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### Volume 27, Number 03 (March 1909)

James Francis Cooke

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# THE ETUDE

MARCH

1909



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Psychologists have found that the sub-conscious mind acts best during sleep, hence the most favorable time for applying auto-suggestion is the drowsy period preceding sleep.

After retiring at night close the eyes and relax as far as possible the muscles, then suggest to your sub-conscious mind that you desire to overcome nervousness, that you are going to overcome it, repeat this quietly but firmly as if talking to another, till you fall asleep. Do this every night for a few weeks; do not be in a hurry for results; the sub-conscious mind will act when it gets ready. A couple of hours before you are to play, sit in an easy chair, close the eyes, relax the muscles, and practice this auto-suggestion for a few minutes, then dismiss the subject from your thoughts.

When you come to play, if your experience coincides with that of the writer, and many of his pupils, you will have a new sense of power, buoyancy, and self-control that will astonish you. If not successful in the first attempt, do not be discouraged. Keep at it, the result will eventually come. Teacher, do you wish to inspire your pupils? Tell your sub-conscious mind so every night; you will soon feel a sense of power to which you may have been a stranger. The writer in a fragmentary way has only touched the borders of his subject and thrown out a few hints that may be helpful to the teacher. If it be thought that these ideas are fanciful, a study of James' "Psychology" and Worcester's "Religion and Medicine" (particularly the latter) will show that what has been said in this article rests upon a sound, psychological basis, and that the power of sub-conscious mind has if anything been understated.

### THE "PSYCHOLOGICAL MOMENT."

BY PHILIP DAVENSON.

MANY a fine music lesson falls on barren ground, many a fine historical fact is forgotten, many a masterpiece is despised because a teacher does not know what is meant by the psychological moment in which to deliver his message.

He must learn to create the right atmosphere in which to work and know the time when the ground is ready to receive the seed. The swan saved himself from the knife of the gamekeeper by his song given at the right season. To save our pupils from lassitude and inattention we must be ever on the alert to know the right time to deliver each point. It is far better to prevent inattention than to cure it. We can only prevent inattention by keeping up the interest. We can only keep up the interest by understanding the who and the how of the situation, or the lesson.

What is meant by the who and the how? The who is the temperament and the individuality, and the how is the right way of arousing that temperament and creating the psychological moment in which to teach.

Suppose Howard comes to his piano lesson after a hot fight with the boy next door, or a dose of discipline from his austere mamma, how much will a set talk on politeness or music benefit the young gentleman? How much would such a lecture benefit you, dear teacher, if you had just had an unpleasant experience? Now, then, poor Howard, in his present state of mind, not having had so much practice in the art of self-control as a teacher, must be treated with a little indulgence.

Better begin the lesson by making a droll remark. It does not matter if the remark seems to be a thousand and one miles from music. You make Howard smile. Ah! he has forgotten the trouble, the disordered, troubled mind, you have created a different atmosphere. You have done more; you have enlisted him as a soldier ready to help you overcome the harassing difficulties of boy-music study.

Aline is going to a party. She has on a dress of stunning beauty and such harmonious colors that of stunning beauty and such harmonious colors that the little lady with contempt. Suppose you say to her: "Now, my little friend, if you do not pay attention, I will keep you half an hour overtime," what would the result be? One word expresses it—a fight. And if the teacher wins the victory, we very much fear that he would not deserve to be crowned with a laurel wreath.

But how much better it would be for the teacher to say: "Aline, is there going to be dancing at that party? I used to love parties when I was your age

and I often played the dance." Aline looks interested and forgets to feel her dress to assure herself that it is in place, and answers: "Yes, sir, but I can't play a dance." "Yes, you can," replies the teacher, "Here is a waltz; can't you play it?" "Certainly," exclaims the interested little girl.

Suppose you have always had trouble with Aline on account of time or phrasing, is not this an excellent time to discuss it from the standpoint of dance? This party, which has frightened the unthinking teacher into bullying a little girl because she has not the head of a woman on the shady side of forty on her shoulders, has proved of genuine assistance to a teacher who is wide-awake in clearing up difficulties and presenting in concrete form musical ideas that are going to find a place in the musical memory of a child's mind.

