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James Francis Cooke

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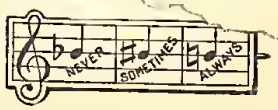

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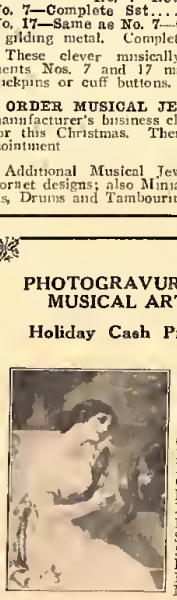

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LIST OF SUBJECTS

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Chopin.
Bach.
Beethoven.
Child Handel
Liszt.
Mozart.
Rubinstein.
Schubert.
Schumann.
Harmony.
Inspiration.
Mozart at Salzburg.
Schubert, The Maid of the Mill.
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The Etude

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Assistant Editor, Edward Ellsworth Hipsher

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The World of Music

The Facade of La Scala, which lacks much in the artistic graces, is reported to be about to be renovated in such a manner as to make its appearance more in accord with its traditional position in the world of musical art.

Baron von Mendelssohn-Bartholdy, German banker, and a descendant of the much loved composer, has been visiting among us.

Publication of the Best Works played at the ten rehearsals for American composers, has been announced as a voluntary service of the State Symphony Orchestra of New York.

Marion Talley, the phenomenal young soprano from Kansas City, who created a sensation by her singing in her early teens and has lately returned from extended study in Europe, is to have her début with the Metropolitan Opera Company in the present season.

"Le Roi David," Arthur Honegger's Symphonic Psalm, a new type of oratorio, was given for the first time in America, by the Society of the Friends of Music of New York, on the 26th of October, under the direction of Stephen Townsend. It is scored for vocal quartet of soloists, chorus, orchestra and speaker.

The Pacific Coast Opera Company has been formed, principally with California singers, with Arturi Casiglia as conductor and head of the organization. A tour of the Pacific cities is planned. "Madame Butterfly" is the first opera selected for presentation, though a standard repertoire is contemplated.

The Southern Conference of Music Education will hold its fourth annual meeting at Birmingham, Alabama, January 11-15, 1926. Prominent speakers and educators of the country will contribute to the program.

Korngold has completed a new opera entitled "The Miracle of Heliane."

Oliver Holden's House Organ, a diminutive pipe organ with a case so adjusted that when closed the instrument might well be taken for a book-case, is in the historical collection of the Bostonian Society, in the old state house. At this instrument he is supposed to have composed the familiar hymn-tune, "Coronation," in 1793.

The Executive Board of the National Federation of Music Clubs met in Philadelphia during the week of November 2, with Mrs. Edgar Stillman Kelley, president of the organization, in the chair. In 1893 the Federation was formed with twelve small clubs participating. At present there are fifteen thousand affiliated groups with three hundred thousand members.

The Metropolitan Opera Season (New York) opened on the evening of November 2, with a gala performance of "La Gioconda." In the cast were Rosa Ponselle, Margarete Matzenauer, Marian Telva, Beniamino Gigli, Jose Mardones and Giuseppe Danise, with Tullio Serafin conducting

Samuel Chotzinoff, formerly accompanist to Heifetz, Zimbalist and other musical artists, has succeeded Deems Taylor as music critic of the New York *World*.

The Russian Academy of Science has celebrated the two hundredth anniversary of its founding, a feature of the event being a gala concert in which an orchestra of one hundred men, a chorus of equal size, a ballet of forty, and twenty soloists participated.

The Historical Society of Saxony is planning to acquire and preserve, as a memorial to the composer, the house in Hosterwitz near Dresden, where Weber wrote his masterpieces, "Der Freischutz" and "Euryanthe."

The "Ariadne in Naxos" of Strauss will be produced for the first time in Italian on any stage, in the Teatro di Torino of Turin, on December 1. The composer will be present on the special invitation of the *Societa degli Amici di Torino* (Society of the Friends of Turin).

"Don Quixote," by Massenet, is soon to be given for the first time in the German language, at the Volksoper of Vienna.

"Una Ghil Bahu" (Una the Mermaid), a song which is believed to have been used in the Hebrides for more than a thousand years, was among others of these old songs on the program of the annual musical festival of the Gaelic Society, at Greenock, Scotland, in September.

The Chicago Women's Orchestra is a new entrant into this field of musical activities. Miss Elena Moneak is the organizer and conductor.

Richard Strauss is reported to be the wealthiest of living composers. He is both a moderate spender and a good business man. Rather than accept the usual fixed royalty, he exacts a large per cent. of the gross receipts of each performance of one of his works. "Der Rosenkavalier" has probably been his best earner.

A Life-Size Statue of Puccini, by the eminent Russian sculptor Troubetsky, has been placed in the foyer of La Scala Theater in Milan. The composer is represented as he appeared in the period of his composing of "La Boheme" and "Manon Lescaut" (1925), in knee-length overcoat with turned-up collar, and a fedora hat.

The London Symphony Orchestra concerts for this season will be led by Albert Coates, Bruno Walter, Sir Thomas Beecham, Vladimir Shavitch, Pablo Casals and Felix Weingartner.

Arnold Schoenberg, the noted composer of Vienna, has been called to the position left vacant in the Senate of the Berlin Academy of Art by the death of Ferrucio Busoni. He also has been made a professor of the highest class in musical composition.

Pietro Mascagni has been named a Doctor *honoris causa* of the Royal Academy of Music of Hungary.

The Twenty-fifth Anniversary of Verdi's death was observed by a special performance of "Il Trovatore" at the Brooklyn Academy of Music on the evening of October 3.

The Royal Mountain Ash Choir, eight times the champion of the National Eisteddfod of Wales, has come to make us a visit. Its American début was made at the Hippodrome of New York on October 12.

The Teatro Costanzi of Rome is probably the most famous opera house to be managed by an impresaria. Signora Emma Carelli has the pleasure of sustaining this honor.

Dame Nellie Melba has announced that she will bid farewell to the public at a concert in Albert Hall, London, during the ensuing season. Now in her sixty-first year, she has been actively in her profession for thirty-eight years, practically all of which time she has been one of its brightest lights.

The First Chamber Music Festival in the new Auditorium of the Library of Congress, donated by Mrs. Frederick Shurtleff Coolidge, was held on October 28, 29 and 30. Four American works appeared on the programs; one for chamber orchestra and voice, by Charles Martin Loeffler; one for chamber orchestra, by Frederick Stock; "Two Assyrian Prayers" for chamber orchestra and voice, by Frederick Jacobi; and a String Quartet, Op. 23, by Howard Hanson. In connection with the event it was announced that Mrs. Coolidge had arranged an endowment which would provide $25,000 a year, for the maintainence of the Auditorium, for prizes for chamber music compositions, for periodical recitals, and for musical research under the direction of the Music Division of the Library of Congress. This movement now supersedes the former Berkshire Festivals.

Four Resident Orchestras of New York and the Philadelphia Orchestra gave concerts during October, to open their season in the metropolis.

Three Eminent Italian Conductors will interpret to us during the coming season music by the "younger Italy," among other notable works. These musicians who will honor us are Mr. Casella with the State Symphony Orchestra, Mr. Toscanini with the Philharmonic Orchestra, these of New York, and Mr. Respighi with the Philadelphia and Chicago Orchestras.

Several Songs by our First American Composer, Francis Hopkinson, who was also a signer of the Declaration of Independence, have been revived and are again appearing on many programs.

"Peroujé," the first Greek opera ever performed in the United States, had a presentation at Terrace Garden, New York, on September 27, under the direction of Hercules Pascal. The score is in melodious modern Greek music, by Sakellaridis.

Percy Scholes, eminent British writer, lecturer and music critic, is on an American coast-to-coast lecture tour in the interests of musical appreciation.

Wilhelm Gericke, for thirteen years the conductor of the Boston Symphony Orchestra, and one of the most eminent of the world's orchestral leaders, died in Vienna, October 26, after a long illness. It was under the leadership of Mr. Gericke that the Boston Symphony Orchestra rose to an enviable position among the best organizations of its kind in the world. Under his bâton it gave its first concert in New York, from which time its visits there have been unbroken. Mr. Gericke was born in Graz, Styria, Austria, April 18, 1845, and was educated principally at the Vienna Conservatorium.

The Centenary of Italian Opera in America will be celebrated by a gala performance in Washington, with Mrs. Calvin Coolidge at the head of the list of patrons.

The "Beggar's Opera" began a return engagement at the Princess Theatre of New York, on October 18.

The New Madison Square Garden, at 50th Street and Eighth Avenue, New York, will be opened with a Music Festival of one week, beginning December 13.

A Municipal Auditorium, now under construction at San Antonio, Texas, is to have a seating capacity of six thousand, to contain a fine organ and a Recital Hall, all at a cost of a million dollars.

Charles Wakefield Cadman is writing the musical score for "The Vanishing American," a film of Zane Grey's epic of the American Indian.

The Newly Improved Piano of John Hays Hammond, Jr., with its power of increasing the volume of tone after its being struck as well as prolonging it much beyond former possibility, was introduced to the public at the afternoon concert of the Philadelphia Orchestra, on October 30, when Lester Donahue interpreted Rachmaninoff's *Concerto in C Minor*, with Leopold Stokowski leading the performance.

Broadcasting Programs of England and America, during the coming winter, will be exchanged, by plans which have been made by the British Broadcasting Company and the Radio Corporation of America

Two American Composers. Carl Ruggles and Louis Gruenberg, were represented by compositions on the programs of the International Society for Contemporary Composers, at its sessions in the Teatro Fenice of Venice, on the evenings of September 3, 4, 5, 7 and 8.

The Mecca Temple, New York's newest music auditorium, on Fifty-fifth Street, was opened to the public on Sunday evening, October 11, by Lieutenant Comm. John Philip Sousa and his band. The Temple seats thirty-five hundred people and has a stage suited to grand opera.

A Freak Radio Reception is reported from Brandamore (near Philadelphia), Pennsylvania, where the night agent of the Reading Railway has heard concerts and addresses broadcast from London, Paris and Berlin. His "set" consists simply of five miles of telephone wire used for a railway telephone, which serves as an aerial, and no other equipment than his telephone apparatus.

The Music Teachers' National Association will hold its forty-seventh annual meeting at Dayton, Ohio, during the week between Christmas and New Year's. Among the speakers will be Mrs. Ursula Greville, editor of the "Sackbut" of London, John Finley Williamson, Oscar Saenger, Will Earhart, Peter W. Dykema and Palmer Christian; while two of the most prominent American composers expected to be there are Edgar Stillman Kelley and Louis Victor Saar. Full information may be secured from D. M. Swarthout, Secretary, care of University of Kansas, Lawrence, Kansas.

(Continued on page 903)

CONTENTS FOR DECEMBER, 1925

World of Music ... 833
Editorial ... 837
Music the Humanizer ... *C. M. Schwab* 839
Tinsel of Opera ... *A. S. Wynn* 840
Studying Alond ... *H. G. Bates* 840
Collapsible Fingers ... *S. Taiz* 840
Preparing for Concerts ... *M. Hambourg* 841
Artistic Octaves ... *H. Mynanog* 842
Don't Discourage Pupil ... *A. Jonas* 842
Brahms and Tausig ... *F. Lamond* 842
Chance of Opera Heights ... *M. Jeritza* 843
Two Geniuses ... *V. West* 844
Touch That Thrills ... *C. Sherman* 844
Brahms on Songs ... *G. R. Bett* 844
Dictionary Dick ... *E. Winslow* 844
Keyboard Guide ... *J. T. Ernst* 844
Study and Practice ... *P. Grainger* 845
Sight Reading ... *E. H. Nickelsen* 846
Forward March ... *S. Weinstein* 846
Relaxed Playing ... *G. Schaum* 846
Steps Upward ... *L. G. Hejaze* 846
Landing on Skips ... *G di Conte* 846
Need Merry Music ... *A. C. McCay* 846
Breadth for Studies ... *A. Cassidy* 846
Gender of Cadences ... *L. Roche* 846
Secrets of Cello Playing ... *H. Kindler* 847
Elgar's First Lesson ... *P. Scholes* 848
Beethoven Briefs ... 848
Was it Worth While? ... *R. Benint* 848
'Tis We Musicians Know ... *A. Trinchieri* 848
Fundamentals for Students *J. A. Mendelsohn* 849
Sparks from Musical Anvil ... 850
Major and Minor Scales ... *J. R. Frampton* 850
The Musical Library ... *E. Dickinson* 850
"Pathetique Symphony" ... *V. Biart* 851
Teachers' Round Table ... *C. G. Hamilton* 853
Musical Scrap Book ... *A. S. Garbett* 854
Practice Helps ... *E. J. Benson* 885
Composing without Piano ... 883
Singer's Etude ... *R. DeYoung* 884
Music Memory Contest ... 889
Organists' Etude ... *S. Salter* 890
Organ Questions and Answers ... *H. S. Fry* 893
Music Questions Answered *A. de Guichard* 895
Violinists' Etude ... *R. Braine* 896
Junior Etude ... *E. A. Gest* 904
Annual Index ... 906

MUSIC

In the Starlight ... *C. Kohlman* 855
Christmas Fantasia ... *C. F. Mueller* 856
Hungarian Gipsy (Four Hands) *W. C. E. Seeboeck* 858
Carnival Parade (Four Hands) ... *A. Noelck* 860
In Love's Garden ... *H. Tourjee* 862
Sunset ... *A. O. T. Astenius* 863
Dance of the Coquettes ... *P. du Val* 864
From the Land where the Shamrock Grows *C. Hunter* 865
Water Nymphs ... *W. Rolfe* 866
Burglars ... *J. O. Lais* 871
Romance in A ... *Th. Lieurance* 872
Valse Melodique ... *F. Terry* 873
La Regata Veneziana ... *F. Liszt* 874
Danse de Fete (Violin and Piano) *H. Tolhurst* 876
Christmas Offertory (Organ) *E. S. Hosmer* 877
The Pipe of Fairyland (Vocal) *G. Vaughan* 879
O Lord Most Mighty (Vocal) ... *J. Wooler* 880
Into the Hush (Vocal) ... *B. Koontz* 882

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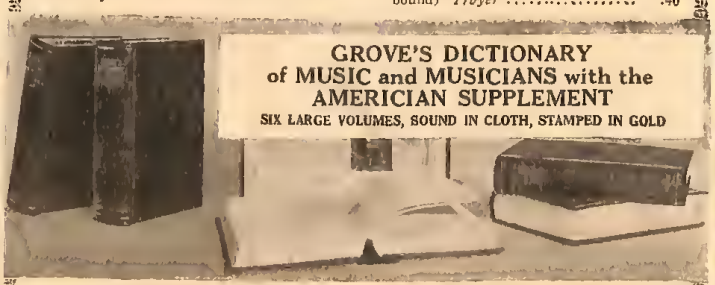

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Organists will find this a useful album. Contains 43 pieces.

Requiescat in Pace

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1848 — 1925

A GREAT SOUL HAS PASSED ON

THEODORE PRESSER—EDUCATOR, PUBLISHER, PHILANTHROPIST, FRIEND OF MUSIC EVERYWHERE—CLOSED HIS EYES IN ETERNAL PEACE, OCTOBER TWENTY-EIGHTH

HIS LAST LABORS WERE IN THE CAUSE OF MUSIC EDUCATION AND IN BEHALF OF MUSIC TEACHERS

THE INSTITUTIONS THAT HE FOUNDED ARE GRANITE IN STRENGTH AND WILL ENDURE PERPETUALLY. FEW HAVE GIVEN SO MUCH AND KEPT SO LITTLE FOR THEIR OWN NEEDS. IT WAS HIS JOY TO SHARE HIS BLESSINGS WITH OTHERS. ONLY HIS VERY GREAT MODESTY HAS KEPT THE KNOWLEDGE OF HIS EXTENSIVE BENEFACTIONS FROM THE PUBLIC.

SHORTLY BEFORE PASSING HE READ THE EDITORIAL "CHRISTMAS JOY" PREPARED FOR THIS ISSUE OF THE MAGAZINE THAT HE FOUNDED AND LOVED. HE DELIGHTED IN THE SPIRIT OF JOY AND LIFE, AND A BEAUTIFUL SMILE CAME TO HIS COUNTENANCE AS HE HUMMED THE LINE OF THE HYMN

"O COME ALL YE FAITHFUL
JOYFUL AND TRIUMPHANT"

A MAGNIFICENT CHRISTIAN SOUL HAS COME INTO HIS OWN

This necessarily brief encomium was prepared just as this issue of The Etude was going to press.

Later issues will contain more extended accounts of the Founder's work and provisions be made for the continued development of his ideals.

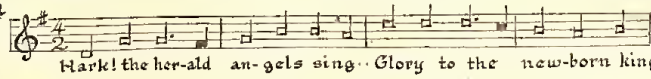
THE ETUDE

DECEMBER, 1925 | Single Copies 25 Cents | VOL. XLIII, No. 12

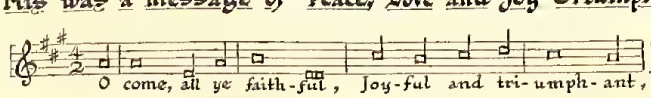
Christmas Joy

Christmas is the Joy-time of the year!

The music of the advent angels joyously sings to-day in the hearts of men, just as it rang forth on that first Christmas morn

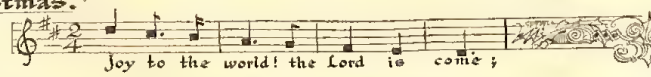


Whether or not your belief inclines your faith to the message of the little babe, born of Jewish parents in Bethlehem, all realize that his was a message of Peace, Love and Joy Triumphant.



Christmas Carols put to flight all thoughts of hate, anger, suspicion, fear, jealousy, meanness, and leave in their stead the gladness of a newer and higher life.

O! had this war-worn world but listened to the wonderful wisdom of the Nazarene! With flowers carpeting the battlefields once more, let us fill our hearts with the great truths of Peace, Charity, Human Forgiveness and Soul Joy, which are the very foundations of Christmas.



"Joy is the mainspring of everlasting nature," sings the inspired Schiller. "Joy moves the wheels of the great time-piece of the world. She it is, that loosens flowers from their buds, suns in their firmament, rolling spheres in distant places beyond the sight of man."

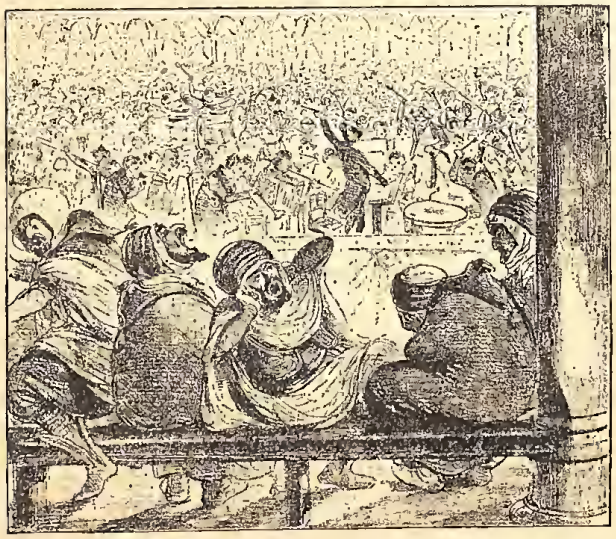
Hail! Lovers of Music, Everywhere! Let us make this a Christmas of joy unrestrained. May we all be rich in the glory of bringing Christmas joy to others, that Christmas cheer which sang from the heart of dear little crippled, "Tiny Tim,"

"God Bless Us! Every One"

Christmas is the Joy-time of the Year!

What Would the Arabs Think Now?

THIRTY years ago this illustration appeared in a Parisian paper, at a time when a group of visiting Arabs attended an orchestral concert of classical masterpieces.



It is said that the Arabs were terrified by what they heard. What would they think now if they attended a concert of certain modernists. Certainly there is enough cacophony to gladden the heart of the wildest son of the desert. Indeed we have heard songs of the futurist type that would make a howling dervish quake with envy. As the Arabs gloat over the queer conglomeration which many seem to confound with the term music, the great minds of the occident are turning to more permanent forms of musical art. Toscanini, for instance, is rejoicing because of the end of the era of false musical ideals.

Piano Improvements

REAL improvements in the piano in history have come at an amazingly slow rate.

Thousands of inventors have striven to alter and to improve the instrument, from time to time. What remains? The instrument today is largely the original piano bettered in action, in scale and in the quality of the materials used in the manufacture, but still the piano. The more radical change was that of setting the sounding board on end and producing the upright piano space but sacrificing vocal vitality.

Multiplying the number of original strings made it more resonant, the mechanical part is smoother, quicker and more responsive, the sounding-boards are better constructed; but still it is the original idea. Perhaps the only radical change that has survived is the sostenuto (middle) pedal as found on the best grand pianos. Even this invention has scant opportunity for practical employment.

Janko keyboards, quarter-tone keyboards, curved keyboards, all have interested sanguine musicians who would welcome a permanent improvement in the instrument. The great art loving public has thus far regarded them as freaks, and after the manner of freaks one hears little of them outside of museums.

Recently we have read accounts of an invention of John Hays Hammond Jr., aimed to overcome one of the great limitations of the instrument, that is, the inability of the performer to prolong or increase the tone after it has been struck. One of our instrument's short-comings is that once the wires are set in vibration, the sound immediately commences to diminish. Let us hope that this remarkable son of a remarkable father has achieved something which is not in the museum class. Such an innovation would be welcomed, if thoroughly practical and economically possible.

That weekly wonder of journalism, "Time," reports:

"Inventor Hammond has perfected for the piano a device which enables the player to have control over notes after he has struck them. It is operated by a fourth pedal, the "Hammond Pedal," which opens and closes an arrangement of parallel revolving slots on the roof of the sound-proof case much as the old-fashioned window-shutter was manipulated by its spindle. Since the case is soundproof, the tone can be built up within the pianoforte (its volume depending on the angle of the shutter) and allowed to escape at the will of the player. Again, the reflector can return to the strings a large part of the energy imparted by the player's fingers. Inventor Hammond held, at his home in Gloucester, Massachusetts, a demonstration of a regulation instrument fitted with his invention. Famed musicians and composers expressed their wonder. Said Pianist Josef Hofmann:

"I have just returned from a week-end visit . . . where I heard a piano demonstrated whose tones grow or die as the performer chooses. I heard the volume increased after the tone had been struck . . . all this without in any degree altering the characteristics of the piano tone."

Master and Critic

ONE of the least difficult and least profitable things in the world is fault finding. Almost any fool can find fault. Much of the musical criticism, so-called, that we have read in the past has been of this fault-finding type.

Schumann, Berlioz, and a few other masters have had a literary turn and have written criticisms in masterly fashion. There have been other critics, however, who have had a masterly grasp of music but who have been without the creative gift. These men have made excellent critics.

The point we make is that music is really a highly specialized art and that no one should be permitted to serve as a critic without vast experience and knowledge of the art. One of the reasons why the late James Huneker excelled as a critic was that he was able to guide his graphic and resilient pen with a rich experience in actual music. Few people know that he was for a time assistant teacher to no less than the late Rafael Joseffy. Previous to this, Huneker had gained broad experience as Editor of THE ETUDE.

The critic's main goal should be to help art. Much criticism merely obstructs art. Richard Wagner's progress was continually encysted by critics. Men whose grasp upon musical art was little more than that of a baby with a rattle, compared with Wagner's marvelous, all-encompassing hold, thought nothing of making criticisms upon his master works.

These little scribblers tried their best to hold back the great genius of Wagner who stood like a giant in their midst and paid little attention to them.

WAGNER AND HIS CRITICS
(From a Famous German Cartoon)
The critic he holds in his hands is the famous Dr. Edward Hanslick, the champion of Brahms and the bitter enemy of all things Wagnerian.

Music, The Great Humanizer

A Conference With the Eminent Industrial Leader

CHARLES M. SCHWAB

Biographical

Certainly na career in the histary of American industry could be more interesting to those wha lave music than that of the famaus "Steel King," Charles M. Schwab. He was born at Williamsburg, Pennsylvania, February 18, 1862. He was educated in the village schools at Laretta, Pennsylvania, and in the College af St. Francis. As a bay he drove the stage from Loretta ta Cressan. Entering the service of a branch of the Carnegie Campany as a stake driver in the engineering department, he became, by dint of great industry and natural aptitude, Chief Engineer and Assistant Manager af one of the branches when he was nineteen years of age. His advancement was sa rapid that we find him, in 1897, at the age of thirty-five, President of the Carnegie Steel Co., Ltd. From 1901 to 1903 he was President of the United States Steel Corporation. Since that time he has directed his interests toward the Bethlehem Steel Company and brought world prestige to that corporation and its allied industries. During the war he was Director General of Shipbuilding of the United States Shipping Board and the Emergency Fleet Carporation. Since then he has been identified in a directorial capacity with some forty of our foremost industrial enterprises. His qualities of leadership are nothing short of tremendous. His services ta the Shipping Baard were in a large measure responsible for the unprecedented manner in which ships were supplied ta the nation at the most critical period of aur national existence. His persanality and what one famous admirer has called his "ten million-dollar smile," are all-compelling. His interest in music has been life-lang; but we prefer to have him tell of this in person. One of his pamphlets entitled, "Succeeding With What You Have," has been printed in ten million lots far distribution among Chinese schaol children. We consider the following conference with America's great industrial giant one af the most unusual in musical history.

"Music came to me first as it should to every normal child—a thing of real joy. My family was so musical that I could never understand what it meant not to have music in the home. Fortunate is the boy born into such a home and such a life. He will carry with him all his life a priceless asset. My grandfather was a musician and was determined to have me play the organ. He gave me the first lessons; and a severe and exacting teacher he was. The organ was of the type known as a melodeon. It was used in the little church on Sundays, but it was so small that it was carried to our home after the Sunday services, in order that I might practice upon it during the week. My musical education began at eight years of age. My progress was fairly rapid, and before I knew it I was playing in church. Grandfather was proud of my playing, but kept me continually under stern discipline. I remember on one occasion that we had a piece of music that had a rest for the organ while the choir went on singing *a capella*. As fortune had it, my nose itched, and I scratched it, and, thereby came in with the organ part a beat too late, and I was instantly treated to a sharp box over the ears by grandfather. Unquestionably the discipline and the training in precision were excellent for me.

New Worlds

"The more I delved into the wonderful art of music the more interesting it became to me. Every new piece, every new step in musical advancement seemed to open up new and fascinating worlds. I played the organ in church for five years. I had the good fortune to meet a recluse priest named Bowen who was a wonderful musical advisor. He was a pupil of the great Franz Liszt. I studied piano and the violin, and Father Bowen's advice upon musical subjects was invaluable. He became very much interested in me, and soon I found myself actually teaching music. I continued as a music teacher for three years. In this period I saw the need for elementary teaching—music that was practical. I wrote a number of compositions published under a *nom de plume* and was proud to receive royalty at the rate of one cent a sheet.

"Fortune cast me into the iron and steel industry, and from that time I have done nothing in music except as an intense lover of it, promoting music in my own home and participating in the art by helping different musical enterprises that seemed to me of real value to the world. There has been an erroneous report that I met Mr. Carnegie through musical associations. This is wholly false. My relations with Mr. Carnegie were solely of a business type. Of course the world knows of his innumerable musical benefactions. I succeeded him as the President of the New York Oratorio Society, but withdrew after some time. Mr. Carnegie had the remarkable gift of selecting the right men, and he used to say that his epitaph should read, 'Here lies the man who knew enough to secure the services of better men than himself.' Mr. Carnegie was an immense stimulus to me. He was a most moral and idealistic man. To him, making men was far finer than making money. He chose promising men, gave them unhampered opportunities, and then rewarded them justly and richly as he prospered.

"Although I have been too busy to take a practical and personal part in music, the art has been the center of my home life and will always remain so. In my home I have an exceedingly fine Æolian Organ, and I have the good fortune to retain Mr. Archer Gibson as organist. I consider Mr. Gibson one of the foremost of living organists, and many eminent organists have praised his playing in the highest terms. This music in my home is a real and vital thing. Under great strain of important matters it becomes a source of constant inspiration and refreshment. It is a joy to see music in some form or other going into myriads of homes. This is bound to have a more and more beneficial effect upon American home life and upon the American men, women and children. We can never have too much of it.

"Blessed is the family in which music reigns, for great shall be their happiness. My whole family loved music and were musical. Music was a thing of first interest and importance in my home.

"My belief in the value of music in industrial life is based upon the firmest possible convictions that nothing can exactly take its place as a great humanizing agent. My first step in taking over the control of a new plant has been to improve the condition of the buildings. There is nothing so depressing to the worker as dirty, slovenly, run-down buildings. How can one expect fine work amid dismal surroundings! My next step is to organize a musical interest in the plant or the community by establishing a fine brass band, or, as in the case of Bethlehem, a fine chorus. The wisdom of this has been shown time and again. Moreover, it is just as good business as it is good humanity, because

It is impossible to think well or to produce fine work in an unhappy state of mind.

"It is sometimes even dangerous to try to do important work or important thinking when in an unhappy frame of mind. The judgment is warped; prejudices enter; inspiration is curbed; the body does not properly respond to the brain. This applies quite as much to the worker operating a complicated machine, where one turn of the hand might mean mutilation or even death, as it does to the financier handling great sums of capital invested by thousands of other people. A happy frame of mind, therefore, is a priceless possession; and music, possibly more than anything else, tends to promote this condition. Therefore, music and industry, music and life, should always go hand in hand.

CHARLES M. SCHWAB

Bethlehem's Famous Choir

"What was the result of the musical development at Bethlehem? The little city in the hills was known industrially as an iron center; but in the great world of art there was nothing to give the people a real pride in their community. There were musical and choral traditions that had grown since the beginning of the settlement around the Moravian Church, with its unique trombone choir, which played upon occasions from the church towers. When I took over the plant at Bethlehem I immediately sent for Dr. Fred Wolle, who was then in California, and asked him to resume the musical work of the town, the wonderful singing of Bach Chorales, and at the same time to expand the work and carry it to its highest possible standard. The results have been gratifying beyond my highest expectations. For a time the deficits, which I met largely in person, were very heavy—as high as fifty thousand dollars a year. Now the Bach Bethlehem

Choir is practically self-supporting. More than this, it has given every citizen something of the highest artistic nature, of which he may be as proud as Leipzig is of the Gewandhaus Orchestra, or Rome is of the Sistine Choir. Arturo Toscanini, when he heard this choir, proclaimed it the greatest choir in the world.

"But there is something finer and bigger than all this. it is the spirit of Democracy the choir has brought into being. Nothing is so democratizing as music. Nothing will so quickly annihilate snobbery. In the Bethlehem Choir one finds the mill worker standing side by side with the professor from the university; the head executive rubbing shoulders with the shop girl. The moment the glorious contrapuntal tapestries of Bach commence, the whole choir is woven into one body of humanity—the highest phase of democracy imaginable.

"Industrial leaders everywhere are becoming conscious of the tremendous power of music. Music is not a panacea for unjust industrial conditions, and it is wrong to regard it as such; but, given decent working conditions and right wages, there is no worker who can fail to feel the compelling power of music. There is something about it that 'gets you;' something that lifts up; something that wipes out useless restlessness and imagined wrongs. When the great Bethlehem Steel Band of one hundred and twenty-five men marches down the street, in this and other cities, there is no one at the Bethlehem Steel Works who does not take a proprietary pride in it, from the small boy up to the oldest employee. It is *our* band, and it makes us all glad to know that we are connected with the organization that supports it.

"Considering the exceptional interest in band music in public schools, it is not difficult to imagine what the effect will be upon the industrial bands of the future. These boys who now are tooting on horns in public schools will in many cases graduate to industrial bands. This will mean competitions of bands and a general improvement in the whole situation throughout the country. It is my firm opinion that this will have a most beneficial effect upon American industry as well as upon American music; because it will produce happy workers, and that means superior workers, better products and business success.

Why is Music of Great Value to the Business Man?

"I am often asked why I have taken such a decided attitude upon the value and importance of music to the business man. Of course, much can be said as to the intellectual value of a musical training. But, that is not the main thing. What American business needs is soul and sentiment! Because music develops this in man, it is of especial importance to the business man. Of course one hears it said that 'There is no sentiment in business.' That is the greatest nonsense in the world. A business without sentiment is a dead business. The idea that in order to be successful a business man has to be 'cold blooded,' is radically wrong. Time and again I have seen businesses run upon the basis of cold profits, eliminating the heart factor and squeezing the pennies like the last drops of blood, no matter what the human cost. They have failed dismally and deservedly. It makes no difference whether one is selling steel, rubies, sheet music or shoe strings; if the manufacturer thinks only of his margin of profit, without having a genuinely sympathetic interest in those who make the products and those who buy them, he is sure to discover some day that the people will find out his real motives and that his 'cold blooded' business methods will lead to his downfall. A business must have a heart, it must have a soul, it must have sentiment; because a business deals with human beings with hearts, souls and sentiments. There never lived a greater business man than the late J. P. Morgan. The world that did not know him thought of him as adamant, hard, cold. On the contrary he was a man of great and real sentiment. He may have thought it necessary to preserve a stern exterior; but I knew and admired Mr. Morgan and I know that his heart was human and affected by human needs.

"American business needs imagination. We must dream dreams. Only the little man with his nose to the grindstone is afraid to dream dreams. The big men of all time have been dreamers who have made their dreams come true. There you have it, because music more than any other art helps us to dream dreams, helps us to rise from small things to big things, it is a priceless asset for the business man. What better proof of this can one wish than the fact that business men in all parts of the country are not only supporting music by attending concerts, but also are having their children musically educated, and, in some instances, very rich men are giving fabulous amounts for musical education and musical enterprises. These are investments in happiness and in power. The men who are making them are far-seeing. Human power, brain power, soul power are far more important to our land than water power or steam power.

"The interest taken in music by leading men, such as General Charles G. Dawes, our Vice-President, or let us say Alvin Kreck, President of the Equitable Trust Company of New York City, who is a very fine organist, is merely representative. Some years ago the man who was musical seemed to think it was something to conceal—something feminine, perhaps. Now they are going back into their youth and pointing to the time when they, like President Harding, played in the Silver Cornet Band. One of the greatest men I ever knew and one of the preeminent men of the times, John Brashear, whose recent autobiography is a most fascinating book, played a horn in a band at one time. This great astronomer, whose rise is one of the romances of America, is proud of his early musical activities.

"The most important music, it seems to me, is that which enlists the sympathy of the whole people to their highest advantage. I detest above all things the musical snob who seems to go upon the principle that the greatest music of the world is that which is of interest to himself and to as few other people as possible. Art is that which will live in the minds of the world. The greatest art is that which reaches out to the greatest number of people for the longest time. Jazz is ephemeral. It lives the life of a butterfly and is soon gone; but the great Bach *C Minor Mass* lives on forever.

"I believe in healthy choral contests. For this reason I believe that the Welsh Eisteddfod in America should be fostered. It has given me great pride and joy to participate in them, by promoting them. I believe in the School Orchestra which gets the children together with a common spirit. Recently I went to Dayton, Ohio, and was welcomed by many men of distinction in the industrial world. But I told them what pleased me above all things was the fact they had brought forward the School Orchestra of one hundred and fifty pupils, who did remarkably fine work for their age. That was the new spirit of America—the new voice of the land—and it is a most beautiful and useful spirit.

"Anything that promotes musical interest of a wholesome character is beneficial. It does not have to be a symphony orchestra or a great choral society or a magnificent opera house. We have given too little attention to music that springs from the people. At the recent County Fair in Cambria County, Pennsylvania, we had contests of the local bands; but the most interesting of all were the contests of old-fashioned country fiddlers. They are a law unto themselves and something peculiarly American. They play almost exclusively in first position, play from memory and play traditional tunes. About twenty fiddlers turned up, and the rivalry was intense. I arranged that every one should have a medal, which amused them above everything. After the contest they went around saying, 'There, I told you I was going to get the medal.'

The Successful Life

"Finally, we need music because it helps us in its inimitable way to the Successful Life. Real success in life is far away from the mere matter of making money. Some of the richest men I have ever known have been some of the greatest failures in life. Their riches have brought them misery instead of joy. Success in life is the possession of the ability to appreciate the higher things in living. Most of the really worth-while things cost the least. Friendship, love of one's fellow man, love of nature, love of art, and love of music, are among them. In these days great music and great art are brought to us all for so very little money that it is hard to keep away from them. There is no excuse for not hearing fine music in America at this time. The very air is full of it.

"Many people make themselves miserable because they do not think that they have as much money as they should. Really the ideal state is the possession of a small income—enough so that one is always in need of something, and which thus develops the spirit to work and wait for what is wanted. When one has so much money that one can write one's check for anything in the world, the joy of life fades into monotony. One fails to stop to appreciate the simple things. The girl who works and saves to get a ticket for the top gallery at a performance of Verdi's magnificent "Aida" has a thousand times more real joy out of that one wonderful night than the jewel-encrusted dowager who has sat for years in the diamond horseshoe and improvised an obbligato of conversation to *Celeste Aida*.

"The joy of existence is in growing, developing, working, learning to understand and to appreciate the good and the fine in everything. Because music offers opportunity for this, the art of music is one which is studied with ever-increasing profit."

The Tinsel and Gold of Opera

By A. S. Wynn

Daniel Gregory Mason recently wrote an interesting brief summary of the development of opera which appeared in *The Outlook*: "The history of opera has been more checkered, fuller of strong contrasts between the facile popularity of tinsel and the struggles of genius for the pure gold," he observes. "This is probably in part because opera audiences have always contained a large proportion of people who care nothing for music, but who come to gratify a curiosity about personalities, a love of color, display and excitement, or a mere desire to be effortlessly entertained. The obligation of intelligent interest is by no group of music-lovers so complacently ignored as by opera-goers.

"Audiences which would completely stop the dramatic action at the end of every song in order to applaud the singer evidently did not take their drama very seriously, and the expressive value of the action is therefore one of the things that reformers in every age have tried to insist upon. In the palmy days of Italian operas in the eighteenth century, when they were the fashion in every capital in Europe, their absurdities as drama almost passed belief. Mr. Surette tells of one of them in which, as the hero is pursuing the villain with intent to kill (or the villain the hero, it makes little difference which), they come upon the heroine. A favorable opportunity for a trio! The trio is sung, and at its conclusion the chase is resumed!"

This is true enough, but many who laugh at opera, and would seize upon this last incident to scoff the more, go to the movies and with equal complacence permit the action to stop while the face of the heroine or the aged "mother" is magnified to huge proportions in order to show how the tears run!

Studying Aloud

By Helen Oliphant Bates

Studying aloud is a splendid means of developing accuracy and concentration. When starting a new piece, if the tedious process of naming aloud each note just before it is played is used, the number of mistakes will be greatly lessened. All the notes to be sounded simultaneously should be called, from the bottom up, before any are played. The fingering, phrasing, and all other signs and dynamic markings should also be spoken aloud. Many pupils read only the notes. They either do not understand the expression signs, or simply ignore them. When thinking aloud at the lesson is required, all points not comprehended will be brought to light for the teachers explanation. This is especially important with small children, who should be trained along the path of slow and careful practicing.

A piece should not be practiced aloud more than once, because, owing to the loss of time in calling the notes, the rhythm and general swing of the piece are lost.

In the study of improvisation, pupils who are in the habit of wandering over the keys without form or meaning, should be made to give an oral outline of the cadences and principal harmonic progressions which they intend to play.

Collapsible Fingers

By Sydné Taiz

One day when trying patiently to induce a pupil with weak fingers, to press down on the keys without allowing these fingers to "break in at the joints," she finally looked up innocently and said, "But you see, Mr. T., my fingers are collapsible." It was at the time when collapsible umbrellas were quite in vogue; and the simile came so spontaneously that in a moment both were convulsed in laughter.

However, it started us both on the track of those fingers, and by careful thought they soon were very well-behaved digits.

Here is the secret.

Use any simple five-finger exercise. Think the fingers into beautiful curves as if they were holding a large apple or a small toy balloon. Now drop them, one at a time, on the keys, keeping that same curved sensation. By sounding the keys very softly at first, and increasing the tone as control of the fingers is gained, the muscles will soon have been developed to where there will be no more "collapsing."

How to Prepare for Playing in Concerts

With a Few Words About Program Making

By MARK HAMBOURG

THE GREATEST difficulty with which teachers have to contend when preparing a pupil for playing in public, lies always in the intense desire of the pupil to shine as brilliantly as possible and to make his or her first appearance in a *Rhapsody* of Liszt, or something equally exacting. Students are so seldom content to start with some comparatively easy work; as if it was not already hard enough to play anything at all in public for the first time! But no! They think that they will not sufficiently impress their friends and relatives with their acquirements unless they can present technical feats of magnitude. I need scarcely say that nothing can be a greater mistake than to make a first appearance in public in a work which taxes the novice's utmost technical resources. Time after time this leads to disaster and breakdown on the platform, with all the attendant aggravation of nervousness that has to be conquered before the student will have the courage to face the ordeal again.

I advise the beginner to choose the easiest work he knows with which to make his first essays at concert-playing, a work well within his technical equipment. In so choosing he gives himself far more chance of doing himself justice and presenting a reasonably good performance, which will also inspire him with more confidence for his next venture. For it is no use for a performer to think that he can apologize in public for his imperfections; it is already too late. If he has the temerity to challenge public attention at all, he must be prepared at least to deliver his material in impeccable condition.

Now the first thing for the student to aim at, if he wants to give concerts, is to attain the highest possible perfection of workmanship in the details of his playing. It is tremendously important for him to acquire a sure and certain mastery of his means. For when the young player first gets on the platform and faces his task, the strangeness of the acoustics, the large space around him, the waiting people, all these unaccustomed surroundings must work on his nerves; so that only the thorough training he has had to keep his fingers and his memory under control will help him to assert himself against the obstacles which threaten to overwhelm him.

And to reach this certainty of control, it is not enough for the player to be content to know a piece just in the ordinary way of learning. Far more exacting standards are required of him for playing it in public! For when he believes that he has mastered the notes all right, and can memorize the music, and play it more or less correctly, there still remains the last and most difficult stile for him to climb over, which will land him at the ultimate stage of technical perfection. So the student must not weary to return over and over again through every detail of his piece, until the music seems almost part of himself; in fact it should become a habit to him to play it without a slip of any kind.

Now, when this certitude of correct performance has at last been obtained, the next thing to do is to insist as much as possible on playing the work intended for concert performance to everyone who can be persuaded to listen to it. There is no doubt that the greatest help to the person who wants to play in public is to get himself accustomed to playing continually before people. When I was a boy, studying in Vienna, we students had to play every week at least once, not only before our whole class of fellow pupils, but also before a large gathering of outside people who, being interested in music, were invited by our master to hear us. This was all done to give us the habit of playing to an audience. Habit overcomes better than anything else the demon of nervousness which is so apt to spoil the best playing in public. Therefore, what I call "domestic playing" (for the want of a better name), that is to say, playing whenever possible to friends, family, anyone who will be victimized, is an excellent preparation for playing in concerts.

It is very necessary for the teacher to impress on the pupil the importance of keeping in check any outward exaggerations of manner or delivery; as these easily become accentuated into the ridiculous, under the stimulus of the excitement caused by playing in public. To control excessive gesture is essential, not only from the higher point of view of artistic restraint but also because any elaborate mannerisms draw the concentration of the audience from the performance to the performer. Of course if the performer is an inferior one, it is perhaps fortunate for him that the audience can be distracted from what he is doing to how he is doing it! Thus, their attention being occupied with his mannerisms, they will fail to notice the imperfection of his work. Many have obtained by such means a larger measure of success and popularity than they probably actually deserve on their merits as performers. But theirs is not the highest form of art, nor ever can be; and the student whose aim must be to attain the noblest summit of achievement should always endeavor to check any tendency towards conscious affectations.

Getting Self-Control

SOME players spoil their work by making strange internal noises during performance, heavy groans, grunts or sighs. I once knew a very good violinist who used to give a kind of little, short bark as he played, to relieve himself of his emotion; so that it seemed as if there was a small dog in the room all through his performance. As a matter of fact, the concert-player ought to try to gain such absolute self-control as to be able practically to obliterate all externals, so that only the music exists for both him and his audience. This self-control can be mastered only by long habit and experience and above all by constant appearance in public; but it must be the continuous aim of the young artist to obtain it. There is not the slightest doubt that some people are more talented for doing concert work than others. It is certainly a gift to be able to express oneself well in public; which gift some possess and some can acquire only by training

Those fortunate artists, who are naturally gifted with the public talent, start with a great advantage They are generally at their best under the stimulus of an audience and gain in confidence and power from the urge and excitement of the concert hall atmosphere. But though this talent is an asset to the student and minimizes much of the strain and tension of publicity, yet it has its own danger lurking to trip up the unwary. This danger is especially one of getting over-stimulated and losing self-control in that way, rushing off into impossible tempi, and even sometimes losing oneself altogether in an enthusiasm which carries the performer beyond all bounds. So the student who possesses the talent for playing before people and does not have to contend so much with nervousness, has still to work for self-control, in order to enable him to remember himself, whilst the nervous fellow to whom public performance is a trial, has to learn to forget himself.

Every little minor precaution should be carefully attended to by the novice at concert playing. The feeling that everything that can be done to ensure efficiency, has been done even to the smallest details, gives more confidence to the performer. For instance, the young player should make it a firm principle to go and practice for several hours during the day of his concert on the actual piano that he will have to play for his performance. Many pianists' execution is upset in public by their unexpectedly finding a touch in the keyboard of their concert piano quite different from the one they are accustomed to play at home. Maybe the height of the chair found at the concert hall is not the same as the one the player generally uses; so he finds himself at a wrong distance from his key-board, and is consequently distracted and uncomfortable. Or the pedal may be stiff, or it may creak, and thus worry the performer. It is wise therefore for him to familiarize himself with the piano he has to use in each concert; to examine and test the pedals; to see that his chair is arranged to his comfort; so that none of these minor details are left to chance.

Rubinstein was There

ANOTHER useful thing for the beginner to remember is never to under-estimate his audience, but always to give his very best, no matter where or when he is called upon to play. One of the greatest pianists of to-day is fond of telling a story which bears on this very point. He was booked to play in some small, unimportant town in Germany, and when he arrived a friend said to him: "Well, at any rate you need not worry or fatigue yourself much here. It will not matter in the least how you play, there is no one in the audience who knows anything at all."

My friend laughed; but when he got on the platform and saw rows and rows of unintelligent faces gazing dully at him, he thought to himself: "No matter, if there is no one here who will appreciate my efforts, still I will play my best to please myself, and enjoy my own achievement." When he had finished his program, he looked down once more at the audience; suddenly he perceived seated in the middle of the hall, "Anton Rubinstein," greatest of pianists! He had been staying unexpectedly in the little town, and had come to the concert, unknown to anyone. "Thank God," exclaimed my friend, "that I did play my best, when that great man was listening all the time!"

Thus, student, remember that no one ever knows who may be in the audience, even in the most unlikely places; and if you allow yourself to slack off or to lose interest even once, it may be just that once that some great master may happen to be present to hear what you can do. And do not be like the ostrich who, hiding its head in the sand, thinks that no one will discover it! You may believe that none of your public perceives that you play badly; but depend upon it, there are always one or two persons in every audience who are sufficiently discriminating to tell whether what you are doing is good or not.

The student who wishes to play in concerts must not be misled by the glamor of great technical achievements into thinking that he can neglect the more elusive qualities of fine legato tone, of charm, and of beautiful satisfying touch in melody playing. For, although there is no limit to the possibilities of development in technical skill, and great technical difficulties present most fascinating problems to pianists, still the fact remains that the real essence and appeal in musical performance lies in the charm of lovely sound, and exquisitely presented melody. Rubinstein always declared that he owed his wonderful powers of drawing overflowing crowds

to hear him, not to his brilliant feats of technic, but to his playing of the *Nocturnes* of Chopin, and the *Lieder ohne Worte* of Mendelssohn, in which the listeners could give themselves up to the enchantment of his pure haunting melody playing. I have been under its spell myself, when a boy and can remember how lovely Rubinstein's tone was.

Above all, the young concert player should be warned to be sparing with the use of the pedal in public. The pedal is the secret, convenient hiding place and refuge of the inferior performer. Its abuse is the despair of teachers who seek for clean technic and pure tone in their disciples. Where inexperienced playing in public is concerned, the pedal might often be compared to the smoke screens used in the Great War to cover up the movements of the ships at sea during action.

Most young players, and often even experienced old ones, go on the concert platform to begin their performance, feeling like very worms. But if only this horrid sinking of the heart can be conquered, and the player can goad himself to start his concert in the spirit of a lion-hearted warrior determined to do his best (and who can demand more,) he is far more likely to play well. He has, after all, to remember always that he expects people to do him the courtesy of listening to his playing; and it is therefore absolutely up to him to deliver his goods.

Suffering From Nerves

Some of the most successful performers have suffered all their lives from nerves before playing in public, and have never got over this, just as some sailors never get over being sea-sick! Tausig, the great pianist, was one of these unfortunates (suffering from nerves, I mean, not sea-sickness). He used to start his concerts terribly late, because he worked himself into such a state that he could not be persuaded to come out on the platform. His managers used then to hear him muttering: "Fools, Donkeys, Boobies," (meaning the waiting audience,) "none of them can play as well as I can. Why should I fear them?" This queer form of auto-suggestion really helped him to bolster up his courage and begin playing.

