it requires in its technique the prevailing spirit of concise speech and concentrated expression."—EUGENE GOSSENS.

"In the final analysis, most people in America still attend concerts of all sorts because they enjoy the music. . . . I have never put a number on my program unless I felt that it would be enjoyed by my audiences. . . . Wagnerian music has been in my programs almost every year. People seem to enjoy the Wagnerian music, even if it is fairly heavy musical diet."

—JOHN PHILIP SOUSA.

"I sing Beethoven songs because the people want to hear these refreshingly melodious songs; then they are so unusual to this day and age; they have a message, a real message that every human heart understands; they are so very singable (when understood); the English translations are so quaintly charming that they are a joy to sing; then, too, I feel it a great privilege to sing such music that has been so long unused."

FREDERIC FREEMANTLE.

## Rubinstein's Master Methods in Piano Study

Written Exclusively For THE ETUDE

By FELIX HEINK

EDITOR'S NOTE:—The following article is the first of a series outlined by Prof. Heink, delineating the methods employed by his famous teacher, Anton Rubinstein. Prof. Heink has been director of the Heink Conservatory at

St. Louis for many years. He is a brother-in-law of Mme. Schumann-Heink. For many years Mr. Heink had made a specialty of the art of interpretation and is recognized as an authority upon that subject.

1. Acquiring Mastery of the Fascinating Art of Tone-Shading, Tone Color, and Touch after the ideas suggested in lessons from Anton Rubinstein.

"Life is but a song, And life is wondrous long, Yet to the wise her paths are ever fair, And Patience smiles, though genius may despair. Give us but Knowledge, though by slow degrees, And lend our toil with moments bright as these. Let Rubinstein's accents cheer our doubtful way, And Love's pure planet lend its guiding ray; Our tardy art shall wear an angel's wings, And life shall lengthen with the love it brings."

The truth, inspiration and comfort in these words of Longfellow, when read with full understanding, are singularly helpful to the teacher and to the student in the endless search for wisdom and progress.

Whether Rubinstein was familiar with them or not is difficult to say, but his life career, marked by interminable patience and ceaseless effort in his quest of the highest ideals in music, could hardly be expressed more beautifully in poetry.

Years ago, prior to the time when the writer went to study with the great Russian master, he had been struggling with a series of artistic problems relating to the artistic performance of the compositions that he had remained mysteries despite the efforts of other teachers. Rubinstein's plain, practical explanations, definite instructions and sensible interpretation of artistic matters, solved these problems so clearly that it was with the knowledge that this valuable information should be communicated to other generations that the writer has expanded Rubinstein's principles, along the lines that the master laid down. The Rubinstein principles with the writer's delineation of them are revealed here for the first time.

## The Influence of Speech Upon Music

Anton Rubinstein, as in the case of many other great interpreters and deep thinkers upon music, seemed to feel much enlightenment and proportionate success in the practice of his art, by emphasizing the close relationship between music and speech. As is well known, one may be able to read a language or read music with ease, but at the same time be unable to read aloud effectively or to "recite" music. The comprehension of the meaning of the creator and the execution or the expression of it are, therefore, two different things.

In this connection it is interesting to record some of the principles and opinions of Rubinstein on this subject. Rubinstein believed:

1. That in the study of the close relationship between the sound of speech and the sounds of music, the student might gain greatly in comprehending the principles of expressing music.

2. That the real practical value of the knowledge thus gained is enhanced by being put into immediate keyboard application.

3. That only through the finest possible training of the ear are we enabled to distinguish the infinite artistic variations of the actor's voice; and, similarly, only through the exquisitely trained ear can we appreciate the myriads of delicate gradations of sound which are absolutely imperative in the interpretation of a masterpiece.

4. That, therefore, the ear is the only reliable guide in the mastery of the art of "reciting" and "tone shading."

5. That, as no successful orator or actor would think of repeating a succession of words equally loud, so no successful "reciter" of music would think of playing a number of succeeding tones equally loud.

## Rubinstein's Wonderful Hearing

To Rubinstein's wonderfully gifted and finely trained ears the ordinary five gradations of tone, as expressed with the usual five dynamic expression marks, *pp*, *p*, *mf*, *f*, *ff*, were ridiculously insufficient. The average student in the earlier grades is quite content with these few marks, usually playing everything *f*. The sooner the abnormally inclined student advances to the fact that there are other gradations of tone than *f*, the better it will be for everyone in his neighborhood, to say nothing of the

poor, patient, long-suffering, hard-working teacher, with ears already calloused by hours of student pounding on keyboards.

The other extreme is the anaemic maiden with the perennially gentle, whispering tone which she associates with the voices of angels. Such pupils have to be carefully made to understand that virility and power are as necessary as delicacy in piano playing.

## The Threshold of Expression

Much has been gained when the advanced student can play with the customary five degrees of tone, *pp*, *p*, *mf*, *f*, *ff*; but even with this, the student is still only upon the threshold of expression. In the true mastery of the art of shading, as I have developed it from the principles of

upon the scales (major and minor). They may seem mechanical at the start (as indeed they should be); but in the end they lead to the freedom of expression and those charming effects in tone shading that distinguish the coarse amateur from the real artist. Just as a tongue-tied man can never become an actor with such a restriction as a "monotone" can never become a singer, so can the student never hope to become a real artist until all technical and mechanical obstructions are removed.

Of course, the following system presupposes that the student has a thorough knowledge of the major and minor scales, so that they are virtually automatic, and that a" the attention can be given to degrees of tone shading.

For convenience, this system is divided into Forms. The student is advised to practice each form and master it before passing to the next one.

Form 1: Play all the twenty-eight tones of any scale (starting with C-Major) over the four octaves from the bottom up to the top and back again in an even *ff* (not *f*) tone-force. Let me remark here, that to Rubinstein, playing *ff* meant the same as what in public speaking to most of us means "being heard with all the force and power one possesses," while *pp*, with him, stood for "whisper-like whispering," that is, giving each tone as lightly a feather-like touch as possible.

Form 2: Play all the notes of the same scale up and down *pp* (not *p*), each touched as lightly as possible, and each tone having just the same light *pp* tone-shading as every other one. The tones should be just barely audible.

Form 3: Start with the lowest note of the scale, the first tone *pp* (tone-shading 1), play upward each succeeding tone one shade louder, reaching the end of the first octave playing *p* (the seventh tone with tone-shading 7); continue upward, adding one degree of loudness to each succeeding tone (as you did in playing the first octave), reaching the end of the second octave playing *mf* (the 14th tone with tone-shading 14), continue that way upwards, constantly adding one degree of loudness to each tone, reaching the end of the third octave playing *f* (the 21st tone with tone-shading 21), continue that way upwards, reaching the end of the fourth octave playing *ff* (the 28th tone with tone-shading 28 or full force). Now in turning from the 28th tone downward, you play continuously *diminuendo*, that is, omitting with each succeeding tone one degree of loudness; in other words, starting the 28th (or 29th) tone *ff* (degree 28), you reach the 21st tone playing *f* (or degree 21), you reach the 14th tone playing *mf* (degree 14), you reach the 7th tone playing *p* (degree 7), you reach the first tone playing *pp* (degree 1).

Form 4: Is practiced the reverse of form 3; that is, you start at the bottom *ff* (degree 28) and going up you play a perfect *diminuendo*, ending at the top *pp* (degree 1) then in turning downward and starting the top note of the scale *pp* (degree 1), you constantly add with each succeeding tone one degree of loudness (the perfect *crescendo*), ending at the bottom (as you started) *ff* or degree 28.

## More Than Five Colors Needed

The student must first of all realize that he must have more than five dynamic colors on his musical palette. If it were possible to bring back the playing of Rubinstein to this day and generation, one of the first things that would impress the hearer would be the master's marvelous power of swaying audiences. Of course, this was due to a great many things, but the principle was his absolute freedom in dynamic expression, due to the employment of numerous gradations of tonal force.

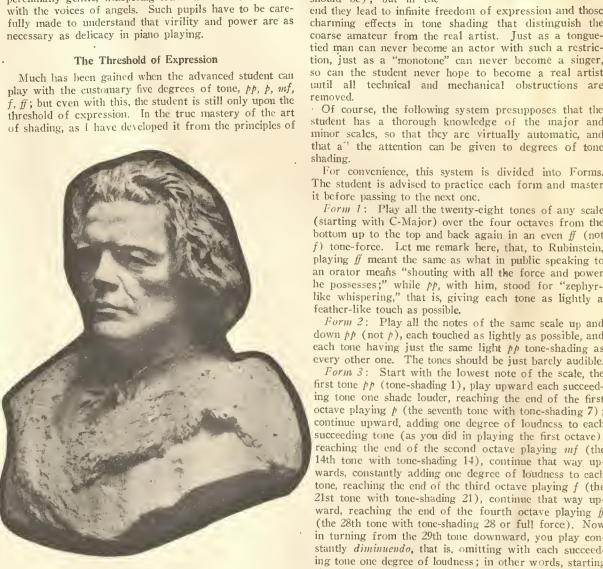
How can the student set upon his road to approach the heights of Rubinstein? That is a problem to which I have addressed myself for years. The work should be done systematically; and it should be simple. The practical exercises thus devised, for which many have done me the honor of associating my name as the "Rubinstein-Heink" system, belong to the fact that they are happy to have them outlined in part in THE ETUDE. They consist of twenty-four exercises or "forms," all based

## How Rubinstein Observed Tone Shading

The following incident, that happened at a rehearsal of an orchestra performing Rubinstein's direction, might not be inappropriate here. Rubinstein stopped the musicians' playing, saying to the men, "Gentlemen, this passage is marked on my copy *f*; please play it that way."

After releasing that particular part over, he stopped again, addressing the men the same as above. They played it again, even louder, Rubinstein again repeating previous correction. The passage having thus been played three times, the director still insisting that it was not satisfactory, that the phrase was marked by the composer *f* (forte), and that he wanted it played that way, one of the players, evidently having lost his patience, spoke up, "I beg your pardon, Sir, but I am playing it as the composer has indicated, and it seems to me the other musicians are doing the same."

FELIX HEINK



ANTON RUBINSTEIN

Anton Rubinstein, there are not merely five degrees but twenty-eight degrees between extreme softness and extreme loudness. This adds tremendously to the artistic possibilities in interpretation and contributes a kind of fascination to one's playing which we are accustomed to associate only with that of the greatest concert artists. Moreover, the means of attaining it, as explained later, are exceedingly simple if properly understood and carried out.







## MUSIC OR LAW?

ROBERT SCHUMANN's mother wished her son to be a lawyer. Robert thought otherwise, yet proved himself a good advocate in pleading his own case in a letter written her from Heidelberg, 1830. This excerpt is from a volume of his letters edited by Karl Storck. After dealing fairly with her concern for his welfare, but not failing to remind her of his father's plan: "Remember how my father's clear-sighted intelligence desired me at that early age for art or music!—he compares music and law."

"Let me draw you a parallel, and for the present leave everything to Wieck (his teacher); you have every reason to trust him."