The lesson is over, the child in the one instance may go away conquered, but her mind is also in a condition of defeat! We wonder how much mental advancement has been made, and how much of that lesson will be remembered ten years hence. We very much fear that the struggle will be remembered long after the music is forgotten. The teacher comes away from the battle vindictive, irritable, nervous, ready for the next pupil; the atmosphere she carries will not be blotted out and the child's mind which comes next to know it will be influenced by it, for a child's mind in some ways is more acute than matured people are apt to realize.

In the case where the teacher has aroused healthy interest, the teacher is also refreshed and strengthened, because she has given her mental strength and aroused mental activity in another, and, strange to say, in the mental world the result in such cases is always reciprocal.

If a teacher wishes to correct a particular fault, it is best to abide and watch and try to find the exact moment in which to send that point home with telling impression. A good way is to bring a very attractive piece in which that fault will be painfully apparent. Then the pupil will invariably ask: "Why can't I get that like you?" Now his interest is aroused; take your opportunity by a thorough explanation of the error and rest assured you will have the attention of the scholar.

I caught the attention of a restless boy by asking him if he were interested in geography. "Yes," came the response. Then I asked him if he liked history. "Yes," came the response. "Then I will give you the national airs of all nations." Now, this boy, who had been careless about note reading, began to improve and make active effort. Was it not better than though I had given him pages of academic studies which he would not have looked at or studied, except under stern compulsion, or if I had given him a severe lecture on inattention and its evil effects?

### SOME MUSICAL DON'TS.

BY T. C. JEFFERS.

Don't choose the pianoforte for your instrument if you have greater natural gifts for the big drum. Don't let the length of your practice-time to one to four) and do not allow that time to be shorted, even for a single day, especially for the first few months. Be very strict about this. Don't make perpetual easiness to the instrument. Sit upright, and yield easily to the movements required by the execution of the piece. Don't be eccentric at the keyboard, and don't be stiff.

Don't arch your knuckles like unto the back of a camel. The back of the hand, to the middle joint of the fingers must be nearly level. The remainder far. Keep the wrist level, also, especially in playing octaves.

Don't play with your fingers sticking straight out. That is a natural position for a bunch of radishes, the fingers like so many little hammers. Shape the keys with the points.

Don't stiffen any of the muscles of the hand or wrist. It is impossible to play well with a stiff hand or wrist. The pair of cords running down the center of the inner side of the wrist must not protrude much. If they do you may be certain that the wrist is stiff.

Don't constrain the hand. Play always with relaxed muscles. The wrist must be easy and loose.

Don't fail to begin each day's practice with exercises for obtaining a loose wrist or in octaves if the student's hand be large enough.

Don't begin your practice with a weak, irregular touch. The fingers should be raised as high as possible, and the keys struck with crisp firmness and precision, but without any feeling of heavy pressure, stiffness or bearing heavily upon the keys. Don't practice even finger exercises and scale runs with different rhythms, and with varying degrees of loudness.

Don't stumble or hesitate, even at a first reading. If you do you may be quite sure that you are practicing too fast. Take it at a slower tempo.

Don't begin twice. Look at a piece carefully and begin with the firm resolve that you will not stop, no matter what happens.

Don't play out of time. You should be able to count aloud regularly throughout the piece, giving the proper length to each note. Counting aloud is the best way to acquire correct ideas of time. Schumann says: "Play in time! The playing of many virtuosi is like the gait of a drunkard!"

Don't play where rests are marked. You might as well try to walk on water.

Don't repeat a piece over and over, like a machine wound up to go forever. Seek briefly for the difficult passages and practice them a dozen or so oftener than the rest. Do this each time that you play the piece through.

Don't begin exactly as you did the last time. A measure or so before, and in this way connect the more easy portion with the difficult.