It is very necessary while speaking about playing in public to remind the student that the career of a concert player entails a lot of sacrifice. It is not all applause and adulation, excitement and glory, as many seem to imagine. The pianist who wishes to play successfully in concerts must above all things be conscientious towards his public. That is to say, however well he knows what he is going to play, yet he must still give up time to practicing it and going carefully over every detail afresh before each different appearance on the platform. Often he will be disinclined to do this. He is tired from a long journey, and will get no moment of rest or food, or he is beset by attentions of friends. It is generally very hard to get any quiet work just before a concert; but the player who neglects any opportunity and leaves things to chance is a fool.

Then there is the constant traveling to contend with, bad hotels, uncongenial surroundings so trying to artistic sensitiveness, unpalatable food! Even the relaxations that the artist cares about must be given up sometimes, if they affect his health adversely. For it is imperative for the modern concert artist to keep in good physical condition. Otherwise he is unfit for the strain imposed upon his nervous system by all that is expected of him. He cannot, for instance, sit up all night playing cards or dancing, if he is playing a concert the next afternoon. If he does so he will be cheating his public, for what he will give them at that afternoon concert will not be worth their while paying to listen to. He may do it once or twice, and the public will forgive him, for they are generous and indulgent, especially to their favorites; but if he continues to treat them with such indifference to their opinion, they will forsake him, and he will deservedly lose their interest. The upshot of all this is then, student, that if you want to be a concert player you must be prepared to give up your whole life to it, and must realize, before you start in, that it is a most exacting and uncompromising profession.

I will conclude these remarks on concert-playing with a few words about the art of program-making. Every young player has to decide how he will arrange his program; and it will make a very great difference to the success of his concert if it is a well-chosen one. Now, the excellence of a program lies in its variety. Variety, that is to say, in the tonality of the pieces selected, also in their different moods, their styles, and even in their length. By combining a program full of every kind of different interest, the ear of the listener will not get wearied by monotony of sound, or bored by too much sameness.

Public Favorites

One of the difficulties which besets concert-players when they reach a certain eminence is that the public wants to insist on their always playing some particularly favorite pieces, or even the works of one particular composer which have got associated with their names; whereas, the true artist should make it his business to play every kind of good music which he can get time to study. Somewhere in the Bible The Kingdom of Heaven is compared to a householder who brings forth out of his treasure "things new and old." The concert player cannot do better than think of this parable when composing his programs.

The Artistic Execution of Octaves

By Harold Mynning

In the first place, what are octaves? We often hear people refer to scales in octaves. As a matter of fact are not most scales played in octaves? Yes, they are, but we generally use two hands. Any two notes an octave apart, played together, are an octave; but it is usually the octave played with one hand that gives the most trouble, so it is about this that we are concerned.

And why is it difficult to play octaves with one hand? Perhaps the greatest trouble is in keeping the span (of one octave) and at the same time keeping the wrist relaxed. It may require years for some to learn how to do this, but that is no good reason why it *should* require years. Many people practice in a blind sort of way, hoping that they will eventually hit on the right manner of playing a passage. In other words, they do not take time to study things out.

One way to learn how to hold the octave span and yet keep the wrist relaxed is to master it so well that you do not have to think of it at all. In other words, make it automatic. If done in the following manner it should not require any great time or effort.

Place the thumb of the right hand on C and the fifth finger of the same hand on C one octave above. Now play the octave and hold it while counting twenty; or if you have a metronome you can use that. Count slowly. Repeat the process three or four times. You have now learned the white octave span. It makes no difference whether the octave of F or G or any of the others is played, for the span is exactly the same.

Now place your thumb on C sharp and your fourth finger on C sharp one octave above. Practice this octave in the same manner as the octave of C natural was done. The black key octave span has now been learned. This might also be practiced by placing the fifth finger on C sharp. There is a difference of opinion as to whether one should or should not use the fourth finger on black keys when playing octaves. Some never use the fourth finger at all on black keys for this purpose; insisting that it has a tendency to stiffen the wrist. However, many others always use the fourth finger for black keys. The hand has, of course, a great deal to do with it; some hands can hardly reach the span of an octave with the fifth finger, to say nothing of using the fourth finger.

Never (except for special effects) raise the wrist, but keep it on a level with the forearm. This is very important as many people unconsciously raise the wrist too high which greatly interferes with relaxation. Practicing with the thumb alone, while holding the hand at the span of an octave, is very useful. Always try to produce a good tone when playing octaves. Many piano students, who listen intently for the tone they make when playing passages, forget all about it when practicing octaves. Striving to produce a good tone also tends to develop concentration.

There was once an article in the Etude by Otto Meyer telling what the pianist could learn from the violinist. He spoke of one of Sevcik's technical ideas of playing every four notes backward and forward, starting from the first note and then from the second note and so forth. In trying to learn how to play octaves this mode of practicing has been found to be very effective. It makes for great surety.

Don't Discourage the Pupil by Beginning all Over Again

By Alberto Jonas

One of the most vexatious problems that has confronted me in my long pedagogic experience has been to have pupils come to me displaying decided talent, and yet possessed of certain faults due either to personally incurred bad habits, or to imperfect, careless, or faulty teaching. I am not at a loss now as to what to do in their cases, but there was a time, at the beginning of my career, when, to be frank, I groped in the dark. "What shall I do with this pupil?" I queried then, "Begin again at the beginning or try to build a new and firm structure over the old foundation?" To begin all over again is so disheartening to the pupil! Is there no way to correct and transform a pupil's playing without having to start once more at the bottom of the ladder? It would seem at first as if all that the teacher has to do is to tell the pupil how to play henceforth, and that the pupil would then at once forsake and forget his former incorrect way of playing. But experience shows that this does not happen in a great many cases, and that in spite of all that the teacher may say or do the pupil will persist, notwithstanding all his good-will, in playing as he played formerly. There are evidently cases in which it is useless merely to try to correct serious bad habits, and when it is imperative, if good results are to be obtained, to begin again at the very beginning. But apart from such extreme cases and unless the pupil has been taught absolutely wrong in every way, it will be found best, as giving easier and quicker results, to transform, correct, and rebuild, while going back as little as possible from the point where the teacher finds a new pupil.—*From an address delivered at the last Convention of the M. T. N. A.*

Brahms, Tausig and Some Variations

By Frederick Lamond

The *Variations on a Theme of Paganini* were composed in the middle of the sixties, and owe their origin to the friendship between Brahms and Carl Tausig, one of the greatest pianists who ever lived. Brahms, who was fond of bantering his friends, visited Tausig one day in Vienna, and said to him, "You probably think you know everything about piano playing. Now, I am sure you are mistaken, and I will show you something which you did not know." Thereupon he went to the piano and played a combination of figures which Tausig actually did not know. Tausig was somewhat nettled at this, and in order to have his revenge on Brahms, set himself to find out some technical combination which he thought was unknown to Brahms. The next time the friends met, Tausig said to Brahms: "You appear to think I know nothing about piano playing. Now I will show you that you are mistaken. What do you say to this?" and played on the piano some figure, which as it turned out, was unknown to Brahms. This went on for some time, and Brahms, who had a predilection for the Variation form, set seriously to work, and as a result we have two sets of "Variations on a theme of Paganini," which if I am not mistaken were produced by the composer himself in Vienna in March, 1865, and a fortnight later by Tausig in Berlin.

Facts About Early Musicians

Counterpoint was named thus by Jean de Muris, in the fourteenth century. de Muris was a doctor of the University of Paris, who chose this name for note against note or point against point.

The first composer to show any considerable musical skill in a technical manner was William Dufay, born about 1400 and sometimes called "The Father of Music."

The power of the early composers was supposed by the superstitious public to be supernatural. For instance, Orlando Lasso's "Gustate et Videte" was believed to have the mystic power to turn storm into sunshine.

When Palestria was appointed composer to the Pontifical Choir, his salary was raised from six to nine dollars a month.

"There could hardly have existed two more diametrically opposed characters than those of Mendelssohn and Beethoven, and yet, strangely enough, the two men were, however unconsciously, working to the same end—the instillment of sympathy in the human soul."—Cyril Scott.

Your Chances of Scaling the Operatic Heights

An Interview Secured Expressly for "The Etude" with

MME. MARIA JERITZA

Prima Donna Soprano with the Metropolitan Opera Company of New York

It is the dream of thousands and thousands of girls and many young men to make a great success in opera. Of this vast number of aspirants many will never even have a chance to be heard; others will never have the chance to study; others are doomed for disappointment after years of study. But the "game" is so alluring, and promises so much fame and money, that there is no one who will not read the following article, by one of the most sensationally successful operatic stars in the history of the stage, with great and sincere interest.

"THERE is something about opera that is so fascinating that it is little wonder that there should be countless young people who desire to live the great romances that master composers have set to music. Opera seems the apotheosis of the theater. To it the greatest musicians, the greatest artists and the greatest dramatists have brought their most precious gifts. It is opera which commands the highest prices for admission. It is opera which is the magnet, not only for society, but also for the great connoisseurs of art and literature and music.

Why Not Try for the Great Goal?

"Naturally many students with voices and ambitions point to this and that operatic success and say, 'Why not try for this great goal?' To be sure, 'Why not?' If some have climbed the ladder, still others can ascend likewise. The first obstacle is that so many do not want to climb. They demand that there shall be some kind of a musical and dramatic elevator to carry them to the top. Thousands of students think that all they have to do is to pay the expensive passage upon such an elevator run by a famous *maestro di canto,* and that some day they will step out on the top floor as full-fledged *prima donna.* Such a thing has never happened in the history of the art. Money will carry one a long way, in a great many different directions, but it will not carry one to operatic eminence without the other indispensable qualities of success.

"The first attribute, I should say, is that one should be born with a musical talent, good health and a reasonably fine voice. My own family was extremely musical. In the city of Brunn, in Moravia, where I was born, music was a matter of big moment. Moravia is now a part of Czecho-Slovakia, and the whole country regards music as one of the big things of life, not as an incident. My father played excellently, and one of his first desires was that I be trained in music. Therefore, at the age of eight, I started at the Conservatory. As time went on I studied piano, 'cello, harp and theory. My favorite instrument was the harp, as it appealed to my sense of romance.' As a child I used to let my long hair down and sing the old folk-song dealing with the legend of the Loreley, accompanying myself on the harp before the mirror. With girlish vanity I pictured myself as one of the sirens of the Rhine. This was a pleasant lapse from the daily grind of hard work.

Work the Motto of Success

"Work is the motto of the Moravian music schools. There is no foolishness about talent taking the place of work. The more talent evinced, the more work expected. If one should ask me what is the most important thing for the student who has gifts for the opera I should say, first and last, *work.* Create the habit of work. I work just as hard to-day as I have at any time in my life. I study regularly and trust that I always may have the opportunity to study.

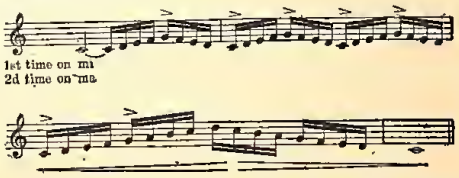
"Your chance to get into opera, and, which is more important, keeping growing in opera, depends largely upon how much you propose to work. That is, of course, if you have the qualifications which only God can give you. Let there be no mistake about this. You may have a beautiful voice by nature; you may have a beautiful face; you may have good health; you may have musical talent, but you cannot succeed without work. On the other hand, you can work your head off to attain success, and, if you do not have the foregoing qualifications, you will be doomed for disappointment. This may seem cruel, but why not face the truth? The only commiserating circumstance is that thousands and thousands of students, who have their hearts set on grand opera and who are working with a zeal and intensity that deserves great praise (despite the fact that they are ignorant of the fact that they do not possess the natural gifts) even though disappointed in part, will be raised to higher standards by their work and their ambition. The effort will not be lost, although the goal may not be attained, and such students often succeed in concert and in teaching. The world needs such people, and although they may be chasing a will-o'-the-wisp for the time being, they will probably realize that fate is wiser than they are and that their happiness and success really lie in another direction.

Misled Aspirants

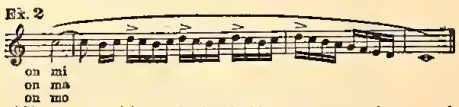
"There is something little short of criminal, however, in the teachers who encourage many pupils to believe that they have grand opera qualifications when they know that such students will never even get a smell of the footlights. In fact, some of the teachers who lead pupils to believe that they may succeed have had no experience whatever in the art save hearing occasional performances. It is a pity that there is not some kind of a non-partisan art jury in the large cities where, for a given fee, the student could have her voice appraised by experts who are not looking for lucrative pupils. Not that such experts would always be right, however. They have been mistaken many times, as one was in my case. But it is this very element in human judgment that makes the average girl aspirant for opera certain that the critic is wrong and that she is right.

MARIA JERITZA

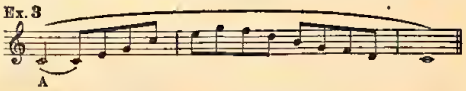
"At the age of fourteen I sang before an audience for the first time. I then studied a few operatic rôles, the first being *Agathe* in 'Der Freischutz.' My first operatic appearance was as *Elsa* in 'Lohengrin,' in the little Moravian city of Olmutz in Moravia. Fortunately my voice had had a fine drilling in Italian exercises. I was literally brought up on Solfeggios. Every day of my life I go over such exercises as the following before I commence to sing:



"Transpose this by half-tones to the limit of the vocal range:



"Transpose this study by half-tones up to A natural:



"Use some transpositions in Exercise 1:

"One evenly sustained tone, changing the sound of the vowels without taking breath.

"Pronunciation: A as in father;
E as A in day;
I as E in he;
O as in low;
Ü as u with German umlaut;
Ö as o with German umlaut;
U as o in do.

(These studies were transcribed expressly for this conference, by Maestro Wilfred Pelletier, assistant conductor at the Metropolitan Opera House, with whom Mme. Jeritza "coaches.")

"German is an extremely ungrateful language in which to sing. It is a powerful and dramatic tongue, but the consonants and the vowels make it awkward for musical settings. One must study a great deal of Italian to overcome the effects of these and keep the voice smooth and velvety. Perhaps this is one of the reasons why so few of the German singers have become very great coloratura artists.

"Every day, as I have said, I sing Italian exercises. On the day of a performance I exercise my voice for at least an hour in the morning. The voice seems to thrive upon well-executed exercises. The old idea of letting the voice lie fallow on the day when one was to sing in public may have been all right when the operas of the old Italian school were very largely vocal exercises in themselves, but in this day the tables are turned completely around, and the voice must be in prime condition before attempting a modern rôle.

Don't Fail to Study the Piano

"In studying a new opera I never bother with the music at first. The music must grow from the drama. I study the country in which the opera is set. I buy all the books I can find about that country and read and read and read. I study the period, the customs of the people, their costumes, their religion, their superstitions,

their gestures, their dances; in fact, everything that will bring to my mind a vivid picture of the opera. Then I study the character, her human inclinations, her psychology. Then I write out all the words. Finally I sit at the piano and play the score and study the rôle itself and then develop it with an accompanist. I go upon the basis that the audiences of to-day are splendidly read and splendidly educated. They will not stand for anachronisms. They want something more than mere voice or an effective appearance upon the stage. They want evidences of careful study and preparation. They want as fine acting as they can see in the best theaters, from the greatest actors.

"What are your chances in grand opera? Have you noted that the little matter of culture in other lines and other languages is essential, and that without them you will be handicapped? Have you noted that it is a wonderful advantage to have a fine music knowledge, to be able to play, and to know something about the art of composition? Let us take an actual case. Once I was compelled to learn the opera of "Manon" in three days and to make my appearance on the third night. Do you suppose for a moment that if I had not had a fair idea of musical composition, and if I had not played the piano so that I could read the score, that I could have accomplished such a thing? This is what I mean by work. The student who is trying to climb the operatic stairs without a good musical training, especially in piano, is going to find herself seriously handicapped some day. By all means study the piano and study it with the same earnestness as though you were going to be an pianist. You can never know too much.

"'But,' says the vocal aspirant, 'you have had wonderful opportunities. You were born in Moravia, where everyone loves music and there are such fine teachers, and everything favors the young student.' This is all nonsense. The opportunities in America are incomparable. The best in art of all kinds is here, and I can safely say that I have had finer instruction in singing right in New York city than was obtainable in my home land. The educational facilities in music in America are as fine as anywhere in the world. The opera is incomparable; and there is no real need in this day for crossing the Atlantic for music study. Of course, foreign travel is excellent, and there are very fine schools everywhere in Europe, but if you imagine that you can do something in Europe that you cannot do right here in America you are mistaken. Successes have been made over night at the Metropolitan Opera House by singers who have never crossed the Atlantic. The latest is that of Lawrence Tibbett, a young man of American ancestry and entire American training.

Singable Operas

"America has wonderful voices. These voices seem to be equally good in all classes, rich and poor. It is easy to foresee the future of the music of this country with such astonishing material.

"Physical development is so important. The modern operas demand so much. Singers are called upon nightly to do super-human things with their voices. Erich Korngold is one of the few modern composers who seems to be writing like a human being. Owing to the success of his "Die Tote Stadt," in which I have appeared so much, he is writing a new opera for me. I recently wired him, 'Dear Korngold: please do not forget the Italian style.' It seems to me that an opera can be modern, as are those of Puccini, and yet not be outrageous musically. I wonder if the public does not want more music and less cacophony. I have no favorite rôles, because I believe that the public is entitled to the best in all rôles. Therefore I have avoided cultivating a liking for any one rôle.

"Another important step in the work of the singing actress is the art of acting itself. There is so much that can be learned from a good stage manager and a master of the art of acting. Every young girl has a kind of natural instinct for acting, but when it comes to fitting oneself into the broad proscenium of the opera one cannot leave things to chance. This demands that one must literally study every step, every turn of the head, every gesture. Do you realize why? No one is an individual upon the stage. One must take into consideration every other person on the stage, particularly the principals with whom you act. They expect certain 'business' from you. If you do not have the right gesture or the right expression the scene is lost. Many a fine actor has had his acting ruined because of the failure of the other actors to give him the proper response. I had the pleasure of studying under the great Max Reinhardt and the famous Wymetal, who is now stage director at the Metropolitan.

The Audience Always Knows

"Finally, your chances of success in opera are very largely due to the combination of gifts and accomplishments that you have to offer to the public. There are singers with fine voices who do not win public favor. No one knows exactly why. There are others with skill and ability who do not get any response when they go before the footlights. Such people sometimes mourn their lack of 'magnetism.' To my mind, the public, whether it is in Vienna, or in New York, or in Capetown or Calcutta, is very much the same. It knows what it wants and knows that very well. It cannot be fooled with artificiality. It knows whether the artist is really feeling the rôle or merely shamming the part. Some rôles, like that of *Tosca*, impress me so deeply that I cannot refrain from tears. I know that the audience is feeling with me. I can tell it from the interest of the house. There is a stillness behind the orchestra which is unmistakable. It is only at such moments that I feel that I have touched the hem of my art. Particularly in America I find this true. The audience knows and never fails to respond. Until you have climbed this one step you will never reach the operatic heights."

Two Geniuses in one Apartment

By Victor West

As everybody knows, Rimsky-Korsakoff greatly befriended Mussorgski, the composer of "Boris Godounoff," and the two composers lived together in St. Petersburg in a room on a street known briefly (!) as Pantyeleymonovskaya Street. "This, I imagine, is the only case of two composers living together," says Rimsky-Korsakoff in *My Musical Life*. "How could we help being in each other's way? This is how we managed: Mornings, until about noon, Mussorgski used the piano and I did copying or else orchestrated something fully thought out. By noon he would go to his departmental duties, leaving the piano at my disposal. In the evening, time was allotted by mutual agreement. Moreover, twice a week I went to the Conservatory at 9 A. M., while Mussorgski frequently dined at the Opochinins, so that things adjusted themselves in the best of fashion. That autumn (1871) and winter the two of us accomplished a good deal, with constant exchange of ideas and plans. Mussorgski composed and orchestrated the Polish act of 'Boris Godounoff' and the folk-scene 'Near Kromy.' I orchestrated and finished my 'Maid of Pskov.' . . . Early in November the even tenor of our life was interrupted for some time. From Pisa came a telegram with the news of my brother's sudden death. The Navy Department dispatched me with a considerable sum of money to bring his body to St. Petersburg. After I had returned to St. Petersburg and Voyin Andreyevich had been buried, my life slipped into the old groove with Mussorgski in Pantyeleymonovskaya Street."

The Touch that Thrills

By Carol Sherman

When the great singer, Catalani, heard Chopin play at the age of ten, she was so thrilled that she gave him a watch. It is said that Chopin laid more stress upon touch than had any of his predecessors. This was probably due to the great improvement in the piano and to the fact that those people who heard him said that Chopin makes his fingers think.

It is not such a difficult matter to think "touch." The difficulty is that the average pupil merely thinks of striking the piano key, not how it should be struck. It is quite easy to put a musical thought into a note and so to strike the piano key that it will sound beautifully. Chopin played not upon the tip of the finger, but rather from the fleshy ball of the finger; and it is said he spent hours listening to the tones he produced. Take any simple melody and agree with yourself to play it twenty or thirty times, listening intently to the tones, trying to make it sound more beautiful each time. Next, enlist the interest of some friend, who is willing to lend his ears to your work and get him to tell you whether you do improve in tone quality. A little earnest, well-directed effort of this kind will produce unusual results.

"After all, the concert artist's mechanical mastery of the instrument is taken for granted. Yet, from the student's standpoint it is the most pressing of all subjects; it can never be neglected for other considerations, for one cannot go far in art without adequate means of expressing one's emotions." —Carlos Sedano

Brahms on Composing Songs

By G. R. Bett

Some good advice on song-writing is included in a little incident given in Henschel's *Recollections of Brahms*.

"After the usual coffee at a coffee-house on the beach, we went for a long stroll in the Hansemann Park, near Crampas, the nearest village. We spoke, among other things, of Carl Lowe. Brahms thinks highly of his ballads and Servian songs. 'However, with us in Vienna,' he said, 'Lowe is, to my regret, much overrated. One places him in his songs, side by side with, in his ballads, above, Schubert, and overlooks the fact that what with the one is genius, with the other is merely talented craft.

"'In writing songs,' he cautioned me, 'you must endeavor to invent, simultaneously with the melody, a healthy, powerful bass. You stick too much to the middle parts. In that song in E flat, for instance,' he again referred to *Where Angels Linger*, 'you have hit upon a very charming middle part, and the melody, too, is very lovely, but that isn't all, is it? And then, my dear friend, let me counsel you: no heavy dissonances on the unaccentuated parts of the measure, please! That is weak. I am very fond of dissonances, you'll agree, but on the heavy, accentuated parts of the measure, and then let them be resolved easily and gently.'"

Dictionary Dick

By Edward Winslow

Richard got the name of Dictionary Dick at the "Prep" school and it clung to him all through college, despite the fact that he played on the foot-ball eleven and was the most popular fellow in the Glee Club.

"Dictionary Dick" didn't take his information second-hand. When he was not sure he made a "bee line" for the Dictionary. Somehow everyone respected what he had to say because they knew that this habit applied to all of his study and "Dictionary Dick" knew what he was talking about.

It is amazing how few music students try to get along without recourse to a musical dictionary. They take for granted all sort of things and instead of getting the facts, which are so easily obtained by merely opening a book now and then, they fill their minds with misconceptions and false notions.

Of course if you haven't a dictionary you are like the motorist in a strange country without a road map. You are likely to go miles out of your way.

Keyboard Guides

By John Thomas Ernest

A trick pianist in vaudeville once gave me, in a rough way, one of the best teaching ideas I have ever uncovered. He said, "The trouble with most pianists is that they don't take hold of the keyboard and play it; they only play at it. Every keyboard has a shape just as a hand has a shape. The five black keys, like five fingers, give the shape. When I play an arpeggio and am uncertain that I may be able to hit the top note, I remember the shape of the keyboard. If the top note is F, for instance, and I have to strike it with my little finger, I aim for the F but let the F-sharp just beyond act as a kind of guide or mental bumper. I take hold of the keyboard. Again, I like to feel the keys. When I play, my finger touches the key just as my fingers do when I shake hands with a friend. The piano seems like something alive, not like a dead piece of machinery. This means a lot to me."

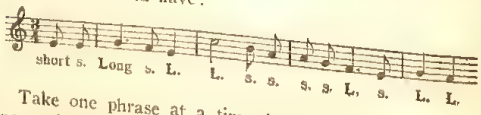
Perhaps the same ideas may mean "a lot" to the reader. They did to my pupils.

Note-Length Lubricants

By D. L. Ford

Pupils who are careless as to the observance of length of notes may be assisted by having them to go through the study or piece saying "long," "short," according to the note to be played.

Thus we would have:



Take one phrase at a time, having the pupil first to name the notes as long or short; then to play the notes, counting the time. In a very short time this will bring about most satisfactory results.

Mr. Percy Grainger was born at Brighton, Melbourne, Australia, July 8th, 1882. His mother was an able pianist and gave him his first instruction. Thereafter he studied with Louis Pabst and later in Europe with Kwast and Busoni. Good fortune brought him in contact with Edward Grieg, who took a deep personal interest in the work of the young pianist and composer. His success as a pianist in Europe is described as phenomenal. His American debut occurred in 1915. During the war he enlisted in the United States forces and became an American citizen.

Both as a composer and as a pianist Grainger stands among the foremost musicians of the world. His compositions in folk song style as well as his great orchestral works are distinctive, yet with a strong appeal to the public. This is embraced in his favorite quotation from Walt Whitman, "Whoever walks a furlong without sympathy, walks to his own funeral dressed in a shroud."

New Ideas on Study and Practice

An Interview Secured Expressly for THE ETUDE With the Eminent Concert Pianist and Composer

PERCY GRAINGER

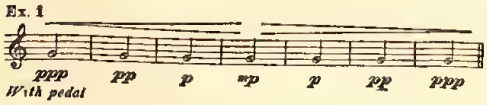
This Interview Was Secured by Leslie Fairchild

How should one practice to attain a real pianissimo?

"I WOULD suggest no special touch or action for *pp* as it can be played in almost any manner. In practicing *pp* do not be afraid of missing notes (of notes not sounding). The way to acquire *pp* is *to insist on the great softness* in practicing, to *take the risk* of playing very, very softly. Most pianists do not *ever try* to play a real *ppp*.

"It is good practice to play ordinary hymns (four part) or Bach Chorales (from the 'Passions') *pp* and *ppp*, also the following study, in both hands separately."

Ex. 1



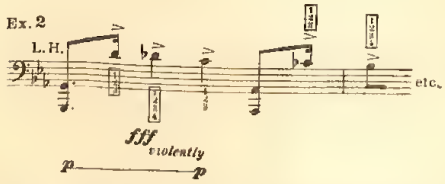
How should one study heavy attacks in general?

(1) Bunched fingers.

"In order to bring out single notes powerfully (whether melody notes, or part of *ff* scales, *ff* arpeggios, virtuosi bunch their fingers together with the following fingering: 1, 2, 3, on white keys, 1, 2, 3, 4 on black keys.

Example from Country Gardens:

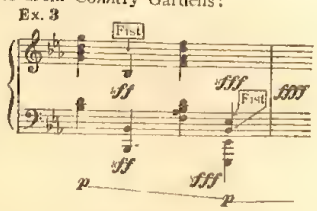
Ex. 2



"(2) Playing with the 'fist' is done in order to save the tips of the fingers, which are apt to get hurt in heavy work, especially on black keys."

Example from Country Gardens:

Ex. 3



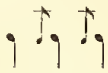
Also measure 64.

Do many students have trouble with *? What is the cure?*

"Because they do not count the sub-divisions."

Ex.

To insure the proper shortness of the sixteenth note practice exaggeratedly, as follows:

Ex. or  etc.

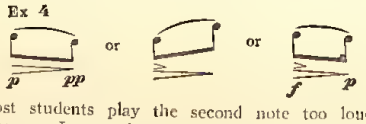
How should one invent technical exercises from the pieces they are studying?

"I do not advise this. Better practice passages from the piece itself, mostly very slowly and very loud."

On Interpretation and Phrasing

"Sigh Phrases are those in which a first stressed note is followed by a much softer one, bound to each other legato.

Ex 4

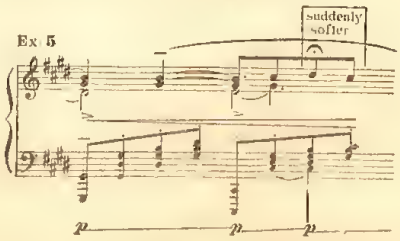


"Most students play the second note too loudly in such cases In practice exaggerate the softness of the second note. In language, words such as 'hardly,' 'even,' 'mournful' are the equivalents of sigh phrases in music.

"Soft Climax. Instinctively the best pianists (particularly Paderewski and de Pachmann) often play the climax note of a melodic phrase softer than the notes immediately before and after the climax note This makes the melodic phrase more lissome, yielding and elastic and prevents the climax sounding 'hard' and rough. You should try this method on most melodic climaxes in emotional music."

Example Colonial Song Measure 23

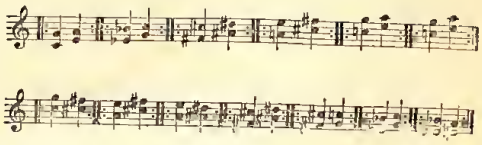
Ex 5



*These tiny pauses denote a very slight lingering only.

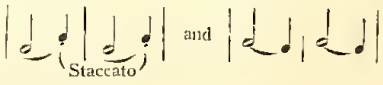
Do you know of a simple Technical Exercise that will put the hands in playing condition?

Ex. 6



"Also open the pattern with and

Both hands together, contrary motion.

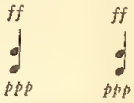


Finger staccato.
Wrist staccato.
Legato.
"Repeat from the beginning.

"Slowly, loudly, those fingers not on the keys lifted *just as high as possible*

"*In practicing the above exercise I would advise:*

Deadly slow tempo but lightning finger action!
Firm nail joints (no breaking).
Highest possible finger action!
Please exaggerate everything!

Bring out the upper voice. 

Low wrist!
Play each group with the following rhythms:

A vigorous *ffff touch.*
Finger action only."

How should one study to attain reliability of fingers in passage work?

"By slow practice. All passage work, scales, arpeggios, and so on, as they occur in pieces, should be practiced at least twice as slowly as the tempo of the

finished performance. In such slow practice lift the fingers as high as possible before striking and when striking let the downward blow be as sudden and fierce as possible. Only the slowest kind of practice insures reliability. This applies not only to study of new pieces, but also to the process of keeping already mastered pieces in good trim."

How should one study to attain a large tone for concert work?

"By the loud and slow practice of passage work mentioned under the previous question. By using stiff fingers, stiff hand, stiff wrist and forearm as much as possible. Chords and octaves should be practiced both with wrist action and with arm action—arm action being more important than wrist action when playing in large halls.

"For concert work a great deal of passage work (that in a room would be played with pure finger technic) needs the injection of wrist and arm strength to make it tell in large spaces and to make it measure up to the volume of tone produced in chords and octaves by stiff hand and arm. Such passages (needing the injection of arm strength into finger work) should be practiced like octaves (with wrist action and with arm action separately) detached, as well as practiced with finger touch. In practicing wrist and arm action count one-two to each note (or octave), rising swiftly at *two* and descending swiftly at *one*—not before *one*.

"In octave work and chords played loudly with arm action the fingers must be held *as stiffly as possible*, so that they can *translate* the strength of the arm *onto the keys*. It is no use using a stiff wrist or arm with flabby yielding fingers (which is like using a hammer with an India rubber head!). In order that the arm strength may be fully transmitted to the keys, without needless waste of energy, the fingers should be held at the angle of greatest resistance, that is, neither too straight nor too much bent."

This interesting interview will be concluded in a later issue.

Some Suggestions for Sightreading

By Eutoka Hellier Nickelsen

In order to read well at sight it is essential:

1. To have acquired a mental as well as a technical knowledge of the major and minor scales.
2. That chords be read from the bass-note upwards, to secure accuracy.
3. To observe the "title." This will reveal no doubt the "poetic idea" of the composition.
4. To observe the measure and key signatures, making sure to recognize the "mode," whether major or minor; if in the latter, to remember the "raised seventh," which is always present.
5. To establish a tempo which you are quite confident you can carry through in the smoothest and most accurate manner.

Keep Sweet

By D. Little

The poor teacher does deserve some sympathy, but sometimes the pupil deserves as much (if not more).

Sometimes the first morning pupil will ruin the lessons for both teacher and students the rest of the day. A teacher should learn to put the bad lesson out of her mind, so that her attention will be fully centered on the work of the minute. Do not let a "crossness" hang over from one lesson to the next.

Every teacher has probably had the experience of going into a store and asking for something, and the saleswoman having waited on you, with evident reluctance. It gives you a very uncomfortable feeling. How the pupil must feel with the teacher acting as though he (the pupil) were very annoying to come at that time.

A cross teacher can cause a sensitive child to render a perfect lesson imperfectly through nervousness. If the teacher acted nice with every pupil, those who had a poor lesson might be ashamed and those who had a good lesson would feel encouraged and sometimes so happy that they would tell some playmate about their "nice teacher" and soon little chum would come to take lessons from the teacher who has learned to "keep sweet."

"I would ask all Americans to have more faith in the fine arts. I would ask that this faith be shown by encouragement and support of the fine arts."

—Charles Hackett.

Relaxed Piano Playing

By George Schaun

The playing of a great many piano students suffers unnecessarily from nervous tension. This condition is purely the result of fear.

If nervous tension is the result of fear, of being afraid that the wrong tone will be sounded, then the thing to do is not only to be unafraid, which is pretty hard to do, but to eliminate the cause of fear. Playing wrong notes will tend toward an involuntary contraction of the muscles and a conscious striving toward playing correctly, yet without achieving either the desired accuracy, or an interesting interpretation.

The thing to do is to play (at first and whenever necessary) slowly; because:

The action of the fingers can be closely watched, and attention can be given to the touch required, as well as to dynamics and phrasing.

Playing slowly permits of accuracy, and many accurate repetitions will insure a habit not only of accuracy, but also of that feeling of poise which arises from being certain. Such a feeling is diametrically opposed to a fear reaction.

Mistakes are caused (insofar as accuracy is concerned) by not knowing (1) which key is to be depressed, (2) where the key is, (3) lack of attention. In slow practice of any kind, mere repetitions will not do. Attention to the matter in hand is vitally important. Later on memory can be depended upon to a considerable extent, especially in rapid playing. The essential thing, here, is the forming of a habit, or rather of habits, which is necessarily not a quick process.

By the way, an excellent procedure is to use each hand separately, at first. There are too many things to claim one's attention, when both hands are used from the start. The location of keys and key-successions, fingering, and the general process of memory, are best assisted by using each hand separately.

Steps Upward

By Louis G. Heinze

If your arms, hands or fingers tire, you are not doing your work in the right way. Let your teacher know at once. This should never happen if your instruction has been correct and you have followed it.

* * *

Very often too little attention is given to beauty of tone. Listen to your playing and try to develop this in the simplest pieces.

* * *

Your playing is your teacher's best advertisement; he needs it and should have it, so do your best as often as you can.

* * *

Being on time with a properly prepared lesson is the best way to put your teacher in a good humor, and consequently he is in the best frame of mind to give his best.

* * *

You should leave every lesson with something you did not have when you came; some difficulty smoothed out, or incentive for better work. Be sure to ask some questions

* * *

Real success can best be achieved by *Love* and *Obedience*. Love your work with all the power that is in you. Show this love by obedience to every demand of your teacher, for he will not expect anything of you that is not right and good for you.

Landing on Skips

By Giulio di Conti

Long skips are like the rider "taking a hurdle;" without swift and accurate calculation, which amounts to a sixth sense, the result is apt to be a "landing in the ditch."

A sure promoter of always "landing on all fours" is to begin by taking the skip in the form of octaves, playing the required note with the little finger but keeping an eye on the thumb, as a guide. If the thumb is over the corresponding note, an octave distant from the fifth finger, the latter must necessarily be in the proper place.

This may be practiced first with the octaves sounded; then the thumb may be allowed only to find its place over its note while the fifth finger sounds its tone.

The Need for Merry Music

By Alton Charles McCay

When Johannes Brahms wrote on the fan of the wife of Johann Strauss a few measures of the famous Strauss "Blue Danube" waltz and autographed it, "Unfortunately not by Johannes Brahms," he paid a deft compliment and at the same time expressed the opinion of one of the most serious of musicians upon merry music.

The writer knew of a teacher who complained that her classes seemed to be falling off despite her best efforts in every direction. Upon investigation it was found that while she was using excellent music there was an almost entire absence of lively, inspiring music. She encouraged her pupils to play their scales with great rapidity and gave them Largos, Andantes, Idylls, Reveries, and so on, until she literally chloroformed her business.

Let us have a little more jolly music. This does not mean cheap music, by any means. Some of the finest things in musical art are brilliant, happy, merry compositions.

The Rising Tide of Musical Morals

By Hermann Eckstein

Notwithstanding all of the books that have been written by parsons and metaphysicians upon the subject of music and morality there persisted the idea that musicians were often individuals inclined to lead rather careless and sometimes degrading lives. The opposite is often the truth. In my travels around many musical countries I have met thousands of musicians and have found them on the whole unusually moral people.

In the first place the musician is usually too busy and also too wise to undermine his success with vice of any kind. Even when he is very rich, as was Mendelssohn, he must work indefatigably and keep his mind and body in fine shape. It was said of Mendelssohn, "Living in loose capitals and surrounded by unprincipled people, he was true to all moral obligations and perfect in all the relations of son, brother, lover, husband and father. Surrounded by intriguers, he stood above them all and was frank, transparent, honorable, noble; tempted by his sunny, enthusiastic, alert nature to do simply bright and genial things in music, he was thorough, studious, earnest, religious, and steadfastly consecrated to the highest and best."

Breadth for Music Students

By Alice Cassidy

Every now and then a high school graduate comes to me and announces "Now I can give all my time to music." What a pitiful statement. Music study is not so all-consuming that one cannot make fine progress and also advance splendidly in other directions of learning.

Every student who is studying music privately should also seek to develop other cultural branches. The excuse, "I haven't time," is nonsense. Many of the greatest men in music have carried on a kind of "side-line" of culture which would amaze those who think that they have given "all their time to music." Many of the best known musicians of today are men who have, either through self-study or through college, become exceptionally well educated.

The breadth of such a musician as Schumann was fostered by his collateral education advantages in the home and in the University. Picture Schumann as a youth of fourteen working with his father to make up an exhaustive "Picture Gallery of the most famous men of all nations and all times." Such a work was an education in itself.

The Gender of Cadences

By Lynne Roche

The Cadence, or "Close," is classified according to the impression of strength or firmness which it leaves on the ear.

When its last chord falls on a strongly accented beat, the Cadence is said to be "masculine," because it imparts that sense of vigor and ruggedness which is associated with the male sex.

If the last chord of the close falls upon an unaccented beat, it is termed as "feminine," because it gives that feeling of tenderness and grace which is the charm of "the mothers of all creation."

Some Secrets of Tone in 'Cello Playing

By HANS KINDLER

Hans Kindler, the noted Dutch violoncello virtuoso, was born at Rotterdam. He took the first prize in both piano and 'cello when he was fifteen years old. His debut was made in Berlin, with the Philharmonic, at the age of seventeen. His success was sensational. In 1914 he came to America on a visit and, owing to the war, was unable to return to Europe. He secured the position of first cellist with the Philadelphia Orchestra and remained with that organization for five years. He then devoted himself to the solo field, playing with great success here and abroad. Many modern composers, such as Ornstein, Bloch, Busoni, Schoenberg and others, have dedicated original works to him.

"It certainly is my favorite instrument; it has such depth of feeling. It comes nearest to the human voice." Those are the impressions which nine out of every ten listeners try to express when they hear the 'cello, the origin of the name of which is full of doubt. Some say that it is a diminutive of the violone (the bass-viol), grandfather of the entire family of violins. Others say it is contracted from violino-del-cielo (heavenly violin). Whatever its name, its popularity with the average concert-goers is universal. And nevertheless it is played by amateurs infinitely less frequently than its little brother, the fiddle. Why this curious discrepancy? I must confess I have given up trying to find out.

There is no doubt that to play it perfectly is a more difficult task than to play the violin. The technical demands of the great compositions written for it are equal to those which are inherent to the virtuoso—violin works; and the greater fingerboard distance of the 'cello, the thickness of its strings and other features, make it still more difficult than the fiddle. But the wonderful qualities of its *cantabile*, the nobility of its manly voice, besides the fact that, for instance, in the quartet-literature (so dear to all amateurs) its rôle is such an important one, should have as its natural consequence that an infinitely greater number than is the case at present should take up the 'cello as the instrument "par excellence" for the purpose of one's own enjoyment. Many of the quartets and trios by Haydn, Mozart and the early Beethoven as well as quite a little of the solo literature, are comparatively easy from a purely technical standpoint—certainly much easier than the violin parts of the same class of music. All of those reasons ought to be of value in inducing the average lover of music to consider the 'cello seriously as the ideal instrument for the amateur.

The 'cello was originally the *"viola-da-gamba"* (knee or leg violin). The tone of the five string *viola da gamba* was very delicate and lovely but not strong enough to fill the concert hall as a solo instrument. Who was the first maker of the 'cello as we know it to-day, is not certain. At any rate Stradivarius' teacher, Nicola Amati (1596-1684) already made some quite perfect specimens, only four of which are known to be in existence to-day—with the instrument came the masters who played it and evolved its technic. Among the greatest ones were: Berteau, Dupont, Boccherini, Romberg, Dotzauer, Jervais, Davidoff, Goltermann and Piatti. The technic of the 'cello is undoubtedly more difficult to acquire than that of the violin—for many reasons. First of all, as I have said above, the distances on the fingerboard are longer and the strings thicker. The instrument is not "under one's hand" like the fiddle. By that I mean, whereas one can reach the highest note on the violin by remaining in the fourth position and stretching the hand, and the intermediate notes are under one's control, with the 'cello, once you are beyond the fourth position you are "up in the air" and have to rely on two fingers only; the harmonics and instinct to find the other notes. The technical demand of the bow is the same on both instruments with the exception that whereas the bow rests on the violin strings, on the 'cello one has added difficulty to keep it from slipping off the strings owing to the instrument's vertical position.

The ideal interpretation is naturally the one where the technical difficulties have been completely conquered and made subservient to the musical thoughts the composer wants to express. But in order to get to that point we need technic of the most complete kind. I remember that I read once a dictum of Franz Liszt concerning this: "In order to play Beethoven, you need more technic than is necessary for it." He meant that in order to do justice to the infinite scale of expression in a Beethoven composition, you need more than the technical facility to play the notes; you need the most "complete" technic possible.

To me there has always been a great fascination, a kind of artisan's excitement, in the struggle with and the conquering of the technical difficulties of the instrument. When I was a boy of fourteen to fifteen, I loved to make that which was difficult already, more difficult still. Octaves, thirds and sixths (tenths are rare on the 'cello), harmonics both natural and artificial pizzicati with the left hand, up and down bow staccati, spiccati and what not; they all had their individual fascination for me and to come to the next lesson with a new technical difficulty "subjugated" gave me a real thrill.

It was not till later that I came to the realization that the highest kind of technic demand still different things from the ones I just described, and that to phrase a melody beautifully or to play a simple scale smoothly is just as difficult if not more so than to be able to play the *Witch's Dance*, on the 'cello.

However, such is youth—the time of virtuosity (as Liszt said)—and for enthusiasm! And by all means, let us have it thus. For it is only by dint of this enthusiasm that a technical mastery of the instrument is acquired and extensive progress in the *possibilities of expression* is made.

For the benefit of those who are already interested in the study of the 'cello, the following "elementary hints" might be of service.

Although each virtuoso has a different way of acquiring his technic, all of us are subservient to the laws of nature. We follow those laws because they indicate the easiest and most natural way of doing things. The first thing we want to acquire when we start the study of the 'cello is a good way of bowing. An easy, free, controlled bow arm is as necessary as breath control is to a singer. It gives a healthy tone and makes that even a player with a limited technic can play that which is within his technical range, with agreeable tone and expression. Hold the bow firmly in the hand without tightening the muscles. Play at first always exactly in one spot (between the bridge and fingerboard), parallel with the bridge. Start out on the open D string with the wrist out and the bow ready for a slow down-stroke. Bow down and let the wrist gradually go down until the bow reaches the point. Let the bow stay in one place. Relax the arm (without losing control) and let the different joints work like the fingers in a machine. Then go back in the opposite way—all of this *mezzo piano*. Do the same thing on C and G strings (hold the arm naturally near the body) and lastly on the A string, where the arm is farthest away from the body.

Do not forget the following points!

Relax but control at the same time.

Stay in one place between the bridge and fingerboard.

Do not (at the tip) allow the wood of the bow ever to touch the strings.

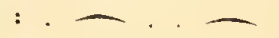
Do not raise the shoulder.

In crossing the strings (the next exercise) use the wrist naturally, *without jerking*. After that, use slight pressure in giving more volume to the tone, at the same time observing the above mentioned hints—always. Then use the forearm for a free development of the second part of the bow, using only the under arm (without stiffening either that or the other part of the arm). Gradually increase in speed.

This naturally prepares for the spiccato. The best way to achieve that is to play legato with little bow and (again!) in one place. Gradually increase the speed (still keep the bow on the string) and accent the first one of every four notes (later on by increased speed the first one of every eight). If done carefully a few days' work will be sufficient to have a good and controlled spiccato.

An exercise which is of tremendous value in gradually controlling one's bow is the following:

Play on the open D string with the underarm, 4 eighth notes, one loose, two tied and one loose again, thus:



etc.

For more advanced pupils the playing of the scales in this manner will be of great benefit. The staccato bow is one of the most difficult ones. For the amateur the best way to achieve results is to press with the index finger every note on the open string (D preferably for a start), waiting after every one. Do this (in contrast to the other bowings) *forte*.

Once more: *Relax*, but control! The left hand is of course still more difficult to describe and in any limited article like this one I can only give a few hints about what to do and what to avoid. First of all, always have the hand at right angles above the fingerboard. The old-fashioned way of putting the hand nearly flat against it is stupid and limits the flexibility. Try to play a C-major scale in the two different ways, and you will at once see the difference in ease and possibility of quickness. For the "stretched" position, too, this attitude of the hand has infinite advantages. It also gives one naturally a controlled "box-trill," which on our clumsy instrument is of great advantage. The same thing holds true when one comes to the repeated thumb-position. Bring the hand right out—over the strings and instead of being an added difficulty the thumb position will before long be a help in the control over the instrument.

In general; do things the easiest way possible. In the last analysis, technic is nothing else but *the elimination of difficulties*.

For that we need, more than anything else, a clear brain in a healthy body and a well rounded general education. Let this be a remark of caution for too ambitious parents! Don't overdo things! This holds good for anyone who

studies. Rather rest a bit than going on when overtired. Only then will the results be "first class."

The technic of the left hand consists of:

1. Strength and rapidity of the fingers (including stretching).
2. Intensity (vibrato and glissando).
3. Purity of intonation.

With the holding of the hand as described above the rapidity of the fingers will be increased considerably. Exercises for strengthening the individual fingers are many. The following one has often excellent results for those who are in need of special training:

Hold the hand at right angles over the C string. Lift the first finger high and suddenly drop it with full force on the C string, striking the note D. Do this eight times, then do the same thing with the second finger—afterwards also the third and fourth fingers. Do this on all four strings for ten minutes every day.

For the stretching, this is a splendid one:

Play on the A string (slowly); C, C♯ and D. Hold the fingers 2, 3 and 4 on the string and stretch the first one to E♭ on the D string. Then play on the D string; E, F, F♯ and G and do the same thing; leaving the 2nd, 3rd and 4th finger on the D string. Stretch the first one and play A♭ on the G string.

It is advisable to keep this stretched position for two or three seconds. Exercises like this one can be varied to any number for each individual finger and according to the needs of the individual performer.

For the intensity of finger pressure I think that each player would do well to practice the same exercise as described above for the strengthening of the individual finger. When playing a melody it is not necessary to press exorbitantly, but always with enough strength to avoid "scratching." Always press a bit more with the left than with the right hand, is a good rule. Vibrato and glissando are mainly matters of taste. The vibrato, which keeps the tone alive, to-day is used infinitely more frequently than even so short a time as twenty-five years ago, and rightly so. The old way of only once in a while vibrating on a long note is utterly ridiculous and sounds "dead." Naturally, one must not overdo any thing, even a vibrato; but in my opinion instances where the tone *should* sound "dead" are rare. A vibrato of medium rapidity, without either a quick "shiver" or a too-slow "wabble," gives the necessary life to a phrase, which at the climax may be intensified. It is a marvelous means of expression—just as is the glissando.

As to this last one I feel that often it is overdone. It must never be used as a "donkey-bridge," to get from one note to the next (as is too often done). It must come naturally into the phase and only then does it have the proper value.