"The sign-post pointing toward art, says, 'If you are diligent you can reach your goal in three years.' Law says, 'In three years you may, perhaps, be an *arrestet* earning *dreissig groschen* a year.' Art contends, 'I can free as air, and the whole world is my haven.' Law says, with a shrug, 'My practice involves constant subordination at every step of the way, and impecunious dress.' Art goes on to say, 'Where I am there is beauty; I rule the heart, whose emotions I have called into being; I am unshackled and infinite; I compose and am immortal.' etc. Law says, sternly, 'I have nothing to offer you but musty decrees, village squabbles, with but rusty ducats. I am content with an exceptional lack, the exciting mystery.' I cannot consider editing new Pandects, etc."

"I will not turn the conversation on to baser considerations, such as the comparative lucrativeness of the two professions, since the answer is self-evident."

"Dearest mother, I can only give you a slight and fleeting sketch of all that I have thought out so thoroughly. I wish you were with me and could read my thoughts. I know you would say, 'Enter on your career with courage, diligence and confidence, and you will not fail.' Give me your hands, dear people, and let me go my way. I assure you we have no other reason for the future more cheerfully now than we did before."

## THE OBLIGING DR. MENDELSSOHN

In his *Poems from an Unwritten Diary*, Sir Charles Villiers Stanford gives a charming glimpse of Mendelssohn as a practical joker.

"When *Eljoh* was produced at Birmingham in 1846," he says, "my father accompanied Joseph Robinson to the rehearsal and made the first performance. They both had good friends with Mendelssohn, whom Robinson had previously met in London, and he extemporized for them on the new organ after the rehearsal, and joined in a very Irish supper-party at the 'Woolpack' Inn, where the fun was fast and furious and Mendelssohn as full of fun as any Hibernian. His impressions of the *Adagio* were very slow. There was an entire absence of sentimentality. My father told me that the composer's conducting of the *Middleman* *Night's Dream* *Overture* was so rapid that it seemed to be whipping cream!"

"After the first rehearsal of *Eljoh*, the obstetrical came up with a long face and said, 'I've never unkind of you, Dr. Mendelssohn, to have forgotten the obloose much.'"

"I will put it right for you," said Mendelssohn, "give me your pen." He appeared at the long C where the boy sings. There is nothing, holding the pause for so long a time at performance that Cooke was nearly blind in the face. I will possess a thumbnail sketch of Cooke blowing this and that which was drawn by himself at the rehearsal."

## The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

## STUDIO TEA

"But why should I study musical history?" asked the young man with the flowing hair, the flowing tie, and the long tapering fingers which had just strangled a Liszt Rhapsody. "Why should I?" Balancing a tea cup on one of his knive makes it impossible to tear one's hair, it remained, therefore, to consider the question calmly. A person who knows nothing of musical history (and therewith, of course, harmony, counterpoint, musical form and technique) can only look backward. He cannot begin with Huchald and climb slowly up the five long centuries of polyphony until the pinnacles of Lassus and Palestrina are safely reached; I beyond them for a century to Bach and Handel. He can observe (and play) a dominant to tonic cadence in a seventeenth century dance-time without his mind leaping onward to the dance-suite of Bach, the sonatas of Haydn and Mozart and early Beethoven, and on to the Beethoven of Op. 109, 101, 111. He can get no thrill whatever out of Monteverdi's reckless abandonment to a mad dance."

He has no perspective. He can only look backward, comparing the masters of the past with those of today, judging them by wholly modern standards. For him there is no slow unfolding of the majestic tapestry of musical evolution. . . . "Why should I study 17? I know what I like, don't I?" "You know what you like," was the echo.

"And that's all that matters to me—isn't it?" "All that ever will matter, perhaps—to you."

Thus the matter was amicably settled over a cup of studio tea.

## WHEN RUBINSTEIN WAS SHY

One does not suspect the loquacious Rubinstein of having suffered from what is nowadays known as an "inferiority complex"; but apparently he did on the occasion of his famous recital to Leschetzky, according to the Comptessine Adele Potocka.

"When Rubinstein gave his Cycles at Vienna in 1894," she says in her book *Theodore Leschetzky*, "a number of students had been unable to procure tickets; the house having been sold out long before the date of the concert. Leschetzky was grieved that his pupils should be deprived of so great an opportunity, and mentioned the circumstance to Rubinstein, who generously offered to give a private concert for their benefit. The afternoon of the 15th of April was fixed upon, and elaborate preparations were made at the villa on Karl Ludwigstrasse. As I look back a charming picture presents itself: the large drawing-room decorated with flowers, the grand piano covered with wreaths, the young people gaily dressed in light colors, carrying bouquets loosely tied with white ribbons, and filled with joyous eagerness to meet the hero of their chosen instrument. Mr. Albert Guttmann, Rosenthal, Griensfeld, Schuett, and other artists, besides a few other intimates were also present."

## SCHUMANN'S VISIT

An amusing story is told of a visit of Robert Schumann to Edvard Griensfeld, noted theorist and conductor. He appeared at Dorn's house one day, nodded to his friend and sat down opposite him without a word. Dorn attempted to bring him out with some entertaining remarks; but Schumann remained silent, although he laughed at Dorn's jokes.

Soon Dorn got into the Schumann spirit and sat down to keep the silence. After some time Schumann arose with a smile and said:

"If you come to Cologne, be sure to call upon me."

"Certainly," answered Dorn; "and you come here and we can have some more silences."

Schumann blushed, laughed and retreated. This was one of the more or less greivous harbingers of Schumann's coming mental collapse.

## THE ETUDE

## PADEREWSKI ON RHYTHM

"On the very important and much-disputed question of Tempo Rubato, Mr. Paderewski has kindly written the following in English for this volume," says Henry T. Finck in *Success in Music*. We include here a brief selection from a brilliant essay.

"Rhythm is the pulse of music. Rhythm marks the beating of its heart, proves its vitality, asserts its very existence."

"Rhythm is order. But this order in music cannot progress with the cosmic regularity of a planet, nor with the automatic unity of a clock. It reflects life, organic, human life, with all its attributes, emotions, to rapture and depression, and therefore, it is subject to change. There is in music no absolute rate of movement."

The tempo, as we usually call it, depends on physiological and physical conditions. It is influenced by interior or exterior temperature, by surroundings, instruments, moods, etc."

"There is no absolute rhythm. In the course of a dramatic development of a musical composition, the initial themes change their character, consequently rhythm changes also, and in conformity with that character, it has to be energetic or languishing, crisp or elastic, steady or capricious. Rhythm is life."

"To be content with a mechanical interpretation, yet obedient to the initial tempo, true to the metronome, means about as much as being sentimental in engineering. Mechanical execution and emotion are incompatible."

"To play Chopin, for example, is to nocturne with rhythmic rigidity and pliancy for the indicated rate of movement would be as intolerably monotonous, as a boardedly pedantic recitation of Gray's Elegy to the beating of a metronome."

"And that's all that matters to me—isn't it?" "All that ever will matter, perhaps—to you."

Thus the matter was amicably settled over a cup of studio tea.

THE MONSTROUS SONG POEM SWINDLE

## THE ETUDE



A CLEVER paragrapher on a New York paper some time ago showed me a parody upon "America" which he said he was afraid to print. It was:

My Country, 'tis of Thee,  
Sweet Soil of Trickery,  
Of Thee I sing,  
I get stung every day,  
Fakers think I'm a Jay,  
Robbing me every way,  
Poor little thing.

Of course every one who knows anything at all about America knows that the vast majority of our people are about the staunchest lot of hard-working citizens on earth. Nowhere is the Golden Rule more admired than in America. It is just this trusting attitude and also our enormous absorption in business that make it possible for a "raid" of shysters, swindlers, fakers, charlatans and frauds to practice upon the American people.

Fake oil wells, fake mines, fake automobile stock, fake every kind of stock, fake schools, fake degrees, all thrive upon a certain snarl and trusting section of the American public and give us a dual reputation abroad. No wonder that the on-looker thinks of us as a nation full "sucker" and half plunderer. The truth is that the great majority is unaffected either way. There are, however, enough blatant instances of the cheated and the cheaters to provide rich provender for the press. It is well for the readers of THE ETUDE to keep their musical friends informed upon the dangers of the musical charlatans for the protection of the responsible and able body of thousands of literally trained American teachers.

## THE MONSTROUS SONG POEM SWINDLE

Our government is fighting these frauds vigilantly all the time, but as long as there are suckers in the sea there will be fishers for the suckers. For years I have watched the campaign in THE ETUDE to suppress the Song Poem Fraud through which literally millions of dollars have been mulcted from the American people. But there are other frauds in music equally bad. What about the fraud teachers? The musical fakery? The charlatans? I asked Dr. George W. Charwick, Director of the New England Conservatory, for his idea of the greatest fraud in music. He did not care to discuss the question, but presented the query:

"Is it honest to attempt to teach more music to students than they want to learn?"

The question is meritorious and needs consideration. Everybody knows of the nondescript teacher who coaxes pupils to study long after the pupils have reached the frontiers of their intelligence in another way. He recommends him not to sit long at the clavichord, but at all events to compose standing, and to take as much bodily exercise as he could. His love of a regular playing game, the doctor a welcome pretext for tampering with the more radical to follow the doctor's directions with regard to his pupils, since he did not interfere with his intellectual activity. It happened one day in Prague that Mozart, while he was playing billiards, when he was asked to play with him, turned into a book which he had with him. It appeared afterwards that he had been occupied with the first quintet of the *Zauberflöte* (Magic Flute). When he was writing down the score, "Don Giovanni" in Duschek's garden, he took part at the same time in a game of quints; and sat down again to his writing after he had thrown."

Thus casually, over a game of quints, one of the world's greatest operatic masterpieces was written!

## Combating the Musical Charlatan

By MARTIN VAN METER

With Letters from Some Well-Known Musical People

of proficiency from one of the most notorious of these courses, mailed to a man over seventy years of age, who had only a very ordinary voice and who had never taken the course at all, but merely made an inquiry as to its possibilities.

We do not deny that many singers are self-taught. But that is a very different thing—the singers have had remarkable aural capacity, and by means of very broad and wide reading and a great deal of listening to concerts, opera and to phonograph records, they have developed the teaching powers in themselves. Such a one is Galli-Curci; but she is one in a million. Galli-Curci has something far more than voice. She has a remarkable mind in that she was able to make a vocal course for herself. Every vocalist virtually requires a slightly different method from that employed in teaching singing to any other singer. It is this that makes the teaching of singing an art; and it is this which makes any sort of correspondence lessons in singing a joke to all vocal teachers who know.

## How Voice Fakers Survive

Yet these voice fakers survive. By means of cleverly written advertising they infer that the systems have the endorsement of people of authority. The writer knew of one correspondence system in which the manager has very ingeniously made quotations from articles in THE ETUDE so interspersed in the advertising as to make it appear that THE ETUDE endorsed the system. There was no real endorsement by THE ETUDE, which I understand had refused the advertising of that particular correspondence school.

The late John C. Freund, proprietor of *Musical American* and *Music Trades*, shortly before his death sent the following letter to the writer in response to an inquiry about his attitude on frauds and charlatans.



"The music frauds that I have met in my half a century of experience as the editor of musical papers have been of all kinds, creeds and nationalities. They were of both sexes. The worst were to be found among the voice specialists; and they were all the more dangerous because, having discovered what they believed to be the only road to vocal salvation, they were wholly sincere or at least had finally got to believe the faith that they were preaching."