Don't think the gift of musical memory is shared by only a few. I have never yet met a student who was unable to memorize when properly taught. Memory is like a muscle; if you do not use it it will be weak; constant exercise alone makes it strong.

Don't memorize the printed notes upon the page. You will never succeed in doing it perfectly, and will soon forget. They are only signs for things to be done. Why not remember the things themselves?

Don't half-memorize any piece. If you forget a part it is because you have imperfectly connected that part with what comes before it. Play over with the aid of the printed notes, the preceding history, the points which you have forgotten. Repeat several times slowly and carefully, observing the shapes which the notes take upon the keyboard.

If you again forget, repeat this process until you have the whole piece perfect.

Don't avoid playing before people. On the contrary, seek every opportunity of doing so, even if it be only one of your own family. It is in this way alone that you can acquire confidence and true mastery.

Don't allow your attention to be taken off the performance by the presence of anyone. Fasten your mind firmly upon what you are doing, and pay no attention to any movement or sound near you. Listen to your instrument and to nothing else. This is the true cure for nervousness.

Don't consider that you know a piece till you can play it perfectly from memory before an audience. This is the only reliable test of thorough knowledge.

Don't regard the piece given you as poor music because you dislike it. Your taste may be poor. It is your duty to understand the best music, and that which takes your fancy at the first hearing.

Don't use the pedal between two opposing harmonies. Please don't.

Don't put down one hand after the other when striking chords for both hands. Every note must be struck exactly at the same instant, unless otherwise marked. This very common fault of beginners makes one fancy that the two lobes of their brain do not work together, but, like a team of badly managed horses, pull one after another.

Don't begin to perform mechanically or thoughtlessly. Have the love of beauty in your heart.

"Melody" is the war-cry of dilettanti, and certainly music without melody is no music at all. But observe what they mean by melody, namely, that which is easily intelligible and pleasing in rhythm. But there is melody of another type; you have but to open the pages of Bach, Mozart and Beethoven, and it will smile upon you in a thousand different ways and strains, its acquaintance will soon make you weary of the poverty-stricken sameness of modern Italian airs.—Schumann.

## THE ETUDE GALLERY OF CELEBRATED MUSICIANS

How to use this gallery. 1. Cut on dotted line at left of page (this will not destroy the binding of the issue). 2. Cut out pictures, closely following the outline of the picture. 3. Use the pictures in class work or club work. 4. Use the pictures to make musical scene books or portrait and biography by pasting in the book by means of the hinge on reverse of the picture. 5. Paste the pictures by means of hinge on the fly sheet of a piece of music by the composer represented.



Adolf Von Henselt

Gioacchino Antonio Rossini

Carl Heinrich Reinecke



Franz Xaver Scharwenka

Clara Josephine Schumann

Christian Sinding



## Musical Europe of Yesterday and Musical America of To-day

Reflections upon the Study of Music and Pianoforte Playing as Taught  
in Europe Twenty-five Years Ago, and as Taught in America Now

of the key in which it was written, one would know the most important things about the character of that particular fugue.

It thus came to pass that while studying the "Emperor Concerto" of Beethoven with Kullak and hearing that master play the concerto (as finely as I ever heard it played at any time before or since) I was learning the foundation of interpretation for this concerto in more varied and authoritative ways, that could be depended upon for future use, with Weitzmann.

My record as a teacher and interpreter of music in the piano has been grounded more upon what I call the "line of study" than upon what I call the "line of study has led me to develop than upon any person's technical "Method." I had had the good fortune to study music at home along the similar lines at the beginning, as my father, the Rev. L. H. Sherwood, M.A. (principal of Underwood Sem., N. Y., Musical Academy), insisted upon my understanding the theoretical side of music and the construction of scales and harmonies, and that I should have a knowledge of modulation, and that I should be able to play any composition I was allowed to play. To such an extent was this completely allowed on my line I was obliged to study, and I could nearly all of my technical studies. I began, first, although I graduated at the "Lyons Musical Academy" under his tuition, after having played through the Czerny "Velocity Studies" up to the full metronome requirements.