There are many ways of making a glissando. classical way is this one: In order to slide fro on the A string to G in the fourth position, one with the first finger until E and then rapidly the G with the fourth. There are many, many ways, some too intricate to describe in a short a Personally I have learned most of my different wa executing my glissando from listening carefully t great singers. Often I have sat for hours listeni a particular Caruso record, so as to "get" the w made his marvellous portamenti—and I consider i of the finest lessons possible.

As I said, there are many different ways of exec a fine and effective glissando. There is one, hov which I hate, loathe and abhor (probably because *quite* prevalent even among some of the finest pla and that is a glissando that is too slow. It re me of nothing so much as of the horrible slimine a jelly fish—without any of its lovely color!

I think that many cellists who have adopted this way of sliding from one note to the next wou surprised if they would hear themselves in a rec in fact I remember one who was horrified wh did hear it and wanted to deny that it could be his ing which was at fault. He wanted to blam machine!

This way of doing things wrongly and badly is due to not taking the trouble to listen while prac or playing. For every bad sound coming out o instrument there is a reason, which, with a c amount of intelligence, can be overcome. Hence vise, in conclusion of this article, to every p whether amateur or professional: listen, listen, always and carefully, and your playing, no matter fine it may be now, will improve ere long by elimi that which sounds badly.

"The education of heroes shall be gymnastics fo body and music for the soul. Begin the education music."—PLATO.

Elgar's First Music Lesson

By Percy A. Sholes

ELGAR was born into a very musical family. His father was an organist and music-seller in Worcester. If you go to that city you can still see the shop where Elgar's father lived and did his business and where Elgar himself was born. The name Elgar is still there over the shop window.

Living amongst music as he did, little Edward soon began to think he would like to be a music maker. He was only five years old and, of course, did not understand things very well, but he noticed that when people played or sang they had a piece of paper before them with lines ruled on it, and black marks for the notes. So he got a piece of paper and ruled some lines and began to compose a grand piece.

It was a bright warm spring day, so he went outside to do his work, and sat down at the side of the house. He thought he was writing something very fine indeed and sat there absorbed in his work, lost to everything going on around him.

Now whilst little Elgar, the musician, was composing his music, a house-painter was at work near him. The painter saw the little boy sitting there below, and wondered what he was doing so intently. By and by he came down his ladder and looked over the child's shoulder. "Why!" he exclaimed, "your music has only got four lines to each stave. Music always has five lines!"

That was the first music lesson Elgar had.—*From the "Great Musicians."*

Beethoven Briefs

AT the first performance of the Eroica Symphony, considerably the longest symphony that had been written at that time, Czerny relates that someone in the gallery cried out, "I'll give another kreutzer if the thing will but stop." In contrast to which it is told that when an acquaintance ventured to remonstrate to the composer in regard to the length of this work, he replied to the effect that "If *I* write a symphony an hour long it will be found short enough."

The *Lesser Light* who trumpeted that "the composition which needs revision should go to the waste-basket instead," should consult Beethoven's sketchbooks, where he will find that the master-composer made no less than eighteen different beginnings for *Florestan's* air *In des Lebens Frühlingstagen,* in "Fidelio," and ten sketches for the chorus, *Wer ein holdes Weib,* with several others that are either illegible or almost repetitions.

Was It Worth While?

By Roberto Benini

RICHARD was born in one of the back streets of a quarter which would scarcely be reckoned as "exclusive."

When early in his teens he had entered high school. While at the head of his class, he was selling papers and saving the pennies to pay for lessons which he practiced on a shabby old piano which had been almost given to the family. In his patched trousers, as he went to lessons, he passed companions on the corner in "sporty" clothes.

High school was finished and he found a conservatory where he could exchange service for lessons, while, when not at practice or study he still "carried his route" and did odd jobs. If he waited for a lesson, a music journal from the reading table was always in his hand, till he became known as the "Little Old Man" of the school.

With his course finished, he became an assistant teacher; and as he passed the old corner, on his way to the conservatory, he was now a neat young man while his former companions, less gallant in attire than in former years, watched him pass.

A few more years, and he had saved more "pennies" that furnished a course of study abroad, from which he returned to a position of honor and splendid financial reward.

His family was taken into a better neighborhood; but he still passed the same corner; and his early associates, who had wasted no effort on ambition, now stood there in their old haunts but in tattered and unbrushed livery.

All these years Richard had been filling his mind with rare literature, a taste for art, and a great fund of every sort of knowledge relating to music, till he became widely recognized in his profession.

Was it worth while?

"'Tis We Musicians Know"

By Alfredo Trinchieri

WHAT do we know? We know that by storing up in our minds a fine ambition to achieve the highest that is in us, we shall have a wonderful fund from which to draw pleasure in later years.

There is a wealth of esthetic culture in the wonderful literature which inspired minds have left for our study. There are marvelous works of art in the many museums scattered about the world. Who can look at one of them without feeling an expansion of the soul?

?, the exhaustless libraries and museums of nature ng over hills and valleys! Where lives the indi- who, within a ten minutes' walk from his door see enough to thrill his being, if he has but his soul to respond. There is glory enough in ple, fleecy cloud which scuds across the sky to he spirit quite beyond material existence. it is responding to these marvels that expands sical instincts and evolves the artist.

Are You Surprised To Know

Tschaikowsky placed Russia in the vanguard ncement of musical art?

John S. Dwight planned a concert in Boston, netted more than two thousand dollars to relieve lining years of Robert Franz, one of the world's of song writers, who had fallen upon bad

of all the great Romanticists Schumann is the o has dared to give expression to his most con- l reveries and rhapsodies, without for a moment ring whether such pieces could ever be expected est a general concert-room audience?

Johannes Brahms had his first musical success accompanist of Remenyi, the violinist?

all the early life of Paderewski was a heart- g struggle?

Chopin reached his true style almost with his orks?

Gluck made his first successes in opera during sing years of Bach's life?

a rule we do not seek the composer in his early we only look in them for indications of the fin- artist which is revealed in his later works."

—HAVERGAL BRIAN.

Musical Fundamentals Which Every Student Should Know

By DR. J. ARKO MENDELSOHN

THE uncertainty of judgment that has always existed in matters of musical art, and which now again is so evident in regard to the productions of the futurists since the last twenty years, has its reason in the lack of knowledge of musical science, of a philosophy of music. Although much valuable material exists in this respect, it is mostly scattered through different works and has not yet become common property. There has been a constant mistaking of the means for the end. For instance, some of the modern composers and their followers speak with enthusiasm of atonality, with derision of tonality, as if progress or reaction were connected with the one or the other, as if either of them was the aim or the glory of musical art. Where there is tonality, there is something limited, something definite. Where there is atonality or chromatics, there is everything. Where there is everything, there is chaos, from which at the most a vague, dim, shadowy phantasmagoria may arise. In some works of art there may be need for such indefinite phantasies, and then chromatics and atonality will be in their place. Thus Bach wrote his wonderful "Chromatic Phantasy," but had it followed by a fugue which, although partly chromatic in its theme, is of a very definite character. Aside from these exceptions, a work of art is the representation of an ideal, the picture of a certain definite idea, and as such will, as a whole, always require tonality. Tonality and atonality then are means of a distinct sense or significance, like all the means at the command of the artist.

Rhythm—tone—sound are the fundamental formations of music. The artist uses them for his mental, artistic ends. This he could not do, if these formations were not able to correspond to his ends, to his own feeling and thinking. And furthermore, if they had no certain, sure content and sense, they could not produce a certain, sure impression on other men. The artist then would produce, but he would not know what. He would feel and proclaim one thing—maybe joy—and the hearers, even each single hearer, could perceive something entirely different—the one affliction, the other anger. Such art, however, would be no art, but a senseless if not nonsensical play.

Our consciousness and daily experience tell us something better. We are conscious of certain agitations and sensations in music and notice easily that these are not dependent, maybe accidentally, for instance, on the mood we brought along—else the same composition would appeal to us soon in this, soon in an entirely different way. Once it would seem exhilarating, the next time oppressing. Furthermore, we soon recognize that the effect of music is indeed not a purely individual one; for as far as men resemble each other at all, so far a certain piece of music produces the same effect on everyone. That would be a bad march which would not have a stirring effect on everyone, and a bad dirge which would arouse sadness in the one and the wish to dance in the other. Only such tone pieces, that themselves have no more nor less definite contents (of which there are plenty indeed) naturally cannot impart any such.

Now if a piece of music has a more or less definite sense, the same must be contained in the constituent parts of the piece and their combination. The following paragraphs may serve to intimate the meaning of some of the generally used formations, selected for this purpose rather at random.

Tone Successions and Their Modes

It is easily perceived that ascending tone successions produce the sensation of a climax, of elevation and tension; descending ones, the opposite one of relaxation, depression, of return to repose.

Ex 1

Fluctuating tone successions participate in both sensations, hover undecidedly between the two.

Ex 2

They may, however, although deviating in single tones, belong mainly to one of the two directions and then preferably assume their character.

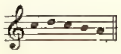
Ex. 3

Whoever has not yet sensed this in music may observe talking people, how their voice at higher agitation (through joy, anger, or any exhilarating emotion) turns into shouts or shrieks, and on the contrary how the speaking tone sinks down at exhaustion or depressing emotions. This is entirely natural since the higher tones have more vibrations, therefore more agitation, than the lower ones. Thus much about the directions of motion. As to its modes, repetition of the same tone indicates persistency, insistency, determination, obstinacy.

Ex. 4

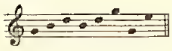
Motion by steps is quiet, even and calm.

Ex. 5



Motion by leaps, more violent, unstable, restless.

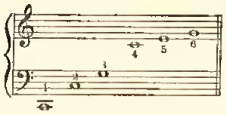
Ex. 6



Major and Minor Triads

The sound of the major triads is clear, bright and fresh, euphonious and satisfying; that of the minor triads, darker, sadder, softer. Naturally! For the major triad is the nearest product of nature and gives the nearest related tones in their straightest development (the figures denoting the relation of their vibrations).

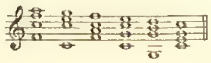
Ex. 7



The minor triad depends on the lowering or depressing of the third, or displacing of the straight row of relations. In the major triad the minor third follows the major, in the minor triad—against the first offered gift of nature—the major third follows the minor (5:6+4:5), and this displacement shatters, as it were, the harmonic primal form, dims the accord and its comprehension.

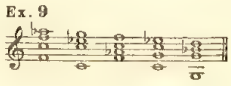
The sense of these chords becomes more palpable, if one repeats them in sequences.

Ex 8



The major triads step along with a clear sound and vigorously They can become pure and tender, but also ringing, strong. The minor triad in sequences

Ex. 9



becomes always more sombre and dull, or even wild and waste, and does not readily admit longer sequences.

The Dominant Chord

The scale—C, d, e, f, g, a, h, C—rests on its tonic, proceeds from it and returns to it. The tonic is its chief point and aim, to which it absolutely refers. Furthermore the scale consists of two halves (tetrachords), each of four degrees, each containing two whole tones and one half tone:

1. G, a, b, C
2. C, d, e, f.

Even in this formation of the scale the tonic is the chief point from which the other tones proceed, to which they return, and around which they all move. G, with a and b, leads into c; d, e and f come from c and refer to it. G and f appear as the extreme points of the scale set in motion around c. This motion finds its satisfactory end only after the return to c.

Ex. 10

In harmonic composition the place of the tonic is taken by the tonic triad (in C major by c-e-g). It follows that the aim of all motion around the tonic is to be found not in the mere tonic, but in that triad. In the same way the place of the scale moving around the tonic is taken by the harmonic representation of it, the dominant chord, in C major for instance

G—a b e d e f
G— b d f

The problem of the dominant chord is solved, if it enters into the tonic harmony, or (according to the technical term) resolves into it. Among theorists this is known as a progression. Consequently its fundamental tone and its third go into the tonic, as in the moving scale the whole first tetrachord (g, a, b, c);

its fifth goes into the tonic;
its seventh into the third of the tonic,
(of the tonic triad), because the whole second tetrachord (c, d, e, f) refers back to the tonic.

In the scale the tonic is the chief tone from which the row of tones proceeds and into which it returns, to which it is subordinate. But the tonic is in its tone realm at the same time fundamental tone of the first harmony given by nature; it produces from itself, as acoustics show us, next to its octave the fifth, or dominant, then the major third, hence the major triad or the tonical harmony. Therefore the dominant is a product of the tonic, a part of the tonic harmony; as, besides, a tone of the scale which is founded on the tonic, consequently in every respect referring to the tonic and showing in it the origin, that is, foundation and repose.

If now on the dominant, for instance, in C major on G, a harmony is formed, at first a triad, g-b-d; this cannot be the tonic, the chief chord of C major (for this would contradict the supposition that C be the tonic and C major the tonality). Consequently the last satisfaction cannot be found in it. If this triad becomes even a dominant chord, g-b-d-f, this fact becomes still more decided; for the triad at least is analogous to the tonic chord (is indeed itself such a one—only in a different tonality). But the dominant chord is not, because on the tonic in its tonality there is no dominant chord. Consequently still less satisfaction can be found in the dominant seventh chord than in the dominant triad; it rather must move on to lead to satisfaction somewhere else. But where could that be found but in the chief tone and the chief chord?

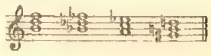
Thus the dominant chord is a pure, clear, soft harmony, yearning for dissolution, for return into the repose of the tonic harmony. This is amply proved by its general use for cadences or conclusions, by its use as organpoint for increasing the expectation of the reentrance of the tonic harmony either for the repetition of the first theme or for the ending, and finally by its frequent application for creating that feeling of conclusion in a whole finale. This can best be noticed at the finale of Beethoven's second symphony, the finale of all finales, where from the first note to the last everything points to the dominant chord and its concluding power.

On the other hand an overloaded application of the mild dominant chord in soft positions easily may enervate an otherwise vigorous movement.

The Diminished Triad

The diminished triad is an incomplete dominant chord, a dominant chord minus its fundamental tone. Therefore it lacks the abundance, comprehensiveness and solid foundation of the dominant chord. Compared with the latter its appears narrow, depressed, timid and stunted. In sequences

Ex 11

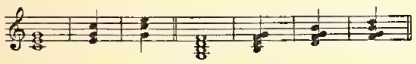


it winds away uneasily and painfully.

Inversions

Fundamental chords rest on the tone which serves as foundation for the whole structure of the harmony, from which the harmony grew up as from a root. The inversions remove the harmony structure from this foundation.

Ex 12



They place the chord so, as it does not stand originally, as according to its nature it could not originate; therefore they are not original, but derived formations, displacements of the first chord-formation, which has its root in the natural ground of all harmony.

By this it is easily understood—what already the sensation immediately intimates—that the inversions cannot have the firm and clear expression of the fundamental chords; for they have not their firm and clear position.

This applies to all inversions without exception; it stands out, however, most perceptibly and influentially at the inversions of the major and minor triads. For in these chords we find the moment of repose. Only with the tonic triad can a composition be satisfactorily concluded. If now the firm and therefore quiet position is taken from them, this must have a more perceptible effect than if the same happened to the dominant chord or the diminished triad, which in themselves already offer no satisfaction and repose, but require the dissolution into the repose of the tonical triad.

Thus the fundamental chords offer firmer, the inversions more movable harmonies.

"The human cosmos is largely emotional, and it is to this portion of our superstructure that the 'concord of sweet sounds' directly appeals."

—Dallas News.

Sparks from the Musical Anvil

Flashes from Active Musical Minds

"Chopin was a musical aristocrat. In this sense he is different from most composers—with the exception of Mozart."—Brailowsky.

* * *

"Tremendously complicated problems have been made of the most simple movements. Nature never intended piano playing to be difficult—and it isn't."

—Jacob Eisenberg.

* * *

"'Why shouldn't we have all twelve notes as a concord?' say the innovators, and so soon as art begins to ask 'Why shouldn't we?' it has lost its way."

—Sir Henry Hadow.

* * *

"Why cannot modern music keep to some sort of form; why cannot it express beauty instead of ugliness? It should not make music less beautiful and vital because it follows laws of harmony and rhythm."

—Nicholas Medtner.

* * *

"How can the student expect to learn difficult pieces without a background of technical forms well digested and mastered? It is impossible. And if this technical drill and routine are necessary for the student, shall the concert player cast them aside as useless?"

—Rachmaninoff.

* * *

"Students should avoid too early specialization. Some of them imagine that the only thing necessary to ensure success is hard work. That is a mistake. They must get their culture based on as broad a basis as possible and remember it is their brains they are training."

—J. B. McEwen.

* * *

"Without a talent in the first place, it is just a waste of time to aspire after great things. No teacher in the world can make a Mussolini out of every student of political economy, or a musician with the electric grasp of a virtuoso out of anyone who elects to apply himself."

—Guiomar Novaes.

Why are Some Scales Called Major and Some Minor?

By John Ross Frampton

Of course you know there are fourteen major scales, each named for its key-note, as G, F and so on. These are all built on the same plan or formula, called the major mode. That is, they all sound alike except that they are in different pitches. There are also fourteen minor scales, also all sounding alike, but all sounding different from the majors. Although there are twenty-eight diatonic scales, there are but two modes; and neither should be thought as being derived from the other. Rather must we know what each is and how it differs from the other. It is as though you saw two houses, one built of stone, the other of brick. In describing them you would say they were both houses, but you would not attempt to derive a stone house from a brick one, nor *vice versa*. Similarly, the major and minor are both scales, but neither is derived from the other.

What then is the difference? To explain this we must first explain what a scale is. All students learn the scales as progressions of "a whole-step, a whole-step and a half-step," and so on to the octave. But this is not what scales really are. *Scales are relationships of the various tones down to the keynote.* Such relationships are too complicated to be of service in the teaching of scales, and so the method of whole and half steps seems to be the only feasible way. But this method, although simpler, complicates the understanding of the minor scales and entirely fails to explain the reasons for the names of the modes or to define the differences between them.

If we place the major and minor scales of C above each other

C D E♭ F G A♭ B C
C D E F G A B C

we find that both use the same key-note, C. Both have the same D, but the E's are different, that of the minor being a half-step lower than the major. Both have the same F and the same G, but they have different A's. *Both have the same B.* Remember this, because in our present notation the signature falsifies the B of the minor scale and this note must always be *restored* (by means of an accidental) to its correct pitch.

There are then only two notes which are different in the two scales, the E's and the A's. Now the distance from C up to E natural is called a major third, that from C to E flat is a minor third. The interval from C up to A natural is a major sixth, from C to A flat is a minor sixth. These are the only two intervals from the key-note up to other scale-steps which are different in the two scales; and both of them are minor in one scale, while both are major in the other. What would be more natural than to name that mode in which these two intervals are both major, the Major Mode and that in which they are both minor the Minor Mode?

Of course two differences in size among the seven tones or scale-steps cause many differences in the relations of the various scale-steps to each other. But these are accidental differences, incidental upon the fundamental differences from keynote up. Thus in the scale of C major we find but one augmented interval, the augmented fourth from F up to B, and one diminished, the diminished fifth from B up to F. But there are four augmented and four diminished intervals scattered through the C minor scale. These are the same two as in the major (F—B and B—F) and also an augmented second from A flat up to B, an augmented fourth from A flat up to D, an augmented fifth from E flat up to B, a diminished fifth from D up to A flat, a diminished fourth from B up to E flat, and a diminished seventh from B up to A flat.

The augmented second, from A flat up to B, is thought by many pupils to be the characteristic interval of the minor scale. It is rather striking, as one plays the scale; nevertheless it is purely accidental. This can easily be illustrated, as follows:

Let us say that C and B live on the two banks of a river. There are several islands scattered across on which D, E, E♭, F and G live. Two men start in row boats and follow the same general route to G's island, except that one goes by the way of the island of E and the other by that of E flat. They both reach G's island in safety. But between there and the bank at B's house, there are some shallow places. The man who went to E's island manages to go as far as sand bar A before he strikes bottom and must jump to shore at B's house. The other man, he who went to the island of E flat, only reaches A flat and has to jump a great deal farther, half as far again (the augmented second) in fact. But it is not at all a question of how far each man wants to jump; it is merely how far across the river each gets before he has to jump!

Once more, then. If you are asked the difference between the two modes, say that it is the size of the third and the sixth from the key-note up, and that the difference is reflected in the names of the modes. But if asked the difference between two definite scales, as C major and C minor, name the notes themselves, thus, "C major differs from C minor in that C major has E natural and A natural while C minor has E flat and A flat."

The Working Musical Library

By Edith Dickson

The majority of large public libraries have music departments in which are found works of standard composers. These volumes are drawn under the same regulations as other books and there is no particularly different system of classification for them.

The special musical library, intended to supply the needs of music students in their regular work, differs in several respects from the general library having some musical works. As an illustration the library of about thirty thousand numbers of one of the large schools of music in this country will be taken. For a fee of two dollars a semester the students draw from the library the music which they need. Right there comes in one point of difference between the musical and the college library of the same institution. If the musical library is to be of practical working value to a student, he must be able to keep music withdrawn as long as his teacher wishes him to use it. Oftentimes that will be a whole semester, or it may be a year. So there can be no due date at which music must be returned.

An examination of the music in public libraries and of that in the special musical library shows a noticeable difference in the character of the contents. General libraries usually have all music in bound volumes. The musical library which attempts to supply the needs of students must have, in addition to volumes, compositions only published in the form of sheet music. It not only must have what cannot be obtained in any other form, but also, so far as possible, separate numbers are preferred to volumes. If two or three hundred students are working on Beethoven sonatas at the same time, it would require a large number of complete collections to supply them. Much more money and space would be required than would be necessary in order to furnish each student with the particular sonata on which he is working. Hence, when possible, compositions in frequent use are bought in separate copies instead of in volumes.

Since sheet music would be quickly worn out and the pages scattered, no music can be put in circulation in that form. Each composition must be bound and the edges of pages strengthened by strips of cloth. This necessitates a workroom for binding and repair of music. With the present price of materials and labor the cost of binding is frequently more than the price of the music. This is a large item in the running expenses of a musical library.

It is a great help to the music student to have the use of a library from which he can draw the studies and pieces which he uses. Of course all students wish to start private libraries of their own. But it is a heavy expense to buy everything they use and through the library they are able to become familiar with a much larger range of music than would be possible if they were restricted to their own private collections.

Musical libraries have multiplied greatly within a few years. Letters come frequently from places where new ones are starting asking questions about the system of classification used for music. In a specialized library of this sort the ordinary mode of classifying and shelving books is not practical. The musical library has its own problems and its own methods of handling them.

Tchaikovsky's Pathetique Symphony

Third is a series of Lecture Articles upon the Great Orchestral Master Works, now being frequently heard over the footlights, on the Radio, on the Talking Machine, in the Moving Picture Theatres and on the Player Pianos. Former Lecture Articles have been on Dvorak's "New World Symphony" and on Rimsky-Korsakoffs "Scheherazade."

Especially prepared for THE ETUDE by

VICTOR BIART

Late Official Lecturer of the New York Philharmonic Concerts

ON OCTOBER 28, 1893, at St. Petersburg, a new symphony was given to the musical world. It was the sixth and last symphony of Peter Ilyitch Tchaikovsky, the great Russian Composer. The new work fell flat: the attitude of the orchestra was one of coolness and indifference, with a corresponding effect on the audience. Today it is his most popular composition, and its appearance on the programs of our great orchestras never fails of a magnetic power over the audience of the stadium in summer or the concert hall in winter. As with so many works destined to immortality, only the death of the composer stood between this symphony and its recognition and acceptance. Nine days after its first performance, November 6, 1893, Tchaikovsky was dead, a victim of the cholera epidemic of that year. A few weeks later a second performance, under Napravik, awoke the audience, still under the spell of the composer's death, to the realization of its superb beauties. The qualities which, in addition to these, explains its hold on the musical public are its profound and intensely emotional nature and, particularly, its reflection of the physical life of its author. At its initial appearance the symphony bore no other name than its numerical designation. A letter written February 23, 1893, by the composer to his beloved nephew, Vladimir Davidoff, to whom he dedicated the symphony, throws some interesting light on the creation of this work:

"I must tell you how happy I am about my work. Just as I was starting on my journey (the visit to Paris in December, 1892.) the idea came to me for a new symphony. This time with a program; but a program which should be a riddle to all—let them guess it who can! The work will be entitled 'A Program Symphony' (No. 6) This program is penetrated by subjective sentiment. During my journey, while composing it in my mind, I have wept bitterly. There will be much, as regards the form, that will be novel in this work. For instance, the Finale will not be a boisterous Allegro, but, on the contrary, an extended Adagio. You cannot imagine what joy I feel at the conviction that my day is not yet over, and that I may still accomplish much."

The composer's brother Modeste tells of the circumstances in which the symphony was given its name.

Naming the Symphony

"THE MORNING after the concert I found my brother sitting at the breakfast-table with the score of the symphony before him. He had agreed to send the score to Jurgenson (his publisher) that very day, but could not decide upon a title. He did not care to designate it merely by a number, and he had abandoned his original intention of entitling it 'A Program Symphony.' 'What would Program Symphony mean,' he said, 'if I will not give the program?' I suggested 'Tragic Symphony' as an appropriate title, but that did not please him. I left the room while he was still undecided. Suddenly 'Pathetic' occurred to me, and I went back to the room and suggested it. I remember, as though it were yesterday, how he exclaimed: 'Bravo, Modi. Splendid! Pathetic!' And then and there he added to the score, in my presence, the title that will always remain."

Thus was christened the "Pathetic Symphony," one of the most strongly subjective, or personal, symphonies ever written. The program or synopsis to which he alludes in his letter to his nephew he has never made known. Nor is it necessary for the appreciation of the work, for its expressional content is fundamentally the sadness, the sorrows of human life and its tragic ending in death. Not that Tchaikovsky experienced these in more copious measure than other men—and composers—but he suffered, perhaps, more acutely from the trials and disappointments of life than many others, on account of his peculiar temperment. He was highly sensitive, deeply emotional and of an extraordinary nervousness. He suffered fits of exhausting depression; prospects of a long journey often terrified him; unfavorable reception and criticism of his works discouraged him; when abroad he experienced tortures from home-sickness. And while a strong melancholy strain was one of his outstanding characteristics, Tchaikovsky was not a weak sentimentalist. He was of an amiable, kind disposition, sociable, entertaining, refined, and could even be merry.

It is true that Tchaikovsky dreaded death, and it is therefore, but natural to ascribe to a premonition of his own demise the funereal gloom that overhangs so much of this symphony and casts a veritable pall over the last movement. Yet the records of his life show that at the time of his composition of this work he had no foreboding of his death. In fact, he enjoyed particularly good health at the time of his sudden seizure by his fatal malady. The year 1893—his last—opened auspiciously for him; he was then widely renowned.

The basic pathos of this symphony is not its exclusive characteristic. There are also bright moments in it, for the symphony is too vast a form to be limited to the expression of a single mood Nor must we forget the happiness and joy in the work of composing of which the master speaks in the first, and again, in the last, sentence of his letter to his nephew. If ever a composer poured his whole soul into a composition, Tchaikovsky did it in this work. He considered it the best wokk he had ever produced.

And while the glowing emotionality, the vibrant fervor, of this volcanically flaming score, are striking characteristics of Tchaikovsky, they also point to another scource—one of fundamental potency in the production of the composer—namely, the Slavonic temperment, with its variety of moods, running the gamut of human feeling, from exuberant enthusiasm to the depths of depression. This strain of melancholy is known to every student of Russian music and will be found in all its intensity in this eloquent symphony.

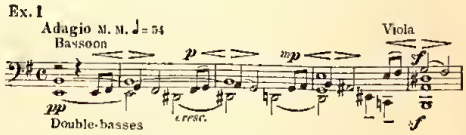
The Scheme and Movements

THE FUNDAMENTAL mood of the work has determined the scheme of movements in no small degree. The most striking feature is the reservation of the slow movement for the Finale, in which the last word is habitually given to the expression of that elevation of spirit to which man looks as the crowning state of his existence. The retention of the minor mode for this movement, finally, consistently places on the work the seal of the pessimism that actuates its expiring issue.

Adagio, Allegro ma non Troppo

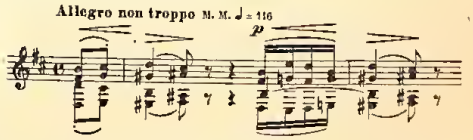
AN ATMOSPHERE of abysmal melancholy is produced by divided double-basses in the opening measure of the introduction. We have noted this effective device in the beginning of the second movement of Rimsky-Korsakoff's delightful suite, "Scheherazade," discussed in the September issue of THE ETUDE. It may also be interesting to observe that the brilliant contemporary Russian composer, Rachmaninoff, employs it with impressive descriptive effect in his weird tone picture, "The Island of The Dead." From these depths of dejection, in which the introduction of "The Pathetic" opens, issues a series of plaintive cries uttered by the bassoon, the last motive of the first phrase being transferred to the viola.

Ex. 1



The motive of four notes in which each of these cries is couched is the nucleus of the First Theme of the Allegro or first movement, which begins as follows:

Ex. 2

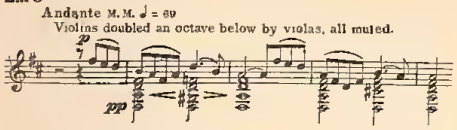


A singular feature, concordant with the sombre character of the music, is the assignment of the melody in the opening phrase to the viola, with its somewhat weird, dark, tone color. This phrase is then repeated by the wood wind, after which its fundamental motive is led by violins through ascending keys to the logical outlet in climax. This is followed by an episode in animated and less serious vein, in which strings under bounding bows (saltando) and softly gliding descending scales in wood wind introduces new figures. The enlivenment increases, colorful harmonic combinations involving the employment of inharmonic tones of interest to the student of harmony add thereto, and a vigorous proclamation of the fundamental motive in the brass brings us to the climax of the First Theme, the whole orchestra participating. This is followed by a subsiding passage ending in an ascent of the violas, unaccompanied, in a

melodic strain that loses itself in a vanishing *pianissimo* and *adagio*.

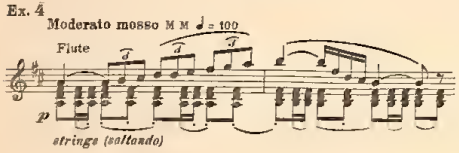
This pause, which, instead of the usual bridging passage, leads to the Second Theme, introduces it the more effectively on account of its strong contrast with the First Theme. The great reduction of tempo (to andante) is a radical departure from classical tradition and is dictated by the tender character of the new theme. This beautiful theme, its melody sung by muted violins, doubled by violas an octave below, and harmonized by horns, bassoons and clarinets, brightened by the major key (of D), affords momentary relief from the prevailing sombreness and may suggest a happy memory, without, however, dispelling the pervading undertone of sadness. Moments of gripping emotional intensity are reached with the quarter-note D in the first full measure and the soul cry on the B two measures later.

Ex. 3



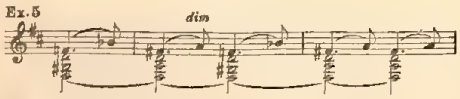
After an animated episode (Moderato mosso) the subject of which is the following motive:

Ex. 4



The Second Theme is repeated with fuller and more active accompaniment. Its final phrases are among the most tender of the entire symphony, notably this affecting passage:

Ex. 5



The vanishing ending of this theme, dying away in a *ritardando molto* and a merely breathed *pianissimo* indicated *pppppp*, carried by the clarinet but concluded by the bassoon, is one of the most beautiful and impressive passages in the entire symphony.

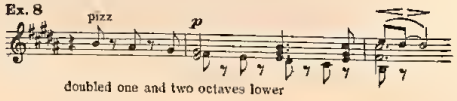
The Symphony a Sonata

WITH suddenly released vehemence the section, known in the sonata as the Development—for it should always be borne in mind that the symphony is naught else than a sonata for orchestra—is launched. Here the discussion of thematic subject matter takes place. In stern academic tone the initial motive of the First Theme is pronounced by violins and repeated by bass strings. This section is followed by a phrase from the Russian requiem, in which some see a reference to the death of the composer's mother, which occurred when he was fourteen years of age—a sorrow from which he never fully recovered.

Ex. 6

ing B major scale, plucked on all stringed instruments, in the regular tread of recessional steps. This ending is wonderfully solemn and impressive, grand in its very simplicity, and imparts a feeling of peaceful finality. It is, perhaps, unique in symphonic music. Its first phrase is as follows:

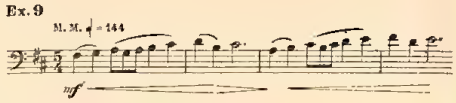
Ex. 8



II. Allegro con Grazia

HOW IS the change from the prevailing pathos of the first movement to the graceful, irresponsible light-heartedness of the second movement—at least its Principal Subject—in the bright key of D major and in the capricious, almost wayward, 5/4 measure to be explained? By the law of contrast and variety that was one of the creative forces of the symphony. This movement is, therefore, incidental, being an organic part of the scheme. It takes, in a measure, the place of the minuet of the classical symphony, also its plan of construction, namely, that of Song-Form and Trio. The celli carry the suave and graceefully gliding melody during the first two phrases, the first of which is as follows:

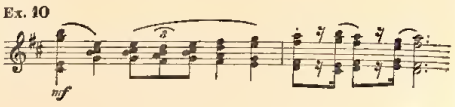
Ex. 9



It is then taken up by all the wood wind.

In Part II (beginning after the first double-bar) the sorrow of the first movements is even more fully forgotten as the violins, joined by violas and celli, exult in this new phrase of the melody:

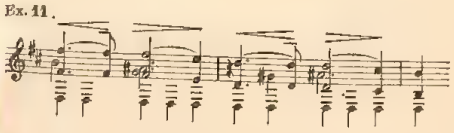
Ex. 10



As in Part I, the wood wind thereupon appropriates the melody. Part I now returns as Part III, with due elaboration in the accompaniment and slight extension.

In the First Part of the Trio (B minor) a lacrimal motive harkens back to the spirit of the first movement. Throughout this Trio the kettle-drum joins the double-basses in a drone consisting in the constant repetition of D in bass, which imparts a somewhat macaberesque character. In the second part there is a mixture of morbid gaity and pathos, as if in angry repluse. After the return of the Principal Subject a quiet Coda, in which the plaintive motive of the Trio is voiced by the various wood winds alternately, to the drone in bass strings, brings the movement to its close. The following is the beginning of the Trio:

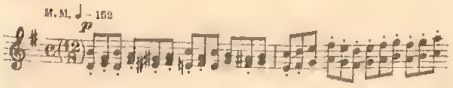
Ex. 11



III. Allegro molto vivace

THE THIRD movement, sometimes called the March-Scherzo, wanders even farther from the basic character of this symphony, so potently expressed in the first movement. In structure and spirit it corresponds to the prevalent type of *finale*, as in evident from the length, rapid tempo and dashing character. This movement forms a great climax which is, however, dispelled by the anti-climax furnished by the Adagio with which the works closes. The scherzo-features are the bounding staccato notes with which the movement begins in divided first violins, as follows:

Ex. 12



A basic motive that underlies all the thematic material of the movement is the following one, with its deliberate thrust on the syncopated A in the second measure.

Ex. 12

In breathless haste the movement rushes by in triumphant swing, soaring to great heights of orchestral massiveness, to end with a sudden crash.

IV. Adagio lamentoso

THE SIMPLE designation of the Finale, the last phase of Tchaikovsky's swan-song, gives the keynote of its expressional significance. It is a profound lament, "une lamentation large et souffrance inconnue." It gives utterance to the last word in despair, the futility of all hopes. The movement opens with these plaintive strains:

Ex. 14

After this the motive of the Second Theme sobs itself deeper and deeper into the shades of death, moving steadily down the key of B minor to the final silence of eternity. The work comes to an impressive end in the sepulchral darkness of the bass register, the last breath being exhaled by the double-bass.

Self-Test Questions on Mr. Biart's Article

(1.) How long did Tchaikovsky live after the first public performance of the "Pathetic Symphony?"

(2.) What name did the composer first give to this Symphony; and how did it get the name by which it now is known?

(3.) Of what is the "glowing emotionality" of the symphony typical?"

(4.) What are the unique features of the second movement?

(5.) How does the ending in this great work differ from the usual?

Plastic Playing

By I. G. Ferenz

ONE of the decided differences between the playing of the average student and that of the professional performer is that the student's playing is usually "flat." By this is meant that it resembles the crude drawing which seems to be entirely without that depth, form and perspective which one finds in the work of the real artist.

How is this defect to be overcome? How is the student to raise his playing from one level plane so that it will take on depth and color?

First he must feel that the composition he is studying is "plastic" very much as clay is plastic, that it can be molded. He must feel that monotonous playing is playing in which the phrases are ignored and the passages are delivered without any attention to depth and color.

The mistake he makes is to play occasionally faster or slower, softer or louder, without realizing that this, if done at all, must be regulated by the inner thought of the composition. He must feel the reason for each change and do it intelligently.

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries

Difficulties in Sight-Reading

A pupil who is in her twenties began piano study a year and a half ago. She practices two or three hours a day, plays all of the scales, dominant and diminished seventh chords, triads and their inversions, understands time, and so on. She has memorized about a dozen pieces—Nevin's *Narcissus*, Dvořák's *Humoresque*, and others, which she plays acceptably. Her main trouble is in reading music, not only sight-reading, but even after memorizing a piece. For some months she has spent a half-hour to an hour daily in reading music, but improves so slowly that she is discouraged. E. J. B.

From your description, I should say that the young lady had accomplished wonders in the short time she has been studying. To learn to read music, however, is like mastering a new and difficult language; unending repetition and continual experience are necessary factors. So your pupil has no cause for discouragement, and should merely persevere with her daily reading work, until, as with churning cream, the butter finally comes.

Other helps are to play duets regularly with her teacher or student friends. Also, playing accompaniments for a singer, a violinist, or, better still, with a group of players such as a violinist and 'cellist or a small orchestra, are the best possible aids. But do not let her sacrifice accuracy to speed, in her enthusiasm to become a facile reader!

Advanced Piano Study

I have three students who have finished Mathews' ten books, and would like advice about them.

(1) The first wants to teach. What could I give her as a teacher's course before she proceeds alone?

(2) Another would like to play for the "movies." She is an average student, but very promising.

(3) The third wants to become an all-around musician. What would you give her to put the "finishing touches" on?

(4) What could I give for a teachers' course? Would like to specialize in beginners on the piano, and also to help those qualified to become teachers.

(5) Is it necessary to give the ten books complete before giving a diploma? I have pupils who have taken five or six years, and are asking for a diploma.

(6) What course would you advise after the ten books are completed, for the all-around student?

MRS. T. McC.

Since your questions are mostly concerned with advanced work, I will attempt to answer them together.

After completing the ten books of the Mathews' course, a pupil should be prepared for work of an advanced grade and a broad scope. Technical studies may then be based on such books as Philipp's *Complete School of Technic*, and J. F. Cooke's *Mastering the Scales and Arpeggios*. For études, you may give the two books of Moscheles' Op. 70, the études of Chopin, the *Transcendental Études by Liszt*, and others for similar purposes. All the e may be reinforced by selections from Bach's *Well-Tempered Clavichord*.

For large works, I suggest Mozart's *Fantasia and Sonata in C minor*, Beethoven's Sonatas, Op. 53, 90 and 57, also his *Third Concerto;* Mendelssohn's *Fantasy, Op 28*, and his *Concerto in G minor;* Schumann's *Carnaval;* Op. 9; Greig's *Concerto in A minor;* and Liszt's *Concerto in E flat*. These may be supplemented by shorter pieces, such as Chopin's Nocturnes and Polonaises and Rubinstein's Barcarolles.

Several books, as well as an unlimited amount of music are now published for the benefit of "movie" pianists. I advise you to examine these materials, in preparing your pupil for such a position.

To teach normal work in piano teaching, you should first of all make a thorough study of books on the subject, making notes of important suggestions in them. Then, from these notes, you can make up your own course, and divide it into sections, each sufficient for a single lesson. Such lessons are most advantageously given in classes. For books on the subject, I suggest the following:

Matthay: *Musical Interpretation.*

Hamilton: *Piano Teaching; Its Principles and Problems.*

Pearce, C. W.: *The Art of the Piano Teacher.*

Strayer and Norsworthy: *How to Teach*

Kindergarten work is presented in the *Musical Kindergarten Method*, by Daniel Batchellor and C. W. Landon.

As to diplomas, I should hold the standard high. Why not restrict the diploma proper to the completion of the tenth grade of studies, and give preliminary certificates for earlier grades, containing the simple statement that the pupil has satisfactorily finished such and such grades of work?

High Wrists

My pupil holds her wrists very high, and as a result her arms are stiff, making her tones forced. She insists that she cannot relax when her wrists are slightly lower than the knuckles. After I proved to her that she could relax when playing with a lower wrist, she argued that the position was not correct. The girl is only a beginner, but has been told to raise her wrists.

V. L. F.

Perhaps your pupil sits on too high a stool when practicing. If you are careful in prescribing just the right height for the stool, the first condition for a correct hand-position has been assured.

Anyway, it is much better for her to hold her wrists too high than too low, since high wrists bring the hands to a better command of the keys than low ones. Don't bother too much about the exact position of the wrists, but stress rather the absolute necessity of *relaxation*, and the wrists ought eventually to adjust themselves properly. An excellent exercise for relaxing the wrists is to hold a key down with each finger in turn, meanwhile repeatedly raising and lowering the wrist as far as it will go in either direction.

It looks to me as though your pupil wanted to run the lesson altogether too much to suit herself. Why does she come to you for instruction if she proposes to follow what someone else dictates? It would be well to quietly, but firmly, assert the fact that you are the authority on such matters, as long as you act as her instructor.

Memorizing Too Soon

"I have a pupil (a boy ten years old) who memorizes a piece while he is learning it; that is, certain parts of it. Because of this, he rarely plays perfectly. He does not watch the music, so that, when he comes to a place where his memory fails him, he cannot locate it quickly enough to prevent a catastrophe. In this way he does not get either his fingering or accent accurately. I want him to memorize, but try to have him get a section perfectly *with the notes* first.

"As he is a very good pupil and much interested, I would be grateful if you could suggest a way for me to help him out of this difficulty." S. D.

You are quite right in insisting that a piece be well learned before memorizing is attempted, since after a piece or passage has been memorized it is very difficult to correct errors.

Try having the pupil study his music more analytically, so that he does not unite the details too soon.

Let him practice a new passage with one hand at a time, during the first week. Then let him begin at the *end* of the assigned portion, learning first the very last measure or phrase, next the one before it, and so proceed backwards to the beginning. This process will prevent his being carried along by the momentum of the music so that he runs on in a superficial manner. It may be wise for you to check off each portion that he is to practice in this way by marks of this sort: 4 2 3 1 each one of which may be numbered, beginning with the last. The more definitely you prescribe just what he is to do, the more likely he will be to follow out your instructions.

After the piece has been thus practiced, memory work may follow the same course of short passages, starting from the end

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"Intellectual music is as impossible as emotional geometry. To maintain that the great symphonies and sonatas appeal to the intellect is about as logical and sensible as to declare that the geometrical problem, 'The square of the hypotenuse of a right angle triangle is equal to the sum of the squares of the other two sides,' stirs the emotions."—*Dallas (Texas) News.*

Taking One's Seat at the Piano

"In taking one's position at the piano, should one enter from the right or the left of the bench? I see some people enter from the right, but my teachers taught me to enter at the left."—A. M.

I do not know of any fixed rule on this subject, except that a performer should take care not to turn his back to the audience, whether entering or leaving. If a lady has a flowing skirt (not now in fashion!), it will hang more gracefully if she seats herself from the side of the audience. Most men performers, however, enter from the left. Above all, pupils should be taught not to wheel to the left at the conclusion of their performance and not to scurry off the stage as though they were scared blue (though, indeed, many of them are!).

By the way, to my mind it is much preferable to use an adjustable chair or stool rather than a fixed bench, since the latter is almost always too high, and also since the ideal height for the piano seat varies considerably with individuals. Pupils sometimes labor under grave disadvantages by sitting during their practice periods either too high or too low, just because the bench or chair provided them is fixed at a certain height. It therefore behooves every piano teacher to investigate the kind of piano stool or chair which each pupil habitually employs.

"Chording" Again

Apropos of the word "chording," I have recently received another letter which throws so many side-lights on the subject that I am giving it here in full. Evidently the word is synonymous with another, namely, *seconding*. The writer, Mrs. George E. Mattingly, of Ironton, Missouri, writes as follows:

"I read with some surprise in the July issue of THE ETUDE your answer to Mrs. F. G. entitled 'Playing Chords.' If the word 'chording' is new to you, dear Mr. Hamilton, then most surely you have never lived in the hills of Kentucky or Tennessee, or in the Ozark region of Missouri and Arkansas, where fiddlers flourish and the old country dances are still danced by the descendants of the pioneers!

"The word 'chording' may be applied to a mannerism of jazz players, as you suggest, but I have never heard it so used; the terms 'to chord' and 'to second,' as I have heard them all my life, mean to improvise, or 'play by ear,' if you like, a simple accompaniment to dance tunes or other melodies played on a solo instrument, usually the violin. This may be done by 'those who play entirely by hear'—provided the ear is sufficiently true—but it can be done much more readily by the trained musician, to whom the matter is merely an application of simple harmony; granted always sufficient alertness to make the changes readily. A good ear is not to be despised in any case. I can see no reason why Mrs. F. G. should disdain a knowledge of chording, or refuse to impart it to her pupils when requested to do so; it would give them good practice in ear-training and rhythm, and might at any time prove an interesting social accomplishment. My own small abilities in that line have afforded me some very enjoyable experiences.

"You might find of interest a few words about the old-time fiddlers, as I have known them. There are, of course, some mere 'fiddle-scrapers,' not worthy of a better name; but the true fiddler, although untaught in any formal sense, is nevertheless a performer of no mean ability and a musician in the truest meaning of the word. His intonation is true and his rhythm perfect; he draws a light and rapid bow, being often past-master of staccato and spiccato, and his repertory sometimes runs into the hundreds.

"The best of the country fiddlers prefer to be accompanied upon the guitar; the virtuosi among them carry their accompanists wherever they go to play, but they will accept the services of a pianist in an emergency. Their requirements, though few, are exacting; and to accompany one of them in a way to meet his approval is a very good test of musicianship.

"The fiddler's tunes, like his instrument, have for the most part been handed down through generations; some of them hark back to the old English dances and folk-songs brought over by the earliest settlers; others are unmistakably American in spirit and origin. Familiar melodies are often played with quaint and delightful variations. To hear a violin and a guitar playing together, in perfect time and tune, the old reels and quadrilles, in the moonlit softness of an Ozark night, is to enjoy a feast of the truest American music, native to the hills, at once exhilarating and romantic, unique in its suggestion of 'olden times and olden things.' I hope that this experience may sometime be yours, before the race of the fiddlers passes."

"Music is the freest thing in life, for no man lives who cannot make it for himself in some sort."

—JOHNSON.

The Musical Scrap Book

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

Conducted by A. S. GARBETT

THE VEIL OF ISOLDE

HENRY T. FINCK, in his *Success in Music*, quotes Lillian Nordica in her interesting memories of studying Wagnerian rôles with Anton Seidl, for the New York stage.

"Seidl came to me early one morning to go over my rôle with me, and he left me about two o'clock in the afternoon, having gone over the acting in the minutest detail. I had to rest for two days. Every noise, every sound brought up something from "Tristan and Isolde."

"He could act out every part in the music-dramas, and his exactness extended to the multitude of details accepted as minor, but of such importance. One day, after devoting three hours of his time to me, going over the score of "Tristan," we went to a Broadway store to buy a veil for *Isolde* in the second act. He asked for samples of various kinds of tulle, and when they came he seized one after another at one end and flirted the other rapidly through the air, to the great astonishment of the shoppers and shop-girls, who were not quite sure whether he was in his right mind. But he knew just what he wanted. (The veil is used in the garden scene, when *Isolde* waves it more and more excitedly as her lover approaches.)

"With the quenching of the torch he was just as insistent that it should be thrust into water and not sand, to prevent the spreading of flames from escaping alcohol. His devotion to work in these details was inexhaustible. . . . . In encouragement he was always ready, with those earnest in their strivings; and his knowledge was at their disposal, a knowledge that meant to so many a help to advancement in their art."

"In art there should be no stagnation. It should be in a perpetual state of flux, of growth, of development. But no matter what new form the composer chooses to develop, he should never forget what the real object of his art must be."

—WALTER DAMROSCH.

A LIFE FOR THE CZAR

EVERYBODY knows that Glinka's "A Life for the Czar" is the starting point of modern Russian music. Cesar Cui claims that the story of the opera is based on fact. "The highly dramatic subject of 'A Life for the Czar,'" he says, "is borrowed from history. It harks back to the year 1613, a gloomy epoch when Russia was deluged with fire and blood, and when Poles ruled in the Kremlin at Moscow. Young Michael Federovitch Romanoff was then elected Czar, and the hopes of the entire nation centered in him. According to the historic legend, the Poles attempted to seize the person of the newly elected sovereign. In order to discover the spot in which he was hidden, some of their leaders addressed themselves to the peasant, Ivan Soussanine, pretending to be ambassadors. Called upon to lead these pretended envoys to the Czar's retreat, Soussanine divines their ruse, and in order to foil their plot, does not hestitate to offer up his own life as a sacrifice. Sending his adopted son on in advance to warn the Czar, who is concealed nearby, he leads the Poles into the wild and trackless forest, where they are doomed to perish once they have lost their way. The faithful peasant is slain by the infuriated Poles, but the latter are unable to carry out their design, since the Czar, warned in time, has been able to save himself. Some modern Russian historians have denied the authenticity of this legend; but whether it be an actual fact or purely imaginary, the martyr who makes the supreme sacrifice because of his devotion will remain for all time a magnificent dramatic subject."