"One of the worst cases that came to my notice was that of a man who had been a scene shifter in an opera house in Germany—Munich or Dresden, I forget which. Having had trouble with a lady member of the ballet, he fled his country and arrived here under a changed name. After some time he managed to secure a position in the chorus of Hammerstein's Opera Company, then at the Manhattan."

"Finding the work hard and the remuneration small, he resolved to set up as an operatic coach. So he again changed his name and started in gloriously. Being a rather good looking fellow with plenty of gall, he soon had a class of young women of more or less talent (generally less) who were ambitious of operatic fame. He could play the piano a bit, and as he could talk about operatic life, he imposed upon his victims who thoroughly believed in him."

"Finding that one of his pupils was the daughter of a very wealthy business man, he so flattered her with her prospect of success, that he finally got her to the point where he made her believe that through his acquaintance with Gatti-Casazza he could get her into the Metropolitan Opera Company, but it would take money."

"She went home and told her father who was delighted with the progress she was making and, like all American business men, was very glad to dispose of the matter with a check. After a little negotiation, papa signed his name to a check for five thousand dollars, which was handed over to the enterprising vocal teacher who, having collected a few more checks and, of course, failing to materialize with regard to the management at the Metropolitan (for it is scarcely necessary to state Mr. Gatti-Casazza never even heard of him much less saw him) suddenly disappeared and transferred his operations to a western city. I have heard, however, that like the cat he came back."

"Another case of a similar character was that of a lady, a vocal teacher, of ample proportions, who always claimed that she was the greatest artist abroad and had their names at her tongue's end. On the walls, she had various autographed portraits, letters, all of which she had picked up at the sale of an artist's effects, who had died in this city. The humor of the situation is afforded by the fact that she had never left the shores of the United States, one of the reasons being that she lacked the money; the other that she was horribly afraid of being sick."

"Similar instances could be quoted; but, after all, such people do not do much harm except that they add not a grain to the gullible student, which, of course, cannot be fully appreciated."

"We now come to a class of frauds that are far more dangerous, because they not only take the money that many of the students or their friends are ready to give them, but they also ruin them. They are the more difficult to get rid of, not alone because they are really sincere with regard to the particular method that each one has, but also because in certain departments, they are really competent."

"I knew of a man some years ago who was a good musician and a fine fellow in his way. He was a splendid conductor, but he had no







lyrical nature—and carried out right through the piece, though sometimes with slight episodic matter, for the sake of variety. The *Prelude* is also frequently met with in the first number of a *Suite* of short pieces in various forms.

The Chopin Preludes are, on the other hand, almost entirely lyrical, though at times they have a dramatic significance, as in the famous No. 16 in B flat minor and No. 24 in D minor. The unity of each little piece is, however, maintained in almost every case by the continuity of the figures of the accompaniment to the melody, whatever variety may occur in the latter. In a few cases (as in Nos. 7 and 20 and the very beautiful No. 17) they are just beautiful melodies with a simple harmonic accompaniment to support them. In the *Prelude in D flat*, the sense of unity is brought about by the almost incessant reiteration of the eighth-note in the accompaniment, and this is a striking instance of the "intentional monotony" in rhythm referred to above. It gives an atmosphere and character to the piece which nothing else could have done. It is probably this particular effect which has led to its being christened the "rain-drop" *Prelude*; really rather a sentimental and unnecessary effort of the imagination!

#### Perfection With Simplicity

The little work is built up in the most simple way, but with a perfection which so often goes hand-in-hand with simplicity. The form is that of a lyrical song: i.e., (1) a first verse or section; (2) a varied middle section in the tonic (enharmonic) minor; (3) return to a curtailed version of the 1st section, with a short *Coda* of eight bars. The structure is as simple as the form itself and may be analyzed as follows:

A (I) The Theme of eight measures, which consists of the first four measures repeated.

A (II) A second part of above Theme, also consisting of eight measures with a prolongation of three measures leading to a repetition of A (I), with ending slightly altered, so as to bring the audience to a close at the entry of the Middle Section, B (I), in C sharp minor.

B (I) A Theme of eight measures repeated, but with a change in the last four measures to the relative major key of E. These sixteen measures are then repeated in their entirety.

B (II) A second part of above Theme, likewise of eight measures repeated, but—similarly to B (I), with a change in the last four measures of the repetition.

C. Return to the first Subject, breaking off after the sixth measure, where commences

D. The *Coda* of eight measures.

#### Predominating Points of Interest

The two predominant points of interest in this little piece are: (1) That it hardly ever leaves the tonic key (major or minor) in which it is written, with a momentary exception of four measures here and there to the most closely-related keys. (2) The almost incessant reiteration of the eighth-note in the accompaniment, already referred to above as an example of "intentional monotony" in rhythm. (3) That while these two points would seem to engender dullness and monotony, there is a continual feeling of freshness and emotional interest. How this is done is a study in itself for the student, and one which he can follow out in detail to great advantage. For instance, observe at the third measure of A (II) the modulation to A flat minor, and how, four measures later, by the simplest means this is brought to a tone higher to B flat minor, giving an almost entirely different tonal color to the same melody. The prolongation of A (II) by three measures, before the return to A (I), is one of those devices, here so entirely spontaneous, which break up the mechanical squareness of design so effectively. The two eight-measure sections of B (I) should be carefully compared, in order to appreciate the full value of the change to the relative major (E) at the thirteenth measure; with the gradual crescendo in the five preceding measures, this E major chord produces an almost triumphant effect as if releasing the soul from its mood of gloom and foreboding. B (II), with its no-*more* of resignation, leads us back gradually into less troubled waters. The chords at measures 4 and 12 in this section should be carefully compared, for such changes as these produce an emotional significance which would be entirely lacking were the chord at 12 to be a mere repetition of the previous harmony. At D, the *Coda*, the two unaccompanied measures come as a relief and add much to the effect

of the once-more returning iteration of the eighth-note accompaniment which dies away only on the ending of the melody itself six measures later.

#### Poetical Effects

Regarding the performance, there are a number of small points which, quite apart from the "singing" of the melody, go to increase the poetical effect of the interpretation. The very fact of the continuous reiteration of the eighth-note (usually the *dominant* of the key) in the left hand makes it very necessary that this should not be mechanical. It should have the effect of some subdued force underlying the calm of the melody and should be graduated accordingly, having an individual

sense of climax attained. At B (II) there is a feeling of tender resignation and except for the repeated note this should be played very *legato* in both hands. At the ninth measure, commencing *p* the feeling of this should be intensified by a fuller tone in the *crescendo* with a slightly-hesitating stress on the chord as (1) A slight manner in the measure before C brings the return of the first subject, which is interrupted in its repetition by the short *Coda*. This is a very simple melodic perforation, held together once again by the repeated note in the accompaniment.

Thus ends this little piece which, apart from its musical beauty, is about as perfect in its miniature form as it is possible for such a thing to be.

#### Self-Test Questions on Miss Goodson's Article

1. What two great Musical Romantics were born in 1809 and 1810?
2. What is the secret of the fascination of Chopin's music?
3. How would you define "Prelude," as used in naming these works of Chopin?
4. Outline the form of the "Prelude in D-flat."
5. What are the predominating points of interest in this piece?

Other Master Lessons, which have previously been published in THE ETUDE, include:

CHOPIN, *Polonaise*, Op. 26, No. 1, Grades 6-7. Analytical Printed Lesson, by Alberto Jones.

CHOPIN, *Waltz in C Sharp Minor*, Grade 6. Analytical Printed Lesson, by Edwin Hughes.

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We would like an expression of opinion from our readers upon this "Master Lessons Series." How valuable have you found them in your work? What pieces would you like to have added to the series? Which of all the lessons has helped you most?

## THE ETUDE

See opposite page for a Master Lesson by Katharine Goodson.

Sostenuto M.M. ♩ = 88

**PRELUDE**  
FR. CHOPIN, Op. 28, No. 15

**A I**

**A II**

**B I**

*suave voce*

*cresc.*

*cresc.*



KATHARINE GOODSON



Ex. 1

uality of its own. In measures 2 and 6 especially, on beat 2 and 3, the progression

from A flat to B flat should be given some significance. Before the B flat is struck the pedal should be raised and put down again only on striking the fourth beat of the measure. The melody, while of an indefinable plasticity, should be played without any sentimentality. Opening, there may be a slightly increased fullness of tone at the ninth measure, and this should be varied again four measures later on the repetition of the phrase. At A (II) the indistinct line in the right hand, at B (I), is to indicate that the repeated notes are to be gently pressed down in their succession as opposed to being struck—and this applies throughout this section. In greater or lesser degree, the music is *f* or *p*. The *crescendo* at the eighth measure must be very gradual and should only increase to *f* (not *ff* as marked) at the thirteenth measure. The effect of the *f* should be reserved for the repetition which follows immediately. In this way monotony is avoided and



# VOICES AT EVEN FOR THE LEFT HAND ALONE

RICH. KRENTZLIN, Op. 105, No. 2

Exemplifying the possibilities of the left hand alone. Beautifully made and a good study piece. Grade 4.

Lento espressivo M.M. =

 \* The melody is to be played as *legato* as possible, and brought out strongly above the accompaniment. The Pedal markings must be observed strictly.  
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## THE ARKANSAS TRAVELER

OLD AMERICAN FIDDLE-TUNE  
CONCERT PARAPHRASE

THE ETUDE

A favorite old tune in a brilliant transcription; Play with humor, and in a crisply accented manner. Grade 5.

HARL M<sup>C</sup> DONALD

Allegro con brio M.M. ♩ = 126

pp non legato

p poco a poco cresc.

mf subito pp legato

l.h. top notes well accented.

ff

p

ff

mp

ff

THE ETUDE

ff

pp

p sempre staccato

molto cresc.

Start Glissando on any note.

With Double Slurred 6 Line.

ff

ff

ff boisterously

senza Ped.

ff

f

secco

ff



## MILITARY ATTACK

PRIMO

GEORG EGGELENG, Op. 245

Allegro non troppo con bravura

M.M. ♩ = 108

Musical score for the Primo part of "Military Attack". The score is written for piano and includes various dynamics and tempo markings. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked "Allegro non troppo con bravura" with a metronome marking of 108. The score includes markings for *mf*, *ff*, *sempre ff*, *p*, *f*, *sempre cresc.*, *Allegro*, *Tempo I.*, *mp*, *poco rit.*, *Vivace*, *Fino*, *p*, *legg.*, *mf*, *p*, *f*, *p dolce*, *mf*, *f*, and *D.C.*. The score is divided into measures with bar lines and includes fingerings and articulations.

## MILITARY ATTACK

SECONDO

GEORG EGGELENG, Op. 245

Allegro non troppo con bravura

M.M. ♩ = 108

Musical score for the Secondo part of "Military Attack". The score is written for piano and includes various dynamics and tempo markings. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked "Allegro non troppo con bravura" with a metronome marking of 108. The score includes markings for *mf*, *f*, *ff*, *sempre ff*, *p*, *mf*, *sempre cresc.*, *Allegro*, *mf*, *f*, *sempre*, *Tempo I.*, *mp*, *poco rit.*, *mf*, *Vivace*, *Fino*, *legg.*, *mf*, *p*, *ff*, *ff pesante*, *p dolce*, *mf*, *f*, and *D.C.*. The score is divided into measures with bar lines and includes fingerings and articulations.