MUSIC FIRST. TECHNIC SECOND

The habit of looking at a piece of music as a composition, with a trained mind, so as to identify and sense the laws of rhythm, harmony and otherwise, governing the interpretation of such composition, is necessary to every musician at the piano and every pianist who would be a musician. I have found such a habit the real guide to *technic*, for *music* is first and *technic* second in order, from a logical standpoint. The one makes new demands of its own upon the other.

The musical sense calls for relative proportions of strong and weak tones between the different parts. In nine cases out of ten we find the fifth and fourth fingers of each hand should produce the strongest tones in the composition, while the fingers that are naturally the strongest should be taught to play delicately and should be so trained that they can be held in abeyance, not being allowed to exert their own crude force against the keys.

Such a consideration is a guide to a training of the arm, hand, wrist and knuckles, in order to gain the power of managing the inevitable, accessory functions in their relation to the control of fingers. It is essential to consider the training of the fingers, with additional and intelligent training of such functions back of them, that the average hand can be governed for the necessary musical discrimination. In fact, the physical strengthening of the fingers is not sufficient, and the hand must not be properly freed from obstructions—in most cases unnecessary impediments to *artistic* success—in any other way. The man who got his name into print several years ago quite extensively, for an advertisement, that he had cut off his middle finger, in order that he might cut a ligament, in order that one might stretch better and raise the fourth finger better, was evidently not intelligently alert to the modern possibilities of training the wrist and knuckle combinations as an aid thereto.

Good piano technique, and the ability to control it with necessary beauty and variety of touch, depends upon many more things than one can find in printed etudes and "methods" on the shelves of the music publishers. In many cases, the way *to play less musically* and to narrow one's resources down to one-sided limitations and to much disappointment is to simply keep right on practicing more etudes and more technique, according to out-of-date, limited, undiscerning standards.

In a former article, published in the July *Erzume*, I referred to Kullak and Deppe. Kullak had unlimited technical resources, a beautiful range of tone color and artistic sense of proper touch, in his interpretations of music. He proved a very valuable teacher, as many of the best concert players and piano teachers of the present day can testify. Deppe did not play at all, but he proved to be of value in most important and practical ways that Kullak, with his splendid concert playing, had overlooked in my case. Deppe took pains with little things and necessary ones. He took the trouble to

Grieg was a very clever pianist himself; he had some of the unusual principles of managing the wrist with independent finger positions and complete sensitivity of touch at the finger tips, with technical individuality that is as rare as it is effective. But when talking about Grieg (as I did subsequently to Herr Schleinitz—the then head of the Leipzig Conservatory), this gentleman expressed “regret that a man of such natural ability as Grieg, should have left off in such a crude fashion and strayed so far away from their standards.”

I arrived in Germany to study music some time after the death of Carl Tausig, who I had originally hoped to study with. Wm. Mason, from whom I had some invaluable lessons—alto too short to recommend two teachers, one was Theodor Kullak and the other, Carl Tausig. I went to

He was the leading teacher of harmony, counterpoint, composition, instrumentation, etc., under Tausig. I probably learned more from him than from any other teacher. He had influenced my entire career, rather than from any of my piano teachers. Weitzmann was held in the highest esteem by the greatest masters at that time, and I was one of them (who was an enthusiastic pupil of Kullak and himself) that "if he were young, we would go back to school with Weitzmann." He was a singer, and a pianist, and a composer. The practical and appreciative way in which Weitzmann adapted his theoretical instruction to the expressive reading and understanding of the music, and the way in which he was enabling me to put additional artistic touches into the more or less crude habits of technical practice of the numbers in my repertory.

He was a man of great emotional and physical faculties of a student, are all awakened through the combination of effective drill in technique, on the one side, combined with the habit of intelligent and artistic reading, on the other side. The basis of the elements of music on the other side. One will find many additional means of enriching and idealizing a performance and interpretation, if one does not forget during the process of the search for musical contents.