WHEN MARK TWAIN SANG SPIRITUALS

KATE LEARY's recollections of Mark Twain, recently transcribed by Mary Lawton and printed in *The Pictorial Review*, reveal that Mr. Clemens, to give him his real name, was not unresponsive to music. The following event occurred while he was at Hartford:

"One time Mr. Clemens went to Mr. Twitchell's church and there was some negro singer there—they were called the Hampton Singers—and they sang all them negro airs (spirituals), and Mr. Clemens, he loved it, and begun to sing with 'em. He had a lovely voice and was very dramatic in his singing, and he kind of sung with them Hampton Singers, under his breath.

"I heard about one night there was a lot of company over at the Warner's and Mr. Clemens, he was there, and it was a perfectly lovely night, and there was a full moon outside, and no lights in the house. They was just setting there in the music-room, looking out at the moonlight, And I heard how Mr. Clemens, he just got right up without any warning at all, and begun to sing one of them negro spirituals.

"A lady that was there told me that he just stood up with both his eyes shut and begun to sing soft-like—just a faint sound—just as if there was a wind in the trees, she said, and he kept right on singing kind of low and sweet, and it was beautiful and made your heart ache somehow. And he kept on singing and singing and became kind of lost in it, and he was all lit up—his face was! 'Twas like something from another world, and she told me when he got through he just put his two hands up to his head, as tho the sorrow of them negroes was upon him, and begun to sing 'Nobody Knows the Trouble I Sees, Nobody Knows but Jesus.' That was one of them negro spiritual songs, and when he come to the end, to the 'Glory Halleluiah,' he gave a great shout—just like the negroes do—he shouted out the 'Glory Halleluiah.' They said it was wonderful, and that none of them would forget it as long as they lived."

LESSONS ON THE HARPSICHORD

A CHARMING old-world flavor hangs about the works of Louis Couperin, still popular with our pianists despite the couple of centuries that have elapsed since they were written. We get an interesting glimpse of the old clavecin-player in Mary Hargrave's *The Earlier French Musicians*, in which she says:

"He was the fashionable teacher of the harpsichord, and great ladies were proud of being his pupils. His *Art de la Clavecin* (1717), the first book of instruction especially devoted to the instrument, shows him an enthusiastic and painstaking teacher. He instructs the pupils not only in notation and *technic*, but also in how to sit gracefully at the clavier, the right foot slightly extended, the arm horizontal, forming a straight line from elbow to fingers, sometimes with a bar placed above the hands of the beginner to regulate their height, for the tone becomes hard if the hands are held too high . . .

"He especially warns the pupil against mannerisms of all kinds, such as 'coquetting with the public;' sometimes he even places a mirror so that the pupil may see and correct any awkwardness or 'grimaces.' We, however, see reflected in the mirror, not the pupil's awkwardness, but Couperin's polished, elegant, courtly self. The *Preludes* appended to this book were really exercises for pupils; he calls them *Prose Literature of the Harpsichord.*

"He considered women's hands far better adapted to the clavecin than men's, and taught the ladies of his own family to play. His cousin Louise was well-known as a performer, whilst his daughter Marguérite Antionette was appointed player at court and musical instructress of the Princesses. She was, by the way, the first woman to occupy such a position in France."

The *Musical Memories* of A. M. Diehl include some recollections of Sigismund Thalberg, one of the most brilliant of the 19th century pianists.

"Among great instrumentalists, Thalberg was another who was singularly modest and unassuming," she says. "Meeting him at Madame Erard's apartments in 15, Great Marlborough Street (London) one summer day, he chatted very pleasantly in good and fluent English, and willingly seated himself at the piano and played whatever was suggested to him by any of his five auditors. His playing was delightful. While his mechanism and execution were perfect, and the extreme difficulty of some of the pieces was evidently child's play to him, the tone brought out by his lissom tapered fingers was different from that of any other pianist. It suggested transparency, brilliance, lightness. The notes seemed to float on the air like bubbles. He had a power of modulation which was unrivalled. His *crescendo* and *diminuendo* were almost too exact. In fact, his whole playing, although not lacking in poetry, produced the effect of the pictures of certain great masters whose characteristic is excessive finish. It astonished, while appealing rather to the intellect than the emotions. In this it was the direct antithesis of Rubinstein's.

"Then a man of about fifty, Thalberg still boasted remnants of his former personal attractions. Tall, slim, his aquiline features were sharp-cut as any cameo. His daughter Zaré (now the Marchesa Doria) resembled him in feature, as her singing partly resembled his playing. A beautiful girl and pretty actress, her pure soprano voice, clear and sweet though it was, left her hearers cold."

The January issue of THE ETUDE will contain important articles upon Mr. Theodore Presser and the great Institutions for which he has provided.

JOACHIM'S READY AID

IN a fascinating volume *My Long Life in Music*, Leopold Auer, the great violin teacher, tells a charming anecdote of help given by Joachim to a brother violinist when sorely needed. Writing his reminiscences of Henri Wieniawski, Leopold Auer says: "I happen to know, from authentic sources, that during this last concert period of Wieniawski he was at times obliged to stop playing in the midst of a composition, owing to a sudden seizure of heart trouble which, for the time being, absolutely deprived him of breath. After a few moments of rest he would go on playing, but much enfeebled by the attack he had suffered.

"At one of these concerts in Berlin, Joachim, who happened to be in the hall, saved the situation. Wieniawski, who was playing the Bach 'Chaconne,' found himself afflicted by one of these attacks and unable to continue. He was led into the artist's room, and every attempt was made to alleviate him. Joachim was among the friends who came to inquire after the sick man, and it is said that Wieniawski, feeling too weak to continue playing, asked Joachim to play the 'Chaconne' in his stead, and gave him his own violin for the purpose. Joachim, in order to oblige a friend and fellow artist, played not only the 'Chaconne' but several other numbers as well, in order to bring the concert to a satisfactory conclusion. It is one of those unique little incidents in the history of music which does honor to both artists who participated in it."

"By technic I do not mean merely digital skill which permits the playing of a number of notes in a given time. This is a purely mechanical definition of the word. To the musician technic has a broader meaning—i. e., nuance, tone, color, a free rendition of the phrase, a good musical breathing."

—JOSEF ADLER.

HOW TANNHAUSER CAME TO PARIS

THE nod of an Emperor in deference to a woman's whim brought Wagner's "Tannhauser" to its first performance in Paris, and to one made memorable by the outrageous disturbance it created in the French capital. Princess Metternich, the wife of an Austrian Ambassador to Paris in the time of Napoleon III, was a great music lover. In her reminiscences she tells how she secured the memorable performance:

"'*Tannhauser*, Richard Wagner!' said the Emperor, musingly, stroking his moustache in his habitual manner. 'I have never heard of the opera or the composer. And you think it is really good?' I said I did, and the Emperor turned to his Lord Chamberlain, Bacciochi, who had charge of the Imperial theatres, and said to him, in his off-hand way: 'Oh, Bacciochi, Princess Metternich is interested in an opera, called *Tannhauser*, by one Richard Wagner, and wants to see it performed here in Paris—will you arrange to have it done?' Bacciochi bowed and replied, 'As Your Majesty commands.' And that is how *Tannhauser* found its way to Paris."

It is said that the Emperor's intention was to flatter Austria, and make that country less susceptible to the wiles of Prince Bismarck and the Prussians. Even an unknown composer and his opera can be a pawn in a king's game, it seems.

If the Princess Metternich were alive today she would be very much surprised to find that "Tannhauser" has outlived not only the Third Empire, but the apparently impregnable Empire of Austria also—and that of Germany itself.

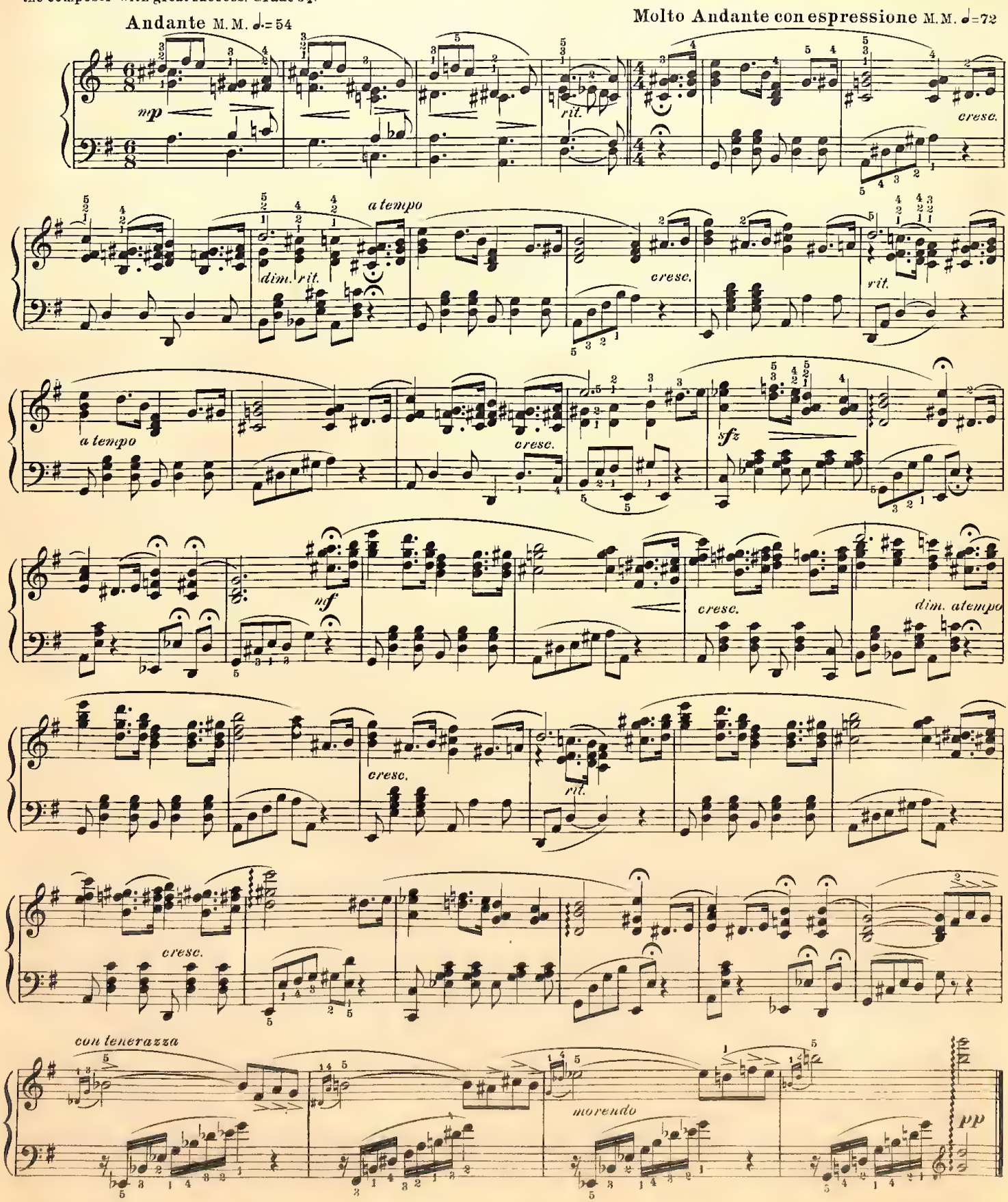
"What will a child learn sooner than a song?"

—Pope.

IN THE STARLIGHT

A modern *song without words*. Played by the composer with great success. Grade 3½.

CLARENCE KOHLMANN



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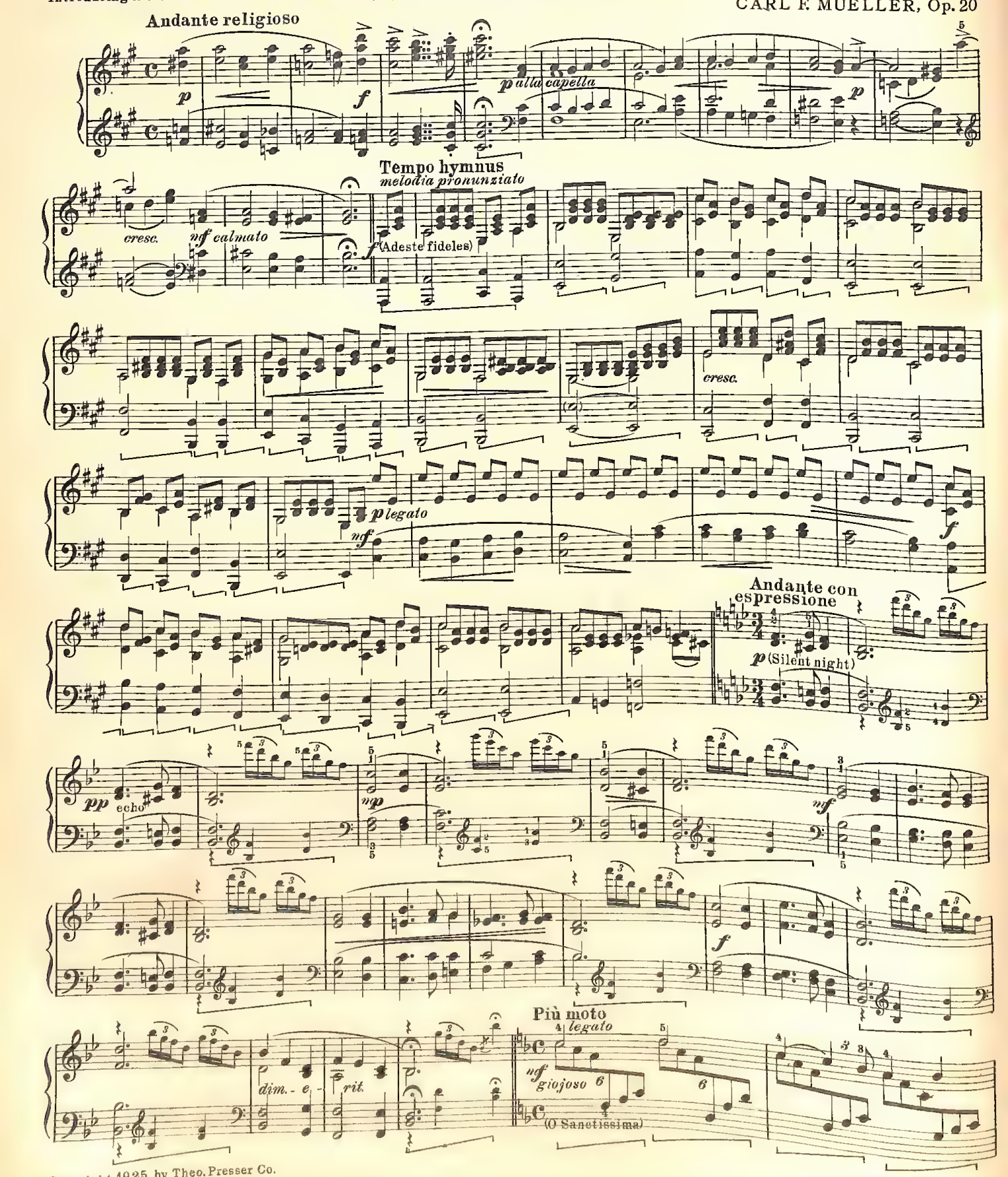
CARL F. MUELLER, Op. 20



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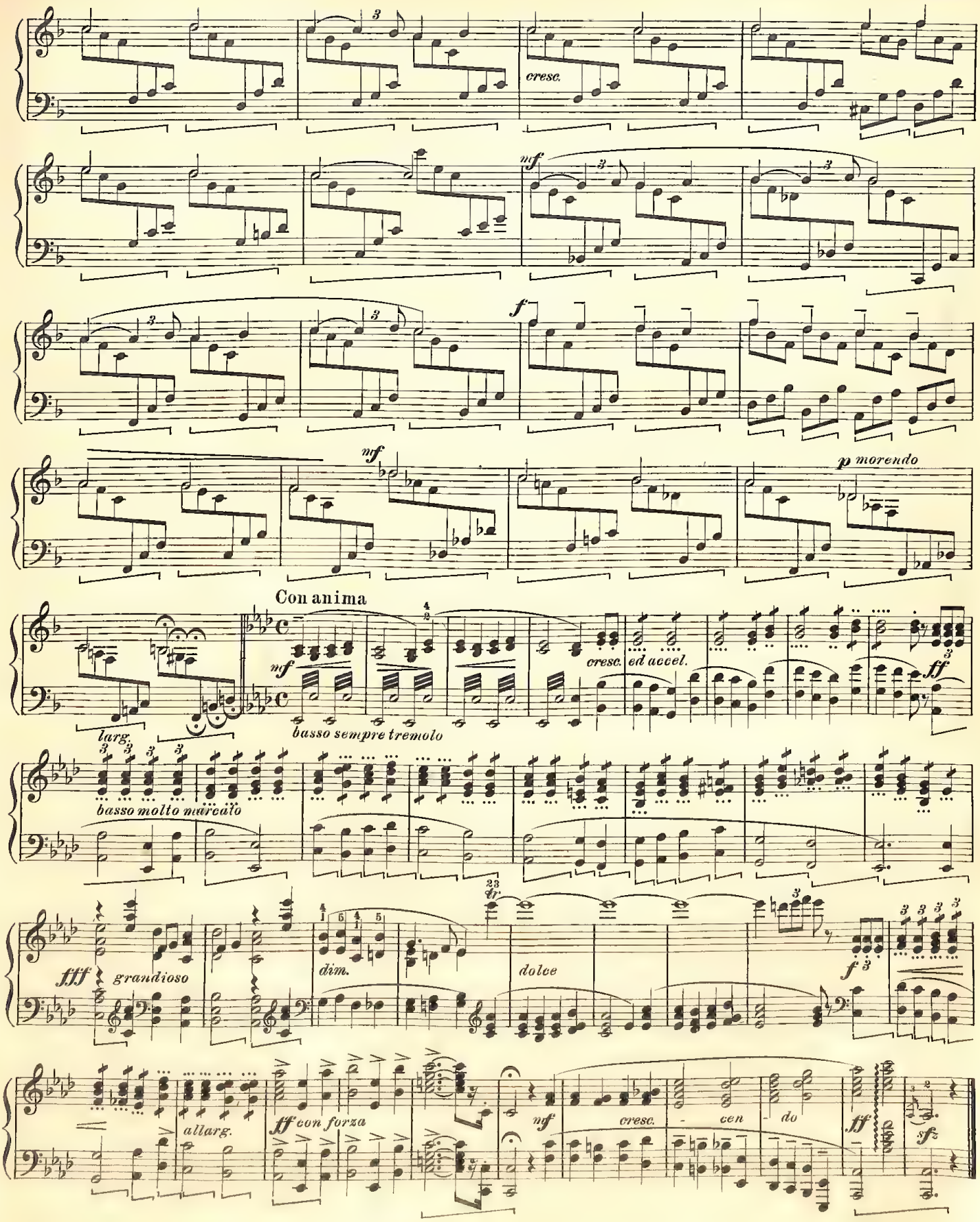
cresc.
mf
f
mf
p morendo
Con anima
mf
cresc. ed accel.
ff
larg.
basso sempre tremolo
basso molto marcato
fff grandioso
dim.
dolce
f
allarg.
ff con forza
mf
cresc. - cen - do
ff

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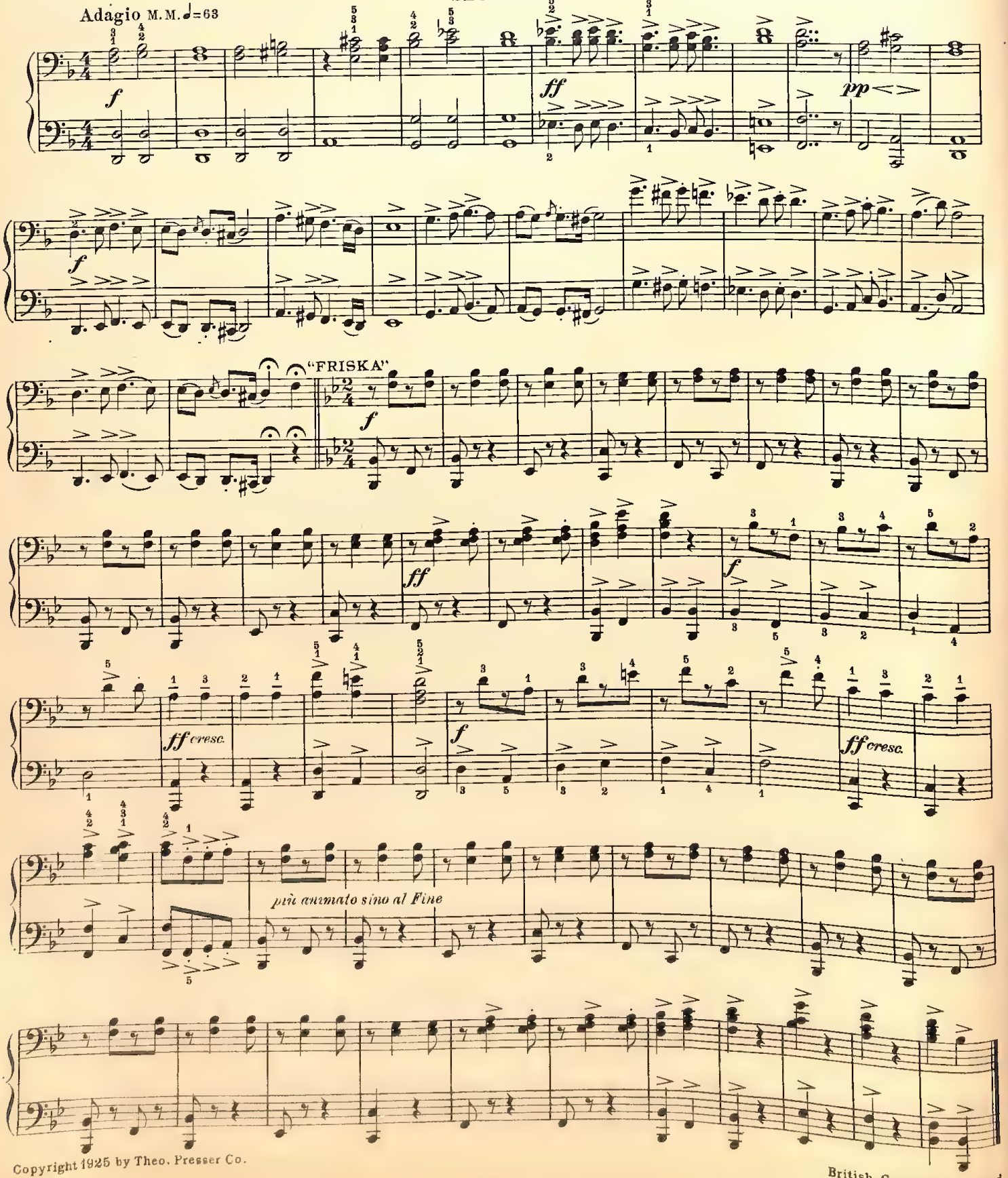
W. C. E. SEEBOECK

"LASSAN"

Adagio M.M. ♩=63

SECONDO



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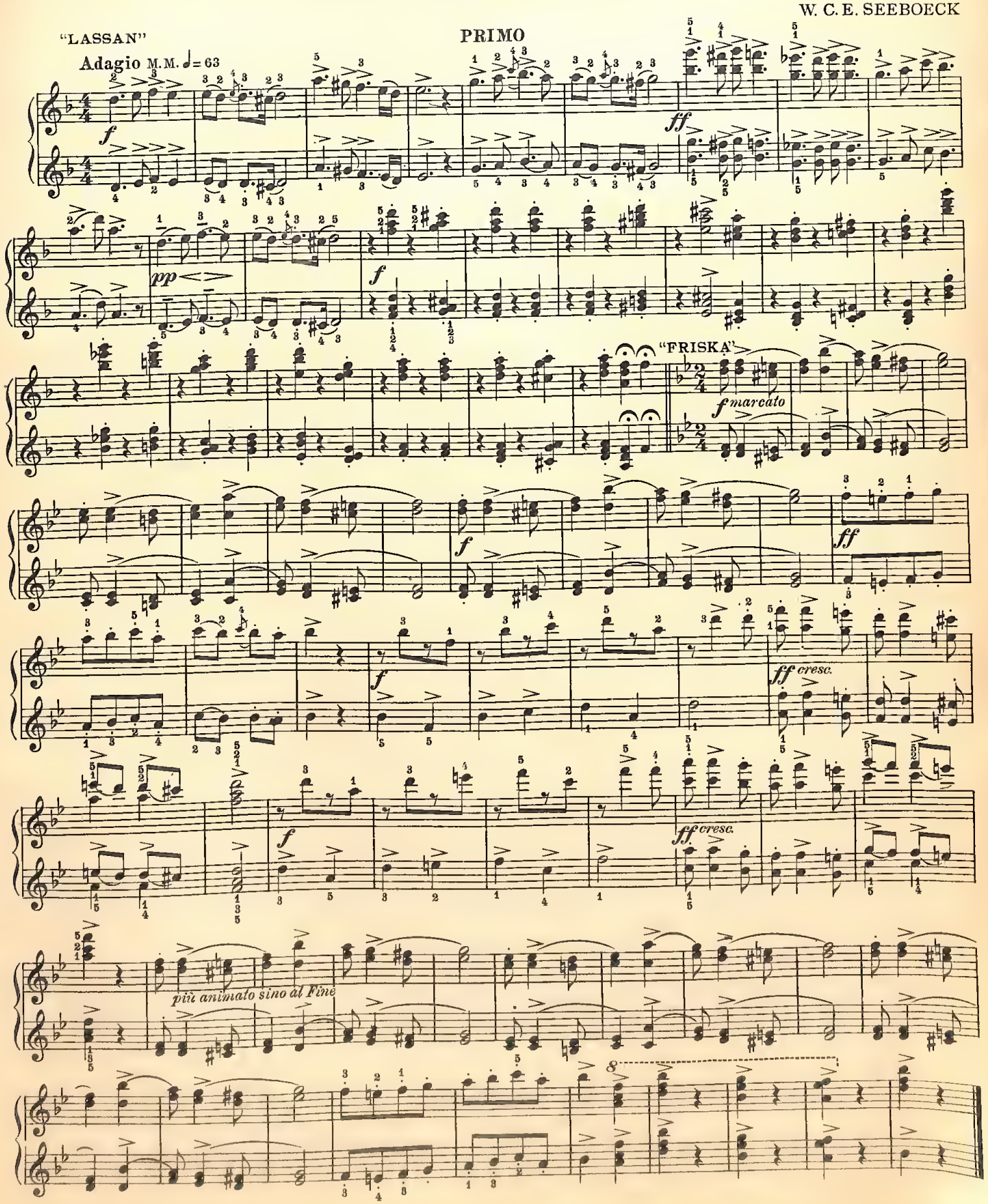

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SECONDO

An interesting original four-hand number; original and full of go. Both parts will require careful study in order to work up an effective *ensemble*.

AUGUST NOELCK, Op. 256

Tempo di Marcia M.M. ♩ = 126

mf *f* *p* *mf* *f*

ben marcato

TRIO

Grazioso e giocoso

fz *f* *fz* *f* *fz* *Fine* *p*

Solo *p*

dim. *p*

mf *p* *D.C. al Fine*

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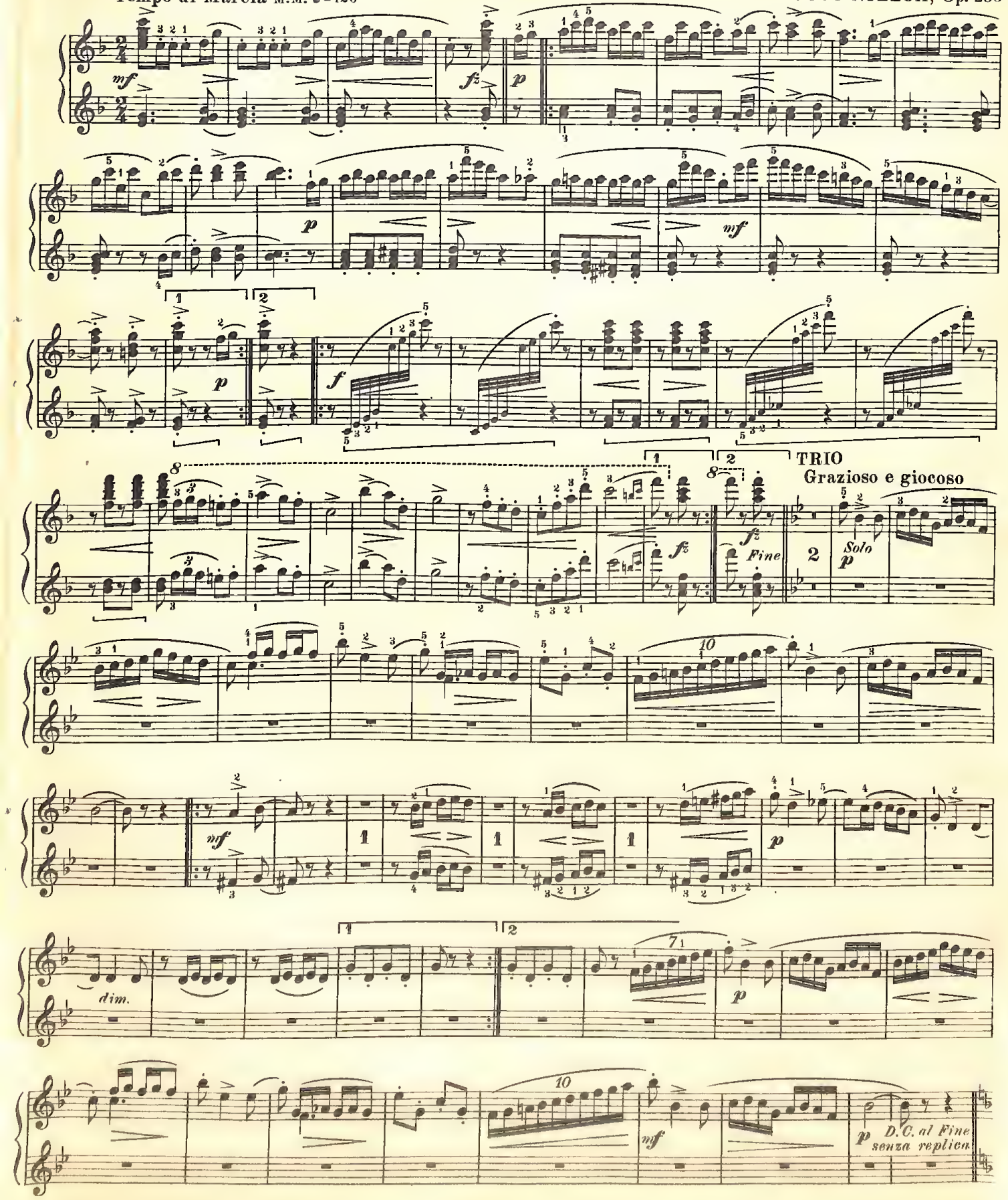
CARNIVAL PARADE

PRIMO

Tempo di Marcia M.M. ♩=126

AUGUST NOELCK, Op. 256

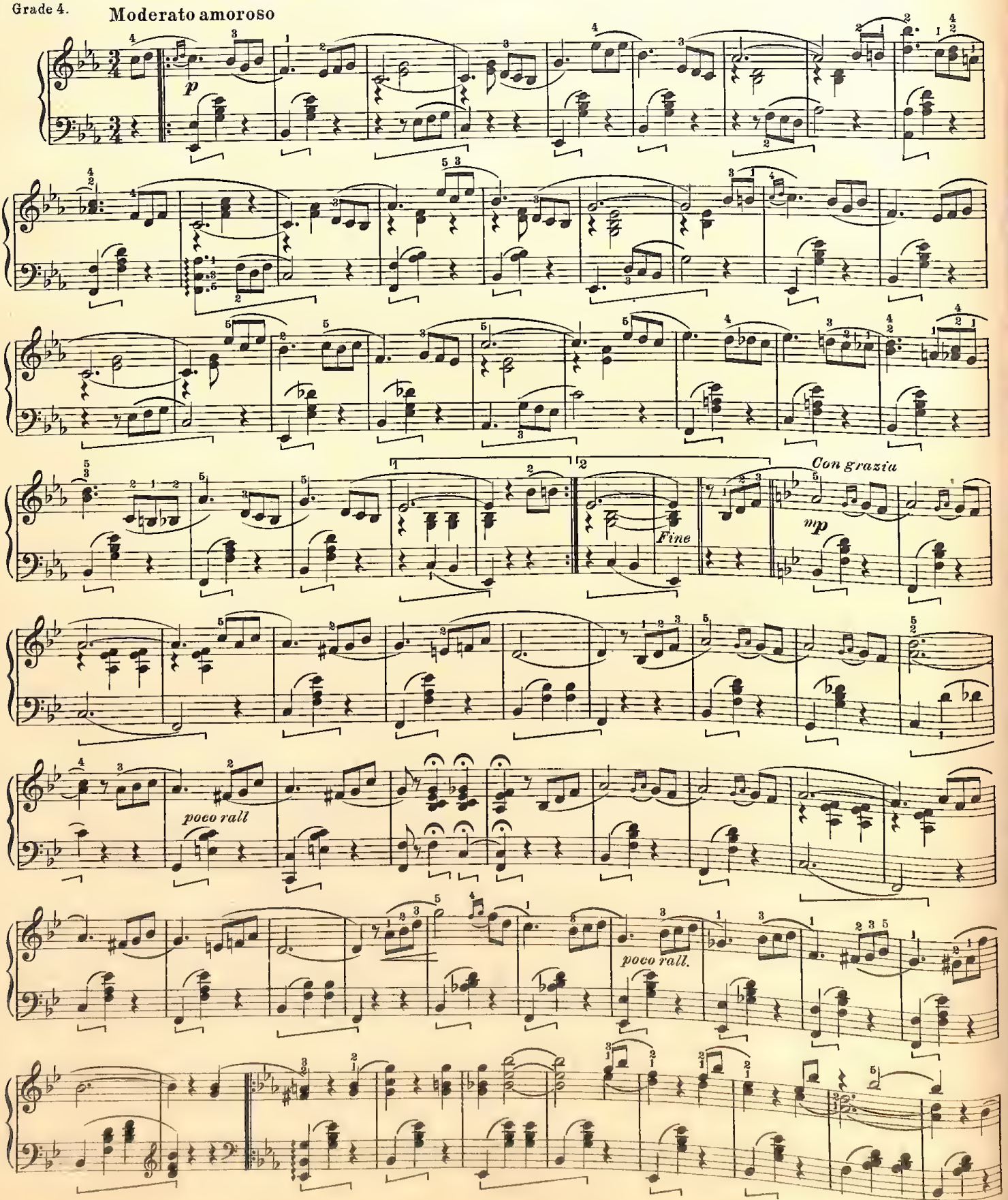


IN LOVE'S GARDEN

VALSE CAPRICE

HOMER TOURJÉE

A piquant waltz movement in modern French style.
Grade 4.



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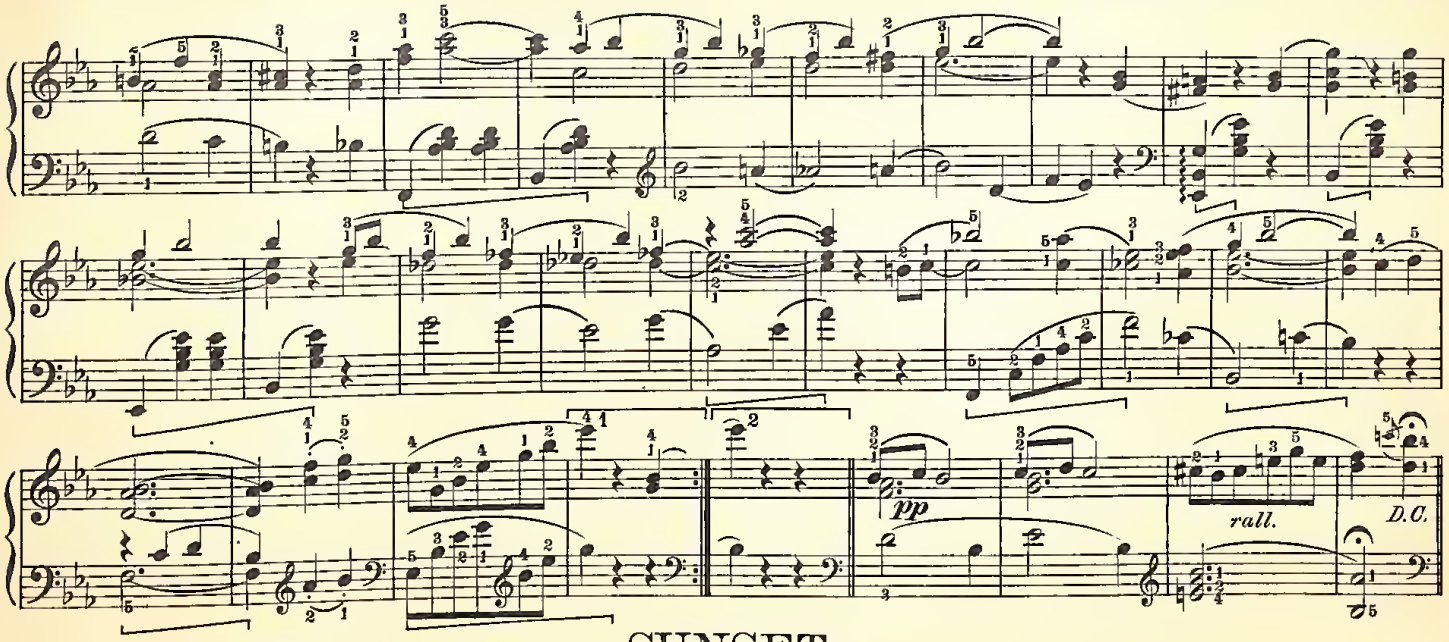

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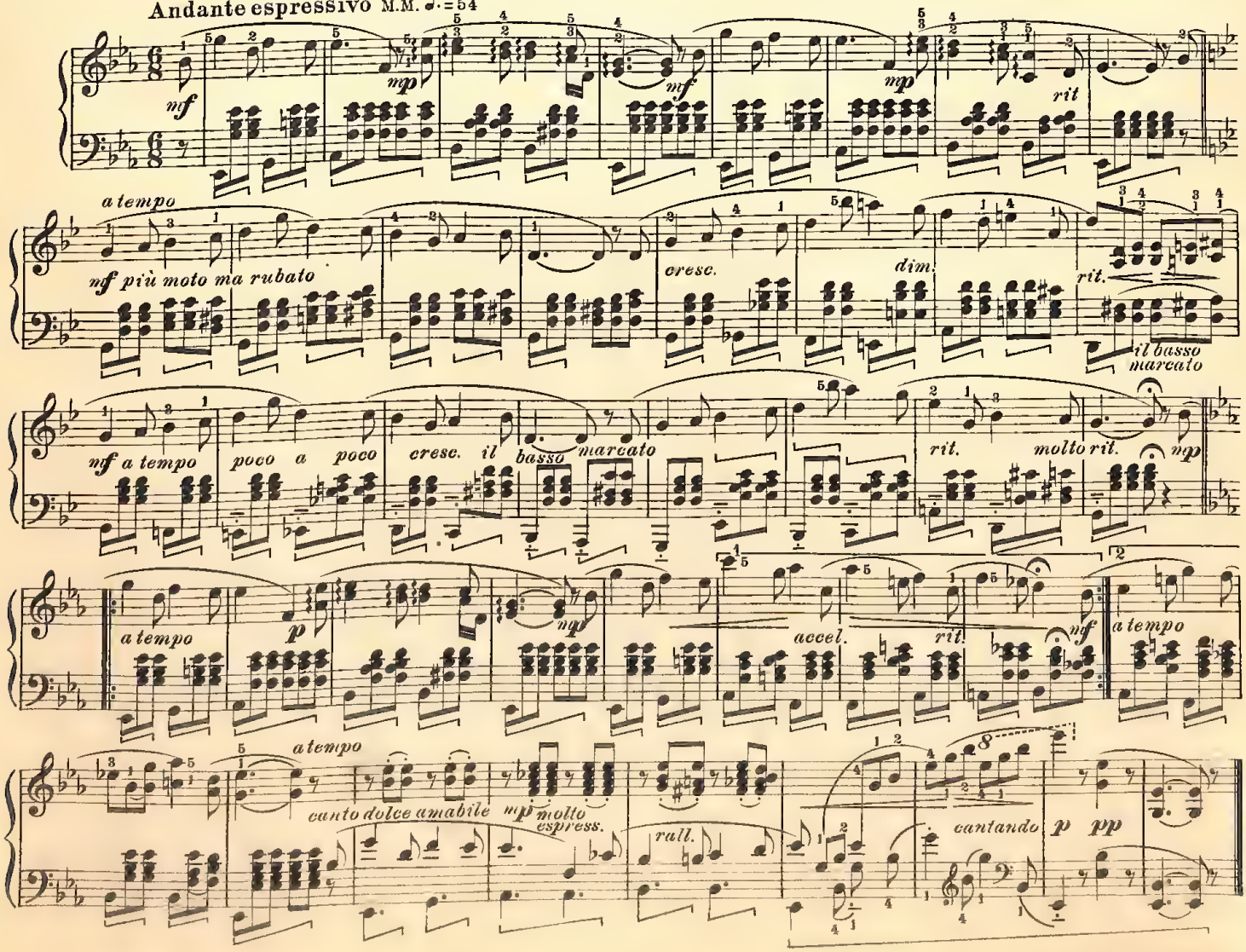
"IN THE GOLDEN WEST"

A study in tone and taste, and in the singing style (clinging *legato*). Grade 3½.

A.O.T. ASTENIUS, Op. 71

Andante espressivo M.M. ♩.=54



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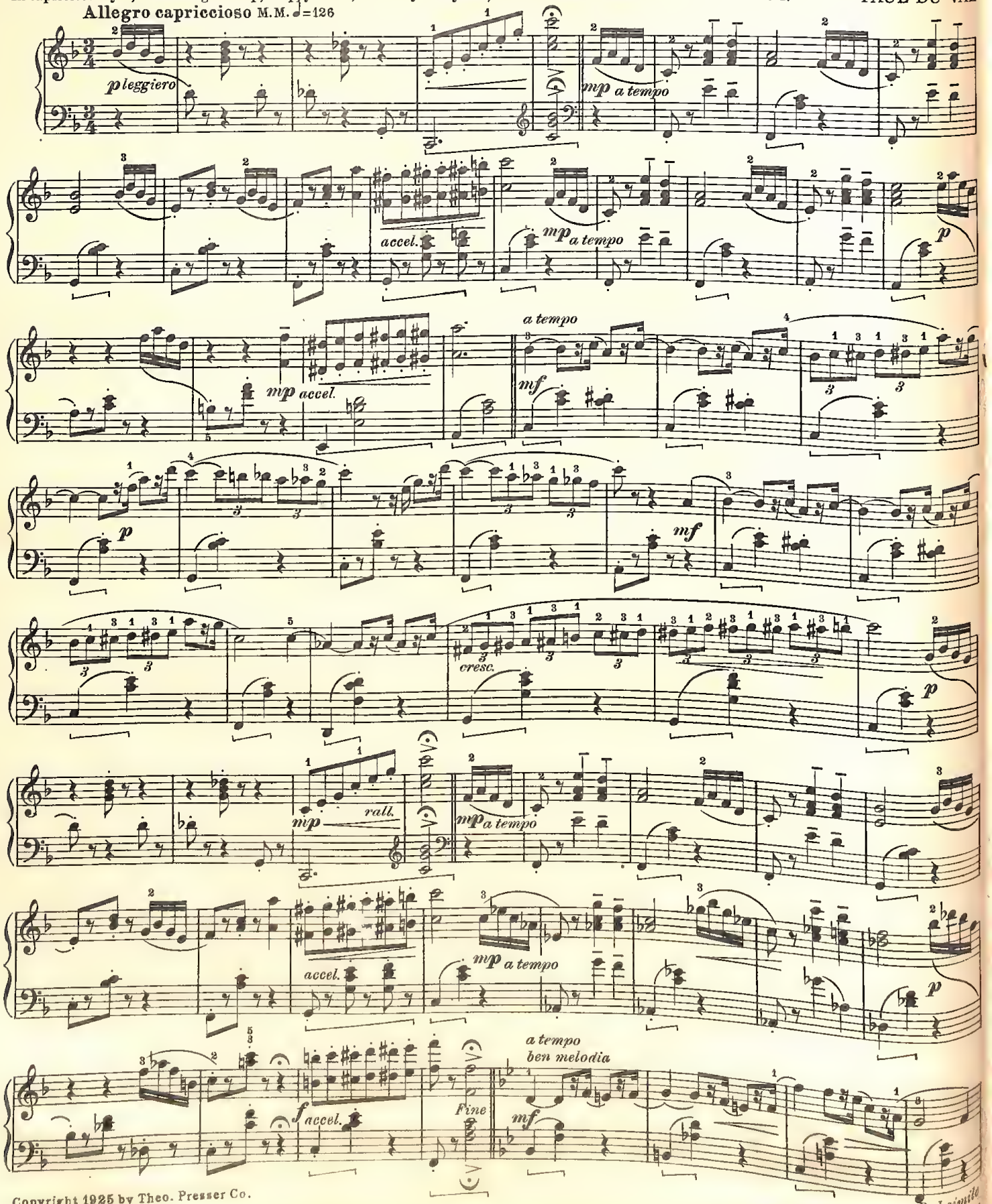
DANCE OF THE COQUETTES

In capricious style, demanding a crisp, snappy touch, accuracy of rhythm; and a flexible wrist for the octaves. Grade 4.