## GALOP

Taken from one of the standard overtures, from "MERRY WIVES OF WINDSOR"  
a merry work, fresh and vigorous.

Allegro vivace M.M. ♩=144

SECONDO

O. NICOLAI

Second piano part of the Galop. The score is written for two staves (treble and bass clef). It begins with a key signature of one flat (B-flat) and a 2/4 time signature. The tempo is Allegro vivace, marked with a metronome of 144. The piece features various dynamics including *poco rall.*, *Da tempo*, *cresc.*, *fp*, *p*, and *ff*. The music is characterized by rhythmic patterns, including triplets and sixteenth notes, and a lively, dance-like quality.

THE ETUDE

THE ETUDE

## GALOP

from "MERRY WIVES OF WINDSOR"  
OVERTURE

O. NICOLAI

PRIMO

Allegro vivace M.M. ♩=144

First piano part of the Galop. The score is written for two staves (treble and bass clef). It begins with a key signature of one flat (B-flat) and a 2/4 time signature. The tempo is Allegro vivace, marked with a metronome of 144. The piece features various dynamics including *poco rall.*, *cresc.*, *fp*, *p*, *sf*, and *ff*. The music is characterized by rhythmic patterns, including triplets and sixteenth notes, and a lively, dance-like quality.



## CASTAGNETTE DANCE

A languorous *air de ballet* in Spanish style. The writer is a well-known English teacher and composer. Grade 5.

Allegro con brio M.M. ♩ = 54

HELLER NICHOLLS

*p* *mf* *ff sonoro* *a tempo* *CODA*

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A bright little teaching piece, requiring nimble fingers and steadiness of rhythm. Grade 2-4.

Allegretto M.M. ♩ = 108

## HAPPY THOUGHTS

ROBERT NOLAN KERR

British Copyright secured

*p* *f* *a tempo*

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*p* *mf smoothly* *rit.* *f*

WALTZ  
from "FAUST"

The principal themes from one of the most famous of waltzes, arranged in an easy and playable manner.

CH. GOUNOD  
Arr. by A. Garland

Tempo di Valse M.M. ♩ = 72

*p* *cresc.* *f*



A favorite old Christmas Carol in a pleasing piano transcription, Grade 3

Andante religioso M.M. ♩ = 72

O SANCTISSIMA  
SICILIAN MARINERS' HYMNOLD CAROL  
Arr. by Alexander Thomas

O thou joy-ous day, O thou ho-ly day, Glad some  
Christ-mas is here a-gain. When the world was rent and torn, Christ was born on  
Christ-mas morn: Shout your joy to all the world, Ye Chris-tian men. men.

*dim.* *rall.*

THE ETUDE

THE ETUDE

"BETHOVEN'S CREATION"  
Painted by HANS THOMP

By permission Tuckey-Piano Art Co.

Before Beethoven's melodies took form his mind was full of the music's message. First came the dream of the music's beauty. Then, and only then, could the masterpiece emerge.

## MISSIONARIES OF MUSIC IN MUSIC-LESS HOMES

THE appearance of the Ampico in a home this Christmas is a gift not of music alone; but to the plastic and receptive minds of the young it becomes a gift of the love of music, of musical appreciation.

For an understanding of music can be created only by a familiarity with great music and great musicians. Constant attendance at concerts over a period of years can create this sensitiveness. Being born into a family of musicians can bring it about. But for the ordinary mortal it remains for the Ampico to open the way to the world of music.

For every Ampico is, truly, a missionary of music. When an Ampico enters a home, great musicians go there to live. Lhévinne, Rachmaninoff, Rosenthal—and hundreds more who make up this generation's aristocracy of music—will play intimately and generously the great music of the world. Sonatas, ballads, hymns, nocturnes, dances—every type of music is available to Ampico owners.

These are the families from which  
good pupils come

Not only will more pupils come from Ampico homes, but, inevitably, better pupils. For they will have learned what music is—and learning how to make it is a next step so logical and so desirable that rapid progress is natural. Nor is music for them solely a matter of lessons and practice hours. They live with music at home. The other members of the family understand music and stimulate the learner.

The Ampico brings the pupil hundreds of famous artists. Among these are: Teresa Carreño, Erno Dohnányi, Phillip Gordon, Richard Hageman, Ethel Leginaka, Mischa Levitzki, Josef Lhévinne, Alfred Mirovitch, Benno Moiseiwitsch, Mieczyslaw Młyn, Erwin Nyiregyházi, Leo Ornstein, Sergei Rachmaninoff, Moritz Rosenthal, Arthur Rubinstein, E. Robert Schmitt, Germaine Schnitzer, Richard Strauss, Milton Suskind, Fanny Bloomfield Zeisler.

When you are asked to explain  
the miracle of the Ampico

Musical leaders are constantly being asked to explain the Ampico's human touch, its soulful and highly individualized playing.

Frankly, no explanation is adequate. The mechanical perfection of the Ampico device that makes the same things happen to the strings of your piano that happened to the strings of another piano when a great musician sat before it and played explains only a fraction of the miracle. For in the playing of the Ampico there is that impalpable something called the artist's soul. Every phrase, every gradation of volume—every mood is there just as the great man interpreted it.

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that Mason & Hamlin, Chickering, and Knabe are three of the four great pianos in general use on the American concert stage.

Yet the presence of the Ampico affects in no way the structure of these instruments. Concealed within the piano case, an integral yet entirely independent part of the instrument—the Ampico device, when not in use, touches neither the strings nor the keys. The piano is intact, and ideal for playing by hand.

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At Christmas time, when you are asked to help in the selection of the Ampico as a gift, you will have frequent opportunities to hear the Ampico. With each hearing the instrument will seem more incredibly perfect.

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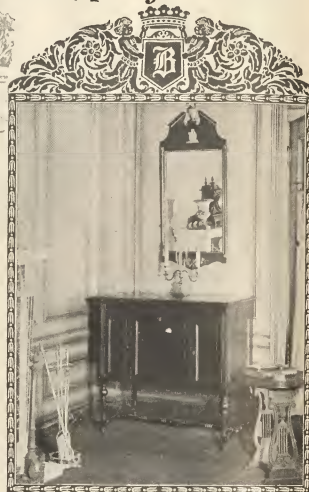
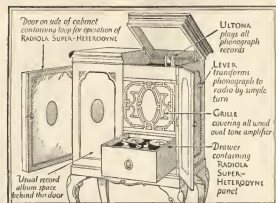
The AMPICO  
The All of the Piano





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At a turn of a lever it is the most thrilling of all radios. At another turn it is the supreme in a phonograph to keep the recorded music in all time at your command. A phonograph, a radio in one. And each one, the superlative.

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Prices range from \$190 upwards. A few of the more notable models are illustrated here. A complete showing may be seen at all Brunswick dealers. An opportunity of which you are urged to avail yourself now, so as to be sure of Christmas delivery.

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#### Some remarkable features

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- 2 Amazing selectivity permitting you to "cut out" what you don't want to hear and pick out instantly what you do.
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THE BRUNSWICK CHIPPENDALE (Phonograph only)

# Shopper's Christmas Guide

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## The BRUNSWICK RADIOLA

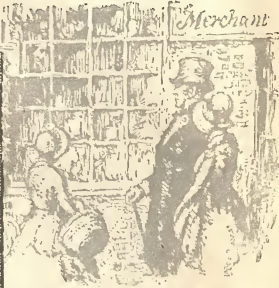


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Conductor	MIRIEL PLASTRO
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THE BRUNSWICK YORK (Phonograph only)



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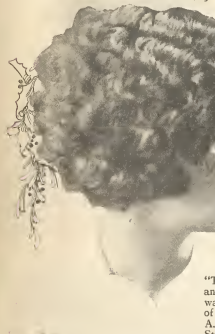
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Waving Outfits are in homes everywhere in the world, and although in the United States alone, over four thousand hairdressers every day use the large professional Nestle apparatuses for "LANOIL" waving, we have never heard of a single instance of serious mishap. Its perfect safety is a main feature. Its simplicity is another. Children of twelve have successfully waved their elders' hair, while with many high school girls, Nestle waving has become a favorite pastime, because the process is so interesting, and the results so thrilling.

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## MORNING GLORIES

W. BERWALD

A dainty, cheerful little study piece, in waltz rhythm. Grade 2.

Allegretto grazioso M.M.♩ = 68

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## HARLEQUINADE

In this fine modern number, the melody (in an inner voice) must be brought out very carefully. Grade 4.

Moderato M.M.  $\text{♩} = 72$ 

RUDOLF FRIML

First time only

Last time only

dim.

molto rit.

dim.

Fine

1

2

poco rit. D.C.

## JUST A LITTLE WALTZ

In idealized waltz style. By a popular American writer. Grade 3½.

CHARLES WAKEFIELD CADMAN

Lento e grazioso M.M.  $\text{♩} = 54$ 

1

2

Fine

1

2

2 rall. D.C.



In characteristic Spanish style, A good study in rhythm and in the *staccato* touch, Grade 24.

# SPAIN MALAGUENA

THE ETUDE

CARL WOLF

Allegro energico M.M. ♩ = 68

*Allegro energico M.M. ♩ = 68*

*f* *grazioso* *sf* *schernando* *f* *sonore* *energico* *f* *D.C.*

THE ETUDE

# ADESTE FIDELES

T. READING

Transcribed for the Organ by  
EDWIN H. LEMARE

III Sw. (V.H. Soft Strings, Lieb. & Trem.)  
II Gt. (Diaps. 8' & 16' & Flute 4')  
I Ch. (Soft 16', 8' & 4')  
Ped. (Soft 16') - I

A timely transcription of the grand old Christmas Hymn

*Moderato M.M. ♩ = 92*

*MANUAL* *PEDAL* *pp* *f* *mp* *p* *mf* *dim. - molto* *(Gt. to Ped. in. Reduce to soft 16')* *(V.H. in) III morendo* *poco rit.* *II (Chimes)* *III (Celeste only)* *(Soft 82')*



## GLORIA

THE ETUDE

DONALD HEINS

A broadly flowing melody, of meditative character, but ecstatic in expression.

Andante

VIOLIN

PIANO

The first system of the musical score for 'Gloria' features a Violin part and a Piano accompaniment. The Violin part begins with a whole note rest, followed by a series of eighth and sixteenth notes, with a 'p' (piano) dynamic marking. The Piano part consists of a dense, flowing melody in the right hand, starting with a 'mf' (mezzo-forte) dynamic, and a simpler bass line in the left hand. The tempo is marked 'Andante'.

THE ETUDE

a tempo

The second system of the musical score continues the Violin and Piano parts. The Violin part has a 'p' (piano) dynamic marking. The Piano part features a 'mf' (mezzo-forte) dynamic marking. The tempo is marked 'a tempo'. The score includes various musical notations such as slurs, ties, and dynamic markings like 'cresc.' (crescendo), 'rit.' (ritardando), 'molto rit.' (molto ritardando), 'pp' (pianissimo), 'ad lib.' (ad libitum), and 'rit. molto' (molto ritardando). The system concludes with a final cadence marked with a double bar line and a repeat sign.