### WEITZMANN AS A TEACHER

Part of the time Weitzmann asked me to write exercises in harmony and counterpoint, etc. Then he turns he took up the works of the great masters and analyzed the processes employed therein to construct their compositions. He had the habit of writing three words at the top of the page, on a piece of music to be analyzed, or to be written, as the case might be: "Melody, Harmony, Rhythm." Weitzmann found out where accents belonged; he found melodic accents and knew how to classify them; he related the melody to the phrase, the phrase to the rhythm or measure beat, to the meter, to the scale and intervals, to the harmonic sense and coloring and to the relative duration or rapidity of different intervals.

Again, while learning to write harmony according to correct rules. Weitzmann found out, and knew how to explain, the expression in harmony, its accents, its leading tones, its suspensions, syncopations and resolutions, in their relations to the rhythm and melody of the piece and to each other.

Weitzmann took the Schubert dance for four hands at one lesson and the Schubert marches for four hands at another lesson and got me into the habit of looking for the melodic peculiarities, the rhythmic individuality and harmonic effects (dissected and more or less isolated from each other and then again blended together) as intended by the composer. He took the fugues of the "Well-tempered Clavichord" and soon developed the faculty that if one would take definite note of the movement and exact rhythmic beat of the theme, another would notice equally the peculiarities in the melody, intervals, variety, touch and dynamic treatment being long there, along with proper understanding

[illegible]

No age in the history of music ever showed as much development and promise as the present one, but we are accustomed to wait until the epoch-making composers have passed away before admitting their claims to greatness and immortality. Beethoven did not have a fashionable tailor in Vienna, and he was not nearly the success, during his time in that city, that Czerny was. Wagner was the target for the most virulent detractors nearly all his life.

Liszt, Rubinstein and Grieg were the victims, during my own personal experience in Berlin and Leipzig, of severe criticism and as much antagonism in the Royal High School at Berlin and the Conservatory at Leipzig, as a political candidate meets with at the present time from the opposition party. They would allow no works of Liszt to be studied or performed in the school under Heinrich Schumann, who lived in Berlin, and a similar state of affairs prevailed at Leipzig. Rubinstein gave a recital in the Gewandhaus, which I attended; the next day the two leading papers in Leipzig gave him scathing criticisms. He did not play the piano according to their "methods" and standards, and his expression was not sufficiently tame to suit their ideas of conventionality; while his playing, in general, so absolutely beautiful, was so convincing in its truth and sincerity, that he was a frank

After this, Rubinstein gave a concert with the Gewandhaus Orchestra—not one of the regular series, for he was not invited to be one of their soloists. He introduced some of his newest compositions; he directed a symphony and played his "Fifth Piano Concerto in E Flat," directing, without the assistance of a conductor, while playing himself. This effort was not treated with any more respect and appreciation than the earlier recital.

## LESSONS WITH GRIEG

During my stay in Leipzig, where I studied counterpoint and musical form and instrumentation with Richter, I heard the first performance of Grieg's wonderful "Concerto in A Minor." It was played by Edmund Neupert, the Norwegian pianist, who afterwards came to America, and I believe died in New York. Edvard Grieg conducted himself. The date of this concert was some three years earlier than the given by the New York papers. On the occasion of the news of Grieg's death a year ago, in which it was erroneously stated that Grieg performed his concerto at the Gewandhaus for the first time

I called upon Grieg the next morning, being so delighted with his music, and I had the rare privilege of studying his concerto with him and also his piano sonata, two of the sonatas for violin and piano and quite a number of his solo pieces and songs. I spent the best part of a month—as many hours a day as I could possibly practice—under the almost daily supervision of the “Northern Chopin.” No one will dispute the genius and human sympathy, the heart and truth in Grieg’s music, nor the wonderful originality and striking coloring thereof. All of this was duly impressed upon me at the time, in my enthusiasm for this genial, happy and friendly man.