PAUL DU VAL



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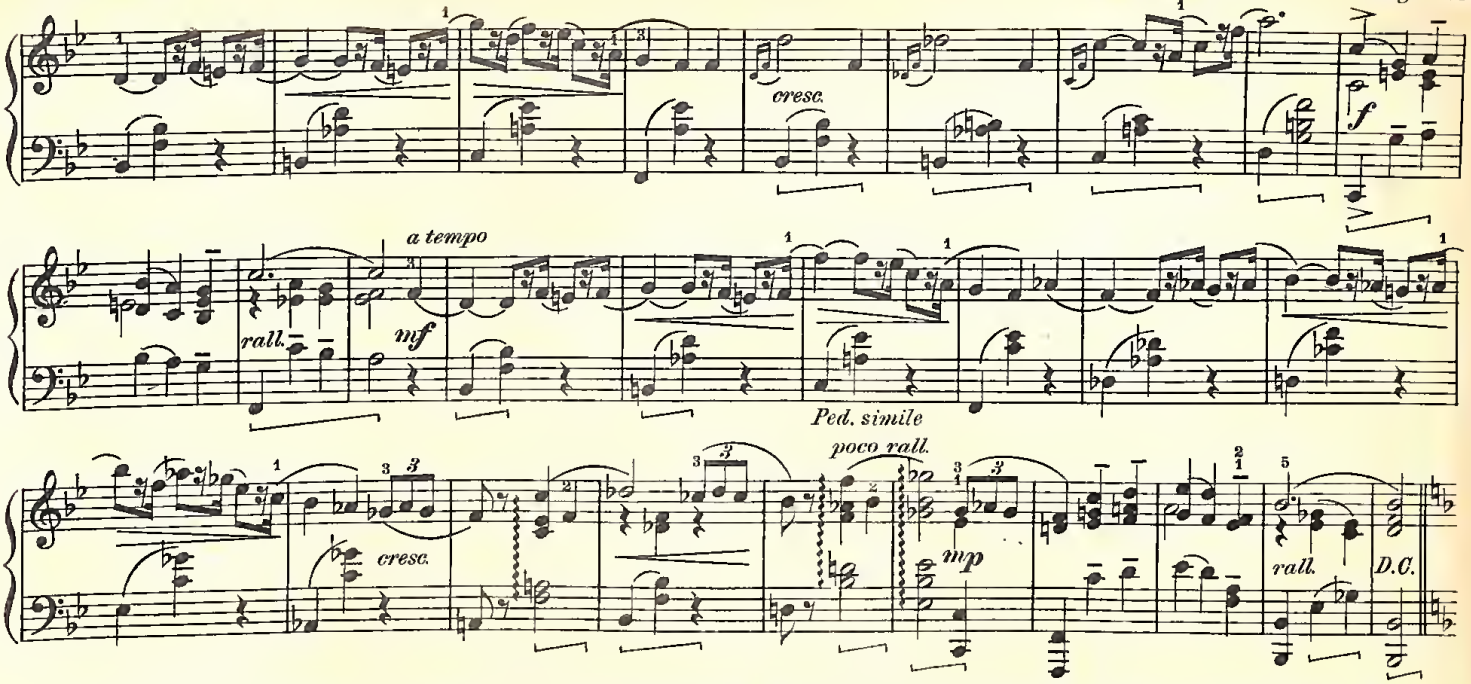

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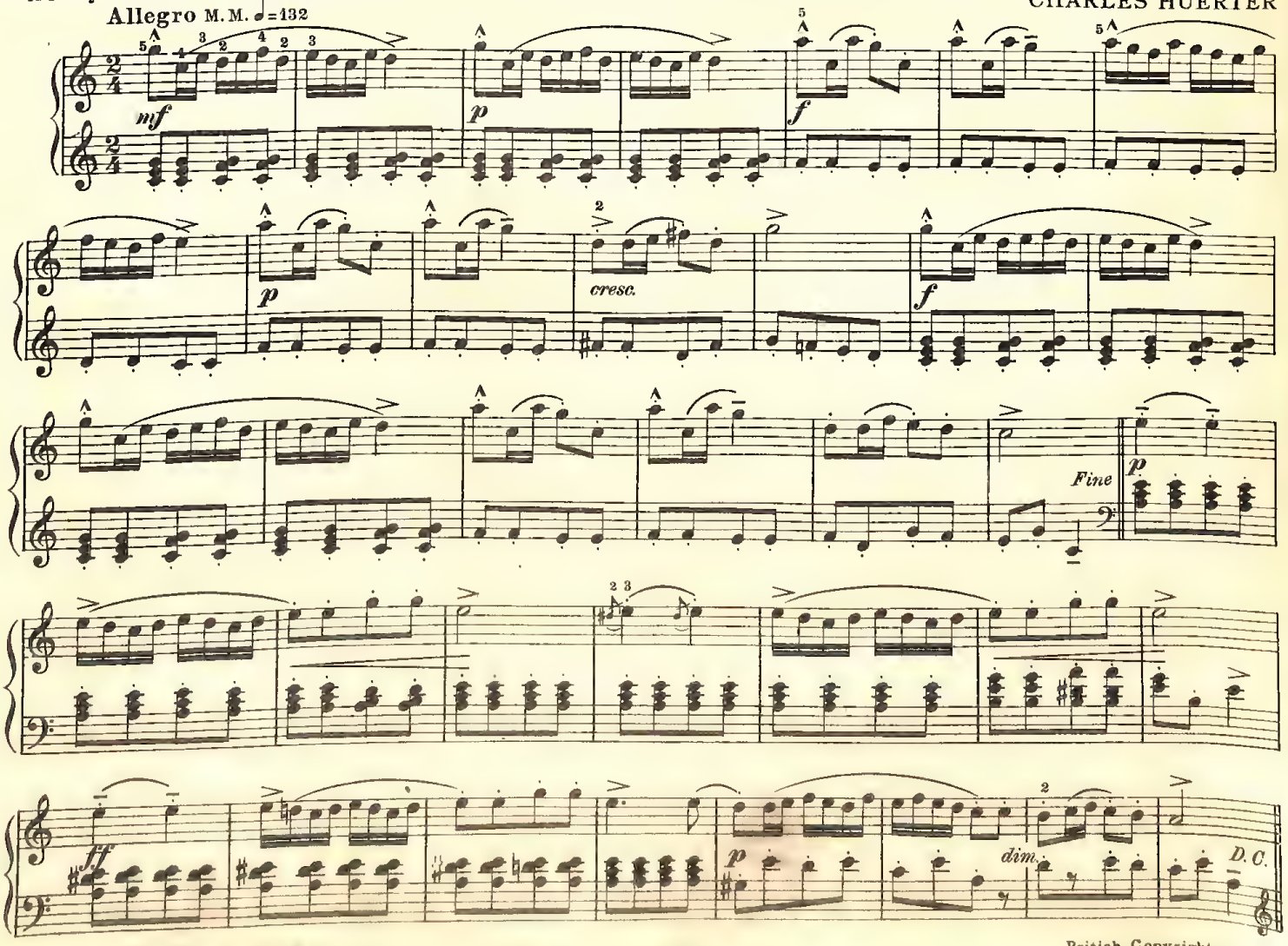
A lively *humoresque* with a suggestion of the "bag-pipes." Useful also as a study in elementary velocity. Grade 2½.

CHARLES HUERTER



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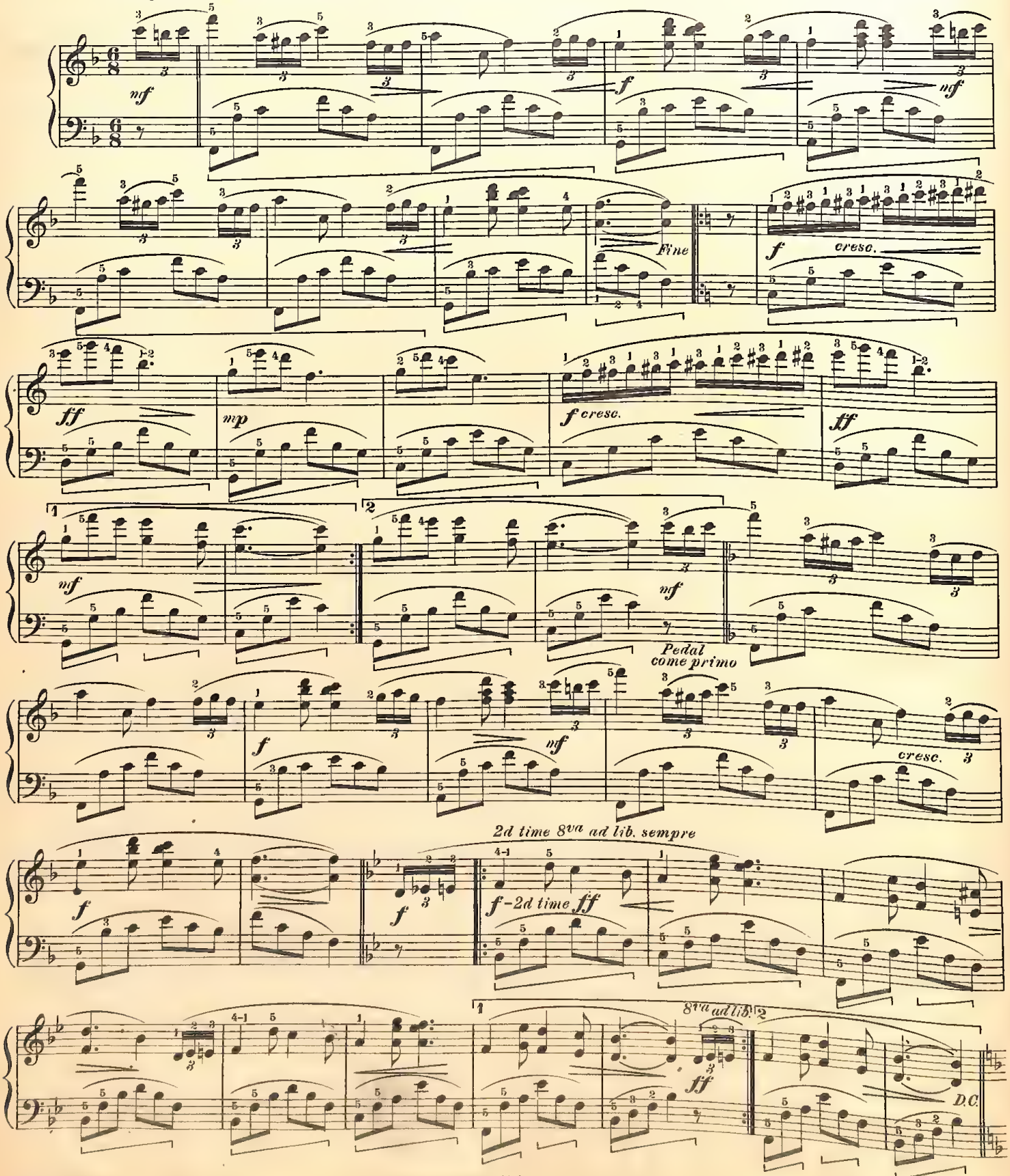
WATER NYMPHS

A useful teaching or drawing-room piece, requiring a light and facile touch. Grade 3½.

Allegretto con molto moto M.M. ♩.=72

WALTER ROLFE



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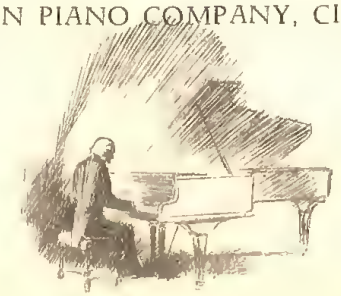

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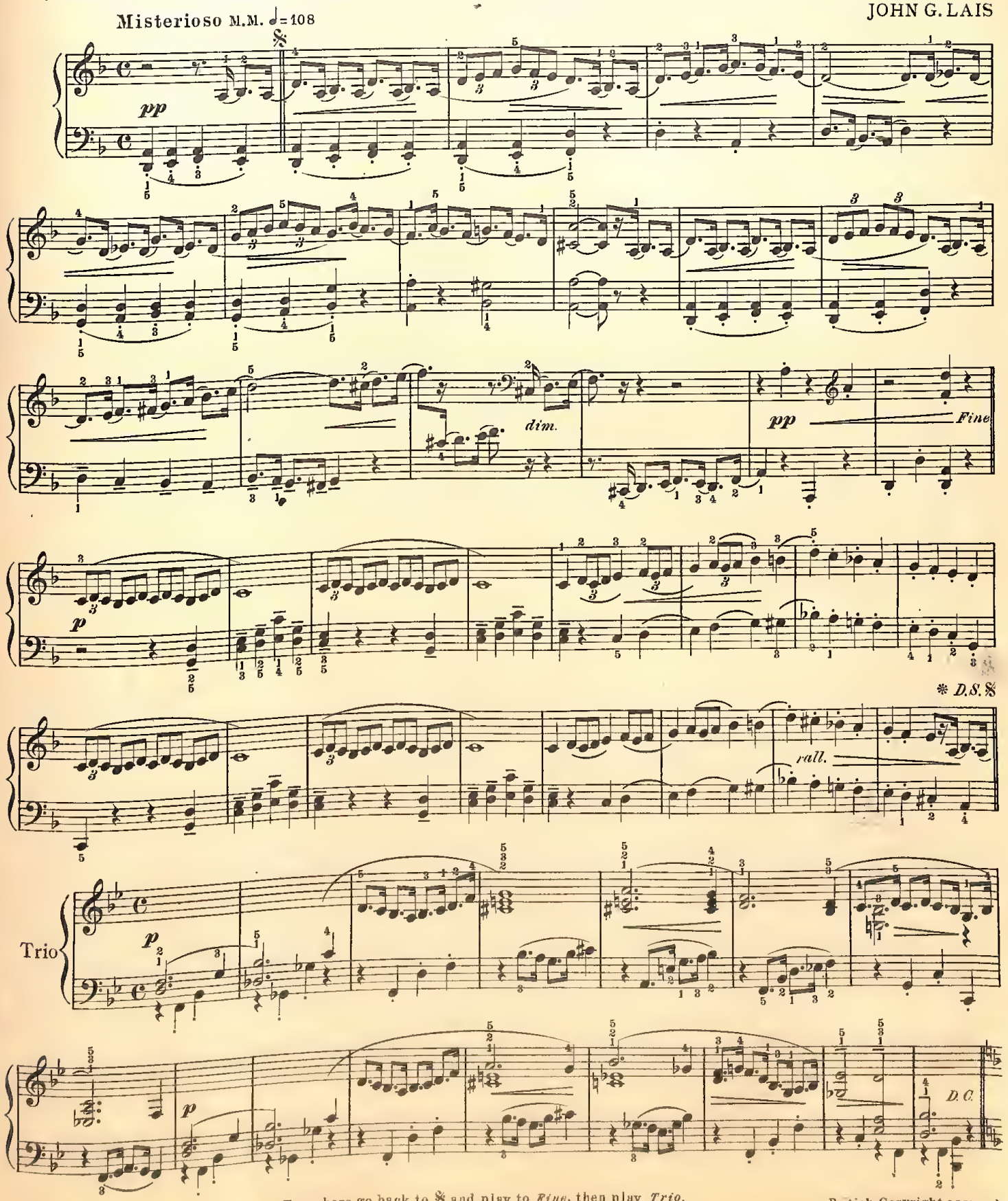
Very characteristic. To be played with exaggerated expression, and careful attention to rhythmic effects. Grade 3.

JOHN G. LAIS



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

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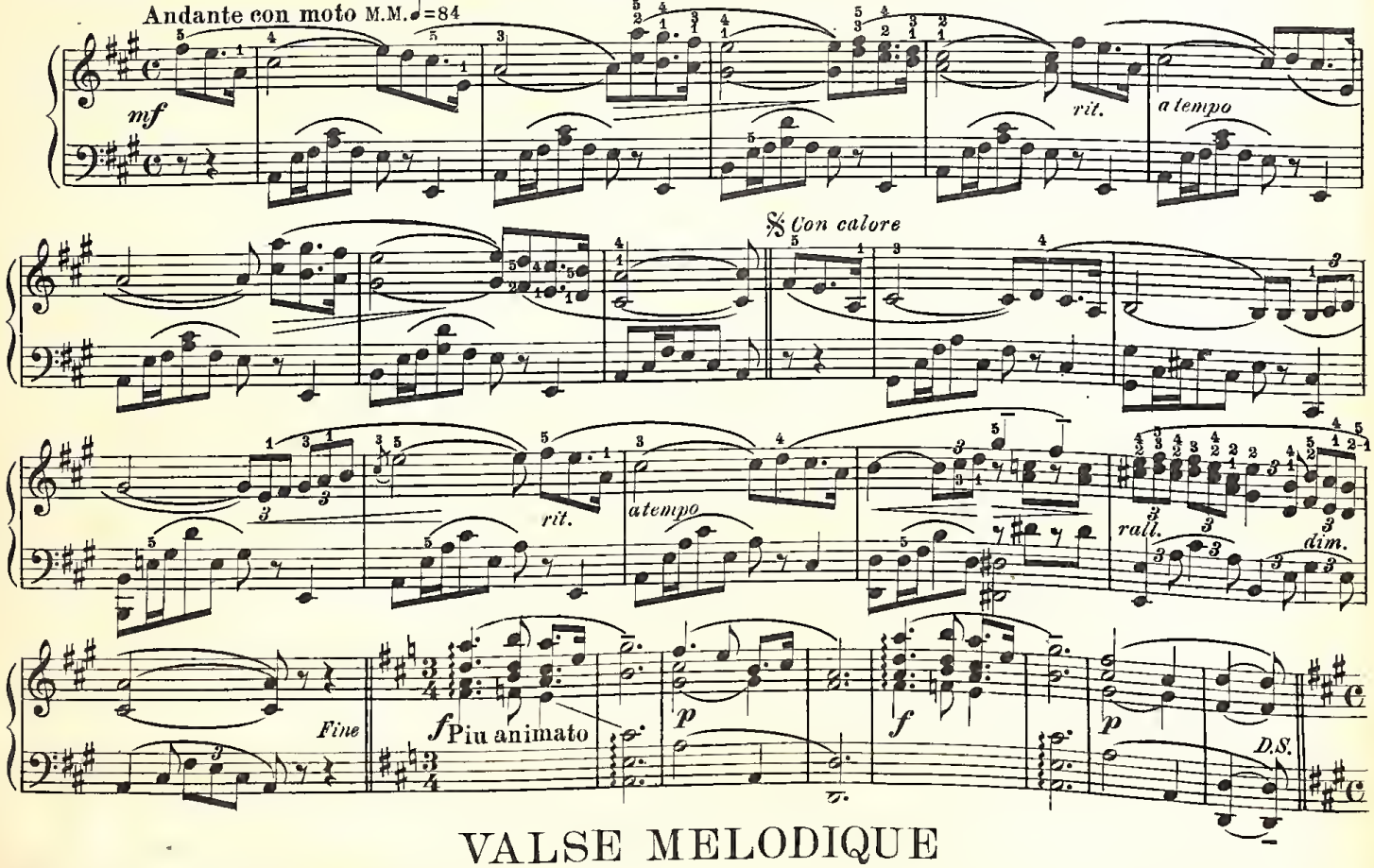
ROMANCE IN A

THURLOW LIEURANCE

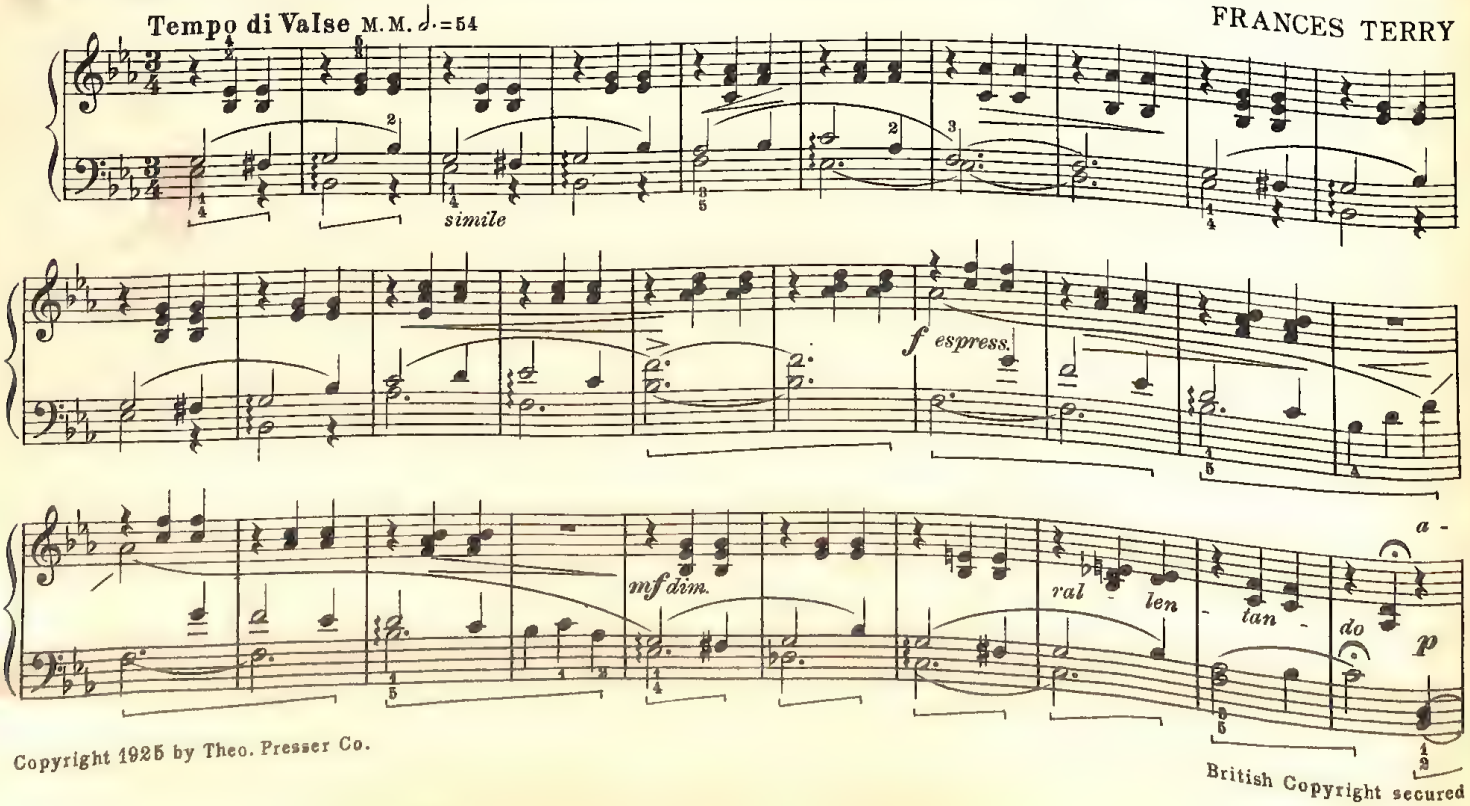
A tender *reverie* in the pastoral stye, equally popular as a violin or piano solo. To be played in free time. Grade 3½



VALSE MELODIQUE

More than usually interesting in construction. Note the "horn effect" of the cross-hand passage (measures 48-52,) and the counter theme in the right hand beginning at measure 56. Grade 3.

FRANCES TERRY



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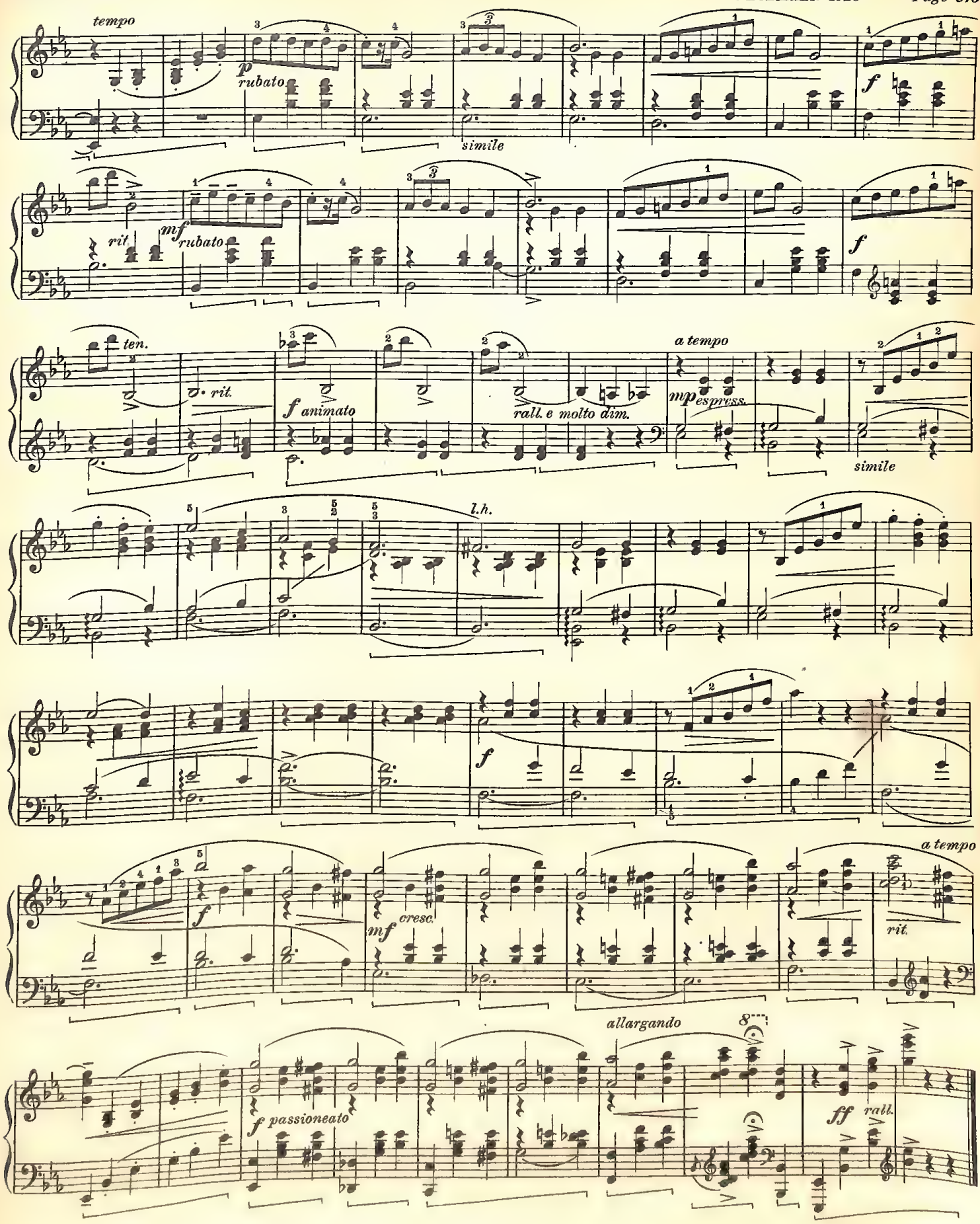
tempo
p
rubato
simile
f
rit
mf
rubato
f
ten.
rit.
f animato
rall. e molto dim.
a tempo
mp espress.
simile
l.h.
f
f
mf cresc.
a tempo
rit.
allargando
f passionato
ff rall.

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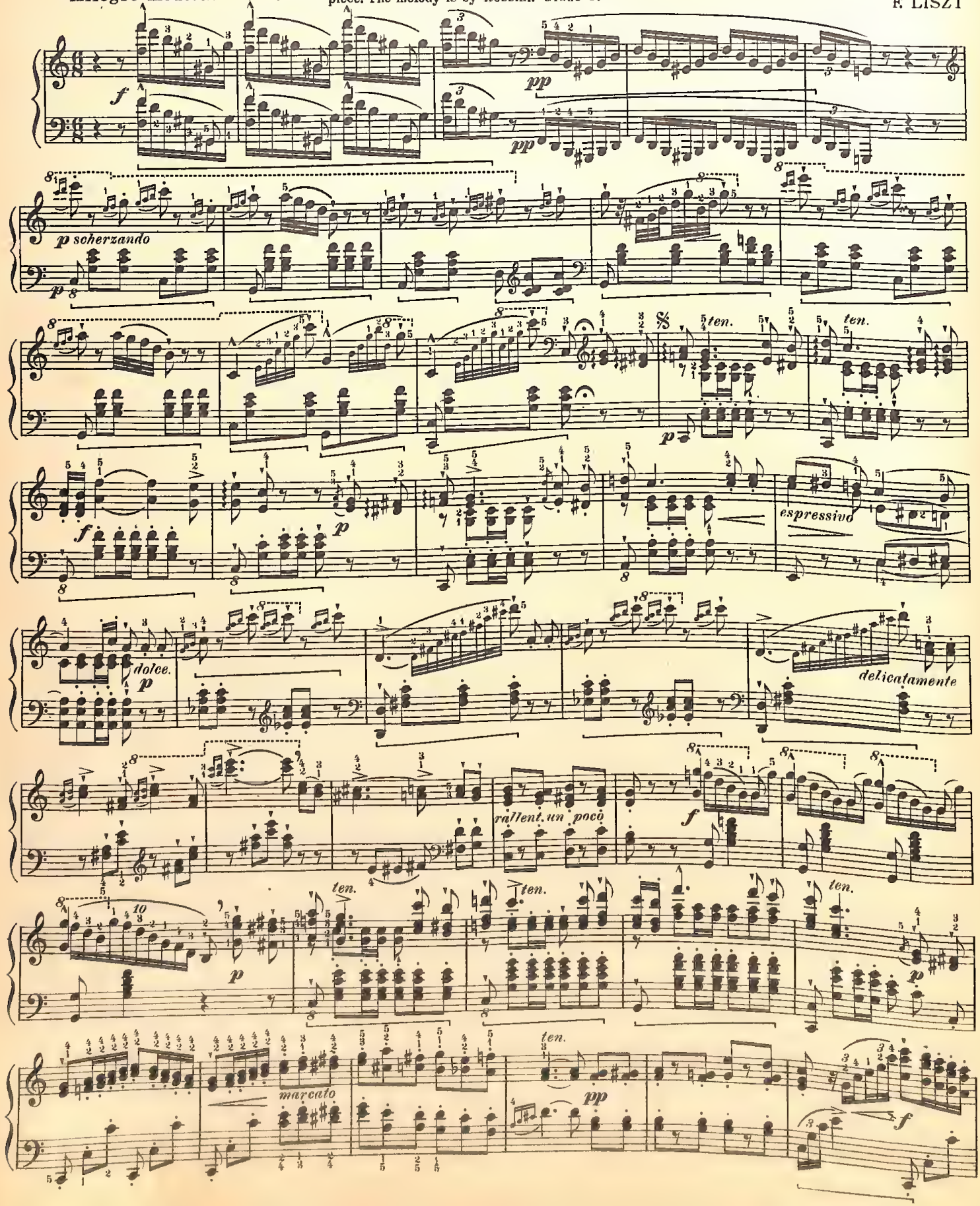

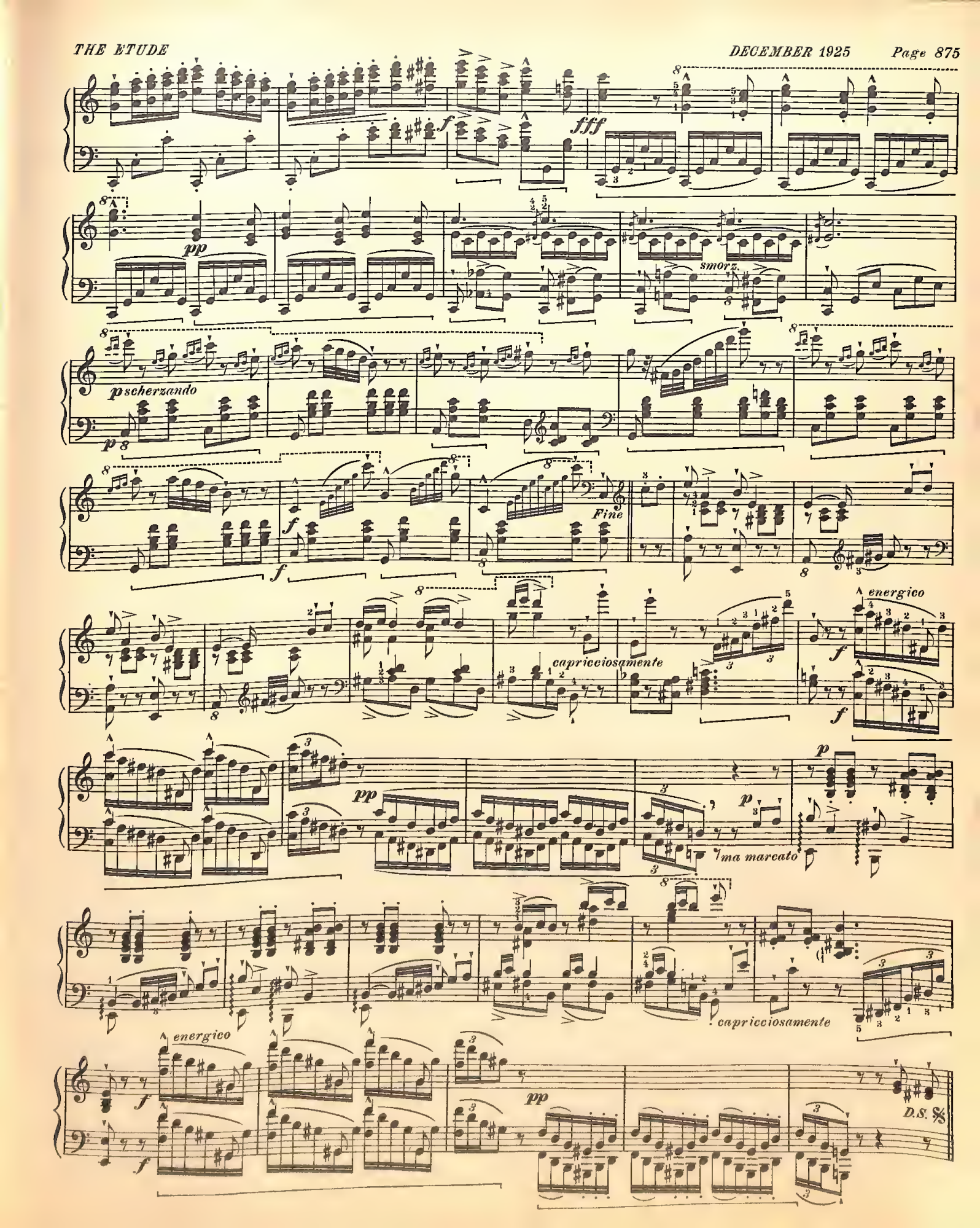
f
fff
pp
smorz.
p scherzando
p
f
Fine
f
energico
capricciosamente
f
pp
p
ma marcato
capricciosamente
energico
f
pp
D.S.

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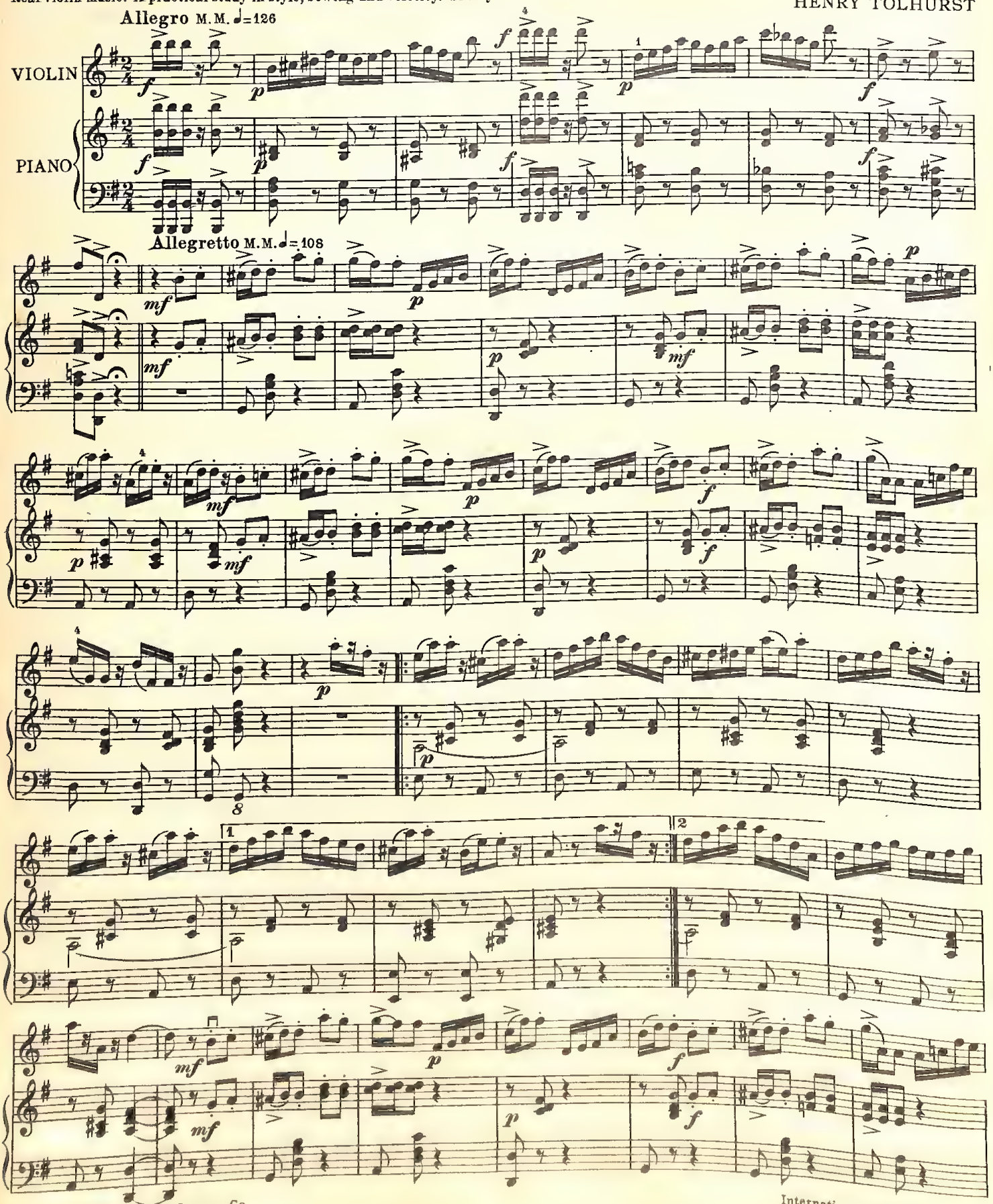

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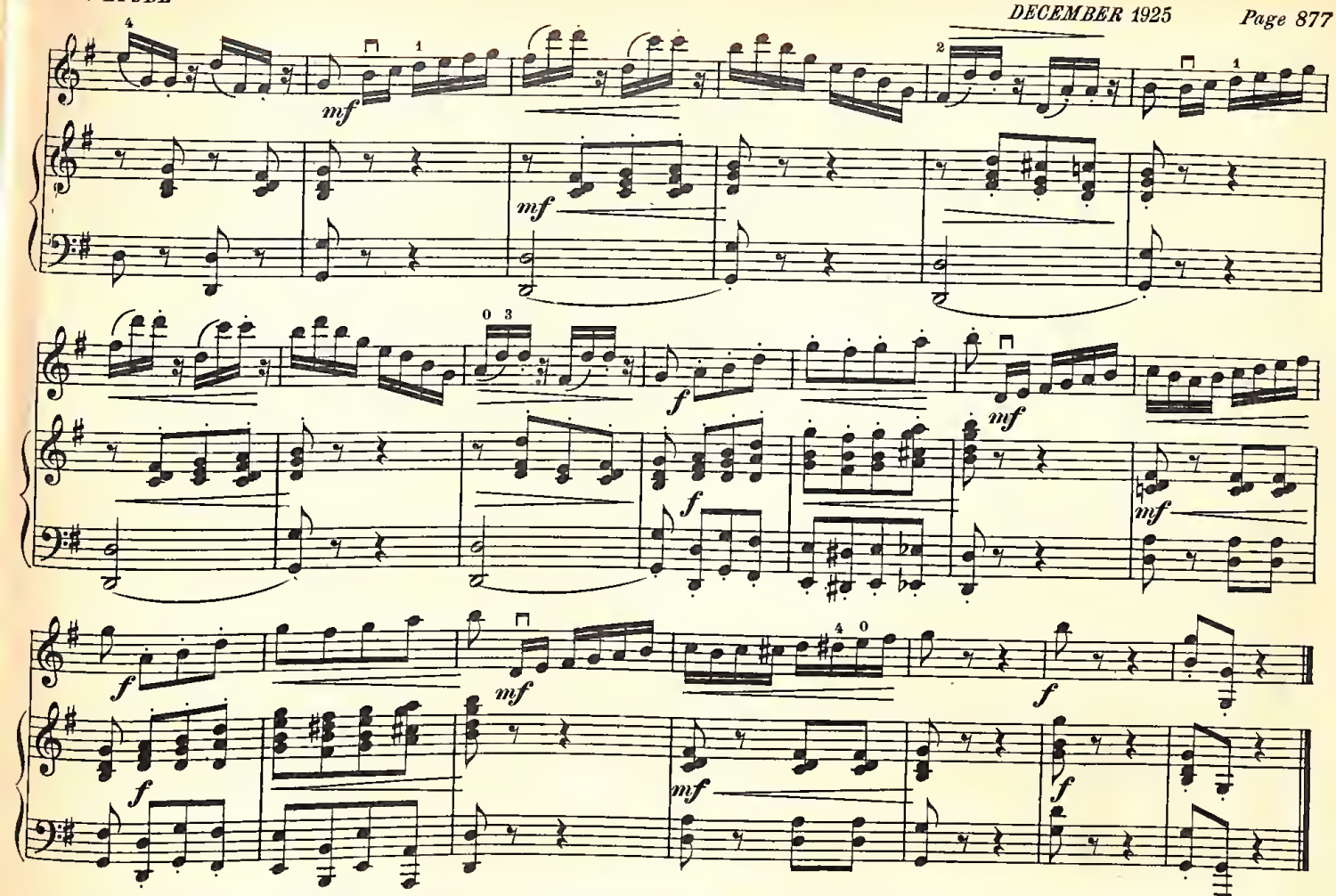

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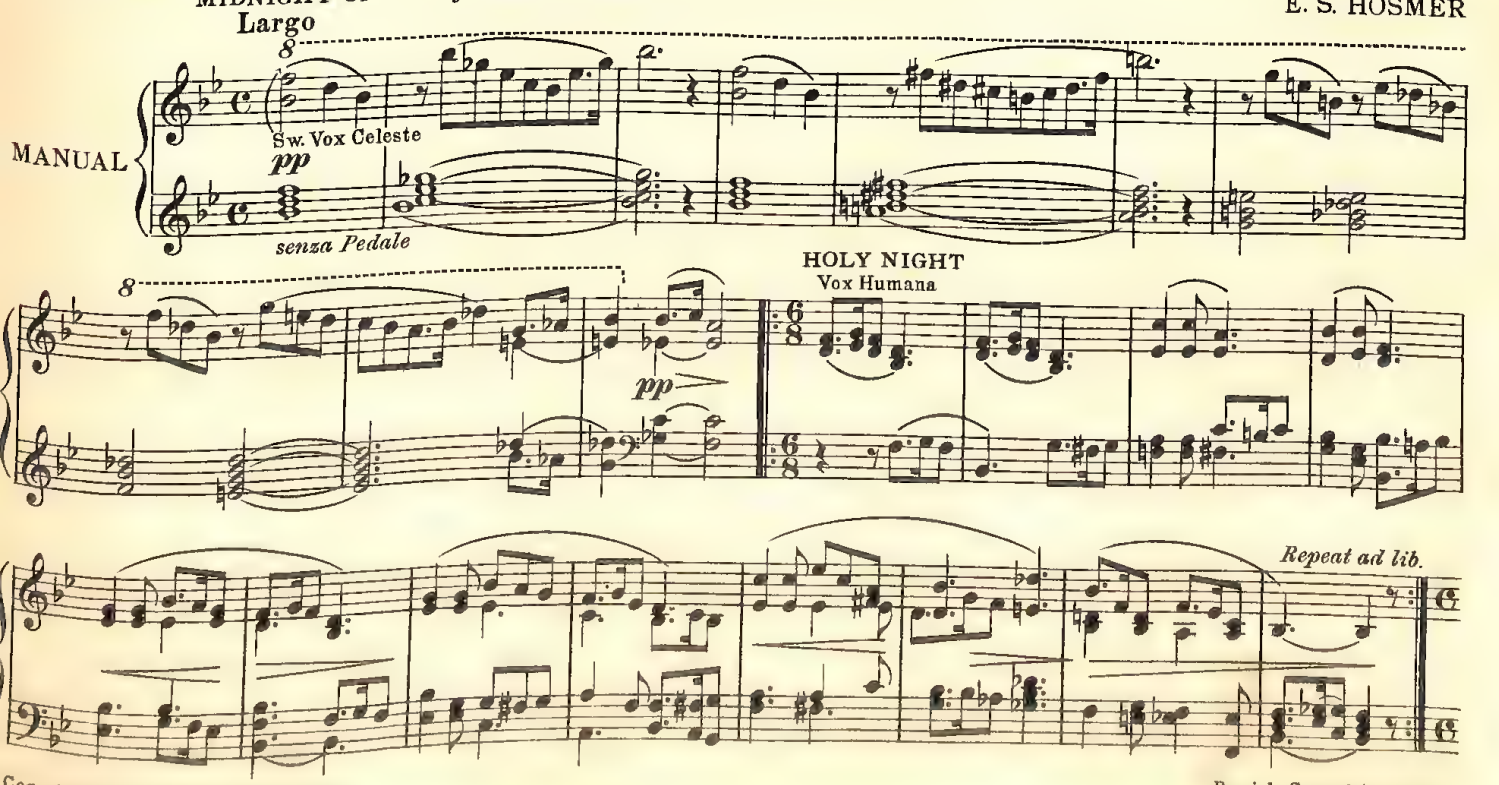
MIDNIGHT ON THE JUDEAN PLAINS

E. S. HOSMER



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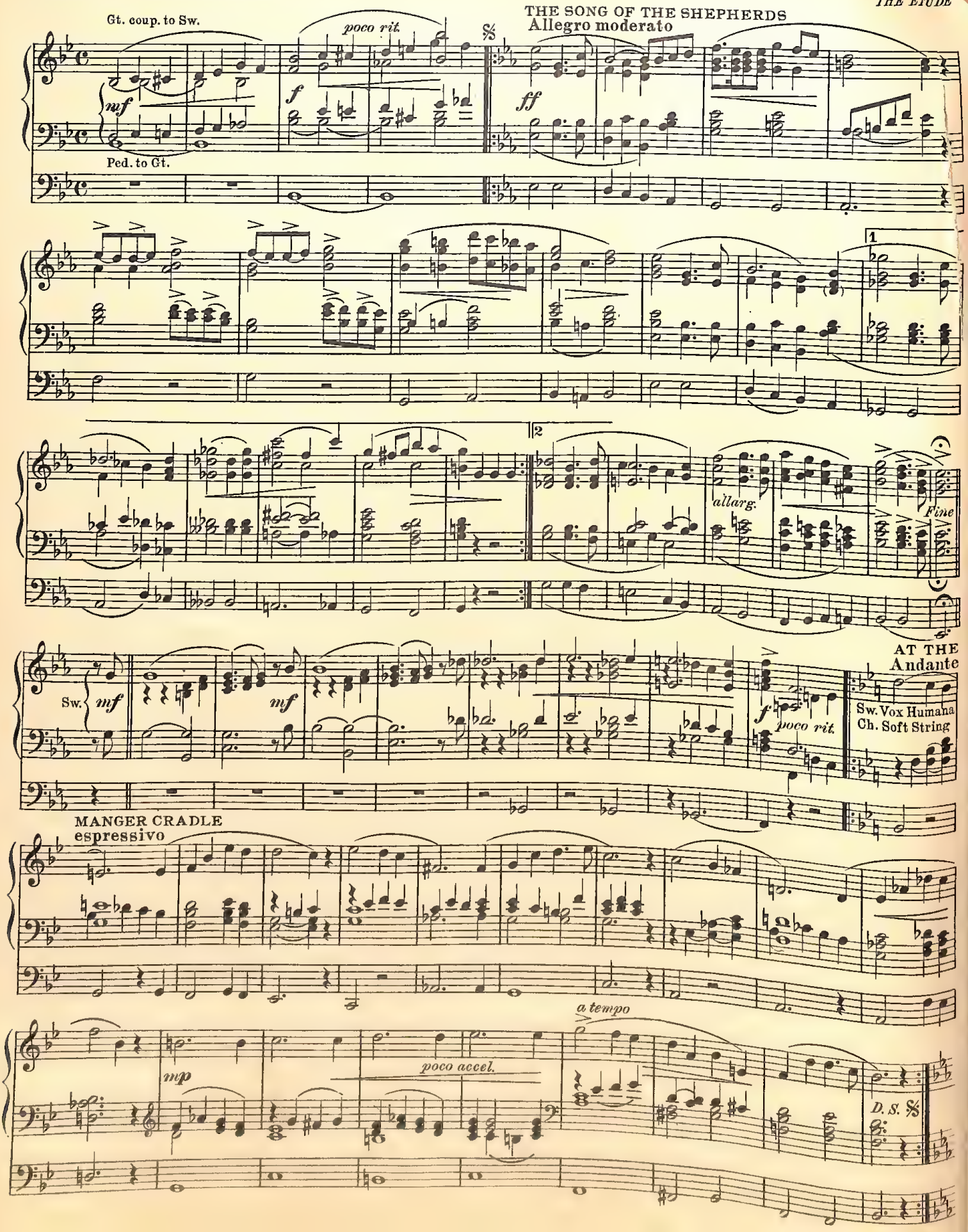
Gt. coup. to Sw.
mf
Ped. to Gt.
poco rit.
f
THE SONG OF THE SHEPHERDS
Allegro moderato
ff
1
2
allarg.
Fine
Sw.
mf
mf
f
poco rit.
AT THE
Andante
Sw. Vox Humana
Ch. Soft String
MANGER CRADLE
espressivo
mp
poco accel.
a tempo
D. S. 𝄋

THE PIPES OF FAIRYLAND

EDWARD LOCKTON

GRAHAM VAUGHAN

Allegro M.M. ♩ = 144

mp

1. I hear the noise of fair - y pipes a - down the moon-lit vale, Where mid-night dews lie sil - ver white, and the moon gleams faint and pale.
2. I lovd to hear those fair - y pipes when I was but a child, And now they play a-gain to me, their mu - sic sweet and wild!

mf

rall. a tempo

rall. mf a tempo

Now rab - bits from their bur-rows dart, and squir-rels gath-er round, They dance and gam-bol one and all and greet the mer - ry sound.
So, chil - dren, tum-ble from your beds and let us haste a - way, The fair y pipes will fill our hearts with dreams till dawn of day.

cresc. mf

rall. mf a tempo

Play, play, mer - ri - ly, cheer - i - ly, Play the whole night long,

rall. f mf a tempo

Gob - lins, ti - ny elves and pix - ies, let me hear your song! Dance, dance, mer-ri - ly, cheer - i - ly, just a hap - py band,

f

cresc. ff rall.

Oh, hark and hear, ring far and near the pipes of fair - y - land!

mf cresc. ff rall. D.C.