# SONG OF THE PIRATE

Hubert Fletcher

MONTAGUE EWING

*Andante moderato pomposo*

*mf* When

*pesante* *f p*

sens run high, the squall is nigh, The wind blows bit-ter cold; And as we sail be- fore the gale, We vaunt our col-ours

*mf*

bold. A cut-throat crew, and treach-rous too As ev- er mann'd a gun. But here with me they're wild and free, We're

pi- rates ev- 'ry one, We're pi- rates ev- 'ry one. With a

cheer my heart-ies, and a Yo! Ho! Ho! We'll sail to the Span- ish Main; And man- y a ship on

cheer my heart-ies, and a Yo! Ho! Ho! We'll sail to the Span- ish Main; And come who may, we'll

*f a tempo*

peace-ful trip Shall neer re- turn a- gain. We seek no shore, we know no law, Save death or gold to

fight our way, Their treas-ured gold to gain. And while we're breath, no fear of death Our hon- or e'er shall

## THE ETUDE

gain; With a cheer my heart-ies, and a Yo! Ho! Ho! Cheer my heart-ies and a Yo! Ho! Ho! 'Till our

stain; With a cheer my heart-ies, and a Yo! Ho! Ho! Cheer my heart-ies and a Yo! Ho! Ho! 'Till we

*1st time only*

bones are ly- ing where the dead men go, We'll sail o'er the Spanish Main! But

seek that lock-er where the dead men go, We'll

*rit a tempo*

*2nd time only* *Fine*

sail o'er the Span- ish Main! round my neck as I pace the deck A

*rit Fine pp*

hemp- en rope I feel; For one dread day There's a price to pay From which there's no ap- peal. — But

while I wait I'll dice with Fate Un- til my day shall dawn. But 'till it be there's none so free: Thank

*D.S.*

Heav- en- I was born, Thank Heav- en I was born. With a

*D.S.*



## SUNSHINE IN RAINBOW VALLEY

Words and Music by  
BERNARD HAMBLÉN

THE ETUDE

*Moderato*

1. Some-times your heart is a -  
2. Hearts are not meant to be

*dim.*

*con Ped.*

wea - ry, Wish - ing that dreams would come true; Some-times the path - way is drear - y,  
lone - ly, Skies are not al - ways so gray; Joy al - ways comes if you seek it,

Life seems all sad - ness to you; There is a smil - ing val - ley O - ver the dark hills of  
Shad - ows will soon pass a - way; Look for the sil - ver lin - ing, Hope, and your dreams will come

*cresc.*

care; Sweet voic - es ring - ing, Laugh - ter and sing - ing, Wait - ing to wel - come you there.  
true; Sor - row will light - en, Dark skies will bright - en, Love sends this mes - sage to you.

*cresc.*

*rit.*

**Refrain**

*mf* *a tempo* *dim.*

Sun - shine in Rain - bow Val - ley; Ros - es with fra - grance rare, Sweet flow'rs of ten - der

THE ETUDE

*len.* *f*

mem - 'ry Bloom in that gar - den fair; - Come back to Rain - bow Val - ley,

*a tempo* *colla voce*

*rall.* *len.* *ff.*

Where sun - light gleams thro' rain; There no grief can find you, Leave your cares be - hind you, Then your heart shall sing a -

*rall.* *colla voce*

*1st time* *2d time*

gain. gain.

*a tempo* *dim.*

## CHRISTIANS TRIUMPHANT

FRANKLIN PEARSE

RICHARD KOUNTZ

**Marziale**

*f* *Trumpet*

Soldiers of God! Fear - ing no

*mp*

foe! Forward to bat - tle, Glad - ly we go. With His sav - ing bless - ing, And His Ho - ly Word,

*mp*



*meno mosso* *rit.* *A molto rit.* *Largo maestoso* *a tempo*

These be the might-y Chris-tian sword! Al-might-y Son of God, Lead us on-ward with

*meno mosso* *rit.* *molto rit.* *ff a tempo*

Thee! Through life's un-end-ing bat-tle, To e-ter-nal vie-to-ry! Guide Thou us from Thy loft-y throne, That

*meno mosso* *rit.* *1st time only*

we who Thine al-legiance own, Shall reign on earth tri-um-phant-ly!

*meno mosso* *rit.* *2d time only* *Moderato* *a tempo* *Fine*

ly! When life's twi-light soft-ly

*allargando* *mp*

falls, And Thy sum-mons stern-ly calls, Not like

*mf* *rit.* *mp*

trai-tors fear-ful-ly, But with joy we go to Thee!

*mf* *rit.* *pp*

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I F old Sir Isaac Walton were to return to earth again, in this year of grace, 1925, I wonder what his sensations would be. Perhaps there still can be found upon the banks of the placid Thames or the rustic Seine or near the quiet waters of the many canals that intersect Holland and Northern Germany, ancient men who fish with the same endless patience the long day through. To them the art and pleasure of fishing are important, not the catch. But the day of the willow switch and the old bent pin has passed long since. Nowadays the fisherman arms himself with seemingly endless paraphernalia of rods and reels, flies and nets, to accomplish the same purpose. Sir Isaac would discover that nothing is ever "Complete" in this world; that all life consists of ceaseless, never-ending change.

#### Virtue in New Ideas

Nor can the vocalist, in his ardent search for some sure and eternal foundations upon which the whole of his art unchangeably rests, hope for much greater success than the historic fisherman. He must remember that all art (and the vocal art is no exception) is continually in a state of flux. If his point of view has crystallized, has become too hardened, so that he cannot move with the times, he will soon be left behind in the struggle for success which intensifies with every succeeding year. Failure, all too often, is not the result of lack of ability; but it comes from a mental rigidity which the passing years tend to bring to every man unless he is forever on the alert.

The old times, the old loves, the old homesteads, and the old singing methods may be the best; but unchangeability is the man who can see no virtue in the new ideas and the new discoveries. He has become an intellectual fossil and he deserves a place in a museum along with the other antiquities, instead of fighting in the hard and dangerous struggle which is the very essence of modern existence.

By this it is not meant that there is no virtue in the old things. The germ of Truth never dies; it changes chameleon-like with every fashion, every period and every cycle. The old laws are ever true, but never static. We must never reject them, but must endeavor to discover their real relation to our own time and our own civilization.

Applying these ideas to the study of the art of singing, we find it divided from the earliest times, under several headings. Breathing, vowel and consonant formation (diction, enunciation, and so on), placement of tone (pose of the voice), control (Kehlfertigkeit, velocite), intonation, interpretation (individuality, temperament) These things, these things may be called by different names by different authors at different times, but a clearly defined idea of their necessity seems always to exist.

For the sake of convenience they may be treated separately, but in the art of singing they all occur simultaneously and indivisibly. The sense of balance among these attributes of singing must never be forgotten. Not by breath alone can one sing well, nor by tone alone. One must hear the words, easily and clearly pronounced without interfering with the sound of the voice; the voice, or the artist becomes a declaimer and not a singer. Individuality of interpretation is absolutely essential; but its exaggeration makes the singer ridiculous and subjects him to much criticism. Wagner dreamed not only of the singing artist, but also of the "Singing Musician." The loveliest voice, the most musical and rhythmic delivery, the cleanest, purest enunciation, are all spoiled by false intonation, or as the man in the street says "a bad ear."

## The Singer's Etude

Edited for December by the Eminent Voice Expert

NICHOLAS DOUTY

It is the Ambition of THE ETUDE to Make This Voice Department "A Vocalist's Magazine Complete in Itself"

### "The Compleat Singing Tutor"

#### Invisible Breath Action

The singer must learn to control every gradation of air-pressure emitted from his lungs, so as to produce every gradation of tone from the softest *pianissimo* to the loudest *fortissimo*, without undue effort, without any trembling of the tone and without allowing his breath-actions to become prominently visible to his audience. Many books have been written to help him; but too often they are didactic, impractical and obscure. Nature after all is the only sure guide. Study her processes and do not depart from them, and you can never go wrong. A description of the natural acts of breathing may not be amiss here.

#### Inspiration

The diaphragm descends and in consequence the abdomen expands; the lower chest expands also, and the upper chest rises gently and quietly, without any convulsive effort. At the last moment of the inspiration the diaphragm and abdomen contract slightly, so as to be ready for the expiration which follows immediately.

The chief difficulty in inspiring is to prevent the breath from rushing out too quickly. The problem is to supply to the vocal cords just the amount of breath that is required and no more.

In the opinion of the writer, this is best obtained by preventing the weight of the chest from pressing on the lungs during expiration. Therefore the intercostal muscles hold the chest firmly raised during almost the entire exhalation, and the gentle contraction of the diaphragm and the abdominal muscles will supply the amount of air-pressure required. This method, which in the opinion of the writer is founded entirely on natural laws, will enable the singer to produce long phrases in one breath, and will give a control of both loud and soft effects impossible by any other. Breathing exercises, that is, special exercises designed to improve the strength and resilience of the whole series of breathing muscles, and to increase the size of the chest cavity and therefore of the lungs, are of the utmost importance to the singer. He is recommended to read

some books upon the subject, select from them exercises which appeal to his special needs, and sedulously practice them. Swimming, fencing, rowing, tennis, golf, and other out-door games will all tend to keep him in that excellent physical condition which is of the utmost importance to the singer.

#### "Practice Vowels Softly"

The vowel is the vocal element in both speech and song; by it are determined the beauty, carrying power and resonance. It must flow freely out of an open throat into the mouth and through the lips into the air, unimpeded by any action of the throat, palate, fauces, jaw, tongue or lip



MR. NICHOLAS DOUTY

muscles. In the production of the consonant, the free exit of the vowel is interfered with, by momentarily touching the tongue to the teeth, the roof of the mouth or to the palate, or in the production of M and N, by partly closing the mouth. See that the vowel or the consonant sounds are not produced in the throat; that they are not guttural, throaty, squeezed by the

Mr. Nicholas Douty, who conducts The Singer's Etude for this month, has had an unusual career in the field of Voice Teaching. In addition to the fact that he is a composer and an able musician who readily plays a symphonic score at sight, he has also wide renown as an Oratorio tenor. For over a quarter of a century he has been the tenor soloist at the Bethlehem Bach Festivals. His recent book, "What Every Vocal Student Should Know," with the appendix giving daily exercises for all voices (already humorously known as "Douty's Daily Dozen"), with splendid endorsement among leading voice teachers, his *Oratorio Repertoire*, four books, one each for Soprano, Contralto, Tenor and Bass, represents the last word in collections of this kind.

## THE ETUDE

lips and the tongue, nor lacking in resonance from tightness of the soft palate and uvula. It is good to practice all the vowels, softly, taking great care that they are purely produced, well forward in the mouth and without any dialectic peculiarities.