## ADOLF VON HENSELT.

(Hen'selt)

HENSELT was born at Schwarzbach, Bavaria, May 12, 1814, and died at Wambrun, October 10, 1896. He early went to the University of Bonn, where, as a pianoforte teacher, he was successful. As a musician he attracted the attention of King Ludwig I. of Bavaria, through whose influence he was enabled to study under Hummel, and later to spend two years in Vienna, where he studied theory under Sechter. In 1836 he was obliged to leave Vienna, owing to ill health brought on by overwork. In the following year he was able to tour Germany. His concerts were a great success. In 1841 he was appointed President, and later proceeded to St. Petersburg, where he attracted attention in Imperial circles, as he was offered a lucrative position as inspector of the schools for girls. He received the Order of St. Anna, and was also appointed chamber virtuoso to the Empress, and instructor to the princes. His compositions are characterized by remarkably poetical insight. It is said to have been a chord-playing is said to have been a

perb; in this he was aided by a peculiar hand formation which enabled him to give an almost orchestral effect to his playing. The most famous of his compositions is the F minor Concerto. He also wrote much chamber music, and some technical studies. Henselt was held in very high esteem by his musical contemporaries.

(The Hude Galters.)

## XAVIER SCHARHORN:

SHAR-ER SCHARWENKA  
(Shar-yen'ka)

XAVIER SCHWARWAK was born January 6, 1860, at Samter, Polish Prussia, where he was the father moved to Posen, where he was born. He was a musician, though it was not till 1865, when his father moved to Berlin, that Schwarwak began to adopt music as a profession. Here he was introduced by Kullak to such good purpose that in 1868, when he was 8 years old, he was appointed teacher of music at the Conservatory. He then toured Germany, giving recitals, which were extremely successful. In 1881 he was appointed pianist to the Berlin and was appointed to the Conservatory. In 1882 he was the same year founded the Schwarwak Conservatory, which was later associated with the Conservatory. It was at this time he composed his first symphony, a minor concert, which was much admired. In 1891, in 1891 he came to New York, where he was appointed to the Conservatory, but after ten years returned to Berlin, where he was appointed pianist to the Conservatory. He was a Doctor of Music, Royal Teacher and Senator of the Prussian

He has written a considerable amount of music, including an opera entitled "Mataswintha," and has been very successful in the smaller forms. His Polish dances are familiar to most pianists. Scharwenka's pianoforte technique is remarkable for brilliance of tone and clearness.

## GIAOCCHINO ANTONIO ROSSINI

(Res-see'nee)

ROSSINI was born at Pesaro, in Italy, February 29, 1792, and died in Paris, France, March 18, 1868. His father, a horn player, and his mother a singer, so that he was brought up in a musical atmosphere. At the age of four his father took him to Bologna, where he remained in Bologna during their travels in search of a living. Here it was that Rossini first saw his first opera no. 1, *La Cenerentola*, which he produced in Venice, 1810. His first real great success followed three years later, when *Tancredi* was produced in Venice, 1813. From 1813 to 1819 he began to realize they had a genius among them. His next great success was *Il Barbiere di Siviglia*, produced in Rome in 1816. His next opera was a dismal failure, but his second performance was a dazzling success. In 1820 he was engaged to produce an opera for \$50,000 in five months. Foggia, London, however, did not please the king, so Rossini and Rossini departed for Paris. Rossini was then to manage an opera house, but met with a failure which wise dis-

His last opera, *William Tell*, was also his greatest. He wrote no more during the remainder of his years, except *Stabat Mater*, in 1832. He returned to Italy in 1836, but seven years later he was back in Paris, where he remained, delighting the exacting Parisians with his whimsical humor and satirical comments until he died. (The Etude Gallery.)