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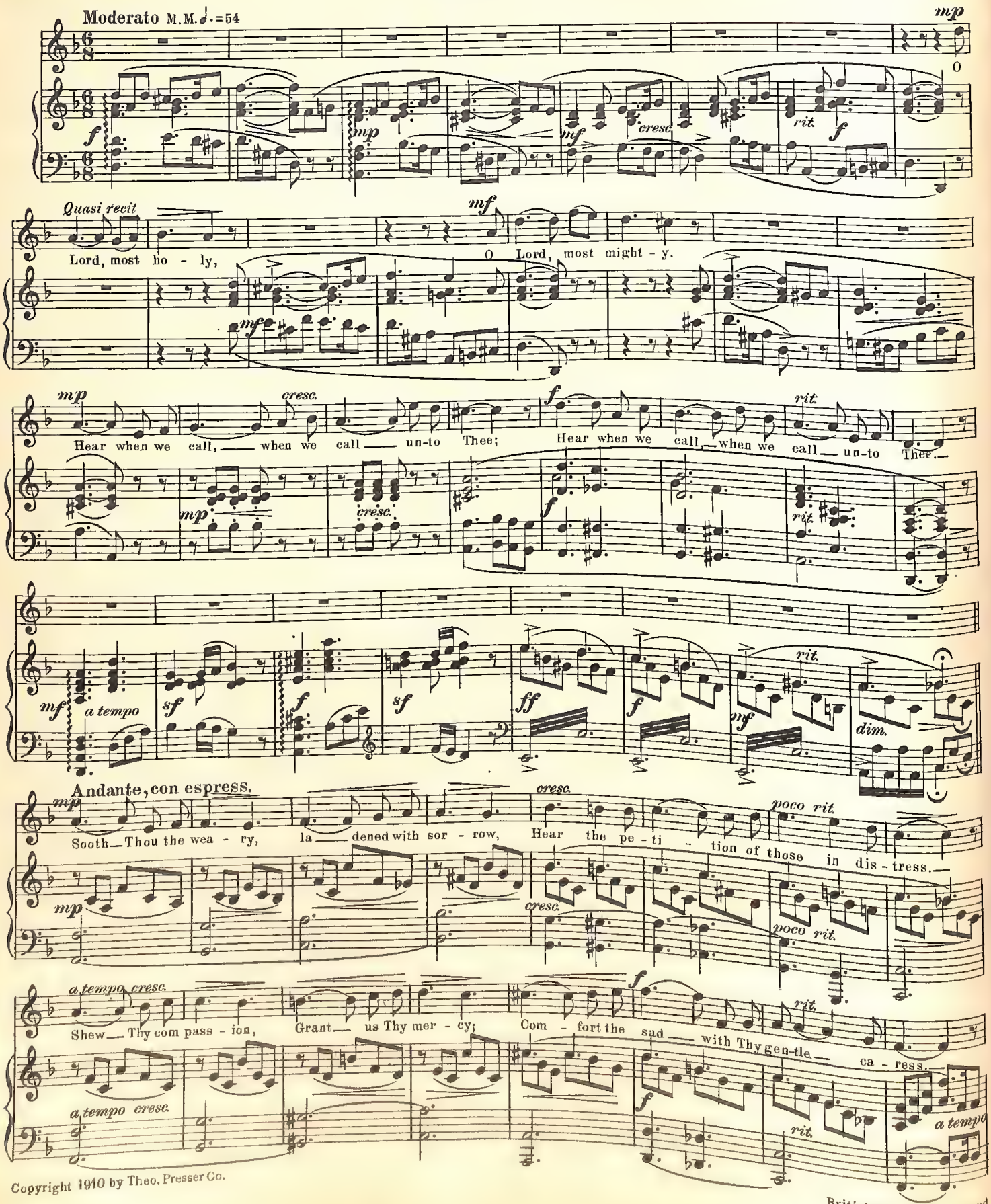
O LORD, MOST MIGHTY

SACRED SONG

S.E.MEKIN

ALFRED WOOLER



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M.M. ♩.=60

mf *a tempo*

Cleanse Thou our hearts of all e vil with-

mf *cresc.* *f* *rit.* *ff* *mf* *a tempo*

in, Strength-en our wills 'gainst temp-ta - tion and sin; Guard Thou our lives from trans-gress-ion and

f *ff*

shame, make us more wor - thy Thy Name to re-claim.

rit. *mf* *a tempo* *f* *rit.* *ff*

M.M. ♩.=76

con espress. *mf*

O Lord, most ho - - ly, O Lord, most might - y Guard and pro - tect us,

mf *f* *mf*

mp *poco rit.*

Grant us Thy peace. Sav - iour, whom we a-dore, Thy grace we now im-plore; Teach us to

mp *poco rit.* *f*

trust Thee more, Our faith in - crease, O Lord, our faith in - crease, O Lord, our faith in - crease.

cresc. *ff* *rit.* *cresc.* *ff* *cresc.* *fff*

INTO THE DUSK

IRMA CARPENTER

RICHARD KOUNTZ

Moderato

p

1. Life is a day, then it's - past, Swift - ly a - way and fast, Dreams that are dear Find us draw - ing near Un - to the dusk at last, And the eve - ning of life comes steal - ing on, When ev - 'ry joy and sor - row In the things of to - day Go fad - ing a - way, And there is no more to - mor - row. Though the dreams that we dream to - geth - er now Have all been long for - got - ten, Let but one dream come true For that long eve-ning through, That it find me a - lone with you.

2. Soft as the breath of a sigh, Quick - ly the hours go by, Light turns gray as fades the day, And twi - light is nigh, you.

a tempo

rit.

a tempo di valse lente

ten.

meno mosso

a tempo

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Little Practice Helps

By Edith Josephine Benson

The following suggestions are for children who practice without supervision and for mothers, with little or no musical education, who are trying to help the children.

To remind the pupil of finger-and-thumb crossings, write an x between figures that mark the fingerings. Figures ought to be enough, but they are not.

Meanings of words and signs may be written between staves, if the print is large, or written on margins. A notebook is unsatisfactory; it may not always be within reach.

If the mother does not read music, she can read a carefully-written practice slip and tell the child what to do or ask if each thing has been done. The little pupil cannot say then that she forgot.

After the teacher has demonstrated that the new piece is written in small parts, she should mark them with Roman numerals or letters. The child may never have seen numerals, but will remember their significance anyway. When the phrases are ready to be joined, mark the last measure of one and the first of the second phrase with letters or Arabic numerals, explaining on the practice slip that every pair must be practiced separate from the other measures. Vertical lines may be used, but there must be so many other marks that one should consider neatness.

On the practice slip write the scale in letters. Explain that the upper fingering is always for the right hand and the lower for the left, and place the x where it belongs.

The practice slip should tell how to practice everything, and even why; sometimes, the order of practice, if important; and, frequently, how often to repeat, as, ten times twice daily. The definite practice slip is the mother's only means of constantly observing the work and of knowing details of instruction.

But some things cannot be told on the slip. The mother should understand that practice periods must be short. Some people expect a child to practice an hour at one sitting, although they themselves never do anything for an hour without stopping. Small children do not like to practice alone. It may be inconvenient for the mother to be near; but small deceptions accomplish much in interest. She may pretend to listen while sewing or doing housework.

No pupil is perfectly careful, nor will she remember everything told by the teacher. Such details as those mentioned give her the full value of the lesson.

Composing Without a Piano

Most composers use a piano to help them write their music, though many have not done so. Richard Wagner never was a good pianist and wrote much of his music without one. Schumann began composing with a piano, but later preferred to do without. Berlioz, perhaps the greatest of all masters of instrumentation, and author of a standard work on that subject, could play no instrument himself except the guitar. Mozart and Mendelssohn could both dispense with a piano, scoring their music direct for full orchestra. Mendelssohn occasionally performed the astonishing feat of scoring for full orchestra and proceeding one bar at a time.

Rimsky-Korsakoff, in his Memoirs, has this to say on the subject: "I had no piano either at Petersthal or at Vitzman, where we made long stays. Nevertheless, the work of composing 'Servilia' got along without the aid of a grand piano. Acts III and IV were jotted down in their entirety, and Acts I and V in part. The only opportunity I had to play these on the piano was at Lucerne, where there was an excellent concert-grand at the Catholic Society's Hotel. True, music written without the aid of a piano is distinctly 'heard' by the composer; nevertheless, when chance offers one an opportunity to play on the piano for the first time a considerable quantity of music composed without a trial, there is a peculiar impression, unexpected in its way, and one to which the composer has to grow accustomed. The cause of this lies probably in being weaned from the sound of the piano. During the process of composing an opera, the tones imagined mentally belong to the voices and the orchestra, and when performed for the first time on the piano they sound somewhat strange."

What Gluck Was Like

By G. R. Bett

"Gluck's appearance is known to us through the fine portraits of the period," says Romain Roland in *Some Musicians of Former Days*, "through Houdon's bust, Duplessis' painting, and several written descriptions.

"He was tall, broad-shouldered, very strong, moderately stout, and of compact and muscular frame. His head was round; and he had a large red face strongly pitted with the marks of small-pox. His hair was brown and powdered. His eyes were grey, small and deepset, but very bright; and his expression was intelligent, but hard. He had raised eyebrows, a large nose, full cheeks and chin, and a thick neck. Some of his features rather recall those of Beethoven and Handel. He had very little singing voice, and what there was sounded hoarse, though very expressive. He played the harpsichord in a rough and boisterous way, thumping it, but getting orchestral effects out of it.

"In society he often wore a stiff and solemn air; but he was very quickly roused to anger. . . . He was plain-spoken to the verge of coarseness, and, according to Christian von Mannlich, on the occasion of his first visit to Paris he scandalized twenty times a day those who spoke to him. He was insensible to flattery, but was enthusiastic about his own works. That did not prevent him, however, from judging them fairly. He liked few people—his wife, his niece and some friends; but he was undemonstrative and without any of the sentimentality of the period; he also held all exaggeration in horror, and never made much of his own people.

"He was a jolly fellow nevertheless, especially after drinking—for he ate and drank heartily until apoplexy killed him. There was no idealism about him; and he had no illusions either about men or things. He loved money, and did not conceal the fact."

"You ask about breathing. I really have no system other than to breathe naturally."—Titta Ruffo.

Schumann first used the modern valve horn in a symphony, after Halevy had introduced it in the score of his "La Juive."

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The Singer's Etude

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

Edited for December by RICHARD DE YOUNG
Well-Known Voice Teacher of Chicago

Ideas, the Source of Tone

It is a self-evident fact that artistic singing is the free vocal expression of ideas. Tone is idea, pitch is idea, quality or color is idea, word is idea, mood or feeling is idea.

Through the medium of the voice we express the musical, verbal and inspirational concept. The singing of every admirable artist is a constant and living example of the fact that the technique of singing is only effective and adequate when the physical considerations of tone production are in the background of attention. When, in other words, the body is out of the way and the relation between singer and audience is a direct person-to-person communication, with no sense of a *body* being thrust between.

Nothing that has been here said presents a new idea, but this self-evident truth is food for profitable reflection on the part of the singing student. In the first place, if the whole creative act is the result of thought, are we constantly active in the stimulation and development of that thought life from which such expression springs?

Tone is idea. An idea is an elastic, expanding, free thing, capable of taking any form or substance. What is your tone idea? How have you arrived at it? Upon what has your idea been fed? What is being done for its development now?

Source of Tone

The sources of tone conception lie deep within the personality of the singer. A single tone reflects tastes, manners, habits; all the inherent characteristics of his nature. It reflects his appreciation of beauty in form, color and sound; it reflects his habitual freedom of impulse, or his inhibitions. Therefore, the development of a philosophy of life that is joyous, open, filled with faith, hope and good feeling, is conducive to good tone. An open appreciation for musical beauty stimulated by our orchestras, our great voices, Heifetz' violin or Paderewski's piano, is a feeder to concept of tone. The cultivation of a sweet and generous spirit, kindness, love of humanity, is a stimulus to tone idea.

A study of the human being—what pleases him, makes him happy, comfortable, admiring or enthusiastic—is a guide to good tone concept. A cultivation of our sensitiveness to recognition of values, the sharpening of our mental faculties, our *wits*, so to speak, so that we are not oblivious to the most subtle and delicate gradations of quality of sound, involve the quickening of such mental faculties as listening, attention, perception and concentration. In short, this means that one's mind with reference to tone is so alert, so sensitive, that no element of it escapes his *awareness*.

Tone itself may be the object of study, and we may analyze it into its elements, such as timbre, freedom, form, color, density and clarity. We may study the tone qualities of a dozen reputable artists of a certain voice classification and obtain from them many interesting points of comparison. We may, in short, become connoisseurs of tone; and, since our own tone impulses are the results of the selective processes of the mind, it follows obviously that that selectivity is determined by our tone consciousness and taste.

Sense of Pitch

So, also, is pitch idea. We may allow pitch to be suggested by the accompanying instrument. Reliance upon hearing or upon the general sense of key (singing by ear) is not pitch *thinking*. Pitch thinking is an inner sense of adjustment, of level, the use of the hearing faculty in anticipating pitch rather than in recognizing and following it. A counterpart is found in the phrase "the mind's eye," which refers to the capacity to visualize that which is not seen. Pitch is *concept*, just as tone is concept, and should be heard mentally *before* it is vocalized.

Word is idea. No one ever thinks of a word as a mouth-shaping process. It is a thought model. How many of you have listened to the diction of a splendid actor or actress, a fine orator or an exemplary singing artist without gaining a new appreciation for beauty in words? Such beauty of effect cannot be explained in terms of sensation; it must be heard to be known. But how many are there who "have ears but hear not," when it comes to the quality, the elegance, the beauty of fine pronunciation? One who hears *mentally* the fine pronunciation is not far from a great improvement in this regard, an improvement that will mean distinction, elegance, effectiveness, instead of the commonplace.

Mood Effects

Then mood or feeling is idea. Vocal expression apart from the thing expressed should be inconceivable, but it is not. So many there are who still rely upon tone and melody for their effect; and still others who choose to project *themselves* instead of the soul of the song. It therefore seems imperative to stress the need for the stimulation of the emotional life, the capacity to feel, the unashamed daring with which we express what we feel through the medium of the voice, song, facial expression, manner and manners, posture, eye, and every feature.

Mood or feeling in the average person is *reaction*, the result of conditions or experiences. With the artist, however, each mood or state of feeling is selected and, with the assistance of the imagination, is made so real to the consciousness that its physical reactions are immediately evident in the vocal expression.

The singing artist dare not wait until he himself reacts to the song, to the occasion, to the audience; he must be able to command his mood at will. Can you imagine one who has not stimulated his mental life in this regard being able to do so? Can a mind be left unassertive and the effects dependent upon mood ever left to chance?

The emotional side of life is always a worthy object of study. It must be genuine; fervent, but balanced; passionate, but controlled; in short, human, intelligent, and in good taste. Every performance of a drama, an opera, or even the singing of a song serves as material for study and comparison. The sources of mental growth are: Study, observation, instruction, personal experience, and *practice*. See that in your study of voice none of these avenues of mental growth is neglected or left to chance.

Is it not evident to you that any one who does a fine thing in a worthy way is, in a sense, a personality? There is an air of distinction, a poise, a personal command about one who has made these searches into his mental life and has fed the springs of self-expression at their source. Vocal mastery should follow this type of self-mastery as a matter of course. The technic of singing is not a closed book. Its laws are simple; they can easily be learned. However, personal adjustment to them is *not* so simple. Here the degree of command over the mental life asserts itself; and the story of mental alertness or dullness, of keen thinking or vacuity, of fine intelligence or commonplace ignorance, is told.

Creative Imagination

The artistic singer presents his idea, communicates his inspiration and demonstrates his equipment through the orderly disciplined and developed use of certain of his mental faculties. Indeed, the whole expressional act is mental, the outlet being chosen which is most effective in that particular individual.

In your pursuit of the elements and qualities of self-mastery and effective performance, you must necessarily turn your attention to the mental faculties upon which your results depend, and by stimulation, exercise and practical use, build up their power and effectiveness.

Among the most prominent and important of these faculties to the singer are the memory, the will, and the imagination. Of these, the most fascinating is, of course, the creative faculty—the imagination.

Imagination is that power of mind by which we form pictures of things not present—"the ability to present a mental product as an image, as a reality," says Bartholomew. The *will*, the majestic force which impels all action and upon which every muscle waits, in its turn waits upon imagination for the model it is to follow, for the incentive which will urge it to action.

Many have considered the imagination an untrustworthy member of the mental family, capable only of capricious and impossible things, and therefore a fallible guide. Nevertheless, it is in this very freedom from limitation that the value of imagination lies. Imagination is, in fact, the pioneer of progress, the prospector who ventures out into untried fields of human experience and points the way.

Know Yourself

In your daily singing is it not often impressed upon you that it is necessary for you to *know yourself* better? The fine poise and command of the consummate artist is not an accident; it is an acquired condition, developed through thoughtful and careful training, a self-mastery which is the result of a keen self-scrutiny, a knowledge and control of *causes*.

The imagination is a source, a cause, and therefore, in so far as is possible, should be *known* to all who depend upon it for inspiration and progress. Being a definitely recognized fact, it can be scientifically studied and, through an acquaintance with its nature, be fed and cultivated toward a vigorous and useful growth.

The psychologists tell us that imagination depends upon memory for its materials. Memory recalls past experiences and associations as they were, while imagination arranges them in new combinations and new forms. The imagination is productive; the memory reproductive. Imagination draws on memory for the materials; desire gives the model, and imagination paints the picture. Thus, while different, memory and imagination have no distinct line of demarcation between them.

So, it is contended that while the imaginative faculty is creative with regard to effects, it cannot create *materials* but is dependent upon experience for them; although it does disassociate and disseminate the past experiences and re-arrange them or rebuild them to suit fancy or design.

Attending Recitals

Is not this a powerful argument for the singer to gain experiences upon which his imagination can properly feed? Sometimes voice students complain of a lack of progress or of a diminution of interest, which of course they deplore but for which they know no remedy. The cause is never difficult to discover. Has that singer frequently enriched his experience by attendance upon the recitals of great artists, by visits to the Art Institute, the opera, the drama or the symphony concert? Has he tapped the great fund of inspiration to be found in the Public Library? Has he sought the association of other singers and through them has he had *new* experiences with his art? Usually not—and yet the creative faculty *feeds* upon just such experiences and associations.

A great stimulant to the imagination is *desire*. We usually visualize our desires, but not always. *Desire* is often fed by the memory of past pleasant experiences or by the contemplation of the experiences of others.

There are two phases or conditions of imagination, the one being phantasy or fancy and the other the constructive or creative imagination which is the imagination proper.

Phantasy is sometimes called involuntary imagination. It is spontaneous, instinctive, actuated by desire and without intelligent choice. Usually then it is exercised when other faculties are inert. Reveries and day-dreaming belong in this class of phantasy.

The *voluntary* imagination, or imagination proper, is directed effort. This is a valuable point. Just to imagine yourself a great artist does not bring you nearer the goal. Merely longing for a certain condition does not bring it about.

Therefore, we need to understand fully the difference between fancy or phantasy, and practical, positive imagination. Phantasy is a playground—imagination without *action*. True, practical imagination is that followed by action, the creative force at work.

Nerves and Imagination

Imagination is intimately connected with the neural (nerve) processes, and so with the muscles. Imaginative thought can cause the face to pale or to flush; it can cause the body to tremble or to be buoyant; it has, in short, an immediate physical reaction.

Thus the creation of a single beautiful tone requires imagination, which must be sensitive but positive. A good attack, a pure vowel, a colorful tone gains in meaning, in eloquence and in effectiveness, by the quality of imagination with which it is imbued. The visualization of effect is the welding force which harmonizes the various elements of technic into a beautiful whole. It is, indeed, only from this aesthetic quality of mind that beauty can emanate, in which ideals can become real-

Imaginary creation is but the reflex of our personal experience. If we live on a low mental level our imagination will be of a character to correspond. This principle has important application to the voice student. What will be the character of your musical ideals? That will depend greatly upon your musical experience, the musical atmosphere in which you live, the companions with whom you daily associate. The stream does not rise higher than its source. Therefore, associate only with the best. Trashy, showy music, as in dress, is in bad taste.

The cultivation of the imagination is possible by the application of educational laws: First, all things grow by cultivation and perish by misuse or neglect. Nature renders fruitless the unused gift but multiplies the used and nurtured one. Second, all things grow by that upon which they feed. Set your own mind to work upon that statement! Third, consciously "image" all you do before you attempt it.

The imagination must have an abundance of materials out of which to shape its creations. Therefore, extend your field of knowledge, multiply your points of contact with the great world of thought and achievement, read the best poetry, history and science, cultivate a familiarity with the lofty and inspiring in letters, art, drama and music. Study descriptive music, the songs of Schumann and Schubert. No one can be *familiar* with Shakespeare and Milton, Mozart and Beethoven, Raphael and Michael Angelo, without catching something of their inspiration.

It is therefore plain that the first necessary requisite to a fine creative imagination is a sufficient supply of preceptional and conceptional materials. If you possess only a few accurate ideas, you need not wonder that you lack imaginative power. Imagination builds upon the suggestions of experience, and one need not look far for materials. They are found in the life of every person, in the glorious coloring of the autumn leaves, in the lights and shadows of forest and field, in the mystic moonlight, the dancing waves, or in the deep recesses of the starry heavens. They are found in the singing birds, the summer sky, the babbling brooks, the glowing splendor of the sunset, the fantastic clouds, the sighing breeze, the roar of the tempest, the human face divine, the whole gamut of human experience, busy life in all of its phases; all these are strewn along your pathway affording rich materials for the beautiful creations of an active imagination.

Memory

A VITAL faculty of mind, constantly in use in our lives as well as in our special work, is memory. Memory, in the broader conception of the term, is much more than the power to recall past events, facts or experiences. It has been said that an individual is to-day no more than the accumulation of his past experiences. Therefore, memory is the vital structure of self, the mental consciousness, the conscious ego, in its present state.

These are days when one who has vision, who has the intelligence to see his task in its entirety, soon supersedes him whose idea of his work is merely to follow a given routine.

An Accumulation of Experience

Since we *are* to-day the accumulation of our experiences, and our experiences are largely a matter of choice, and the memory is the unfailing recorder of these experiences, the connection between experience and memory is readily seen. What do these things mean to us as singers? They mean everything.

The first impression made upon an audience is a *personal* impression. The ego, the self, demonstrated through attitude, mood, posture, carriage, manner, dress, voice quality, diction, and so on, attracts the attention before other means. This may help to explain why there are those rich in the possession of the means of expression yet who lack the power to impress, simply because, with the means at hand, there is no great store of experience from which to mold a vital message. The individual growth has not yet reached the stage of knowledge and appreciation which makes it the source of compelling interest. This may also explain why some singers always have many eager listeners in spite of the fact that they possess but a meager technical equipment.

Need of Background

The existence of the need of a creative background to our art is incontestable. It is the great need of the day. This background, a fascinating subject of study in itself, is the accumulation of knowledge, experience, opinion and impression, which the memory has welded into a usable whole. Memory, therefore, is infinitely more than the capacity to remember the words and music of your songs. Let us look then into the mysteries of this all-important mental faculty and see if we can learn to know it better and perhaps devise means of cultivating it to our advantage.

Bartholomew says that memory is that faculty of mind by which we retain the knowledge of previous thoughts, impressions or events, and by which such knowledge is recalled after it has once been dropped from consciousness. There are, then, two principal elements of memory, namely, *retention* and *recall*.

No fact that has ever come to mind, no concept that has ever originated in the mind, in short, no mental experience can ever be annihilated any more than the mind itself can be annihilated, even though the experience itself may never return to consciousness. Retention alone, however, is not memory; there must also be recall or reproduction.

"Retention" might be called the passive side, and "recall" the active side of memory. There is present also the element of personal recognition; the image is always of our own past experiences and not that of another person; which raises the importance of the self element, the conscious ego, the soul of man, of which the mind with all of its mysterious faculties is but the instrument.

Physical Memory

It is argued that memory has a physiological basis, explained in terms of plasticity, whereby the mind of the child is more retentive than that of the youth, that of the youth more than that of middle age, and that of middle age more than that of old age. The psychologists speak of the curves or pathways of discharge, mental grooves, brain paths, and so forth. The more numerous these are, the better will be the memory. But we are chiefly interested in the processes of development of the memory as a mental faculty, rather than on the basis of physiology.

Let us here consider a number of suggestions culled from our most eminent authorities, for the practical development of a useful memory. They are presented first in the order agreed upon by the most eminent of the psychologists and scientists.

First—Proper physical condition. Whatever affects the general health affects the memory. Indigestion, headaches, fatigue, under-nourishment, in fact all physical conditions affect the brain, and, in relative degree, the memory.

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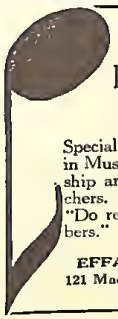

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It is, therefore, the imperative duty of every public artist to keep himself in the best of condition. Hygiene, exercise, diet, rest; all these must have their proper attention if we would realize any degree of efficiency. Nothing will vitiate the capacity of an artist so quickly as dissipation, carelessness, or dependence upon stimulants. Any one of these indiscretions will sooner or later exact its toll in diminished capacities.

Ease of Recall

Second—Clear perception. The ease with which we recall a past impression depends largely upon the manner in which the fact is first learned. If the impression is indistinct, it will soon fade from memory. Indistinctness of mental image, haziness of perception, lies at the root of many a bad memory, and therefore we must attend carefully to the formation of the original impression. When the impression formed on the mind is distinct and vivid, it will be readily reproduced with much of its original character and force.

Therefore it is necessary that we cultivate the visualizing habit, that we make every concept stand out with the distinctness and completeness of a sharply formed image. In memorizing music, we must make the eye image, as well as the auditory or sound image, stand out distinctly and clearly. Seeing a thing pictorially is a great aid to memory. First impressions, especially if there be genuine interest, are generally the most easily retained; therefore, let us make the first impression clear and distinct.

Memory by Assocation

Third—Rational association. Facts thrown into the mind in isolation or confusion are difficult to recall. Association is perhaps the most outstanding aid to memory. To cultivate memory it is necessary that we bring every possible faculty to bear upon the subject. For example, if we show an apple to a person who has never seen one, he will receive an impression through sight which he will remember. But if he is permitted to feel it, to smell it, to taste it, he will remember the apple far more completely and vividly. Hence the need of a concept system. Organize that which you wish to remember, classify it, analyze it into its elements and parts, thus emphasizing associations which will greatly aid the memory.

In committing a song, merely to go over the words and the notes is wasted energy. Study the meaning of them. Know what they say. Gain ideas about the text as well as the music. Study—really study—the masters and observe with what sweep of thought they range over the field of their subject. Good memory is good knowing.

Fourth—Close attention. Attention is necessary for the cultivation of memory. Perhaps more defects of memory are due to want of attention than to any other cause. What we attend to we remember; what we do not attend to we forget.

Attention means (from attendo) to stretch out to; therefore it implies the active exertion of energy, a concentration of thought and application of will. It is here that the mental strength of the individual is made apparent. The power of attention distinguishes almost all great minds. The degree of attention given to a subject determines the permanence of the impression, says Dr. Stewart.

Memory by Repetition

Fifth—Constant repetition. Here is an element in memory development worthy of a complete treatise in itself, since its principles are those of habit formation. It is a simple fact that an act often repeated is easier to recall than one not so repeated. This has a physiological as well as a psychological basis. By frequent repetition brain paths are worn deeper, pathways of discharge made wider, and structural changes are brought about in the substance of the brain. After much repetition the nervous system prepares muscles for action, and freedom of performance is the result. Thus, what was first accomplished with difficulty becomes second nature so that no effort is required. It should be emphasized here that this does not mean blind repetition, but repetition intelligently directed. To our daily repetitions must also come the background of creative artistry—laudable ambition, resolute will, ideals, and a concentrated mind.

Sixth—The principle of Interest. If interest is brought to the aid of memory, the battle is half won. Indeed, some psycho-analysts say that this is the crux of the whole matter. Interest that may not always obtain with reference to the subject in hand, may often be found by viewing from the standpoint of results.

It is now an accepted standard that all music, to be well performed, must be memorized; and the musician who does not do so confesses to his unpreparedness. In no other way are freedom of performance and the full realization of one's powers possible.

However, it is the larger aspect of memory which is of greatest value. The mental qualities and activities that constitute its elements are all marks of the great mind. The final result is always in the hands of the individual. These faculties are ours for use. The mind in its many forms is the willing instrument of the soul of man; and, if he is actively striving upward toward ideals, he will find means at command to meet his every need.

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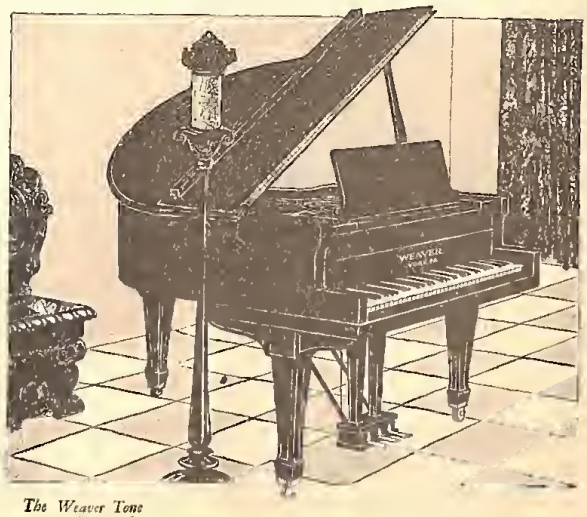

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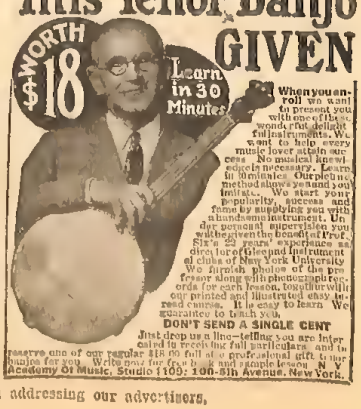

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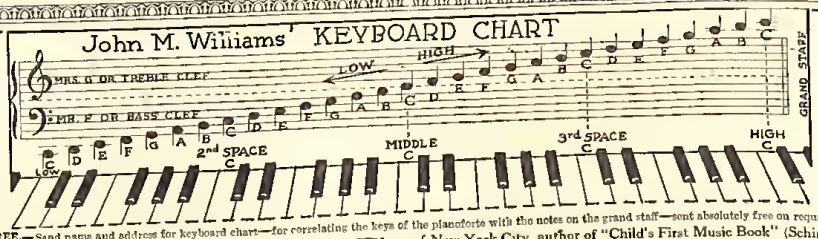

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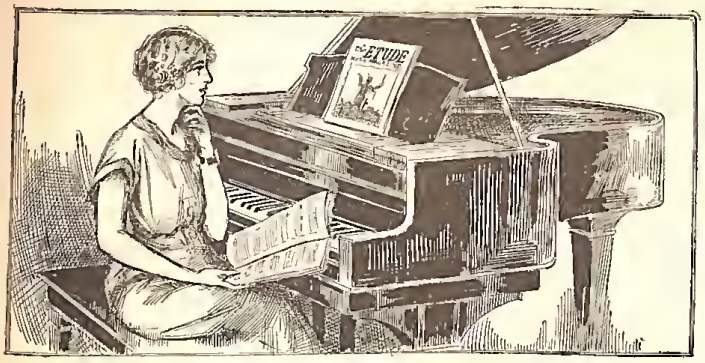

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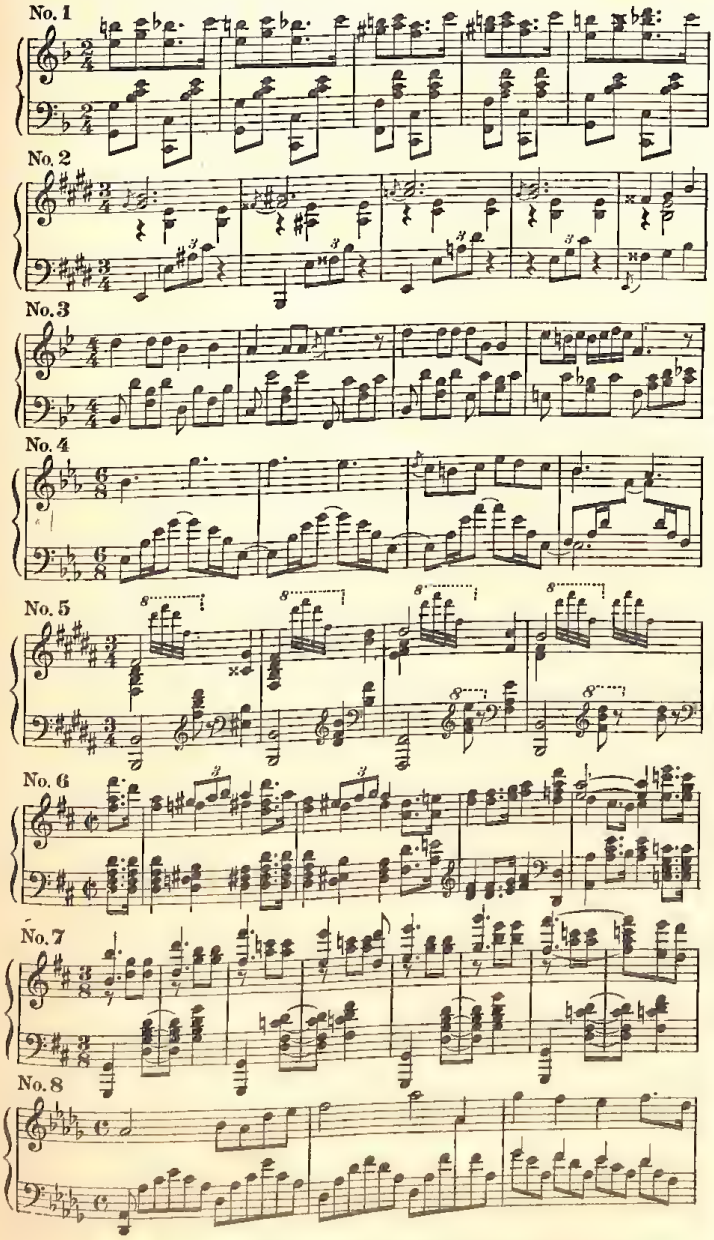

Answers to Last Month's "Music Lover's Memory Contest"

1. A la bien Aimee, Schutt; 2. Berceuse, Op. 38, No. 1; 3. Berceuse from "Jocelyn," Godard; 4. Humoreske, Dvorak; 5. Berceuse, Op. 57, Chopin; 6. Prelude in B Minor, Op. 28, No. 6, Chopin; 7. Rondo Capriccioso, Op. 14, Mendelssohn; 8. Gavotte, Gluck-Brahms.

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The Organist's Etude

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Edited for December by SUMNER SALTER

The Proper Rendering of the Appoggiaturas in the Recitatives of Handel's "Messiah"

By Sumner Salter

THE return of the Christmastide from year to year accentuates with peculiar emphasis the great hold which Handel's "Messiah" maintains upon the musical affections of the people in all English-speaking countries the world over. In churches without number and of all denominations, the musical programs through the month contain one of several numbers from the great masterpiece.

Most of these selections include indispensable recitatives, the proper rendering of which depends largely upon the correct interpretation of the appoggiaturas which occur in them.

It has been frequently observed in the performances of the oratorio, by societies whose musical direction should be considered authoritative, that the soloists are unfamiliar with the principles governing the treatment of these most important elements of recitative, and that the director has not the knowledge or sufficient sense of his musical responsibility to secure the proper interpretation.

In view of the present indifference to established principles and matters of tradition in general, perhaps this fact is not surprising; but certainly, in the interest of purity of style in the art of singing, it is greatly to be deplored.

Source of Difficulties

The difficulty arises from too lax attention on the part of supposedly well-schooled singers to the rules observed by the old Italian composers and those who followed their methods, of whom Handel was an illustrious example, especially with regard to the use of appoggiaturas and other ornaments both in writing and interpretation.

It is not our purpose to discuss the principles underlying these rules; but their application to the selections from the "Messiah" appropriate to the Christmas season should be thoroughly understood by all who use them at this time.

The more prominent solos include:

"Comfort ye" and "Every valley," for Tenor.

"O Thou that tellest," for Contralto.

The "Pastoral Recitatives," for Soprano, Recit. and Air, "He shall feed His flock," Contralto; and

Air: "Come unto Him," Soprano.

The two magnificent bass airs, "But who may abide" and "The people that walked in darkness," with the wonderfully impressive recitatives preceding each, are of such extraordinary scope and forbidding austerity as to preclude their being undertaken by any but the most experienced singers of concert reputation; moreover, they are devoid of appoggiaturas. The same thing may be said also of the soprano air, "Rejoice greatly." As the features in mind for consideration at this time do not appear in these airs, however, no further reference will be made to them.

A Rare Treasure

The tenor group, properly belonging only to the Advent season, gives us in "Comfort ye" a rare treasure in the form of accompanied recitative which is real meat and drink for the pure tenor voice, and especially helpful in the development of a broad and sustained style, which every church and oratorio singer must needs acquire. It has no special difficulties for the evenly poised voice, beyond the general demand of intelligence, musical and otherwise, and refined and sympathetic feeling.

There are, however, a number of examples of appoggiaturas which require observance with clear understanding, and execution with firm, authoritative delivery. The feeble treatment or omission of them constitutes a serious blemish in what might otherwise be a satisfactory performance.

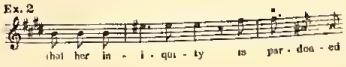
The phrases including these appoggiaturas which are indicated by a cross (X) are as follows:

(a) in measure 20,

Ex. 1

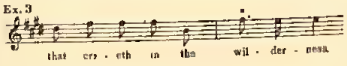
(b) in measure 25,

Ex. 2



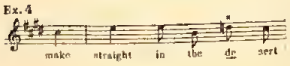
(c) in measure 32,

Ex. 3



(d) in measure 35,

Ex. 4



The *D natural* is demanded in order to conform to the tonality of *A* in which the recitative ends.

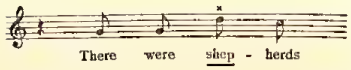
The air "Every valley," quite in contrast to "Comfort ye," requires much flexibility of voice and extraordinary breath capacity and control. For this reason it is seldom sung outside of a more or less complete performance of the oratorio, when it is supposed to be in competent hands. The first two long runs on the word "exalted" are not, however, beyond the powers of the average good singer who has developed flexibility and will take the pains to get the notes in his voice. The third run, on the other hand, in the key of *A*, is one of no trifling difficulty, both vocally and as to rhythm and interval. Fortunately, however, it is possible to omit this more difficult one by a cut, which not only does no violence to Handel but is a welcome means of reducing the length of the air, so that it does not become a tax to the listener as well as to the singer.

This cut is possible at the 44th measure, extending through the 52nd, so that the voice re-enters on the phrase "Every valley" on low *E*, as at the beginning. With this elimination of the special difficulty in this number and the reduction in its length, the two numbers in succession make a most serviceable and effective solo for church use.

The so-called Pastoral recitatives are deservedly ranked among the choicest bits in the oratorio. Although they are seldom sung in church except in a performance of connected excerpts from the oratorio, a presentation of the necessary appoggiaturas is in order, more especially in view of the frequent maltreatment the phrases receive at the hands of prominent singers, even under the direction of the oratorio that should stand as authoritative. They are as follows:

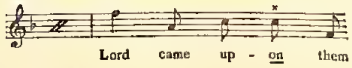
in No. 14,

Ex. 5



in "And Lo!" measure 3,

Ex. 6

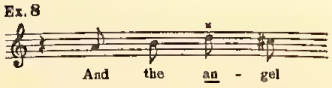


and measure 5,

Ex. 7

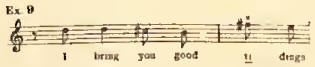
in No. 15,

Ex. 8



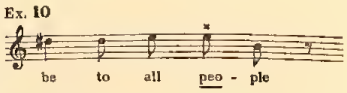
measure 4,

Ex. 9



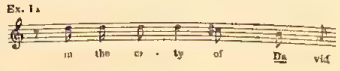
measure 5,

Ex. 10



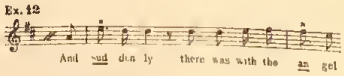
measure 8,

Ex. 11



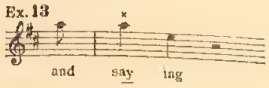
No. 16,

Ex. 12



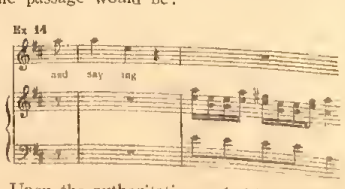
and the last measure,

Ex. 13



The final accompanying chords in this last measure should, by pre-arranged understanding with the conductor or organist, be deferred until after the voice has finished the phrase, so that the execution of the passage would be:

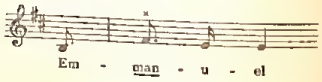
Ex. 14



Upon the authoritative and skilful treatment of this climactic point in the narrative, on the part of the conductor or accompanist as well as of the singer, depends the realization of the magnificent effect attainable in the connection of the recitatives with the following choral outburst in "Glory to God."

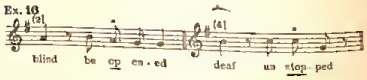
A single appoggiatura in the recitative—"Behold! a virgin shall conceive," and two in "Then shall the eyes of the blind," are of much importance and are as follows: No. 8, measure 5,

Ex. 15



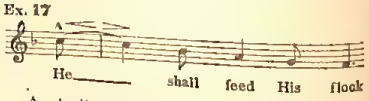
No. 19, measures 2 and 4,

Ex. 16



The airs, "He shall feed His flock" and "Come unto Him" are matchless specimens of religious melody; but in the matter of adaptation of the words to the music are susceptible of a slight improvement in each case, which, by the sanction of past usage by eminent artists, has become a tradition. That is, in the former the stress put upon the word "shall," by placing it on the quarter note after the bar, is obviously better transferred to "He," by tieing the first two notes over the bar, as follows:

Ex. 17



A similar change in the soprano air, by which the word "Come" receives the accent instead of the preposition "unto," gives the following:

Ex. 18

Organ Study for Picture Playing

Waynesville, Pa.

Editor, The Etude,
Phila., Pa.

Dear Sir:

I am anxious to find out if it is possible to get special instruction that will prepare me for playing an organ in a motion picture theatre. I am a pianist, have had two years experience playing in a theatre orchestra and read music rapidly. Thanking you for all the information you can give me, I am

Respectfully yours,

W. A. J.

There are only two schools of music in the Eastern states giving special courses in organ playing in picture theatres, as far as we are aware. These are the American Conservatory in Chicago and the Eastman School of Music in Rochester. A letter to these schools will no doubt give you all the information necessary as to what they can do for you. They offer definitely prescribed courses giving thorough attention to the many details of requirements both as to the handling of the organ and the observation of the screen and adaptation of the playing to the picture, leading up to a certificate or diploma.

If you should not care or be unable to give the time required for the courses of these schools, it is possible to learn the use of a standard theatre organ in a short term of lessons from a thoroughly competent instructor sometimes connected with large organ companies. The indu

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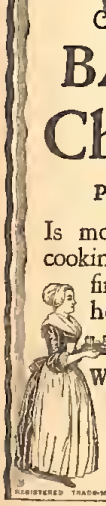

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struction is to enable one to at once acquire effective control of the peculiar resources of the organ made by this concern, which was specially designed for use in picture theatres and is quite different on that account from the ordinary church organ. A small fee is charged for a week's instruction which is given in three hour-periods. In four months' time, as a minimum, the player should be prepared for a position, which the management generally is able to find for him, although no guarantee is given that a position will be obtained. Close observation of his progress is made after the player is located at his job, and advancement to better paying places is made from time to time according to the proficiency of the player and the opportunities that arise. Naturally, after the start, as in everything else, all depends upon the individual himself as to how far and how fast he climbs. The pay runs from thirty or forty dollars a week up to a hundred or a hundred and twenty-five, and even four hundred and fifty, which is said to be the weekly amount drawn by the highest paid man in the profession. In city positions where an orchestra is employed it is necessary to become a member of the Musicians' Union, in which case the minimum salary is sixty-five dollars per week.

Four months time is very short for one who has never put his foot on organ pedal keys to be able to play an organ in public, but a great number of players are making good with this simple preparation. It is understood, of course, that no attempt is made to develop pedal technic with both feet, or to acquire that independence of feet and hands which trio playing affords and which is the foundation of all thoroughgoing organ playing. All this the ambitious and earnest player may do if he has time. Under existing circumstances, however, concentration upon the immediate object is imperative, and that is to make most effective use of the means at one's disposal. Hence, at the first lesson, the first week's three-hour periods, after the exercises in locating the pedal keys have been attended to, the application of the principles is made at once to the Chopin *Nocturne in E flat*. In this the function of the pedals in providing the essential bass foundation and that of the two manuals furnishing, in the case of the lower one the accompaniment and the upper one the solo feature of the composition, are brought out and put into practice.

A simpler composition, but in the key of A minor, involving the naturals of the keyboard, and so a little more exacting in the matter of accuracy, follows, and so, step by step, the player acquires freedom and familiarity with the keyboards and at the same time a knowledge of the stops, what they stand for and how they can be most effectively used alone and in combination. The procedure is along the lines of sound principles of pedagogy as well as music, not neglecting matters which have to do with the elements of structure and form in musical composition and also the fundamentals of musical theory.

Studying Chant and Hymn-Playing

By Dr. Annie Patterson

THE church organist, keen on the purely executive side of his art, is apt to neglect that portion of his duty which is really the groundwork of it—the playing of chants and hymns. The skill of the accompanist is herein required; and this holds good no matter what be the attainment of the singers or the nature of the service. Unless the music is wholly liturgical, or specified settings of canticles and other portions of a ritual are used, the ordinary single or double chant and the hymn of varying metres face the organist as his prime activities. Let us consider, briefly, what, in the performance of these, it is best both to cultivate and to avoid.

Churches have, as a rule, their "habits" in the announcement of the chant as well as the hymn. In some cases a short four-measure phrase is played as introduction. This is followed, usually, by the sounding of the keynote on the pedals, and then the choir is expected to lead off "sharp," on the first chord. Occasionally, especially in the case of advanced choirs, all that is requisite is the giving of the tonic (keynote) or else the key-chord, preferably on a soft combination on choir or swell manual.

When the longer method is followed—and, we venture to think, choirs and congregations prefer it—the organist should endeavor to give a clear, well-timed phrase, never too loud, on a soft four-foot stop. Anything like hurried playing or a muddled harmony spoils the artistic effect of this start. The whole should be done quietly, deliberately and form a prelude, as one might say, to get the singers on their feet.

In the case of hymn-tunes, every care should be taken to give the correct pace. A good player may, however, give the effect of a slight *crescendo* leading to a *diminuendo* with suggestion of *rallentando*, and, thus, pass neatly to the pedal-note as a preliminary to the commencement of the singing. Students should not think this "start" a trifle beneath their consideration. It often means a clean, good attack, or the reverse, on the part of the choir.

During the singing of a chant or hymn, the question of registration, or stop-changing, is of the utmost importance. "Coloring" chants taken to the Psalms has led to much abuse, "the lions roaring," the lightning and the thunder, are better left to the imagination than too vividly expressed. But there are (shall we say?) reverential ways and means of implying devotional modes and symbols in chant-playing which are worth the student's cultivation. The Psalms themselves, being of an antiphonal nature, suggest some contrast, or, at all events, balance between alternate verses.

The organist should also be on the lookout for climaxes, as also for sudden changes which require tones of *forte* or *piano* calibre. Building up on the ground-tones of the diapason is always the safest way to procure a genuine *crescendo*. Add four-foot stops to obtain brilliancy, but do not overdo them; and this remark applies still more particularly to the two-foot variety of tone. Reeds are best kept for specific color, and they should be relieved by other combinations from time to time, as their pungent sound soon palls.

Breath-marks in the Psalms should be rigidly observed, too much jerkiness being avoided by raising but one hand from the keyboard, if possible. Similarly, the punctuation of hymns needs to be continually watched; and, as far as good taste allows, the sentiment of the verse discreetly emphasized by the tone-coloring. Only considerable practice, coupled to alertness both of eye and ear, can "ring" the needful changes without overdoing them. Exaggeration is, at all costs, to be avoided. Even steady uniform tone throughout is preferable to perpetual "color" change.

"Variety of color is not the principal thing in playing a work of Bach or a pastorale, for instance. But in the modern works, and especially from Cesar Franck on, an appreciation of color combinations is absolutely essential."—*Marcel Dupré.*

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Madrigal ..... Simonetti
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Orientale ..... Cui
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Organ and Choir Questions Answered

By Henry S. Fry
President of the National Association of Organists, Dean of the Pennsylvania Chapter of the A. G. O.

Q. ***How can a conductor "color the tone" of his Chorus?***

—Mrs. C. E. M.

A. Try to get the Chorus to feel the mood of the passage and sing it with a color that portrays that mood. If the passage be of a bright, happy character, have them "smile" the tone—that is—sing it in a smiling mood. The Conductor can assist by portraying the mood on his face. If the passage is of a mournful character, have the Chorus try to darken the tone, by not singing it so openly. In Walter Henry Hall's book "The Essentials of Choir Boy Training," Chapter XIV, will be found helpful suggestions as to color, which will apply to mixed Choruses as well as Boy Choirs. One illustration will give some idea of the way to acquire tone color (taken from the Book already mentioned). Have your Chorus sing to the following passage

the words "The sun is bright" followed by the words "The night is dark" and have them try to color the tone to suit the widely different meaning of the two sentences. Another effective way of emphasizing color is to have the Chorus sing a word or passage with a "breathy" tone—*i. e.*, a tone that is not as pure as usual because of the injection of a breathy quality, which produces an effect of mystery. Good words to practice this effect are those of such character as "death" and "die" which should be sung with marked attack on the opening consonants, followed by a breathy hollow-like tone that suggests mystery. A fine vocal soloist who understands the art of tone color would be a great aid to a chorus by illustrating that which is somewhat difficult to describe in print.