All the vowel sounds should be used, not the most favorable ones alone. (A as in father, A as in cat, A as in law, A as in hate, E as in meet, I as in fight, I as in fit, O as in hop, O as in hope, OO as in too, U as in us, in you). These vowel sounds should be softly spoken and sung, but care should be taken that they are not weak or trembling, nor breathy, nor in any way impure. Then a consonant sound may be added first as a prefix and then as a suffix, taking care that the consonant be delicately pronounced with the least possible action of the speech muscles, without interfering with the tone. We may then proceed to sing simple phrases, and finally to sentences pronounced or sung in the same manner. All these exercises must be done rather softly and in the medium voice, avoiding both the highest and the lowest tones. Dialectic peculiarities which are so effective upon the vaudeville stage, must be sedulously avoided in all vocal practice. It should be remembered that the purer the vowel and the more easy the pronunciation of the consonant, the more beautiful the voice will be and the freer its emission.

#### Pose of the Voice

Personally, the word pose expresses more nearly the physical and mental conditions necessary for the emission of a beautiful tone than the word placement. One does not place the voice, one produces it so that one places a dish on the table or an umbrella in the rack. The voice is not squirted here and there in the cavities of the mouth and nose, as water is squirted from the nozzle of a hose. Rather the whole body is put into such a position that the voice comes into the resonance chambers and from them out into the air, without friction, and without undue muscular effort anywhere. If this explanation be accepted, one can easily see how small a thing will upset the pose of the voice. A little too much nervousness, worry, lack of sleep, or a quarrel, and the voice of even a great artist will get out of place. Too great a pressure from the diaphragm, rigidity of the intercostal muscles, stiffening of the throat or tongue, and the correct pose vanishes until these strictures are removed. The voice loses its beauty and carrying power.

How then shall pose be taught? It is the business of the singing teacher to distinguish in the voices of his pupils, any interference with the free exit of the tone. He must be able to tell whether it is throaty, nasal, physical and/or lacking in resonance, and from the impaired tone-quality to know just where the interference is, and be able to explain it and suggest a remedy. He must be able to tell whether the intrinsic muscles of the larynx are performing their natural function of alternate contraction and relaxation unimpeded by any action of the muscles of the throat. It is this balance among all the physical and mental actions during the singing that produces the proper pose of his voice and the individual unique quality of tone which distinguishes one singer from any other man. One of the most common mistakes is to confuse resonance and pose. Resonance is sympathetic vibration occurring in various parts of the body, especially in the head, and is the result of the head. Pose is the result of the synchronous action of all the physical and mental attributes of a man's nature, producing the voice in the simplest, easiest, most natural manner.

## THE ETUDE

### Velocity (Speed, Technik, Kehlfertigkeit)

Quite often the conventionally trained singer at the beginning, is made to sing a lot of vocalises, scales, *fortissimo* and so forth before his voice is well placed. This is a mistake. Pose of the voice is first a mental thing. It must be thoroughly understood mentally, before it is translated into physical action. No great attempt to obtain velocity should be made, until the student has a fairly well placed voice. There are many excellent books of vocalises, many time-tested treatises which give a synopsis of every exercise necessary to the perfection of vocal technique. It is not the place of this article to mention any of them. The well-lined singing teacher will select from the mass of material available in any music house, the books and exercises that seem to him best fitted to the special needs of his individual pupils.

### Intonation, Interpretation, Musicianship

A man with a truly musical nature seldom sings out of tune. The modern singer in his ear tells him he is out of tune his nervous reactions correct the error and bring him back to the correct pitch again. Unfortunately a great many singers have had a limited musical education. Some do they play the piano or the organ, some they play the violin or the cello. They are taught the melody; seldom do they listen to the harmony which accompanies the melody. Naturally they sing out of tune, because they do not listen to the other parts. As soon as they become better musicians, they begin to realize that the melody is but a part of the composition. As soon as they learn to listen to the accompaniment, whether it be by the piano, the organ or the orchestra, they gradually sing more true to the pitch.

There are two other classes of singers who sing out of tune as a result of faulty production, 1st, Lyric and Coloratura Sopranos with rather thin voices produced with the tongue raised high in the mouth, and who believe that resonance occurs only in the cavities of the head above the mouth. These ladies sing habitually sharp. It is only necessary to get them to free the tongue so that it may move with every syllable, and explain to them that resonance occurs in other parts of the body, to have them improve their intonation. 2nd, Singers with a large, throaty voice, who, by contrast, dramatic tenors, baritones or basses, who habitually sing with too much breath pressure, are sure to go flat, especially upon the higher tones. If they be made to understand that a tone is the result of a sense of balance between the force of the breath and the resistance of the larynx, they will soon cease shouting and will gradually sing better in their own halls. Good musicians have improved our song melodically, harmonically and orchestrally. The "Heart Song" has largely been relegated to the "Movie" and our singers are gradually returning to an appreciation of beauty of tone, control and interpretation, instead of forcing and hysteria. Good, pure, round, open-throated voices have been back to its own again, and we can look forward to the future with hope and confidence.

"There is no royal road to perfect voice production, though all students seem to want one and many teachers profess to teach one."—DUDLEY BUCK.

"ROBUSTERS often 'only when you sing' wrongly."—FRANTZ PROSCHOWSKY.

"NATURE is often ironical in the distribution of her gifts. She sways a beautiful voice into the hands of indifference or laziness, and it lies there, buried. Or she seems to shut in behind the doors of a closed throat an intense desire to sing, and for lack of a little art it is smothered."—P. A. DOW.

over the footlights, not only the music, but also the meaning of the words and the dramatic situation.

### Fashions in Singing

ALL the world knows that every year brings its change in the fashions for men's and, more especially, women's clothes. It occurs few times that music and singing have their changes and their fashions also. Thirty years ago the basso profundo was the voice most enjoyed. We were consoled by the "Rocked in the cradle of the deep" or we were assured that happiness alone was to be found "Deep in the Mine." Plancon and Eduard de Reszke were our idols; and we used to marvel at their trails of sonorous low tones. Soon afterwards came the fashion of the "Sword Songs" in which the lusty basses and baritones swung their trusty blades aloft, dripping with the blood of their enemies, or the innumerable "Siren Songs" very popular in "Stag" assemblies about 1330 A. M.

It would seem that "He Men" lived in all parts of the United States in those days, instead of in the "Great open spaces" alone. Our opera singers were men and women with great singing voices and they sang in what was then called "The grand style," the operas of Wagner, Verdi, Meyerbeer, Beethoven, and a little later, Puccini. Perhaps there was not the same attention paid to *mise en scene*, but Nordica, Eames, the de Reszkes, Lehmann, Kraus, Materna and their contemporaries were great singing artists, with voice, tradition, action and style.

The passage of time and the Volstead Act, and the strains and horrors of the great war changed all that. We no longer are allowed to celebrate the stein even in song; and we are too weary of war again to sing the songs of the past, even in imagination. Our composers have evolved, to revive our jaded musical appetites, the calculated cacophonies of dissonance, the writhing rhythms of "Jazz" which the silly sentimentalities of the "Heart Songs." A feeling of shock pervaded the nervous system of the whole country; and as a result, our sense of logic, form and reason in music was temporarily disturbed. We reacted only to the exciting and the exotic. All our basses tried to sing tenor; our contraltos became mezzo-sopranos; the most popular voice being a shrill coloratura soprano. But thank God all that is gradually changing back to normalcy. We hear once more the calm and stately tones of Bach and Handel in our churches; Schumann, Schubert, Strauss, Brahms and César Franck appear upon the programs of our recitalists; the tremendous music of Wagner and Weber is given again in its own halls and our own halls. Good musicians have improved our song melodically, harmonically and orchestrally. The "Heart Song" has largely been relegated to the "Movie" and our singers are gradually returning to an appreciation of beauty of tone, control and interpretation, instead of forcing and hysteria. Good, pure, round, open-throated voices have been back to its own again, and we can look forward to the future with hope and confidence.

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"ROBUSTERS often 'only when you sing' wrongly."—FRANTZ PROSCHOWSKY.

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IN every organist's "kit-bag" should be a knowledge of how to improvise a short Interlude or to make an extended Modulation, using in each case thematic material derived from what has gone before and so to follow or both. This necessitates a working knowledge of harmony and the elements of form; of harmony in order to recognize the relations ships at a glance and to construct and connect chord-sequences; of form, in order to break up a melody into its component parts and apply to those parts the principles of repetition, contrast, inversion, and the other commonplace of the composer's technique. There is nothing more fascinating than *thematic* improvisation (which is the only true improvisation); and many a time it can be employed to save a situation or to give continuity or finish to the service. It can and should be practiced until it is a reasonable degree of fluency is acquired. Too much improvising can become a weariness to the flesh; but not enough may be desolation and despair.

#### How to Transpose

Even in this day of standardization there is still a considerable variation in pitch among instruments; though as compared with conditions in the time of Bach and Handel present variations are negligible. Voices, too, vary widely in their effective ranges, and the organist undergoes temporary changes in this regard. The organist should be able to transpose at sight anything as simple as a hymn tune, an easy canon or solo-accompaniment, at least to the extent of a half or whole-step up or down. Orchestral musicians do this without a thought. Not always does the prima-donna sing a hell-like high-C when she is asked for it. The members of the orchestra are able to transpose, and that ability is often utilized to the advantage of singers who are temporarily indisposed or in poor voice." The organist needs the same ability for the same reasons. Moreover, in choir-accompanying, the effect may often be saved by judicious and inconspicuous transposition. To acquire the ability to transpose is so easy and so much a matter of practice that it is surprising to find so few who transpose with facility and certainty. Fifteen minutes a day of practice continued for a few weeks will enable any person to transpose any ordinary hymn-tune or solo-accompaniment within the whole-tone range, provided he has been able at the beginning to play the hymn-tune correctly at sight in the original key. Of course it is difficult to see how anyone can transpose without a good rudimentary knowledge of Harmony; for the most important qualification in transposition is the ability to *think ahead* in the new key and to see how the transposition involves an intimate knowledge of keys.

#### How to Read From the Vocal Score

The experienced organist reads from the four-part vocal score as a matter of habit. It would be difficult to conduct choir rehearsals without this qualification. But the young organist finds this not so easy and has been known even to "fake" a vocal score that had been placed before him. Music-reading of any kind is largely a matter of practice. In learning to read from the vocal score, the first requisite is to keep the melody going though all else be neglected. Next in importance is the bass; then the inner voices may be added, one at a time, until the whole score can be read with correct time. However, in all reading practice, care must be taken not to go over any part so many times that it has been memorized. In many cases, however, it is the foe both of reading and of improvising. As a matter of sheer utility,

## The Organist's Etude

It is the Ambition of THE ETUDE to make this Organ Department  
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Edited for December by J. LAWRENCE ERB

Former President of the Music Teachers' National Association

### Things Every Organist Should Know

By J. Lawrence Erb

reading is worth much more than memorizing, speaking from the standpoint of musicianship rather than of virtuosity.

The organ is a complicated machine and as such holds a great fascination for many whose interest might otherwise be mild. Like the boy who takes the clock apart to see what makes the wheels go round, many an organist likes to tinker with his instrument. So what he can do with it. While such tinkering has undoubtedly helped to face many a crisis, it is a question how far an organist should go in this direction. Undoubtedly it is an advantage in a small town, where the organ tuner's visits are infrequent, that the organist should know enough of acoustics and organ mechanics to make minor adjustments without which the use of the instrument might be lost at some critical stage in a service. Yet, one is constrained to compare the pianist's attitude with the organist's in this regard. The pianist rarely if ever attempts to tinker with his instrument, to regulate its action or to make repairs. He leaves those things to the tuner whose business it is to attend to them.