Clarinet—Vox Humana (Echo) 8′ and Spitz Flute 12th (Unit)

Saxophone-Clarinet 8′—Open Flute 8′ and Kinura 8′

English Horn—Violoncello (String Organ) and Tibia Minor 12th (Unit)

Cor Anglais (pp) Viol Sordo (Echo. 8′ and Spitz Flute 12th

Quintadena—Any Flute and its own 12th

Orchestral Oboe—Violin (String Organ) 8′ Tibia Minor 12th and Viol 17th.

In the production of these synthetic tones the unisons (8′) must have considerable harmonic development, while the off unisons (12th-17th, etc.) must be free from (harmonics). The scales of the component ranks influence the effects, which are best obtained when the unisons and off unisons are in separate swell boxes, but placed close together.

Q. ***What stops can be substituted for the following stops—Concert Harp—Aeoline—Violin Diapason—and 4 ft. Flute in the Great. So many times a 4 ft. Flute is required in the registration for the Great, and I have no such stop in the organ that I use.***

A. It is difficult without experiment on the particular organ in question, to advise you definitely as to what combination to use for harp effect. Since you have neither a Bourdon 8 ft. nor a Gross Flute 8 ft. in the Great (either is effective as a basis for a harp combination) you might experiment with some combinations on your Swell Organ—such as Bourdon 16 ft. Stopped Diapason 8ft. and Violina 4 ft. which is given as producing a very beautiful harp effect on the organ in The Church of the Advent, Boston. To this combination you might try adding the Piccolo 2 ft.—or substitute it for Violina. The registration depends somewhat on the passage. In the "Magic Harp" by Meale the Stopped Diapason is suggested for the harp effect—while in The Funeral March and Hymn of Seraphs by Guilmant the following is suggested—Bourdon 16 ft. Stopped Diapason 8ft. Flute 4 ft. 12th and 15th. This combination may be used on your organ by the substitution of Quinte 2 2-3 ft. in place of the 12th and Piccolo in place of the 15th. Experiment with this and other combinations until you secure a satisfactory effect.

Probably the only stop you can substitute for an Aeoline is the Salicional—unless your Great Dulciana is very soft, and is enclosed in a Swell box.

Use Open Diapason (Swell) as a substitute for Violin Diapason, and if you wish to give it a little more string-color add the Salicional—or if used as a solo stop, the Vox Celeste.

There is no way in which you can get the effect of a 4 ft. Flute in combination with other stops on your Great Organ. While it is true that you can get it by using a 4 ft. coupler on the Great Doppel Flute or Melodia any other Great stops drawn will also be affected by the 4 ft. coupler. You can get the effect of a 4 ft. Flute stop alone by playing an octave higher on an 8 ft. Flute. If your organ included a "Great Unison Off" you could secure the effect of a 4 ft. Flute alone by drawing Melodia 8 ft. and Great to Great 4 ft. coupler, and taking the Great Unison off. The Great 4 ft. Flute is an unfortunate omission from your instrument.

Q. ***What is the meaning of Sw. 8 ft. and 4 ft. with Oboe? Does that mean only Flute stops or String and Flute stops?***

A. 8ft. and 4 ft. with Oboe is a somewhat indefinite registration, and it might be well to try different effects to find which is best suited for the passage. Some passages might sound well if the Open Diapason (Swell) is included—other passages might have a better effect if it is not used. We should say that modern string tones would not be ordinarily included in this registration.

QUESTION. In playing the pedals, should the knees be kept near each other or allowed to follow the feet?

ANSWER. The French School of organ-playing advocates holding the knees together, but the writer does not feel that this method should be carried out if it interferes with freedom of motion. With the operation of swell pedals and mechanical contrivances for the feet, as well as the necessity for occasionally making long skips on the pedal board, it is practically impossible to keep the knees together at all times. There is, however, no objection to holding the knees together when it is practical to do so, and when it does not impede motion.

QUESTION. Where does George Audsley live?

ANSWER. Dr. George Ashdown Audsley, well-known architect and author of works on organ matters, died during the present year, at an advanced age.

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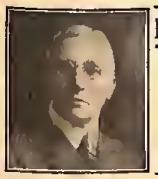

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Question and Answer Department

Conducted by ARTHUR DE GUICHARD

Equal Temperament.

Q.—What is equal temperament?—*Elmer Crawford, Detroit, Mich.*

A.—Equal Temperament is the division of the scale into twelve equal intervals of semitones, similar to the arrangement of keys, or notes, or sounds on the piano key-board. This makes it possible for C-sharp to have exactly the same sound as D-flat; whereas, in the natural scale (as in the voice and violin) D-flat is .383 higher than its equivalent C-sharp. That is, counting twenty-one notes to the octave.

Enharmonic Values.

Q.—In the true natural scale of twenty-one notes to an octave, which of the enharmonics are higher, the flats or the sharps?—*Percy M., Chicago, Ill.*

A.—The flats; for example: D-flat, E-flat, G-flat, A-flat, B-flat are all higher in pitch than their corresponding sharps: C-sharp, D-sharp, F-sharp, G-sharp and A-sharp.

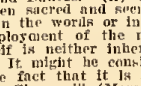
Various Classes of Music.

Q.—(i) What are the various categories of music and their classification? (ii) What is the difference between Sacred and Secular music?—*Thos. F. Hamilton, Camden, N. J.*

A.—(i) Sacred Vocal Music, consisting of Chant, Choral, Hymn, Psalm, Anthem, Antiphony, Motet, Mass, Oratorio (the highest expression of music). Secular Vocal Music: Folk Songs, Ballad, Glee, Madrigal, Romance, Opera, Comic Opera, Operetta, Grand Opera. Classical Instrumental Music: Suite, Sonata, Sonatina, Nocturne, Concert, Concertino, Concerto, Overture, Symphony. Popular Instrumental Music: All Dance music of every nation. As a matter of fact, all vocal and instrumental music had its primitive origin in Folk Songs and Dances. (ii) The only difference between sacred and secular music is to be found in the words or in the application and employment of the music. Good music of itself is neither inherently sacred nor secular. It might be considered as sacred from the fact that it is sublimely inspired. "Don Giovanni" (Mozart) and "Fidelio" (Beethoven) are two of the greatest Grand Operas ever composed, sublimely inspired, yet secular.

More Various Queries.

Q. How do you distinguish between 1. (a) time and tempo; (b) rhythm, time and metre? 2. Is there any way to build chords except by "superimposing thirds" (that is, a third above the triad gives the chord of the seventh, a third above that the ninth, etc.) The reason I ask is because a "musician" called this chord



a minor sixth. This seems quite logical, as G, Bb D spells G minor, and E is the sixth of G; but it seems a violation of the above rule. My teacher said it was diminished (E-G-Bb) plus the seventh D, making E the root. Kindly help me.—W. J. B., St. Catherines, Ontario.

A. *1. (a)* Time is the division of music into regular measure as related to the whole-note, which is considered as the standard of time or measure. While the word *tempo* in its broad sense means also time, yet it is more frequently employed in reference to the pace at which the time of a piece moves (as *largo, adagio, andante, allegro*. *(b)* The different varieties of the time of notes, whose quantity is almost innumerable, produce a regular, measured, cadenced effect which is termed rhythm. Rhythm is determined by the different durations or times of notes, such as long and short; metre is determined by the differences of accentuation, such as strong and weak. *2. Dominant* harmony is constructed upon the dominant by the addition of thirds, "superimposed thirds," or thirds upon thirds diatonically, both in major and minor combinations. It is not at all logical to term a chord minor simply because the first three notes happen to form a minor triad. That E is not to be considered as the sixth from G, for a very cursory glance at the chord shows that it is an inversion and, when reduced to its original position, the E belongs *below* the G and the chord then reads: E, G, Bb, D, the dominant major ninth in the key of F, with the root, C, omitted. When analyzing chords, always reduce inversions to their original positions. Besides, from G to E is not a minor but a major 6th.

Solfeggio Names of Tonic (or Keynote) of Major and Minor Scales.

Q. In June, 1922, ETUDE, *covers the following answer. "'Do' and 'Sol' are the tonic and dominant respectively in every major scale. The tonic of the minor is 'La' and its dominant 'Mi'." Is this true only of "relative" minor scales, or is it also true of "parallel" or "tonic" minor scales? In the scale of C major, for instance, C is "Do." C minor, the "tonic" minor, starts on the same key C. If we say that E flat is "Do," then the scale is no longer a "tonic" minor, but a "relative" scale, it seems to me.—Query: Where then is the "Do" of a "tonic" minor scale.*—CAROL A., Oakland, Cal.

A. The 1922 answer is correct in every respect: *Do* and *Sol* are the tonic and dominant respectively, of *every major* scale; *La* and *Mi* are the tonic and dominant respectively, of *every minor scale*. You are confusing the application of the terms tonic and relative as inter-connected. The solfeggio names of *any* (harmonic) minor scale are: *La, si, do, re, mi, fa, si, (solz), la*. The solfeggio of *any* major scale are: *Do, re, mi, fa, sol, la, si, do*. The scale of C major, beginning on C, is *Do, re, mi, fa, sol, la, si, do*. The scale of its *tonic minor*, also beginning on C, is *La, si, do (Eb), re, mi, fa, si, (solz), la*. Whereas the *relative* minor of C major (termed relative, because the major and its relative minor both have the same note, *C*, for their *Do*) begins a minor third below it, namely, on *La* (the note *A*, in this instance). The *Do* of any minor scale, whether tonic or relative, is a minor third above its keynote or tonic, which is always *La*. The term "tonic minor" simply means that the tonic *Do* of the major (C, for example) becomes the foundation note of the minor, or *La*—and *vice versa*.

Scale Practice.

Q.—(i) When I studied the scale with my first teacher I was never allowed to place either the thumb or the little finger on a black note. My new teacher, however (a man of high repute as a teacher) wishes me to play *all my scales* using my thumb (ascending) and my little finger (descending) on the black notes. Is this correct? (ii) How should I practice my scales?—*Dorothy P., Rhode Island.*

A.—Your "new teacher" is quite right. You should practice All Scales with the same fingering as the scale of C, both up and down. It will ensure greater evenness and smoothness of quality, more facility of execution and give you a better knowledge of the keyboard. (ii) Practice all the scales in octaves (that is, at the distance of an octave between the two hands), tenths, sixths and thirds; *legato* with finger pressure; *staccato* without pressure; then legato with one hand and staccato with the other; one hand softly, the other louder; both hands *crescendo* and *diminuendo*. All scales slowly, until a perfect equalization of touch is acquired; then gradually increase the pace. Seek *quality* and not rapidity. Cease practice upon the slightest symptom of fatigue. Your brain will not respond if you are tired, and *you must work more with your brain than with your fingers.*

The Tenor Voice change from open to closed and vice versa.

Q.—I have a tenor voice, but my scale is very uneven, finding a great difficulty in equality of emission around F (first space of G clef): what do you advise?—*Charles Clifford.*

A.—Take some lessons from a first-class expert in the teaching of production and placement, otherwise *attack and resonance* if that be not possible for the moment, endeavor to observe the following: All tenors have a change of vocal attack "around F." A different attack and a different placement are necessary. In going up the scale (a very bad and dangerous practice for a beginner) the throat is usually held rigid, a crescendo is made and the voice shirs up to the F, or beyond. All wrong; because muscular effort creeps in, and there must be none, whatever. The proper method to observe is to begin on the G or the Ab above the F in question, attacking it *piano* with a wide open throat and seeking the sound, as it were, in the frontal sinuses. Then sing down to D (below the treble clef) by degrees (Ab-G, G-F#, G-F, G-E, G-Eb, G-D), all *mezzo-piano* and without effort. Do not attempt any ascending scale or interval practice until this has been accomplished. In this manner, the voice may be carried down to low C (tenor) without any apparent change of tone quality.

How to Change Key Well, Correctly and Quickly.

Q.—I do a lot of vamping in piano accompaniments; that is to say, I am called upon to play a great deal without any music, making up accompaniments, and so forth. What is the best way to jump into a key that is not too far from the key in which I am playing and yet not make it sound as if the new key were dragged in without any relationship to the principal?—*B. A. C., Philadelphia, Pa.*

A.—Take any note of the final chord of your key, reiterate it well accented, to make it prominent, then take it as your new keynote, on it play a 6/4 chord followed by the 5/3 and you have affirmed a new key. For example: C is your key; ending with the chord of C, make the E prominent by sounding it in octaves; then plunge into the 6/4 of E with B in the bass (the dominant), and go into the key of E (4 sharps); or, from key of C, make the C prominent as the third of your new key and go direct into the key of A-flat (four flats). Treat any chord, accidental or not, in precisely the same way and you will be able to obtain a rapid modulation into any key that may be required.

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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"

Playing in Tune

NOTHING in the world is more distressing than to hear a violinist playing "off pitch." This is the sin of all sins in singing as well as in playing a string instrument. If, after a reasonable length of time, a violin pupil proves to be "tone deaf," that is, hopelessly unable to hear mentally the proper pitch of the tones he is striving to produce, there is nothing to do but to give up the study of the violin. In such a case, if another instrument is taken up it should be one with fixed tones, like the piano, where the intonation does not depend on the performer. If the piano is properly tuned, you can strike wrong notes on it, but you cannot play out of tune. On the violin we have a smooth fingerboard without guides for the fingers; and all tone depends on the ear of the player.

Fortunately, by proper ear training and development, a violin pupil who is seemingly hopeless as far as good intonation is concerned, can often learn to play at least approximately, if not perfectly in tune. Many such cases require much patience on the part of both teacher and pupil.

Every teacher has pupils he despairs of ever getting to play in good tune; but he should not give up too soon. It is astonishing what good ear training will do. A violin teacher writes to the ETUDE:

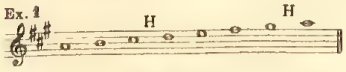
"I have two violin pupils, ages thirteen and fifteen, who are totally unable to tell when their intonation is true or false. What can you suggest for ear training? They have no one to help them at home, and once a week with me does not seem to be sufficient for acquiring intonation as good as I would like it. Do you think playing so much 'off pitch' will do them irreparable harm; or will they be able to acquire true intonation when they grow older and will have more patience to work for it? Your help and suggestions will be greatly appreciated."

Scales for the Ear

The starting point for ear training, in this case, should be the major scales; and a bit of theory before the start is made is in order. The pupil should be taught that in the major diatonic scale there are half-steps between the third and fourth and the seventh and eighth tones of the scale; also that there is only a half-step between the notes B and C, and E and F. This can be very readily demonstrated to the pupil before a piano, where he will observe that there are no black keys between B and C, and E and F because these tones are only a half-step apart and they are not needed. All other notes have black keys between, because they are a whole-tone apart, and a semitone is needed between the tones. This is the most important bit of theory for the beginner on the violin to know; and yet I have often met with violin pupils who have had three or four years of instruction, but who would look with a blank stare of ignorance, if asked where the half-steps lay in even the easiest scale. A student trying to do algebra problems might as well confess that he is ignorant of the fact that 2 and 2 make 4, or 4 plus 4 equals 8.

At first the pupil should be made to mark the half-steps in the scales with a pencil, as in the following in A major, with an "H" for half-step.

Ex. 1



In this scale the half-steps are between C sharp and D, and G sharp and A. In the first position the distances between the fingers are approximately in inches and half inches in playing the scales and scale passages, so the pupil must be directed to play all intervals about an inch apart except where an "H" is marked, when the fingers must be placed close together (about half an inch).

The scale is a melody—the most common of all melodies—and as soon as the pupil begins to play it even roughly correct, the improvement in intonation will commence.

It is a good idea to have the pupil call off the tones and half-tones audibly while playing the scale very slowly thus, "whole-tone, whole-tone, half-tone, whole-tone, whole-tone, whole-tone, half-tone."

The pupil must be made to *think* whether the next tone he is to play lies a whole-step or a half-step distant. An enormous step in advance will have been gained as soon as the student learns to make his half-steps even roughly half as large as his whole-steps. This will be the first victory in ear training, if the pupil is capable of improvement at all.

The Minor Scales

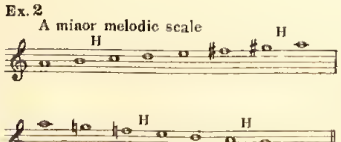
As soon as the student has learned to play the major scales approximately in tune, the minor scales in the melodic and harmonic modes can be taken up. These are much more difficult. The minor scale is a wonderful ear trainer. John Philip Sousa, the famous band director, advised a young band that the best thing it could do to improve its intonation would be to start its rehearsals by playing the minor scales in unison.

It is of course understood that the violin teacher should devote a part of each lesson to teaching the pupil to tune his violin. He cannot make good progress on a violin badly out of tune.

In the melodic minor scales the pupil must be taught to observe that the half tones are between different degrees of the scale when ascending and descending, as in the following. In ascending, the half-tone lies between B and C, and G sharp and A, and in descending between F and E, and C and B.

Ex. 2

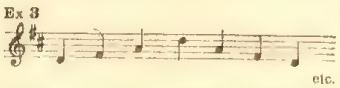
A minor melodic scale



The harmonic mode of the minor scale, which is the same ascending and descending, and has one interval of a tone-and-a-half, must be studied also, the pupil marking where the half-tones lie and where the tone-and-a-half interval lies. In all this scale practice he should call out the tones and half-tones as he plays them, which will make him think what he is to play next.

While he is doing this scale practice he can also be doing arpeggio practice. This should be commenced in the common chord of each key, major and minor; that is, the first, third, fifth and eighth (octave), tones of each scale as in the following in the key of D major:

Ex 3



These arpeggi on the common chord are so obvious that even the dullest ear can hear when they are played out of tune. After the notes of the common chord (tonic) of each key can be played in reasonably good tune, the dominant and subdominant chords may be taken up, and later the arpeggi of the diminished seventh and other chords.

All this scale and arpeggio work in all keys, if faithfully done, will have resulted in a rapid development of the pupil's musical hearing and ability to play in tune, always provided that he is susceptible of improvement.

The next and one of the most important means of developing the dull pupil's ability to hear pitch and intervals is the practice of familiar melodies. The most familiar and obvious melodies should be used, things the pupils hear almost daily, played by bands on the streets, sung in school or church, whistled by the boys on the playground, melodies like *America, Yankee Doodle, Old Black Joe, The Banana Song, Hail, Hail the Gang's all Here, Marching Through Georgia, Old Folks at Home,* anything so striking that it will appeal to the dullest musical comprehension.

In the Good Old Days

It is not such a great many years ago that most of the violin instruction of the world was of the dullest possible description. Teachers kept the hapless pupil on tiresome, dry-as-dust exercises, for a year or two at least, refusing to give him anything in the nature of a piece or even a simple melody that he would enjoy. This has been very largely changed. The up-to-date teacher uses interesting material containing real melodies by real composers. Pupils of poor talent are given melodies like the above, at first, until little by little they are ready for compositions like *Traumerei, The Swan,* the *Minuet in G,* and other similar compositions.

The pupil of poor intonation should be encouraged to sing as much as possible, as this is a great developer of the ear; and he should also attend many concerts and hear as much music as he can. Music is like a language; the more one hears, the easier it is comprehended. Solfeggio practice is excellent, and is insisted upon by most of the famous violin teachers.

It is almost incredible how greatly the human ear and musical understanding can be developed. In Gardiner's *Music of Nature,* published in England in 1832, we find an example in point. The author says: "In the improvement, or rather the actual formation of an ear, we may mention Mr. William Coltman, of Leicester, who, blind from his birth, had so dull an ear when six years old that he could not distinguish the tone of a violin from that of a flute. At this period he was presented with a piano which amused him only by its curious structure. At length his ear was caught by the sounds, and he soon began to lay aside his other amusements and to show an increasing fondness for music. The rapidity with which his ear was formed and perfected is without a parallel. On first hearing the *Seventh Symphony* of Haydn performed by a full orchestra, he instantly comprehended the modulations of the symphony and played them on the piano with the greatest accuracy. In things of common life we may mention that he ascertains his situation on the street and his near approach to objects by the stroke of his stick. To distinguish the firm step of a man from the light step of a woman is what many can do, but he recognizes his friends by their walk and can tell the age and disposition of strangers by the tone of voice."

I have seen such marvelous cases of improvement in ability to play in tune on the violin that I now hesitate to condemn even the most backward student. We all know the story about the immense number of watch springs which can be made from a pound of common iron, when it is made into steel and fashioned into springs. The same thing is true as regards human musical hearing. Almost everyone seems to have a bit of talent, which can be developed and increased to a wonderful degree, if the pupil will but do his part and work faithfully along the lines as given above.

Summing up, the violin teacher should remember that he has three principal tools in his kit, for improving the pupil with a dull ear—the playing of scales, of arpeggi, and of familiar melodies that the pupil hears constantly in his everyday life.

"Art of Arts; surpassing art."—SHELLEY.

"These cheap fellows who steal all the old-time melodies from the brains of others and turn them into syncopated time because it means a quicker return of money are nothing better than thieves."

—FRITZ KREISLER.

The Formation and Management of the Amateur Orchestra

By Dr. Perry Dickie

We are frequently the recipient of letters of inquiry from out of town parties relative to the various phases of the amateur orchestra.

In this article we will endeavor to supply the desired information for any who may be contemplating the formation of an amateur orchestra so that one with a fair amount of musical ability may be enabled to make a start on one of these organizations, capable of being maintained and from which the listeners can derive enjoyment from their playing without being obliged to know anything of music in order to do so.

We wish to state, in beginning, that an amateur orchestra, even composed of good players, much less of poor ones, be it all or even but a few, cannot by mere rehearsals alone—no matter how often or how long—ever possibly surpass a stage of mediocrity at the very most. And when we use the term amateur orchestra, we mean an organization composed entirely of amateurs and not containing a sprinkling of professionals to keep them from breaking down or to hold them in a semi-true intonation.

Aims of Organization

Many of these organizations are not aiming at the artistic interpretation of a higher class of music; in fact too many of them are just about able to get through with anything, if it is but easy enough. Evidently their object must be the pleasure of taking part in such renditions as well as for the delectation of their musical (!) friends who listen attentively and applaud so enthusiastically at their public recitals. Organizations such as these we have not in mind as they are happy as they are and perfectly satisfied in their working for art's sake.

However, in all amateur orchestras in which the members have any aspirations towards musical excellence, a certain amount of extra drilling and coaching, either singly or in groups, or both, must be frequently maintained by the conductor or one appointed by him. The amount and frequency of this drilling will depend en-

tirely upon the ability and the aptitude of the ones upon whom it is expended.

When any of the players are very poor in technic, tone or intonation, while it would be better that any such are not permitted to become members of the organization, still if they show signs of a possibility of future ability, they should be admitted on probation and instructed, being held in abeyance, but not permitted to play in the orchestra until they can do so in a creditable manner without marring the effect of the ensemble.

We are of course assuming that home practice is being insisted upon and carried on by all the members of the orchestra; for without it there can be expected no possibility of any musical success whatsoever. In short it would be merely a waste of time to attempt to keep up an orchestra under such conditions; for, although it might be able to "limp along," it could never be other than a most miserable failure, from a musical standpoint.

Minimum Practice

The minimum amount of time that should be expended in practice, from which results of value could be expected, must be not less than an hour a day, and every minute over this just so much the better. The work should consist of technic only—with this small amount of time—especially scales and bowing for strings or wind exercises for wood or brass. Much attention should be given to the practice of long sustained notes, the playing of which every piano, is invaluable in acquiring a steady tone of good quality, which the musician should always strive to obtain.

An experience covering many years with these organizations has demonstrated to us that large orchestras composed of amateurs alone, not depending upon professional aid, are seldom a musical success and as a rule not long-lived. And especially so, if starting with too large a number, they remain unwieldy until their often short existence comes to an end.

Granted that there are some large amateur orchestras scattered throughout the country that are good, while there are others that are pulling along and keeping life in them; these are too few in number to prove the advisability of large amateur orchestras as musical successes and ones that are now among the best we can safely assume started with a very few in number and gradually worked up to their present size.

Size of Orchestra

Therefore we invariably advise small orchestral combinations for amateurs, not to exceed fifteen to twenty players at the most; and, if it is possible to obtain very good players, even to limit the number to ten or a dozen. In this way there is a greater certainty of obtaining excellent musical results than there is with a large number in which there is a sacrifice of tone quality and a more perceptible faultiness in the intonation, a common failing in amateur organizations and of which the brass are offending members.

If, however, a large orchestra is insisted on, we advise at least starting with a small number to give some possible chance for it to obtain a foothold and perhaps escape the so common fate of these organizations in fading out of sight after an existence somewhat ephemeral.

The small sized combination that we have found the most satisfactory—from a musical standpoint—for an amateur orchestra which stands a good chance of holding out and doing good work is patterned after the ones employed in our first class movie houses—outside of the large symphony orchestras—playing a good class of music and capable of rendering with effect about anything in the classics and modern composers of the higher order.

In the formation of our ideal combination we advise starting with four violinists, as a rule playing first, but where an important second part is required or an obbligato violin part, one or two of these to take it as the effect requires. Particular care should be exercised in the selection of these four violinists, that they possess a good technic, tone and above all a perfect intonation in which too many are lacking. These violinists should be put through a preliminary course of drilling before attempting the regular orchestral work. Several points of importance are necessary for this, such as playing together, which is only possible by insisting on a uniform bowing and fingering. This drilling is an absolute necessity; for, although each player may be individually most excellent as a soloist, still when attempting to play with others the results may not be sufficiently unitoned to give the effect of one instrument that we hear in the violins in our large symphony orchestras.

Our next instrument is a piano, which however, would be of value in many ways in the violin drills. As for the pianist, we would prefer that he be one capable of conducting the ensemble, thus emulating the composers of old who sat at the piano. The pianist must be a really good one, if we wish to make anything out of our orchestra; as, with our limited number, the piano plays a very important and effective part. Hence, much should be expected of whoever undertakes to play the instrument; and much more than simply an ability to play the simple piano parts usually found in orchestral music and which are as a rule most miserable to say the least. A knowledge of extempore would be of great value to the pianist undertaking this work.

Adapting Accompaniment

He would be thus able to adapt the accompaniment according to the effects required, at times playing a full piano solo arrangement, plain chords, reinforcing or doubling weak parts, or supplying those lacking in the ensemble.

Next in order, but no less in musical value, we advise the addition of a 'cello which in our estimation is an instrument which cannot be omitted from any orchestral combination aiming to acquire on artistic standing. Nor can it be substituted by any other instrument, inasmuch as it is unique and inimitable in its tone quality. Hence, the ensemble that lacks it is most decidedly and musically incomplete.

To vary the monotony of tone quality of the strings, which when even at their best there is a sameness about them for which the ear craves a change, clarinet should be the next instrument introduced together with or followed by a flute. With the addition of these instruments the orchestra will be well provided for in the melodic section, and we must now give our attention to strengthening the other portions of the ensemble.

For this purpose a reed organ—blown by the feet of the player—for the expression thus obtainable—should be the next addition to the orchestra. This instrument is a most valuable acquisition on account of the body of tone that it gives, which in all small or moderate sized orchestral combinations are thin and weak especially in the middle parts which the reed organ most satisfactorily compensates. It is also useful for a substitute for part lacking, as well as for doubling, reinforcing and strengthening parts when necessary. The reed organ is capable of a most delightful gradation of tone-volume, from the softest pianissimo to that of the loudest fortissimo. From the former the most pleasing effects are obtainable in giving a soft but imperceptible background which is rather felt than heard. In short, in the hands of a good player who will treat it as a real musical instrument, the reed organ will prove a most valuable addition to any or-

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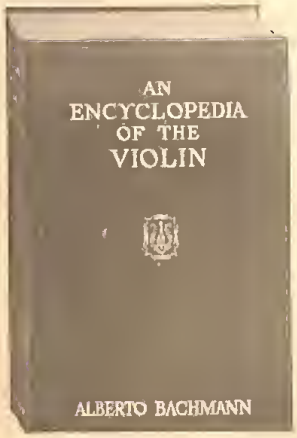

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SUNDAY EVENING, February 14th

ORGAN
Meditation ..... *Hosmer*
ANTHEM
(*a*) Hark, Hark, My Soul....*Henrich*
(*b*) Love Divine ..... *Storer*
OFFERTORY
Is It For Me (Solo S.)..... *Stults*
ORGAN
Processional March ....*Scotson-Clark*

SUNDAY MORNING, February 21st

ORGAN
Heimweh ..... *Shelley*
ANTHEM
(*a*) Thou Wilt Keep Him in Perfect Peace ..... *Matthews*
(*b*) Blessed Art Thou..... *Pierce*
OFFERTORY
If Any Little Word of Mine (Solo A.) ..... *Ambrose*
ORGAN
Anniversary March ..... *Pease*

SUNDAY EVENING, February 21st

ORGAN
Twilight Devotion ..... *Pease*
ANTHEM
(*a*) O Lord of Heaven and Earth ..... *Marks*
(*b*) To Thee, O Precious Saviour ..... *Roberts*
OFFERTORY
Cling to the Cross (Solo T.).*Protheroe*
ORGAN
Sortie ..... *Colburn*

SUNDAY MORNING, February 28th

ORGAN
At Sunrise ..... *Diggle*
ANTHEM
(*a*) It Is a Good Thing to Give Thanks ..... *Kinder*
(*b*) A Hymn of Trust..... *Hanna*
OFFERTORY
Spirit Divine (Duet S. and T.) .*Beach*
ORGAN
Postlude in A..... *Galbraith*

SUNDAY EVENING, February 28th

ORGAN
At Even Time..... *Geibel*
ANTHEM
(*a*) Be Thou Our All In All *Messagni-Conhurst*
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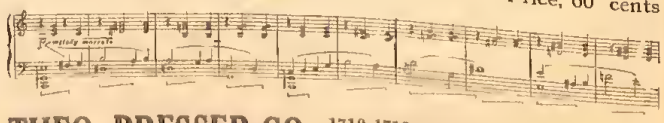

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chestral combination. It is an absolute necessity if volume and tone enrichment are any desideratum for the organization. We would say that only one who has heard the reed organ played artistically in combination with orchestral instruments, can realize the very delightful effects it is capable of producing when so used.

When our orchestra is running smoothly enough for another addition, a double bass—not the largest size, and a pair of tympani will prove of great value in strengthening the foundation tones and contributing a rich sonority to the bass not obtainable by any other means.

This last addition completes our plan of an ideal amateur orchestra, which, while we grant the seeming unusualness of the idea, to those who have never heard this combination, nevertheless we can promise from it far more musical results than from one formed on the lines of the regular symphony orchestra which, while we admit its excellence for professional musicians, still we consider it to be beyond the reach of amateurs to make a complete success of it.

In regard to the instruments which we have omitted from our plan, but which are a component of the regular symphony orchestra, we would say a few words in explanation for their absence.

Second violins we do not advise as a part of an amateur orchestra, and we have already suggested that when such parts are essential for musical effect they can be played by one or two of the first violins. A second violin corps in an amateur orchestra is a risk too hazardous, from a musical standpoint, to attempt, as good violinists are seldom willing to play these parts regularly; and if poor ones are permitted to do so they make havoc with the ensemble. We would say that the absence of the second violins is amply compensated for by the piano and organ.

The omission of all brass instruments from the plan of our orchestra will need an explanation. We are well aware of the glorious possibilities from the use of horns, trumpets, trombones and tuba, as we hear them in our symphony orchestras; but it has been our experience that these same possibilities are not by any means obtainable when amateurs attempt the same. The fault with brass, of which we have to complain, in the average amateur is an aptness for imperfect intonation and a poor tone quality, with but very few exceptions. We do not charge this to all; but, as there are so many of this kind, the surest way is to omit brass entirely. Even players that are good as soloists, when they attempt to play with instruments of other classes—string or wood wind—on account of diverse vagaries in their changes of pitch during playing, which they do not seem to be able to overcome, prove to be an acoustical disturbing element.

In regard to this advice, we make one exception and would say that if a good (French) horn player—not an alto or melophorn—is obtainable, who can be drilled to keep in tune with the ensemble, by all means his services should be obtained. The tone quality of the horn is too valuable a musical asset to be passed by if it can possibly be utilized.

In regard to the saxophone, which is found in many of the amateur combinations, we do not advise its use; as it is entirely out of place in orchestral music. There are no orchestral parts written for it, in music of the higher class, as composers do not seem to favor it. When it is used in the amateur orchestra it is as a substitute for some other instrument, according to the taste of the conductor, which it would seem varies for about anything except the double bass or drum which are about the only exceptions for its use. But the fact still remains that, whatever instrument it substitutes, it does not prove satisfactory as its tone is too blaring and assertive and is never unheard at any time. As a substitute for the cello or oboe, as its tone in no way resembles that of either of these instruments the whole orchestral effect that is intended by the composer or arranger is absolutely destroyed by its use for this purpose. However, we will say that the saxophone in a band is a decided acquisition, where it forms an important part in enhancing the tone quality of the ensemble, forming a feature among the horns and bassoons as well as obligato and solo work.

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Violin Labels.

McClelland, Ark.—The violin you are thinking of purchasing is no doubt an imitation Stradivarius. I could not judge of its value without seeing it. It may be worth only a few dollars; but, if by a good maker, it might be worth more. You would be running a great risk in buying it unless you had it examined by a good judge of violins. 2. The label states that the violin was made in the year 1759 by Antonius Stradivarius. However, as Stradivarius died in 1737, he certainly could not have made the violin in 1759, unless he sent it from the spirit world. Labels in violins mean nothing. Makers of cheap factory fiddles stick all kinds of labels of famous makers in their violins, never dreaming that the people to whom they are sold will take them seriously. The label is the very last thing which a real expert looks at, because they are so often doctored, counterfeited and taken from one violin and put into another.

Klotz Violins.

G. H.—Your letter fails to state in which member of the Klotz family of famous violin makers of Germany you are interested. There were several branches of this family. Some were more eminent than others, and their violins command higher prices. The price of $15,000, which you say was set on a Klotz violin was offered you, is ridiculous. Klotz violins are much cheaper. There are many more sales of these violins below $1,000 than above it. In a late catalog of American violin dealers three specimens by Geo. Klotz are offered at $500 each, and one Sebastian Klotz at the same price.

Removing Rosin.

P. F.—Your violin must be an imitation Strad., for Stradivarius did not burn his labels into the wood of his violins. I could not guess at the value of your violin without seeing it. Some of the imitations are worth little or nothing, and others which have been made by artist violin makers are valuable. 2. You can remove rosin which has caked under the bridge by rubbing carefully with linseed oil, to which a little powdered pumice stone has been added. If your violin is in as bad shape as you describe, probably you had better send it to a good violin repairer. 3. You will find details of the life of Stradivarius in any general or musical encyclopedia in your public library, or if you want his biography in book form you can get one from any bookseller.

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G. S. B.—The Etude has a rule against supplying opinions in regard to the standing of living makers of violins, pianos and other instruments. We have been obliged to make this rule in justice to our advertisers, who are the makers of instruments. 2. There are at the present day hundreds of violin makers scattered all over the world, who claim to be the greatest makers in the world.

Guarneri Relations.

T. D.—Leading violin authorities support your view that Andrea Guarneri was the uncle and not the father of Joseph Guarnerius del Jesu, the famous violin maker. 2. Your statement that Richard Duke, the London violin maker, copied Stainer almost exclusively, and only occasionally Amati, and very seldom Stradivarius, may very probably be correct; however, one authority states that "his best work is on the Amati model." 3. The name "Kloty" among the German violin makers, given on page 518 of the July Etude, should have read "Klotz."

The Unknown Maker.

R. M. D.—None of the authorities includes the name of the maker of your violin, among famous makers, and I can find no information concerning him. There are tens of thousands of violin makers in the world, and of these but a small proportion have a wide reputation. Your violin may be a good one, for all that, as it sometimes happens that obscure makers produce excellent violins.

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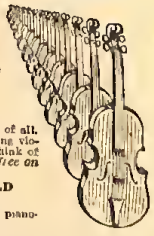

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Hints on Organizing a Musical Club

By Harold S. Macomber

In organizing, not only a musical club, but any club, the thing of paramount importance is that it shall have a definite and judicious purpose or object. In fact, all clubs of particular note, and especially those which endure long, have always had some precise and lofty object. In connection with this object, a club should have a practical code of laws, or rules and regulations, to which all candidates for membership (and all members) should conform, or (failing to conform) be subject to removal from the organization.

All this presupposes that each one of those who are planning on organizing the club shall be genuinely interested in the proposition and its ideal. A musical club can have a variety of lofty purposes. For example, it may seek to make "classical" music "popular" (that is, liked and understood by the majority); it may plan to present regular recitals by the greatest artists, at prices suitable for all; it may seek to develop the creative genius in artistic individuals, or to develop the interpretative talents in such individuals, to an artistic degree; it may seek to foster the cause of the best music in the home. Surely, the ideals for a music club are practically unlimited; and any group of interested people seeking to organize one should find it easy to formulate a lofty ideal or objective. Without such an objective, the club will have been formed in vain.

The music club must have also a definite plan of organization. Officers should be elected once or twice yearly, or just as often as the club members decide after a fair vote. There should be regular business meetings for the whole membership (not just for the officers), during which all business should be conducted on a parliamentary basis. The matter of dues and fees should be satisfactorily taken care of during business meetings. It is enough to say on this point that economy is highly desirable, but never to the point of "tight-waddishness;" there is a "happy medium"—a narrow channel—through which the successful club must swim and avoid striking the rocks close by on either side. Anyway, if the club is good and proves its merits to the public, that public will always be glad to assist it through difficulties, financial or otherwise.

Business meetings, however, should be separate from the club's regular meetings. During regular meetings a study plan, or something of a musical educational nature, should be pursued, such being predetermined by the club. To keep up general interest and enthusiasm concerts should be given quite regularly by such prominent artists as are accessible for the occasions. It might be strongly suggested here, however, that when world-famous artists are not obtainable, the concerts be given publicly by a member (or members) of the club (each member should at all times be ready and willing to donate his or her talents to the good purposes of the club). The fact is that in any musical club theory should not overshadow practice, nor should practice overshadow theory; creative artistic attention should not eclipse interpretative artistic attention, nor should interpretative artistic attention eclipse creative artistic attention. NO. It is—and forever will be—safest to preserve a perfect balance in the organization and maintenance of the music club, as in all things.

Laughing Chorus

"Is she a good musician?"
"Very. She knows when to quit."
—*Western Christian Advocate.*

* * *

"Why do you allow your daughter to bang the piano so hard?"
"I'm hoping she'll either sprain her wrist or bust the instrument."—*Boston Transcript*

A celebrated singer was singing one night at a concert Tosti's 'Good-bye,' when, at the beginning of the third verse, she completely forgot the words. Her accompanist prompted her by whispering the forgotten line. 'What are we waiting for!'—he said earnestly, and twice over. Madame glared at him, and whispered back, angrily —'I've forgotten the words, you silly idiot!"

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Words by Alice C. D. Riley **Music by Dorothy Riley Brown**
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An unusual Song Collection. Music of a delicately modern content and words of inimitable charm given to subjects and matters that are of immediate interest to children.

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A Song Cycle of Mother Goose in modern artistic music. While out of the sphere of children's songs for general use, the collection is valuable by virtue of the great pleasure afforded the children as listeners, serving to develop their appreciation for the best in music through the medium of the familiar words

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December, 1925

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Annual Holiday Offer

The Thirty-seventh Christmas Offer of the Theo. Presser Co. is now presented to the music world. Since the inauguration of these Christmas offers, it has been the policy of the Theo. Presser Co., to make special low prices on such publications in its catalog as are suitable for gifts to music lovers, music teachers and music students. In an advertisement in this issue some of the excellent gift suggestions for music lovers in this offer are given. The complete Holiday Offer is published in pamphlet form and everyone who plans making a Christmas gift to anyone interested in music should have this pamphlet. If you have not received one already, write and ask for the Thirty-seventh Annual Holiday Offer.

Calendars For Christmas Remembrances To Pupils and Music Loving Friends

The Calendar designed for 1926 is beautiful, having an attractiveness and at the same time a dignity that makes it an acceptable wall decoration for the Studio or the Home. There are six different subjects, these being picturizations of historical or romantic musical subjects. We can best describe these calendars by outlining their production. The card stock used for the basis of the calendar is approximately 6 x 9 inches in size and its entire surface is a true gold tone. Upon such a background the pictures have been printed in the beautiful tone effects of Photogravure printing. The rich Sepia and its many varying tones obtained in Photogravure printing, make pictures, when printed upon gold, that cannot be fully appreciated through any description. In an advertisement in this issue a little illustration gives but a meagre idea of these calendars. Most assuredly we do not believe anyone will be disappointed in these calendars. They are sold in assorted lots at $1.00 a dozen postpaid. Single samples may be purchased at 10 cents each.

Christmas Music

This is a last-minute reminder upon music for special Christmas Services in the Church and Sunday School. Special attention will be given orders for solos, anthems or any other Christmas music orders now and the patrons of the Theo. Presser Co. may rest assured that there will be no delay in the shipping of any Christmas music orders that are received in December. Of course, the one who delays until the very last minute in ordering risks experiencing delays, due to congested mail and express shipments that always exist prior to the holidays. Our Christmas music embraces not only such music as is required for sacred services, but also such music as is intended for those who wish to present Christmas Cantatas.

Album of French Composers For the Pianoforte

Our *Album of Russian Composers*, having become very popular, we have now in Preparation an *Album of French Composers*. This album will contain pieces by some of the most popular writers, such as *Saint-Saëns, Godard, Chaminade, Widor, Lacome, Pierne* and others. This volume will be well suited to fourth and fifth grade work. It will contain vital, splendid and scintillating numbers.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

In The Candy Shop Musical Sketch For Children By Mildred Adair

This very original and charming little operetta will be a welcome addition to the comparatively small list of effective works for children. In addition to the usual songs and dances, an easy piano solo and duet is effectively introduced. The costumes may be easily made up and the operetta may be produced at home, requiring no more stage properties than a piano. Special introductory price is 25 cents per copy, postpaid.

A New Christmas Gift Card

We are preparing a very elaborate three-color card to be delivered on Christmas morning where an ETUDE MUSIC MAGAZINE subscription is given as a holiday present. Every music lover, student or teacher will be delighted with a year's subscription to THE ETUDE. You could spend double the amount and not get more pleasure. No need to go shopping, no worry as to what to give, just send a remittance of $2.00, giving the name of your friend and the subscription will be entered to begin with the December issue and the card mailed in good time for the holiday season, mentioning your name as the giver. Order early and avoid the December rush and possible disappointment in magazines not arriving promptly. A magazine subscription as a gift is a permanent reminder throughout the year of your thoughtfulness.

Six Picturesque Studies For the Pianoforte By Paul du Val

In the third grade work, there are studies innumerable, but when it comes to the fourth and fifth grades, there are not so many. A new book of this degree of difficulty is welcome always. These six studies are as follows: 1. *The Fountain:* This is devoted to arpeggios, or broken chords, in the right hand. 2. *Flying Leaves:* This is devoted to staccato sixths chiefly, intended for light wrist work. 3. *Placid Lake:* In this we find legato, double notes in both hands, thirds, fourths and fifths, etc. 4. *Sea Spray:* This contains light and delicate finger work with pedal effects. 5. *A Carnival Scene,* containing octave work and glissandos. 6. *An April Breeze:* A left-hand melody with syncopated accompaniment. All of these studies are so good that they may be used as separate pieces.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Rhythmical A B C's For The Violin Beginner By A. Louis Scarmolin

Judging from the many orders received during the short time this work has been offered at the special advance of publication price, it is going to fill a long-felt want. *Rhythmical A B C's* is a work unique in violin instruction. It is so simple that the youngest beginner cannot fail to grasp the primary idea of rhythm so lucidly portrayed. Books of this kind are familiar to piano teachers and are frequently used, but violin literature has been singularly lacking in such publications. To all violin teachers who have not taken advantage of the special price, 35 cents a copy, at which this book may now be ordered, we heartily recommend this valuable and instructive work.

Ideals That Live

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The passing of our great founder on October twenty-eighth reveals more than ever before the force of his great ideals and the remarkable strength of the organization that he built.

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Elementary Piano Pedagogy By Chas. B. Macklin

The busy teacher, and the young teacher who is needing a pilot through the shoals of getting those first pupils started rightly on their course, will find in this book just the counsel which will be of the greatest value. The author of this volume has had years of practical and successful experience in doing just this thing; and in this book are embodied the best thoughts and knowledge which he has picked up along the way. One of the most valuable features of the materials offered is that they are placed before the reader in simple, everyday, familiar, conversational style, so that the veriest beginner in the profession of teaching will be able to grasp and put into practice what he has to say.

The special advance of publication price is 75 cents per copy, postpaid.

Great Men and Famous Musicians on the Art of Music By James Francis Cooke

This volume is the third in the series, the first two of which are, *Great Pianists on Pianoforte Playing* and *Great Singers on the Art of Singing.* In these books the reader gets at first hand the "whys and wherefores," of the things done by the great creative and executive artists of the day. Works of this type are both instructive and stimulating. The artists who have given these interviews are of such rare accomplishments that they are not only able to do things but also to tell about them, both practically and entertainingly. These three volumes may be read either separately or as a course.

The special introductory price in advance of publication is $1.00 per copy, postpaid.

Abraham Lincoln—Cantata By Richard Kountz

This is just the right sort of a cantata for high school choruses. It is both patriotic and imaginative. The poem is a fine one and the composer is one who has had previous successes to his credit, in this same line of work. This cantata is very singable, tuneful and well harmonized in the regular four-part arrangement for mixed voices. There are no set solos, although there are unison passages which may be used as solos. There are many brilliant effects easy of rendition. This work will be ready January first; orchestral parts may be had on rental.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

From the Dalles to Minnetonka—Four Impressions For the Pianoforte By Thurlow Lieurance

A number of the Indian songs of Mr. Lieurance have proven so popular that they are in demand as piano transcriptions. This volume is made up of piano pieces based upon some of the most attractive and characteristic of the native Indian Themes. It includes, of course, a new concert arrangement of *By The Waters of Minnetonka.*

The special introductory price in advance of publication is 40 cents per copy, postpaid.

Album of Song Transcriptions and Variations for the Pianoforte

Years ago we were hearing that song transcriptions were old-fashioned and going out of style. We heard the same things said as to certain types of drawing-room pieces; but the general public knows what it wants and in music it seeks melody chiefly. The response to our announcement of an album of *Song Transcriptions and Variations,* has been very flattering and it is our intention to have this new book on the market at a very early date. None will be disappointed in it.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

What to Teach at the Very First Lessons
By John M. Williams

Practical teachers have informed us that they have derived the very greatest benefit from Mr. Williams' Lectures. He has expanded and enlarged these lectures into a very readable book which will prove a boom to many young teachers, as well as to others who need refreshing and entertaining ideas. This book is now on the press, but copies will be ready in a very short time.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Technic for Beginners Preparatory to Hanon or Pischna
By Anna Priscilla Risher

Just as soon as the beginner has attained the hand position and the proper movement of the fingers, the first book of technic may be taken up. Such a book is not like the others which are studied and completed, but it is intended to be used for daily practice over a considerable period. Most of the technic books are either too difficult or too extensive for the first beginner but this one is just right. It serves as a preparation both for the *Hanon* and *Pischna* exercises.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Older Beginner's Book for the Pianoforte
By John M. Williams

For the older beginner it is best to use an instruction book prepared for the purpose. The material used for young people is often entirely unsuited for more mature minds, yet in both cases, the subject must be presented in the simplest, plainest and most practical manner. Mr. Williams is an adept at this sort of work and he has made a book which should prove wonderfully successful with older students and with adults. His explanations are just right and his musical material is admirably adapted to the purpose throughout. This book will be ready very soon.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

A Little of Everything For Everyday Technical Exercises for the Piano
By Gilmore Ward Bryant

This work is now on the market, but the special introductory offer will be continued during the current month. The daily studies as exemplified in this book are divided into seventeen sections, but these sections are to be played as one continuous number. They are printed out in seven keys, but they are intended also to be played in the other keys. They might be taken up in the third grade, but they will prove of especial advantage to fourth grade players and beyond. All sorts of technical figures are employed. The idea is a novel one, but it has been used with excellent results by the author and many others.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Fifteen Studies for Violin (Second Violin in Score)
By Charles Dancla, Op. 68

The name of Dancla has long been a familiar one in the realm of violin instruction. He is well known alike for his studies and teaching pieces. We have in preparation the studies by Dancla, Op. 68 —which are written with a second violin part in score. These studies are very good for general technic work through the first five positions. They can be used with any other method and the fact that they have a second violin part makes them valuable for class or ensemble work.

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Easy Studies in Early Grades for the Pianoforte
By Mathilde Bilbro

Without doubt this will prove to be one of Miss Bilbro's best elementary works. It consists of fifty short studies, in which attention is given to all the necessary things in elementary studies. Mechanism, touch, rhythm, dynamics and tone production are all exemplified in an attractive and interesting manner. These studies may be taken up in the early second grade.

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New Overture Album to be Published for Piano Solo and Piano Duet

These volumes are now on the press and will be out very soon. The contents is the same in both volumes, it is a follows: *Light Cavalry*, Suppe; *Festival*, Leutner; *If I Were King*, Adam; *Marriage of Figaro*, Mozart; *Hungarian Lustspiel*, Keler-Bela; *Pique Dame*, Suppe; *Orpheus*, Offenbach; *Mignon*, Thomas; *Jubilee*, Weber; *Bohemian Girl*. Balfe. These are the good old standard overtures that everyone likes to play and hear. The arrangements in each case are the best procurable. The plates are new and prepared with the utmost care.