#### Call an Expert

The organist, too often, dealing with a far more sensitive and intricate instrument, tries to give it attention which properly calls for the services of an expert. External matters, like rattles and other results of sympathetic vibration, require no expert knowledge. Moreover, hearing in the organ is a matter of fact, not of opinion, for church committees, it may be well for the organist to know how to tune a pipe or stop a cipher. But for even this knowledge he may pay a high price; for the more he is willing to give free-expert service, the harder he will find it to convince his employers of the necessity for expert services. Because of their lack of knowledge and their desire to save money for the church, they will accept his poor substitute instead of paying for services of a professional tuner. The congregation should, as a matter of course, have an arrangement for the care of his instrument by proper persons. The organist is doing nobody a kindness, least of all himself, by giving the congregation an excuse for evading this plain duty.

#### Mending Organs

As for making specifications for the total resources and console arrangement of the instrument, much meddling on the part of organists has justified many a poor job on the part of the builder. It is entirely correct to indicate which of various alternatives one prefers or to ask for improvements where the action or the console arrangement is inadequate, or to express a preference for the matter of voicing. These all pertain to the performer's resources, and are subject to his criticism and approval. But it is a safe rule of thumb to say that the organist should confine his activities to playing the instrument and leave

the construction and care to experts who specialize in these matters as he does in playing.

If I were one of those who believe in the efficacy of the enchantments for which I could work whole-heartedly would be made the study of singing, particularly vocal culture, obligatory for all. But, being an organist rather than an advocate of virtue-by-law, my efforts would be directed toward the strategic points, in the hope of helping to bring about the desired result by agitation and moral suasion. Surely one of the strategic points is the choir-loft.

To our Occidental ears, the singing of the "Orientals" is most unattractive. No doubt to them it is the height of beauty. So to our accustomed ears many things seem beautiful which are unlovely. Not to complicate the issue by discussion of the reasons, irritating speaking-voice quality is common to us as a people, the matter must at least be referred to as the only logical explanation of our bad singing habits. In the presence of the multitude of good natural voices, we do not know or seriously care how to use them beautifully. Our young, still-unspoiled voices often sound wonderfully well in ensembles, but they do not last long. So we witness the common spectacle of a dearth of natural voices in our choruses, except where some of a former generation have escaped the light and persist to save the choir-master and choral-director from utter despair. In the choir-chorus, especially the volunteer choruses, experience adds vastly to the value of the singer; so the lack of experienced singers whose voices are still fit to listen to, is a serious matter.

#### Study the Voice

It is not too much to expect that every organist who intends to engage seriously in choir-directing should study singing and voice-making under a competent master for at least two years. He should himself be able to produce good tones, and to know how he does it; so that he can tell others how. He should be able to sing acceptably any vocal composition that lies within his range and type of voice. He should understand phrasing and breath-control, vocal interpretation and the manner of producing effects. He should know how to impart these matters, at least well enough to be able to produce good, healthy musical tone in his choir, and he should be able to interpret choral-music *musically*, not instrumentally.

There comes to mind a glub club recently heard in concert. This club has received much praise for its interpretations. But if any vocal pupil of mine were in danger of becoming a member of that club, every legitimate effort would be made to keep him; for the entire conception of the action, so far as one can judge from hear-

ing it, is instrumental—or ethereal—not vocal. The tone is choked and unnatural, lacking spontaneity—under complete control, indeed, but the control of the strain-jockey. After listening to this concert, one is left with a sympathy with those maltrreated throats, especially of the tenors.

A man might be a genius as an orchestral conductor, but utterly dead in leading voices. The limitations of the leaders have been frequently discussed and are frankly admitted, particularly when they come to direct a professional choir. The limitations of the organist seem to admit fewer limitations. No man has any business handling voices in any capacity which involves the tone quality without having acquired a sufficient acquaintance with vocal-technique, so that at least *knows* what is good and what is bad and how to avoid the latter and attain the former. There is nothing more beautiful in music than a fine choral tone, and no every person that waves a stick or plays an organ is qualified to conduct one. Certainly those who desire to be so qualified with years in the choir-loft and learn enough about singing to be safe leaders.

### The Man in the Pew

The organist naturally judges his work largely from the standpoint of the effect which he is striving to produce. The Man in the Pew is interested primarily in what he hears. His business, one of the most important problems in the church, is to produce, so that goods may be manufactured and sold to meet the demand. Some of the energy is devoted to creating a demand for goods without which the goods would be unsalable. The organist's business, one of the most important problems in the church, is to produce, so that goods may be manufactured and sold to meet the demand. Some of the energy is devoted to creating a demand for goods without which the goods would be unsalable. The organist's business, one of the most important problems in the church, is to produce, so that goods may be manufactured and sold to meet the demand. Some of the energy is devoted to creating a demand for goods without which the goods would be unsalable.

To what extent the organist applies business methods to his work is a question which would depend a great deal upon the individual; but it would be a pretty safe guess that with him the order is usually reversed, or that he tries to create a demand for what he wants to sell, and only by accident studies to supply the demands of the customer, the Man in the Pew. Possibly the business point of view is not the proper one in this connection, yet it can do no harm to consider the Man in the Pew, in the light of a possible buyer. The Man in the Pew is a decidedly vulgar organist. We are repeatedly warned that there is such animal as the average man, for each man is an individual personality. When artists and others talk about the public taste, they are really referring to the average man, the Man in the Pew, who is the public likes what they have to offer. It is extremely easy to find fault with the public when it does not support our efforts; just as easy as to praise it when we win honor or fame or money. Taken as a whole, all any music-center are composed of our few music-centers are composed of a large proportion of those who frankly confess themselves "Musical Low-Brows." In our churches, especially where we do not at present attract any great number of the self-styled "Intelligentsia," the Low-Brow is much in evidence.

The Low-Brow is "Bless what he likes," whether in sermons or clothes or music, and is moved by what he likes and mildly rebuffed by what he ought to know. His interest in the subject of music is not the artist's to perfection. In the main he has a pretty healthy sense of fitness, and you can count on him to stand for the "right" thing as far as he knows it. (No "I have not read" "Mr. M. Street" or "Babbalanja," so I feel under no necessity to agree or disagree with Mr. Lewis' ideas.) The Low-Brow's greatest fault is a certain lack of vision in his point of view—in which regard he differs not only from the

High-Brow—and this makes him somewhat unwilling to submit to educational experiments. He does not want to be "uplifted," and if you change his point of view, it is more easily done by strategy than by collision.

Musically speaking, there is nothing which the Low-Brow Man in the Pew likes better than a Tune. Which is only another way of saying that he likes ideas rather than the abstract, the concrete better than the abstract, the definite rather than the nebulous. He will almost purr like a cat having his back stroked when a familiar melody strikes his consciousness. An unfamiliar one of sufficient simplicity pleases him almost as much; for, while he dislikes to work over his (mental) enjoyments, he is not averse to novelty, so long as it has a familiar ring.

He is a patient creature, this Man in the Pew, willing to sit for many minutes at a time (though to him) absolutely meaningless sounds which appear to him like the blather of an unknown tongue, if he is only to get his occasional reward in something that to him makes sense. I remember vividly the case of good old soul who, almost with tears in his eyes asked me after a particularly stirring performance of the "Messiah." "Tell me truly, was that beautiful?" He had waited patiently for two hours or more for an idea which to him made sense, and impressed with the enthusiasm of the audience, had at last come to wonder whether the fault lay (as he did in part) with himself.

His musical experience, though not without merit, problems is that would make intelligible to him the sublime thoughts of Handel, so there was nothing of beauty in the great masterpiece.

On the whole, the Man in the Pew cares little or nothing for "stunts." Technical display is often entirely over the heads of the Man in the Pew, or where it makes an impression, the impression is not necessarily one of admiration. Of course in business there is any agency which offers to produce every kind of musical performance from dance-music and vaudeville to symphony and Grand Opera. As a matter of fact, the Church Organist is not called upon to "carry" secular "goods," so, having established friendly relations with his "trade," it is possible for him to branch out, developing new "lines," involving the educational element, elevating the taste, creating new agencies, such as Organ Recitals, Choral Societies, Orchestras and Glee-clubs, and in general to do anything that is responsible to the Congregation, which, after a while, will wonder how it ever got on before without all the comforts and conveniences which the tactful and astute Organist has made necessary to them.

### What Organists Say

"Any organist who has the gift of solability may learn as much as he cares to know about all phases of his art."  
—HAMILTON C. MACDONAGALL

### Need of a Church Organist in a Small Community

By Mrs. Bruce S. Keaton

I. He needs a fine modern organ. To procure such an instrument may seem an impossible task to him who is not a church people who are, perhaps, satisfied by their present organ—which naturally under how the large amount of money could be raised and how the delicate instrument could be kept in tune and in repair so far from the centers.

But with patience and quiet determination it is possible to overcome all objections and to secure the needed treasure. We know of an organist who worked for six years before he persuaded his congrega-

abstract; nor is everything involved and difficult good. It is not uncommon, for instance, to hear a Choir wrestling with an anthem which is technically far beyond its powers but musically beneath contempt. One is reminded of "Home, Sweet Home," or "Sweet Bye and Bye" with Variations, which plunged the performer into difficulties far beyond his depth; but which from the artistic point of view were neither worth playing nor listening to. Better a good Hymn-tune well sung than an anthem garbled, but better yet an anthem which inspires by its simplicity rather than attempts to awe by its difficulty.

As a matter of worship (therefore of fitness) the advantage is usually with the simpler composition. It makes no difference that the Cathedral choir sing complicated anthems and vocal-works, that their expert performers, and their impersonal attitudes, are entirely in place, in the modest Chapel or Parish Church, the conditions are different and demand a treatment that fits the case.

To return to the commercial metaphor, the Man in the Pew is a potential customer. He will be attracted and satisfied, his confidence having once been won, it is possible to interest him in new lines of goods, in that way creating a new market. The Organist who uses the salesman's methods so far as they are applicable, studies his audience to find what creates a favorable response. He "makes himself sold" with his customers by giving them what they want, so far as he, as a Church Organist "has it in stock." Of course a dry goods salesman is not expected to sell hardware; the days of the old-fashioned peddler, who carries in his pack everything that comes from a peddle on up are gone. Of course in business there is the Department store; but fortunately for the musical profession, the parallel exists. There, for it has nothing yet to correspond to correspond to.

Any agency which offers to produce every kind of musical performance from dance-music and vaudeville to symphony and Grand Opera. As a matter of fact, the Church Organist is not called upon to "carry" secular "goods," so, having established friendly relations with his "trade," it is possible for him to branch out, developing new "lines," involving the educational element, elevating the taste, creating new agencies, such as Organ Recitals, Choral Societies, Orchestras and Glee-clubs, and in general to do anything that is responsible to the Congregation, which, after a while, will wonder how it ever got on before without all the comforts and conveniences which the tactful and astute Organist has made necessary to them.

"Any organist who has the gift of solability may learn as much as he cares to know about all phases of his art."  
—HAMILTON C. MACDONAGALL

"If an anthem goes well with your choir, difficulty of execution should not be considered at all, nor should simplicity be held a fault!"—HANCOCK W. THOMPSON.