Advance of publication price, postpaid, for the solo volume is 40 cents, and the advance price for the four-hand volume is 50 cents. Be sure to specify which is wanted in placing your order.

Second Year Study Book for the Pianoforte
By A. Sartorio

This is a worth-while book of studies in tone and mechanism that may be taken up just as soon as the student has finished his work of the second grade. Mr. Sartorio has been very happy always in the production of such sets of studies and this is one of his best. Students always like studies of this type on account of their melodic interest, which makes them pleasing to practice.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Standard Second-Grade Recreations for the Pianoforte

This will prove a most acceptable volume containing pieces that are in keeping with the title. As it is printed from special large plates, an unusually large number of pieces will be found. The pieces are all well contrasted, full of character, tuneful and interesting to play. The drudgery of practice is lightened materially by having at hand such a collection.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Nearly A Honeymoon— Musical Play
By Jessica Moore and Geo. L. Spaulding

The scenes are rural in character and the plot introduces many mirth-provoking situations. This will be a grateful offering for American Legion, Dramatic Clubs and Church use. Special introductory price in advance of publication is 30 cents a copy, postpaid.

Let's Have a Real Old-Fashioned Christmas

BRIGHT shop windows, street corners piled with fragrant evergreens, little boys on their best behavior, busy people rushing everywhere with interesting bundles, little girls painting lampshades, everybody humming carols, mother making mince meat, father exercising his wallet, grandma knitting sweaters, Santa Claus polishing up the harness, grandfather in the garret whittling a marvelous frigate, baby registering unlimited surprise, the bells—the wonderful bells—hurrah—it's Christmas!

CHRISTMAS is the busiest time of the year for us because so many people have come to know that musical gifts are permanent gifts, they keep the home and the heart musical for months and years.

LET US WISH EVERY ETUDE READER AND EVERY ONE OF THE EVER GROWING CIRCLE OF FRIENDS THAT COME TO US EACH YEAR

Merry Christmas and Happy New Year

THEO. PRESSER CO.

Album of Octave Playing

There is a very steady demand for collections of pieces and study pieces adapted to special technical purposes. In the series of volumes that we have now in the making, *Scales*, *Trills* and *Arpeggios* have already appeared. All three volumes have had flattering success. *Octaves* will be ready very soon. All these volumes are of intermediate grade, beginning in the early third grade and progressing into the fourth grade. All of the numbers have musical value.

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Bach Album
By Sara Heinze

Music has two sides: The purely melodic, which appeals chiefly to the senses, and the polyphonic, which appeals more to the intellect. It is possible, of course, to combine these two features. Since polyphony has most to do with the structural side of music it is of the utmost importance that it be presented to the student at the earliest possible date. This is the reason for such a volume as the *Bach Album*, which we are about to add to the Presser Collection. This is one of the Standard works and our new edition has been prepared with especial care. It is a real introduction to Polyphony. It may be taken up late in the second grade or early in the third grade.

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How to Succeed in Singing
By A. Buzzi-Peccia

Wherever there are singers the name of Buzzi-Peccia is known and esteemed. He is the composer of some wonderfully successful songs, he is a splendid voice teacher and he knows well how to write about his art. His new book on singing represents the results of years and years of practical experience both in Europe and America. Every student of singing should possess this remarkable book. It is now on the press.

The special introductory price in advance of publication is 60 cents per copy, postpaid.

Suite, Op. 15. for Two Pianos, Four Hands
By A. Arensky

This number has become one of the most popular of all works written originally for two players at two pianos. It is in genuine duet style with the work of the two players equally important. Although it is intended for advanced players, it is not too difficult to be used by good and earnest students. It is a delightful recital number. Our new edition is now nearly ready.

The special introductory price in advance of publication is 50 cents per copy, postpaid.

Etudes For The Violin
By Hans Sitt, Op. 32, Book 1

The Presser Collection, having been enriched during the past few years by the addition of many of the best standard violin studies, it is but meet that these most serviceable Etudes by Hans Sitt should also be included. They are frequently used as supplementary material to the regular violin schools and may be used progressively. The new edition will leave nothing to be desired and may now be ordered at the special advance of publication price, 30 cents a copy, postpaid.

Preparation Trill Studies for the Violin Beginner Op. 7, Part 1
By Otakar Sevcik

The violin studies of Otokar Sevcik are among the most frequently used by teachers of the present day. His two works previously published in the Presser Collection, School of Violin Technic, Op. 1, Pt. 1, and School of Bowing Technic, Op. 2, Part 1, are in great demand. Our new edition of the Trill Studies will be an excellent one, as we have engaged the services of Otto Meyer, Sevcik's personal representative in this country and a recognized authority on the master's works, to do the editing. The special introductory price in advance of publication is 50 cents a copy, postpaid, and, as this is probably the last month that this work will be offered at this price, an early placing of your order is advisable.

Binders for a Year of Etudes

We have again secured an attractive lot of substantial binders for ETUDE MUSIC MAGAZINE. The binder opens flat, preserves copies fresh and neat, keeps them in regular order and the retail price is $2.25. When you send us your renewal subscription for the coming year, draw your check for $3.25, which will pay for the subscription and also for the binder. Remember that the $1.25 additional charge covers only the actual manufacturing cost of the binder, and you will find that you have made an investment which will pay dividends for years to come.

Advance of Publication Offers Withdrawn

This month the three works named in paragraphs below are placed on the market and the Advance of Publication Offers are withdrawn. We feel quite sure that those who took advantage of the advance of Publication Offers on these works will feel that they made a wise investment.

Senior Orchestra Book for School and Amateur Use. (Offered in advance of publication as the *New Amateur Orchestra Collection.*) This has been named the *Senior Orchestra Book*, not because it is out of the reach of the average amateur orchestra, but because the numbers given are of such good character as to merit their use by High School and even College Orchestras. This is an outstanding orchestra collection. All of the parts included in school orchestras of to-day are to be had. The parts sell for 35 cents each, the Piano accompaniment 65 cents.

Middle C and the Notes Above and the Notes Below, by Lidie Avirit Simmons. This is one of those delightful beginner's works that helps make things clear to the young beginner. It teaches notation almost automatically, the various notes being introduced gradually and then the knowledge of those notes being more firmly rooted by the writing of them in the space provided, and the playing of the little study with each lesson. The whole thing is presented as attractively as possible and each exercise is accompanied by a pictorial illustration. The price is 75 cents.

Scale Studies for the Violin, by J. Hrimaly. Many violin teachers have come to look for the new additions of standard violin works being added from time to time to the Presser Collection since in all instances these new editions have been found to be most carefully edited and in some instances wisely revised. We are happy to announce that the Hrimaly Scale Studies are now issued under the Presser Collection. The price is $1.00.

You Can Pay for Your Christmas Gifts in New Etude Subscriptions

The following [illegible] WESE standard merchandise [illegible] given [illegible] cost in exchange for new ETUDE subscriptions, not your own. The number of subscriptions required follow the description of the article. Any reward which you select will please you or your friends who may be lucky enough to receive it as a holiday gift.

Needlebook—Any woman can use this indispensable book of needles, contains every size and style necessary in any needle work. Only one new subscription.

Vanity Electric Curling Iron—Highly nickeled with hard ebonyized wooden handle. Only two new subscriptions.

Eversharp Lead Pencil—Everyone who writes knows the advantages of this splendid refill lead pencil. Only two new subscriptions.

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By-Lo Baby Doll—All snugly wrapped up in a warm blanket. Every little girl wants one of these and many big ones, too. Two new subscriptions.

Match Case—Genuine, black English Morocco with gold tip. Only one new subscription.

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Manicure Set—Contains seven Vegetable Ivory instruments, cutting edges of first-class steel, attractively fitted in a rose sateen lined case of black grained leather. Only three new subscriptions.

Nickel-Plated Cheese and Cracker Dish—Engraved glass dish. 10¼ inches in diameter. Only four new subscriptions.

Nickel-Plated Sandwich Tray—10¼ inches in diameter. Only three new subscriptions.

Fine Parker-Ware Jardiniere—Brass ornamentation, bronze finish, 9-inch opening. This is a decidedly attractive ornament in any room. Only three subscriptions.

The 1925-1926 Magazine Catalogs are here

The best magazines clubbed with ETUDE at substantial savings. Send us a post card and a copy of the catalog will be mailed to you at once.

A gift card will be sent with each year's subscription on request, announcing the name of the donor.

Warning

Look out for magazine swindlers. Pay no cash to strangers. If you wish to place an order with a representative who is a stranger to you, take his name and address, send it to us with the full subscription price and we will be glad to pay him his commission. We are in daily receipt of complaints from various parts of the country making this notice imperative.

Statement Made in Compliance with the Act of Congress of August 24th, 1912

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., of THE ETUDE, published *monthly* at *Philadelphia Pa.*, required by the Act of August 24, 1912.

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(My commission expires March 7, 1929.)

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World of Music

(*Continued from page 833*)

Jean Sibelius, the eminent Danish composer, has been commissioned by the Royal Theatre of Copenhagen to write a new score to Shakespeare's "The Tempest."

Frederick E. Hahn, of Philadelphia, has been re-engaged as conductor of the Pottsville Symphony Orchestra.

The W. W. Kimball Prize of One Hundred Dollars, offered by the Chicago Madrigal Club for the best setting of "In the Merry Month of May," has been awarded to Mr. Samuel Richard Gaines, of Boston.

Fifty Years of his Service as Choirmaster at St. Matthew's Episcopal Church of Philadelphia was commemorated on the evening of November 3, when Albert T. Gardner was presented with a purse of more than a thousand dollars, at a meeting attended by more than seven hundred members of the church. The gift was a free-will offering from members of the congregation, of all ages.

Bulletin of the Presser Home for Retired Music Teachers

On Thursday, October 15, the Presser Home Social Club resumed activities, when Mrs. Samuel Woodward gave a pleasing entertainment, presenting several modern songs along with Southern Melodies and Spirituals. Mrs. Woodward was assisted by Miss Barber, pianist, and Miss McCann, reader. A radio entertainment from station WIP, Philadelphia, conducted by Mr. James Francis Cooke, and composed of his own compositions, followed and was a welcome close to the evening's program.

Through the courtesy of Mr. Fortune Gallo, the Home has been favored several times by the San Carlo Opera Company, with invitations to their presentation of several beautiful works. On October 21st we attended "Faust," with great appreciation and delight; and again on the 24th we were guests for the performance of "Tales of Hoffman."

SPECIAL NOTICES AND ANNOUNCEMENTS

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JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

Junior Clubs

DEAR JUNIOR ETUDE:

This summer the girls in our neighborhood thought it would be nice to organize a Junior Club, and I am writing to tell you about it. We formed our club with the idea of meeting in each other's houses. Our motto is "Onward and Upward in the study of Music."

We also have six articles or rules which are as follows:

1. The name of this club shall be the "String Quintette Music Club."
2. The Object of this club shall be "Onward and Upward in the Study of Music."
3. The officers shall be a President, Vice-President, Secretary and Assistant Secretary.
4. Active members shall perform the duties assigned to them, take part on the programs when asked, and shall vote and hold office.
5. The qualifications of members shall be that they must be able to play on some instrument.
6. Meetings shall be held every two weeks, at the homes of members in alphabetical order.

From your friend,
Marcella Vincent (Age 12)
Secretary.
Indiana.

N. B. This seems like a very earnest group of friends who have organized themselves into a club and sent the rules to the JUNIOR ETUDE. The rules are very good, too, and could be taken as a model for other clubs, changing just certain things to suit each case.

What other club will send such an account, or tell about its meetings?

You know, the JUNIOR ETUDE is always glad to hear about Junior Clubs; and, of course, it is not necessary at all to be a subscriber to belong to or to organze such clubs.

Go ahead and start one. (And, if your club is interested in joining the National Federation of Music Clubs, Junior Division, send us a stamped envelop for particulars).

If some of the club secretaries would send in news and accounts of their meetings, we could have a regular "Club Corner" which would be just as interesting as the "Letter Box" is.

Rests

By Mrs. Ray Huston

"Half and whole Rests bother me,
They're always getting mixed, you see;"
So spoke a little Miss one day—
And I explained it just this way:
The Half Rest 'thinks' he's big, you know,
Sits 'on' the fence quite proudly—so;
And Whole Rest, in his modest way,
Sits 'underneath' the livelong day!"

Celeste's Christmas Presents

By Rene Idella Carver

IT was the night before Christmas and Celeste had been sound asleep for several hours. She thought that she heard a noise and the next moment there stood jolly St. Nickolas himself. He lifted the heavy pack from his back and very carefully set it down. Celeste's Christmas stocking hung near by.

Santa Claus took a huge book from his pocket, looked at the index and began to turn the leaves rapidly. Suddenly he stopped and chuckled, "I remember now. Such a lot of lovely gifts and such good wishes, that I am to give to Celeste."

He began reading the pink-tinted note. Dearest Niece:

Here in Paris I found these exquisite costumes which I thought would be just the things for recitals. What will you play at the Spring Recital?

With lots of love,
Aunt Josephine.

Santa Claus said, "The residents of musicville gave me strict orders to bring these present to Celeste. This box contains a pair of magic earrings, which are warranted to give to the possessor an acute sense of hearing, enabling her to detect the slightest mistake in the rendition of music. Also, this pair of earrings will grant to the owner the ability to tell what the music sounds like by just looking at the printed page. This is only presented to the talented ones who have worked faithfully for years in the ear-training classes."

"Octave Work sent this bottle of liniment, which will cure certain arm and

wrist diseases, if the directions are carefully followed. Dosage: Ten times daily until cured; then continue three times daily. Caution:! Do not miss a dose and do not stiffen or tense the muscles."

"Ho! Ho! Queen Melody has sent the gift of gifts. She has bequeathed to Celeste a charm which will enable her to retain in her fingers, head and heart every beautiful melody. As long as she is studious with her music the charm will stay with her. King Harmony has endowed Celeste with the power to grasp and hold in mind all chord successions. Should she fail to use this power it will be taken away from her. Queen Melody and King Harmony and Master Composition unite their forces and deliver the subject matter in the form of an inspiration—a new composition or piece of music. I wouldn't mind getting all that myself," Santa declared.

Santa gave a deep chuckle as he examined the next gift. "I wonder what Celeste will thing of this pair of stylish spectacles which Sight Reading was so particular about. Of all the cranky customers she was the worst But, thank goodness, she finally got a pair that pleased her. She even made the firm guarantee them to enlarge the music, catch a phrase at a time and interpret the meaning at one

glance. Rhythm bade me bring a generous portion of the rhythmic sense, which we all know casts a spell of enchantment over the world," breathed Santa softly.

"A gold ring set with Celeste's birthstone! A perfect gem! The family of Finger Exercises wished to give her this as a token of their esteem, because she never neglected or slighted them. As she is a sensible girl and never practices with her hands and arms loaded down with jewelry, it is unnecessary to remind her not to wear them while practicing," Santa was thinking aloud again.

From his pack he drew many other things; gifts from the many Scale brothers and sisters; from Arpeggios; Sight Singing and Miss Soprano; from Memory (a priceless heirloom); from the Violinists of Musicville; from Accidentals; from Dolce; from Music Teacher; and from Thumb Exercises. Opening an envelope jolly St. Nickolas read:

My dear Niece:

I have renewed the magazines that you take such pleasure in. Your old favorite, THE ETUDE, will of course be among them. Christmas Greetings from Uncle Warren.

There was a magic talisman from Practice Hours, Theory Book and History of Music. Santa picked up a card and commenced reading in a low voice:

Dear daughter Celeste:

Because you are fulfilling our cherished hopes of having another musician in the family; and because you are cultivating the talent you inherited, we felt that it would be very appropriate to give you a piano for your very own.

With great love,
Father and Mother.

When Celeste heard Santa Claus read this, she almost jumped out of bed and

shouted. "Oh, it can't be true. I'm dreaming. But what a perfectly wonderful dream," she whispered to herself.

"Well, I must be going. Merry Christmas to you and yours," shouted Santa Claus as he vanished.

Celeste opened her eyes. "It's true and it's Christmas morning," she cried as she bounded over the rug.

Corner

Start any [illegible] the square and move only in straight lines, horizontal, perpendicular or diagonal. What composers can you find?

O S M H A R B N T
N H O V R A T I Z
E K C U L G E P S
D E L A V L S O I
Y S S U B E D H L
A W A G N E R C E
H U G O U N O D A
R E B E W G E S I
T E N E S S A M O

Answer to September Puzzle

1, Sonata; 2, Note; 3, Score; 4, Rondo; 5, Solo; 6, Tone; 7, Bass; 8, Pedal; 9, Forte; 10, Tie.

Prize Winners for September Puzzle

Robert Rogers (Age 12), Wisconsin
Helen Sheehan (Age 14), California
John A. Montgomery (Age 14), Massachu-

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JUNIOR ETUDE—Continued

Junior Etude Contest

The Junior Etude will award three pretty prizes each month for the best and neatest original story or essay and answers to puzzles.

Subject for story or essay this month: "What music is doing for me." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete, whether a subscriber or not.

All contributions must be received at the Junior Etude office, 1712 Chestnut Street, Philadelphia, Pa., before December 20. Names of prize winners and their contributions will be published in the March, 1926, issue.

Put your name and age on upper left corner of paper and your address on upper right corner. If your contribution takes more than one sheet of paper do this on each sheet.

Do not use typewriters.

Competitors who do not comply with all of the above conditions will not be considered.

(When schools or clubs are competing please have a preliminary contest first and send only the five best to the Junior Etude Contest.)

MY OWN OPINION ABOUT MUSIC
(June Prize Winner)

Music is the most powerful, beautiful, influential thing on this earth. It can either put one in a peaceful mood, or raise one's hopes to the greatest height. Song bird notes, sweet trills and high warbles, sonorous bell tones, full and deep, brilliant, clear, sharp staccato notes, all are music. Music tells all the grief, sorrow, pain and anguish, all the joys, peace and contentment, ambitions and hopes. What would this world be without it to inspire us and influence us? The beautiful anthems sung in the church are a help to influence the people for the best. As the instruments pour forth their sweet tones, it brings good aspirations to the hearts of the people. I think that were it not for Divine music this earth would not be half so happy and joyous as it is.

Evelyn Perkins (Age 13),
Mississippi.

MY OWN OPINION ABOUT MUSIC
(June Prize Winner)

I think music is one of the most important factors in educating the people. What would our present age do without it? I believe every person should have enough musical training to appreciate really good music. There are good and bad varieties of music, just as there is good and bad literature. Good music has the power to uplift and inspire. Jazz music lowers the appreciation for good music. The radio is helping to make good music appreciated. I believe the sooner the world appreciates good music the sooner it will become better. The modern world does not appreciate music until it is given in an interesting manner. Jazz is only enjoyed for a short time but classical music lasts forever. The musical people must take the responsibility and help to make music appreciated. This is my opinion about music.

Mary Beth Garrison (Age 14),
West Virginia.

MY OWN OPINION ABOUT MUSIC
(June Prize Winner)

Music is a very wonderful art which has been used and improved from the beginning of time. Too much time could not be spent on it. It is getting better and yet worse. I mean by this that the modern popular or jazz music is getting worse, but the good music is becoming better. I often wonder how we would get along without music. It seems to me that I could not get along without it. It is almost essential to human life. Our great masters think more about practicing than they do about eating. The theatrical world, the social world and all of our great entertainments would suffer greatly if there were no music in the world. My own opinion, in a few words, is that music is one of the most interesting, worthy and important arts which the world has to-day. Let us all plan to spend more time on music.

Vivian VanHellen (Age 13),
California.

Honorable Mention for June Essays

Josephine Hamilton, Jacklyn O'Brien, Catherine Snavely, Odelia Baron, Margaret Klussy, Leah M. Hawthorn, Byron Covert, Edna Cathey, Lorraine Kleven, Mary Belle O'Donnell, Velma Davis, Mildred McNulty, Vivian Gray, Lois Mason, Mary Powers, Mabel Root, Genevieve Reising, Alice MacIntyre, Annie Churgin, Helen Barkmer, Marion Becker, Louise Krause, Winnie Bush, Grace Carr, Catherine Heidenreich, Eva Hampp, Isabel Van Ree, Helen Reynolds.

LISTENING TO GOOD MUSIC
(September Prize Winner)

Since music is a language, we must try to understand its grammar and rhetoric. There must be a diligent study of theory and harmony if the artistic effect is to be taken into account. We must know and understand some of the principles of music if we are to listen and be able to say whether it is good or bad. If we are really listening to good music it is our privilege to understand its language and grasp what is expressed, whether it is the joy or sorrows of the human soul. Music is the Queen of all the arts, for it is that in which the human heart may find its deepest expression, something that the art of painting cannot always put on canvas. With proper thought we are able to detect unity, variety and symmetry. It is highly important that we exercise our emotions and be able to follow the artist when listening to good music.

Eulalia Vaughan (Age 13),
Georgia.

LISTENING TO GOOD MUSIC
(September Prize Winner)

Many music students in rural communities do not have the privilege of listening directly to as much good music as their city cousins do. But often the city cousins do not appreciate they chance they have of listening to the best artists and the finest music. Appreciation of music means a great deal and the best way to gain this appreciation is to listen to the finest music. One should litsen intelligently, trying to understand it, to interpret it, and give a fair chance even to compositions that he does not care especially for. New worlds are opened to him who loves and understands good music. Therefore, music students should make every endeavor to hear the best in the world of music.

Helen E. Hilton (Age 15),
Illinois.

LISTENING TO GOOD MUSIC
(September Prize Winner)

Among my favorite pleasures, listening to good music is the most interesting to me, not only because I love music, but also because I find it useful. Music talks to the soul, and it seems to me that it makes you better, and when made by a real true artist (even an amateur may be a real artist) better thoughts pass into the brain, and thus better actions and better resolutions are the result, and this is why I find it useful to listen to good music. I remember once I felt angry because I did not know my lesson in school, when suddenly in our neighborhood I heard a lovely song by a sweet voice. This went right into my heart and made me cry! My bad thoughts passed away instantly. Music is one of the best arts existing and I imagine most people are of my opinion also.

Grace Lewenhaupt (Age 13),
Cuba.

Honorable Mention for September Essays

Jeanette Levin, Jo Alice Haigh, Thelma Smith, Sarah Hoge, Mary Madden, Josephine Martin, Hazel T. Andrews, Louise B. Glass, Ernestine Buck, Regina Hampp, Doris Holland, Margaret Bass, Ilo Carey, Doris M. Evans, Gertrude Maslow, Vivian Hallopeter, Dorothy Klump, Marcella Graney, Edmund Lukaszewski, Esther Gardner, Helen E. Hilton, John Hazel Vaughan, Virginia Louise Payton.

Honorable Mention for September Puzzle

Loraine Eisele, Gertrude Maslow, D. Reynolds Hook, Dorothy Breymaier, Alice DeForest, Alma Wallin, Sarah Hoge, Shirley Snow, Helen Sather, Jo Alice Haigh, Virginia H. V. Randolph, June Prolo, Dorothy Kanyuck, Mary Beth Garrison, Charlotte E. Perry, Myrtle Olson, Gertrude Mowry, Florence Leiter, Dorothy Fingarson, Louise Niptray, Martha Freeman, Eloise Malone, Bernadine Miller, Hannah F. Peters, Ernestine Buck, Ruth Klumb, Louise Tacholr, Gretchen Kuhler, Marcelle Graney, Virginia Louise Payton, Ionla Martin, Lois Inns, Edmund Lukaszewski, Arlene Swope.

Answer to "Concealed Terms" Puzzle in June

1, Rest; 2, Beat; 3, Note; 4, Staff; 5, Chord; 6, Minor; 7, Band; 8, Tone; 9, Anthem; 10, Unison, 11, Bass; 12, String; 13, Bassoon; 14, Key; 15, Canon; 16, Hold; 17, Horn; 18, Bâton; 19, Flat; 20, Sonata.

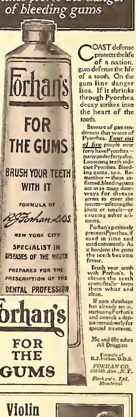
June Prize Winners

Vaulls Gardner (Age 13), Ohio.
Dorothy Brandon (Age 9), Maryland.
Josephine Hamilton (Age 12), Vermont.

Honorable Mention for June Puzzle

Virginia L. Riley, Eloise Sperry, Miriam Wilson, June Prolo, Robert Shisler, Louis Loughlan, Lois Mason, Rudolph Nichols, Anne Churgin, Mildred D. Yochum, Laura H. Smith, Lucille Hancock, Clara Tull, Ernestine Buck, Eleanor Halfertz, Dorothy Casey, Elizabeth Cook, Paul Gould, Odelia Baron, Winnie Bush, Mary Salaman, Laura Snow, Bessie Pope, Gretchen Kuhler, Agnes Nasset, Helen Sheehan, Mary Emma Burkard, Esther D. Littlefield, Edyth Williams, Evelyn Perkins

Science proves the danger of bleeding gums



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Concise Index of THE ETUDE for 1925

(Only a few Leading Articles are given. The Musical Index is complete.)

[In order to save space the titles of many of the leading articles have been somewhat condensed.—EDITOR'S NOTE]

LITERARY ARTICLES

MONTH PAGE

A

Accompaniments, Artistic ....La Forge, Sept. 609
Arabian Music ....Stengel, Nov. 771
Arpeggio Practice ....Kroeger, July 468
AUER. Making a Virtuoso .... Mar. 157

B

BACH. Renaissance, A ....Hark, Aug. 541
BERGER. Exaggeration .... Mar. 160
BERGER. Musicians' Opinions of Others. May 326
BERGER. Trill of Masters .... Apr. 246
BIART. "New World Symphony" .... Oct. 699
BIART. "Pathetic Symphony" .... Dec. 851
BIART. "Scheherazade" .... Sept. 621
Body Touch ....E. J. Farmer, Jan. 16
BOK. Why I Love Music .... Apr. 235
BOROWSKI. Amateur Composer .... Nov. 761
Boy, Interesting the ....Harmon, Feb. 137
Boy, Reaching the ....Hoxie, June 393
BRAILOWSKY. Great Teacher's Secret .... June 389
BRANDT. Hand and Finger Placement .. Mar. 163
BUZZI-PECCIA. Vocalist's Opportunities .. Apr. 251

C

CARRERAS. Italian Aspect of Playing ... Nov. 763
CATECHISM, "Verdi" ....Schmitz, Oct. 690
Children's Technic ....C. S. Roe, Jan. 53
Child's First Lesson ....Tidd, May 322
Conduct, How to ....Orem, July 471
CORDER, F. How Not to Practice .... Feb. 83
CORDER, F. What is Music? .... May 318
Counting Aloud, Fallacy ....Henderer, Nov. 775

D

Digital Drudgery, Diminishing ....Wear, Nov. 774

E

Ear Training ....Ashton, Mar. 168
Eye, Hear With ....Hunt, Oct. 697
Ensemble Playing ....Hedges, Mar. 215

F

FINCK. Fight for Good Music .... July 463
FINCK. Mirth and Music .... Aug. 535
FINCK. Music of Spheres .... Sept. 615
FINCK. Sleep, Musicians More .... Feb. 91
FINCK. Teacher Not Do It All .... Apr. 237
FINCK. Why Music Hideous? .... Jan. 11
Flowers, Composers' Love of ....Carter, Apr. 245
Forearm Movements ....Mynning, Aug. 540

G

GRAINGER. Study and Practice .... Dec. 845

H

Habits, Bad ....Barnett, June 390
HAMBOURG. Errors of Young Pianists. Jan. 7
HAMBOURG. Preparing for Concerts ... Dec. 841
Hearing Developed ....Henneman, May 316
Hearing Oneself Sing ....Moore, Feb. 126
HUNT. Practicing for Perfection .... May 317
Hymn-Playing at Revivals ....Hamilton, July 512

I

Introduction and Prelude ....Mansfield, Apr. 238
Italian Pronunciation ....Hedges, Apr. 281

J

JERITZA. Chances of Operatic Heights .. Dec. 843
JOHNS, C. Short Cuts to Proficiency .... Feb. 87
JUNIOR ETUDE ....E. A. Gest, Each Issue

K

KELLEY. Thematic Development .... July 465
KINDLER. 'Cello Playing Secrets .... Dec. 847
KNETZGER. Passing Notes, Dissonances .. Nov. 773
KUERSTEINER. Technic, To Acquire .... July 469

L

LEEFSON. To Avoid Nervous Breakdown. Nov. 771
LESCHETIZKY, MME. Thoughts of Great Teacher .... Oct. 695

M

Major and Minor Scales ..J. R. Frampton, Dec. 850
MASTER LESSON. "Am Meer" ..Maxwell, Apr. 287
MASTER LESSON. "Aufschwung" ..Biart, Aug. 547
MASTER LESSON. "Harmonious Blacksmith" ..Hambourg, May 329
MASTER LESSON. "Kamennoi Ostrow" Goodson, Sept. 623
MASTER LESSON. "Maiden's Wish" Goodson, Jan. 21
Masterpieces, World's Greatest ...Martin, May 325
MASTER OPERA. "Die Meistersinger" .... July 511
MASTER OPERA. "Der Freischutz" .... June 439
MASTER OPERA. "Martha" .... Feb. 129
MASTER OPERA. "Le Coq d'Or" .... Mar. 205
MASTER OPERA. "La Habanera" .... Mar. 205
MASTER OPERA. "William Tell" .... May 365
MASTER OPERA. "Falstaff" .... Oct. 737
MAIER, G. Tests of Rhythm .... Feb. 81
Melody and Accompaniment in One Hand. Moore. Feb. 84
MENDELSSOHN. Fundamentals for Students .... Dec. 849
Memorize, Another Way ....Silber, July 467
Memorize, I Cannot ....Tilford, May 319
Metronome, Use of ....Marks, June 401
Minor Scales ....Mansfield, June 399
Motives ....S. M. C., Aug. 538
Musical Scrap Book ....Garbett, Each Issue
Musical Season, Planning ....Tilford, Aug. 513
Memory, Enlarging ....Brookes, Aug. 536

N

NEVIN. Organizing Community Chorus .. Nov. 769

O

Oboe, Ancient ....Sprissler, July 519
Octaves, Beautifying ....Hipsher, June 395
Organ in Oratorio ....Hamilton, Sept. 660
Organist, Visiting ....Cooper, Sept. 660
ORGANISTS' ETUDE. Erb .... Nov. 814
ORGANISTS' ETUDE. Galloway .... Aug. 584
ORGANISTS' ETUDE. Humphrey .... May 366
ORGANISTS' ETUDE. Kinder .... Mar. 206
ORGANISTS' ETUDE. Rickaby .... Oct. 738
ORGANISTS' ETUDE. Salter .... Dec. 890
ORGANISTS' ETUDE. Woodman .... June 440
Organ Music, Matter With ....Reh, Apr. 288
Organist Outside Cities ..G. R. Buchanan, Jan. 56
Organist's Palette ....Hamilton, Apr. 289
Organ Questions Answered ....Fry, Each Issue
Organist's Self-Education ....Mehaffey, June 441
Organist, Young Should Know ..Mansfield, Feb. 130
ORNSTEIN, MRS. Fingering Principles ... Oct. 691

P

PATTERSON, ANNIE. Harmony, Writing. Nov. 766
PATTERSON, ANNIE. How to Transpose .. May 309
PATTERSON, ANNIE. Keeping Repertoire Fresh .... Feb. 90
PATTERSON, ANNIE. Musical History, Value .... June 443
PATTERSON, ANNIE. Pedals with Manuals .... Jan. 57
Pedal, Demands ....Frampton, Nov. 774
Pedals, Use of ....Harrison, July 464
PHILIPP. Busoni's Last Words .... Nov. 772
PHILIPP. Talks on Playing .... Oct. 687
Piano, Father of ....Westerby, Apr. 242
Piano, Keep in Tune ....Burton, Mar. 159
PIERCE. Digging and Plodding .... Nov. 765
PIERCE. Time-keeping .... Mar. 169
PIRANI. "Breaking Off" .... Apr. 239
PIRANI. Keyboard Tricks .... June 397
Popular Song "Put Over." ....Grey, Mar. 165
Practice ....Ward, Mar. 164
Practice, Important Principles ..Tilford, June 391
Practice, Interesting ....White, June 692
Practice, Systematic Plan ....Pierson, Aug. 539
Pupils, Getting New ....Reber, Aug. 544

Q

Questions and Answers ..I. de Guichard, Each Issue

R

RAAB. Piano Playing Difficult? .... May 315
Radio and Music ....V. Sundek, Jan. 15
Recital, Preparing for ....Patterson, Sept. 624
Recitals, Pupils' ....Brigham, July 472
Recital Victory ....Hamilton, Aug. 577
Resonance, Singing ....Tamme, Oct. 732
Reviewing, Scientific ....Mynning, May 324
Runs, Studying ....Copp, May 321

S

SCHMITZ. Modern Technic .... Aug. 533
SCHWAB. Music the Humanizer .... Dec. 830
SCOTT. Virtuosity vs. Musicianship .... Aug. 537
SEVCIK. Why is a Strad? .... Feb. 93
SHAKESPEARE. Teaching of Old Masters .... Sept. 654
SILBERT. So-called Soft Pedal .... Jan. 9
Singer and Church ....Baragan, Nov. 808
SINGERS' ETUDE. Aldrich .... May 360
SINGERS' ETUDE. Davies .... Apr. 282
SINGERS' ETUDE. De Young .... Dec. 884
SINGERS' ETUDE. Hackett .... Mar. 202
SINGERS' ETUDE. Hipsher .... Jan. 52
SINGERS' ETUDE. Manchester .... July 506
SINGERS' ETUDE. Shaw .... Aug. 578
SPAETH. Musical Pirates .... Mar. 167
Speed, Mania for ....Levy, Mar. 161
Summer Work ....Ashton, June 394
Swindle, Musical ....Mills, July 473

T

TAPPER, T. Musician and Business .... Feb. 85
Teacher of Small Town ....Watts, Apr. 248
Teachers' Round Table ..C. G. Hamilton, Each Issue
Technic, Becoming Expert in ..Rosenfeld, Apr. 243
Technic, Bring Up .... Feb. 89
Technic, Rebuilding ....Moos, Sept. 811
Time, Too Much Bad ....J. P. Baker, Jan. 19
Tone Color Explained ....Marks, Oct. 689
Tone Color for Amateur ..H. G. Hughes, Feb. 88
Touch Self-Taught ....Marks. Apr. 241
Touch and Tone ....Ortmann, Sept. 617
Trill, All About ....E. H. Pierce, Jan. 13

U

Up-Stroke, Neglected ....Fairchild, Jan. 22

V

VAN DE WALL. Mental Breakdown, Saving from .... Sept. 613
VANTYN. Learning Fingering .... May 323
VIOLINISTS' ETUDE ....Braine, Each Issue
Vocal Machine, The ....Vorhees, June 434
Vocal Trinity ....Hung, July 509
Voice Freedom of ....Hufree, July 507
Voice Production ....Shaw, Nov. 808
Voluntary, Why ....Pierce, Feb. 131

W

Wagner Triumphs ....Armstrong, Oct. 698
WALDO. Orchestral Conductors .... July 461
Whole-Tone Scale ....Gest, Feb. 94
WILLIAMS. Practice Problem .... Apr. 245
World of Music .... Each Issue

MUSIC

PIANO

A

Ambrose. *Longing* .... Oct. 719
Ancliffe. *All on a Summer's Day* .... Mar. 176
Ancliffe. *Breath of Spring* .... Jan. 42
Armstrong. *Old Harpsichord* .... Apr. 257
Ashford. *The Gipsy Camp* .... Feb. 108
Astenius. *Sunset* .... Dec. 863

B

Benson. *In Admiration* .... June 421
Benson. *Playtime* .... Apr. 253
Benson. *Twinkling Stars* .... May 340
Berwald. *Flower Waltz* .... May 349
Berwald. *Rondo di Nuit* .... Oct. 724
Berwald. *Pirates' Tale* .... July 480
Bilbro. *Under the Rose Bower* .... July 496
Bixby. *Mantilla Days* .... June 416
Blake. *Captain Kidd* .... Jan. 26
Blake. *Robinson Crusoe* .... Mar. 175
Borowski. *Danse Rustique* .... Nov. 796
Bostovitz. *Harvesters' Dance* .... Mar. 192
Brown. *Old Fashioned Melody* .... July 476
Burleigh. *A Jubilee* .... June 409

C

Cadman. *In the Forest of Arden* .... Mar. 194
Carlisle. *Flying Horses* .... Sept. 646
Cator. *Beetles Procession* .... Aug. 566
Chopin-Liszt. *Maiden's Wish* .... Jan. 23
Cooke. *Ribbon Dance* .... Aug. 552
Cooke. *Sea Gardens* .... Nov. 779
Crammond. *Pride of the Regiment* .... Feb. 113

D

Dortch. *Giant and Elf* .... May 350
Dana. *Air de Ballet* .... Apr. 233
Drdla. *Novelette* .... Apr. 254
Drigo. *Classic Minuet* .... Oct. 723
Drigo. *Souvenir de Grenade* .... Feb. 114
Dupre. *Cote d'Azure* .... May 347
Dutton. *Southern Lullaby* .... Aug. 566
Du Val. *Chant Slavonique* .... June 422
Du Val. *Dance of the Coquettes* .... Dec. 864
Du Val. *Laughing Breezes* .... Sept. 643
Du Val. *Valse Lyrique* .... Nov. 788

E

Eggeling. *Spring Serenade* .... Nov. 798
Eggeling. *Zingaresca* .... Mar. 173
Elliott. *Chanson d'Amour* .... July 497
Eville. *Chipmunks' Parade* .... Oct. 713
Ewing. *Dancing Bear* .... May 350
Ewing. *In a Giant's Garden* .... Mar. 177
Ewing. *March of the Manikins* .... Feb. 101
Ewing. *Moonbeams* .... Aug. 565
Ewing. *Parade of Wooden Dolls* .... July 493
Ewing. *Polish Peasant Dance* .... Sept. 644

F

Ferber. *Carmelita* .... Oct. 714
Ferber. *Marcellita* .... Jan. 41
Flick. *Serenade* .... June 414
Friml. *Fairy Ballet* .... Aug. 568
Friml. *Longing* .... Apr. 262
Frysinger. *Polonaise Militaire* .... Oct. 704

G

Gilbert. *Kitty Kittens' Dance* .... May 342
Gray. *Frills and Laces* .... Sept. 636
Gray. *Marianna* .... Jan. 34
Gray. *Petit Romance* .... May 349

H

Hartmann. *Come Away* .... Feb. 116
Hartmann. *Hungarian Herdsman's March* .... Nov. 799
Hartmann. *Introspection* .... Jan. 43
Hauer. *Swaying To and Fro* .... Mar. 184
Handel. *Harmonious Blacksmith* .... May 331
Hewitt. *Fairyland Moonlight* .... July 419
Himmelreich. *Annie Laurie* .... Oct. 710
Himmelreich. *Londonderry Air* .... Nov. 783
Huerter. *Captain Wood* .... Apr. 209
Huerter. *From Land Where Shamrock* .... Dec. 865
Huerter. *Mischievous Eyes* .... Jan. 33
Holmes. *Court Jester* .... July 477
Hosmer. *Humoresque* .... Nov. 795

J

Johnson. *Frogs' Carnival* .... July 496
Johnson. *Ghosts and Goblins* .... June 427
Johnson. *Haunted Cave* .... Nov. 799
Johnson. *Mission Bells* .... Oct. 721
Johnson. *Ring, Easter Bells* .... Apr. 274

K

Keats. *Heart's Delight* .... Sept. 635
Keats. *March Joyous* .... Nov. 781
Keats. *Processional March* .... Jan. 39
Kern. *Goblins' Frolic* .... May 348
Kern. *Rainbow Dance* .... Sept. 828
Kern. *Through the Air* .... Jan. 27
Knouse. *Breath of Autumn* .... Nov. 760
Kohlman. *In the Starlight* .... Dec. 855
Krentzlin. *In Schubert's Day* .... Jan. 40
Krentzlin. *March of Life Guards* .... Apr. 262
Krentzlin. *Mazurka Fantastique* .... July 494
Krentzlin. *Polonaise Joyeuse* .... June 406
Kronke. *Days of Sunshine* .... Aug. 558

L

Lais. *Burglars* .... Dec. 871
Lansing. *Merry Voices* .... Apr. 272
Lieurance. *Romance in A* .... Dec. 872
Lieurance. *Waters of Minnetonka* .... July 486
Liszt. *La Regatta Veneziana* .... Dec. 874

M

Mana-Zucca. *Happy Birthday* .... Aug. 569
Mattei. *Fete Rustique* .... Mar. 189
Moter. *Bohemian Dance* .... Aug. 558
Mozart. *Larghetto* .... Feb. 106
Mueller. *Christmas Fantasia* .... Dec. 856
Mumma. *Oh, Joy* .... Apr. 256

N

Nicholls. *Spanish Gipsy, The* .... Apr. 255
Nicholls. *Told in Firelight* .... Mar. 193
Noelck. *Scene de Carnival* .... Mar. 174
Noelck. *Valse Etincelante* .... Oct. 712

O

Oehmler. *Bridal Rose* .... May 353

P

Paldi. *Wee* .... May 342
Paldi. *Lobster Quadrille* .... Feb. 116
Paldi. *March Hare* .... Aug. 567
Pitcher. *Moonlight on Prairie* .... July 461
Pitcher. *Motor Car* .... Oct. 711
Preston. *Dreaming in the Firelight* .... June 407
Preston. *Thistledown* .... Apr. 273

R

Reinhardt. *Romance in A Flat* .... Apr. 270
Rimsky-Korsakoff. *Scheherazade* .... Sept. 642
Ritter. *Strutting Off* .... Mar. 162
Rolfe. *Drifting Waltz* .... Feb. 107
Rolfe. *Honeymoon Dance* .... Nov. 782
Rolfe. *Our Invincible Nation* .... Mar. 190
Rolfe. *Water Nymphs* .... Dec. 866
Rubinstein. *Reve Angelique* .... Sept. 625

S

Sartorio. *Impromptu Brillante* .... Feb. 98
Sartorio. *Floating in Air* .... Aug. 569
Schick. *In a Rush* .... May 335
Schmeidler. *Ballerina* .... Feb. 100
Schmeidler. *Northern Romance* .... June 408
Schmeidler. *Roman Candles* .... Aug. 560
Schubert. *Ballet Music* .... Apr. 271
Schubert. *Cradle Song* .... Mar. 191
Schubert. *Morning Greeting* .... May 351
Schubert-Heller. *Ave Maria* .... June 424
Schumann. *Soaring* .... Aug. 540
Simon. *Fleur de Lis* .... May 334
Spence. *Autumn Intermezzo* .... Oct. 720
Spross. *A Song and a Sigh* .... Jan. 32
St. Pierre. *Valse Pierette* .... Feb. 97

T

Terry. *Valse Melodique* .... Dec. 873
Terry. *Winding the May-Pole* .... June 42[illegible]
Tourjee. *In Love's Garden* .... Dec. 862
Tschaikowsky. *Hand Organ Man* .... May 311

W

Ward. *The Chase* .... Nov. 790
White. *Reflets* .... July 495
Williams. *Cradle Song* .... June 405
Williams. *Cuban Serenade* .... July 487
Williams. *In the Boat* .... Sept. 641
Williams. *Thistledown* .... Oct. 703

FOUR HANDS

Berwald. *Country Dance* .... June 410
Brahms. *Czardas* .... June 412
Chopin. *Valse, Op. 64, No. 1* .... Jan. 30
Christiani. *Merry Swains* .... Apr. 260
Eggeling. *Folk Dance* .... Aug. 554
Ewing. *The Ugly Dwarf* .... Mar. 180
Gluck. *Menuet Celebre* .... July 484
Johnson. *Spirit of the Hour* .... Feb. 102
Keler-Bela. *Hungarian Melody* .... Oct. 708
Krentzlin. *The Gazelle* .... Feb. 104
Kronke. *The Aviators* .... Mar. 178
Marzo. *The Soldiers Pass* .... Apr. 258
McDonald. *Arkansas Traveller* .... Nov. 784
Mendelssohn. *Minuet in E-Flat* .... Nov. 786
Morrison. *Civic Pride* .... Oct. 706
Noelck. *Carnival Parade* .... Dec. 860
Prince. *Polish Dance* .... Jan. 28
Seeboeck. *Hungarian Gipsy* .... Dec. 858
Spence. *Peace and Prosperity* .... July 482
Story. *Dance of Sunflowers* .... Sept. 630
Suppe. *Cavalry Ride* .... May 336
Tschaikowsky. *Chanson Triste* .... Aug. 556
Wagner. *March of Master Singers* .... Sept. 632
Wenrich. *Boys' Brigade* .... May 338

VOCAL

Ambrose. *Master, I Would Follow* .... Aug. 575
Barrell. *Mister Sunshine* .... June 431
Bok-Stokowski. *Our United States* .... Apr. 278
Cadman. *Celtic Love Song* .... Oct. 730
Devenspike. *Be Thou My Guide* .... Apr. 278
Dortch. *They That Trust in the Lord* .... July 502
Ellis. *Robin's Call* .... Sept. 650
Ellis. *Song of the Morn* .... June 429
Felton. *Would God, I Were the Apple-Blossom* .... July 501
Foster. *Don't Want to* [illegible]
Foster. *I Can Sing You a Song* .... May 358
Galloway. *Come Back Along to Me* .... Apr. 280
Galloway. *Before the Dawn* .... Nov. 803
Geibel. *Mazie* .... Nov. 802
Hall. *I Heard the Voice of Jesus* .... June 430
Halter. *A Dear Little Ghost* .... Mar. 198
Hamblen. *Rose of Love* .... May 356
Hedden. *Money, Honey, Money* .... [illegible]
Heimann. *God's Hand* .... [illegible]
Horn. *I've Been Roaming* .... [illegible]
Kountz. *Into the Dusk* .... [illegible]
Kountz. *Lord is My Salvation* .... [illegible]
Kountz. *Thinkin' of You* .... Sept. [illegible]
Kountz. *Till the Dawn Breaks Through* .... Mar. 197
Lacey. *Cheer Up, Chillun* .... June 432
Lehrer. *Heavens Declare the Glory* .... Oct. 728
Lieurance. *In My Bark Canoe* .... Mar. 200
Marks. *I Heard the Voice of Jesus* .... Sept. 648
Nevin. *De Hoot Owl* .... Jan. 50
Risher. *That Sweet Story* .... Jan. 48
Rohrer. *My Little Hans* .... Jan. 47
Rolfe. *Michael's Flute* .... Aug. 571
Schubert. *By the Sea* .... Apr. 277
Shelley. *Fling Wide the Gates* .... Feb. 120
Stoughton. *Love Will Conquer All* .... Oct. 729
Vaughan. *The Pipe of Fairyland* .... Dec. 879
Ward. *What's the Use?* .... May 357
Welzel. *Dream Cottage* .... Jan. 49
Wilson. *Green and Silent River* .... Feb. 124
Wooler. *O Lord Most Mighty* .... Dec. 880

VIOLIN AND PIANO

Aiquoni. *Around the Campfire* .... June 1[illegible]
Drdla. *Bolero* .... Oct. 420
Drdla. *Cavatina* .... July 498
Drdla. *Papillon* .... Aug. 570
Drdla. *Tarantella* .... May 352
Flick. *Serenade* .... Nov. 800
Hartmann. *Viennese Refrain* .... Feb. 118
Hofmann. *Nocturne* .... Apr. 276
McMurray. *Cradle Song* .... June 125
Rosch. *Serenade* .... Mar. 181
Rubinstein-Hartmann. *Serenade* .... Jan. 13
Tolhurst. *Danse de Fete* .... Dec. 878
Tolhurst. *Valse Lente* .... Sept. 617

ORGAN

Armstrong. *Hosanna in Excelsis* .... May 354
Crouch-Lemare. *Kathleen Mavourneen* .... Mar. 196
Dykes-Lemare. *Lead, Kindly Light* .... May 355
Eversole. *Romanza in G* .... Apr. 271
Faulkes. *Canzone* .... Jan. 46
Frysinger. *Emmaus* .... Sept. 652
Harris. *Chanson Pastorale* .... June 426
Hastings. *Love's Greeting* .... Aug. 572
Henrich. *Vox Angelica* .... Nov. 805
Hosmer. *Christmas Offertory* .... Dec. 857
Rogers. *Toccatina* .... July 499
Tudor-Strang .... Oct. 725
Williams. *Melody in D* .... Feb. 117

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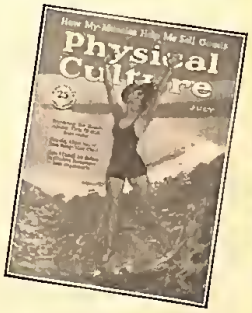

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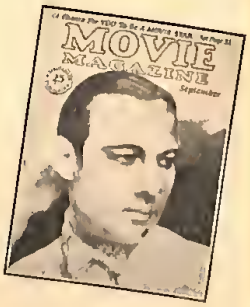

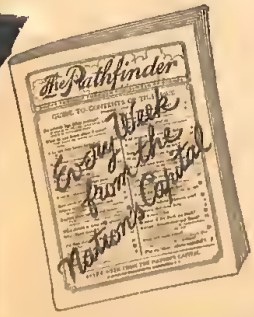

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