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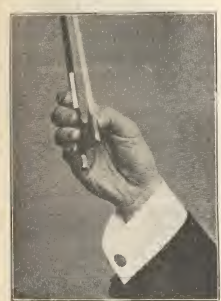






AFTER the pupil has become acquainted with the correct method of supporting the violin, the teacher should proceed to explain in what manner the bow is held. A beginner usually finds considerable difficulty in accomplishing this satisfactorily. The fact is that a firm hold of the stick, without consequent stiffening of the arm and wrist muscles, can only be acquired after careful practice. In addition, the holding of the bow is a much more subtle thing than the mere supporting of the violin. The technique of the right hand is undoubtedly more difficult, both to learn and teach, than that of the left. There are numerous details, each one of which helps to make or mar the success of the whole.

Begin by turning the first joint of the thumb outwards (Ex. I), and keeping this position, insert the tip in the base of the nut, the thumb-joint being inclined slightly towards the point of the bow. In this way a direct downward grip on the stick will be obtained. It is absolutely essential to the proper control of the bow that the first joint of the thumb should be turned outwards, and that it is always in this flexible condition. The fingers should then



EXAMPLE I

be placed on the stick in the following manner. The first lies along the stick just beyond the first joint, and on no account beyond the second, which would destroy its flexibility. In this position the bow will lie between the first and second finger-joints. The second and third fingers should fall just over the stick to about their first joints which must be slightly bent outwards. The fingers must not be perched on the top of the bow, with the exception of the fourth, the tip of which



EXAMPLE II

## The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Complete in Itself"

### The Technic of the Bow

By Frank Thistleton

(The following extract is made from Mr. Thistleton's excellent work upon *Modern Violin Technique*, published by Longmans, Green & Co.)

actually rests on this part of the stick (Ex. I). Do not cramp the fingers too much together, but try to hold the bow naturally, and without unnecessary effort. The second finger should be opposite to the tip of the thumb, and all the finger-joints bent outwards; while the fingers themselves should be inclined towards the stick, the first pressing decidedly against it. In this position the bow must be held firmly but without stiffness.

#### The Stroke

The next step is the passing of the bow across the strings, which is undoubtedly the most important point in the whole of violin-playing. Everything depends on the manner in which this is accomplished. The technic of the bow is far more necessary than left-hand technic. If a man's voice be poor, his singing cannot be quite satisfactory. In violin-playing the bow is part of the voice; therefore, the most vital point in violin technic is good bowing; without this the left hand is useless, as the bow only speaks what the fingers achieve. Good bowing, on the other hand, will actually facilitate the passage of the fingers. Physically, the bow is the productive agent, but mentally it should be something more. This mental difference I consider very important, as if the violin is considered as being the entire voice, there is a mental and unconscious transference of the control and everything connected with the voice to the left hand—which has practically nothing to do with the voice or its control, beyond the mere stopping of the notes—and the bow is only too often left to take care of itself. This is especially the case with beginners. Therefore, I look upon the individual as being the productive agent, and the violin and bow together as the voice.

In the first place it is essential that the player should understand which part of the

arm or wrist moves for each division of the bow. For instance, very minute strokes only require a delicate movement of the fingers and the wrist, and this is gradually amplified according to the length of the stroke until the whole of the arm from the shoulder is brought into play.

#### The Upper Half of the Bow

To begin with, hold the bow in the position previously described, with the point resting on the strings (Ex. II). The elbow should then be turned slightly upwards, which will incline the fingers towards the bow and insure the first finger pressing firmly against it. The arm should rest on weight on the stick, but must be supported directly from the shoulder. The bow should not be allowed to rest on the strings with its own weight, as when it does, the stick is out of control. Pressure has to be applied at the point and taken off at the nut to produce an even tone, as the weight of the bow is different in various parts of the stick. Thus, while the tone may be found to be quite satisfactory when the bow is properly balanced on the strings at the middle, it will be found that there is not sufficient weight at the point and too much at the nut to produce an even quality of tone.

Now gradually move the bow from the point towards the middle. To do this it is necessary to move only the wrist and forearm; the upper arm remains quite stationary (Ex. III-IV). As the forearm moves upwards, the wrist gradually rises with it until, when the middle is reached, the wrist and forearm are level; everything from the knuckle-bones to the elbow forming a straight line, which should be exactly parallel to the strings of the violin (Ex. III). During the whole of the stroke, the wrist and fingers retain the same position with regard to the stick;

A CONTEMPORARY SILHOUETTE OF PAGANINI

the middle and back again to the point; always observing that only the wrist and forearm should move, and that when the middle of the bow is reached, they should form one straight line, which is parallel to the finger-board. Thus, when the middle of the bow is on the strings we have almost a parallelogram, which is completed by the bow being parallel to the upper arm (Ex. III).

#### The Lower Half of the Bow

For the half of the bow from the middle to the nut, the whole arm from the shoulder is brought into use. The wrist and forearm continue the upward movement, while the upper arm moves forward, the elbow actually moving across the chest (Ex. V), and neither upwards nor downwards, but remaining throughout in the same plane. This is the secret of making the movement successfully—viz. that it is executed in one plane. The whole then becomes one movement continued to its com-



### THE ETUDE

ple, the wrist gradually rising throughout just sufficiently to allow the forearm and upper arm to move freely without altering the angle of the bow towards the strings or the position of the fingers on the stick.

This movement takes place on each string in a different plane, so that on G string the arm is raised well away from the body, the whole movement taking place as described in a plane almost parallel to the floor (Ex. V). The elbow remains high throughout, and must not be dropped on any account until the player changes to a higher string, when the whole arm from the shoulder makes a downward movement on the bow, without altering the position of any portion of the arm or wrist separately, until the bow rests naturally on the next string.

When playing on the E string, therefore, the whole arm falls to the side of the body (Ex. II); on the A string it is slightly higher (Ex. IV), and on the D string higher still, until, as I have just stated, the arm is almost parallel to the floor when the G string is reached (Ex. V).

So long as the bow remains on one string so long the arm remains in one plane, and no movement of any part of the arm or wrist takes place outside that plane. There will then be four separate planes for single and three for double notes, so that we have a possible seven planes for the bow to work in. Chords, as I shall explain later are a combination of two planes.

Now, from what I have stated, it will be apparent that the old idea—viz. that one should play with a book held under the low-arm so as to keep it fixed to the side of the body—will not bear the light of serious reasoning. No violinist ever played satisfactorily in this way, or even will. How the idea first arose it is difficult to understand. Probably a well-known

### THE ETUDE

representation of Paganini playing the violin (Ex. VI)—a grotesque statue in which the virtuoso seems to have his knees glued to his body—has been taken seriously; but the work can only be regarded in the light of a caricature. A copy of a silhouette by Edouard was regarded by Paganini himself as being the only drawing which bore a true resemblance to him. I should like to draw the reader's attention to the whole attitude.

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### The Story of the Famous Bach "Air on the G String"

MANY violinists are unaware that the name, "Air on the G String" probably never entered Bach's head. The famous composition, which is played by violinists everywhere, is the second movement from Bach's first Suite in D. It was not until 1871 that the famous German violinist, August Wilhelmj (who toured America with Rubinstein), took it upon himself to transpose this movement to the key of C, and direct that it be played entirely upon the G string. Since then its original form is forgotten by many.

### "Tone" vs. "Durability"

It is unfortunate that the best sounding violin strings are the least durable. In recent years the problem how to obtain even fairly good strings has become more and more difficult. This is especially the case in regard to the delicate "E," which only in its highest perfection (quality of material, tensile strength, and absolutely even thickness) fulfills the requirements of tone beauty, clearness and carrying power and does not fall short in one most essential respect, namely, to form pure fifths with the adjoining tones on the "A" string.

### The Misunderstood Viola

By Alfred Spriester

THE human tendency toward superstition seems to have settled peculiar notions in some minds as to the qualities of certain musical instruments. The oboe and the bassoon have enjoyed a singularly unsavory reputation. The flute has had its day of continued sneers. Every cheap humorist has gained smiles or coins by a few references to a bass viol. Every self-styled musical critic has perpetrated the time worn joke about the English horn, that it is neither English nor is it a horn.

The musician, knowing that all music and the practice thereof is difficult, and that every instrument has its inherent peculiarities, is above these narrow conceptions. Because of this, the viola, for long the refuge of the worn-out violinist, has come to its dominion and is receiving its meed of appreciation. The later orchestral composers have appreciated the viola's intrinsic worth and have given it things to do which require a musician of real worth.

The long ignored and almost forgotten string quartet has enjoyed a renaissance during the last decade and has caused the demand for good viola players to far exceed the supply.

The viola, as played by several artists who are devoting their time to it as a solo instrument, shows itself to be one of the finest and most sympathetic of all instruments. A little higher in pitch than the cello and a little lower than the violin, its tones have this unique character and perhaps downright sensuousness, which appeal. All this, coupled with its sweet and melancholy timbre, make it the ideal means of interpreting some of Schumann's best work, his *Märchenbilder*. These fairy pieces are not sufficiently well known, having been originally

composed for the viola and, so far as known, never having been transcribed.

Better known, perhaps, is the work of Kallivoda in his six nocturnes. These bring out that distinctive viola tone which, to quote one musician, is like an apricot, "sweet and dry." In addition, Joachim's "Hebrew Melody," inspired by Lord Byron's poems under the same name, have been well calculated to fit the compass of the instrument and show its best qualities. Georg Götzmann, who turned out music for violinists by the bale, composed two *Grandes Duos* which are ably transcribed for the viola.

However, although the instrument is as has been shown, a solo medium, and is quite capable of becoming the vehicle for the presentation of many artists, its forte lies elsewhere. Doubtless, ever since the inception of that which we now know as the string quartet, the viola has been on a par with the other instruments in that particular combination. This is contrary to the common orchestral usage in which the viola, while not particularly noticeable when it is playing, is conspicuously absent when it is mute.

In the quartet, and the string trio, it is a salient instrument. Much beautiful work, not only contrapuntal development and harmony but actual melody is given to it, as in the popular Smetana quartet. The fast movement, alla polacca, is composed of passages which tax the best of players. Dvorak made use of it, and Beethoven especially in his C minor Quartet, Opus 59, No. 3, when the fugue which is the final movement of the viola has as much difficulty to meet as the first violin.

"SINCERITY and personality as well as self-interestness, an expression of himself in art, are the only things which, I believe, are ideals which every artist should cherish and try to realize."

—KREISLER.

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The strings	Exercise in different ways of bowing	The martelé
On holding the violin	Sharps, flats, etc.	The sautille
Position of the left hand	The diatonic scales, major and minor	The staccato
On holding the bow	The chromatic scale	The tremolo
On bowing	The different gradations of tone	Double stops
Explanation of signs used for bowing	Exercises in different keys	Pizzicato
The attitude of the performer	Extension of the fourth finger	The sixth position
Clef, lines, spaces and notes	The major, and the relative minor scales in all the keys	The seventh position
Duration of notes and rests	Exercises in expression, style, etc.	Exercises in octaves
Table of time signatures	The appoggiatura and the turn	Natural and artificial harmonics
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