## CLARA SCHUMANN

(Shoo'-mah)

The subject of this sketch was the daughter of Friedrich Wieck, and was born on September 13, 1819, and died at Frankfurt, Germany, in 1885. She studied under her father, and it was not long before her ability manifested itself. In 1836, at the age of sixteen, she made her first appearance in the concert hall at the Gewandhaus Concert, playing the F minor Concerto of Chopin. Her astonishing skill and her extraordinary insight won her many distinguished friends among the great men of the age. Goethe, whom she met while being at Weimar. She then toured Europe, and received enormous success, especially in Paris, where she was the favorite of her friends as Mendelssohn, Meyerbeer, Chopin and Kalkbrenner. In 1837 she was admitted into the Planiste, and excited the admiration of all. She did not come to her own until 1840 she married Robert Schumann, in spite of active opposition on the part of her father. The happiness of their union was marred by the fact that she showed to her husband man's devotion she most beautiful romances in the history of art. Schumann's nervous breakdown at Dusseldorf, and his subsequent insanity, which culminated in his death, led her only to increase her devotion to him. She married Clara Schumann re-heir to the great family of 1878, when she became a teacher of piano at the Leipzig Conservatory. Her devotion to her work enabled her to estimate the value of the music she did in popularizing Schumann's music.

## ARL. HEINRICH REINECKE

(Ry'uck-ck)

REINKEKE was born June 28, 1824, at Althaus, and was taught chiefly by his father at home. In 1843 he toured Europe, and in 1845 he came to America. Leopold was his home for a while, but further concert tours followed, and in 1846 he made Court Pianist to King Frederick of Prussia. He then returned to become a teacher at Cologne, but moved in 1854 to Breslau, where he directed the orchestra. In 1856 he came to Leipzig, becoming director of the Conservatory, a position not relinquished only in recent years to Arthur Nikisch. He was also a well-known professor of piano-forte playing and of musical history at the Leipzig Conservatory. In 1897 he became head of that institution, retiring in 1902. He was devoted to teaching, and he found time to make many tours throughout Europe which have always been successful, and he is the composer of many of his own works. Reinkeke belongs to an older generation, and has the sympathy for Wagner and Liszt, and the hot-blooded romantic composers of the nineteenth century, such as Beethoven, Mozart and Mendelssohn, and has not unfrequently been severely criticised for his conservatism. But he is, none the less, a man of high character, and has been such men as Chadwick and Joseffy of America, Sullivan of England, Max Bruch of Germany, and Svendsen of Norway.

## CHRISTIAN SINDING

*Sin'ding*)

SINDING was born at Kongberg, Norway, January 11, 1856, and when quite young displayed a talent for composition. After studying for a time at Christiania, in 1874 he placed himself under the stern rule of The Leipsic Conservatory. His teacher, Reinkecke, was his teacher, and as was the Sinding of the fellow-countryman, Edward Grieg. Sinding was also greatly assisted by Adolf Brodbeck, who later dedicated to him his violin concerto. On his return home he settled in Christiania, where he took a position as organist and devoted his spare time to working at composition in his spare time. Since then he has continued as he began, making occasional tours throughout Europe. While younger than Grieg by thirteen years, he is considered by many to be a better composer, though some probably not by the musicians. His music, however, exhibits marked individuality. Perhaps his most important work is his *Symphony in E minor*—"Frühlingstrauchentwurf" ("Spring"—though his symphony in D minor, first produced in 1880, was what first attracted general attention to him, and was his first symphony).



## DR. MASON'S IMPORTANT WORK.

examine into the arm, wrist and knuckles previously referred to and the necessity of getting down to a foundation starting point, free from all scale and obstructions, of which the ambitious but unwise student generally becomes a victim.

Deppe was as careful about thinking and seeing and sensitizing one's faculties for the hidden blending of related technic and touch as was Weitzmann in finding out the contents of music. Deppe was one of the few most valuable teachers who could see into the inner nature of the student. His mind, his temperament, his nerves, his muscles and use of his will, in controlling such functions, were an open book to Deppe. The simple, elementary (part of the time silent) exercises and single preparatory movements, one at a time, in Deppe's teaching were the most beneficial and to the heroic bravura and ambitious grappling with difficulties of virtuoso playing that could have been devised.

## OBSERVING DETAILS.

During my last months in Germany a fellow student, who had been six years under Tausig, Kullak, Liszt and Deppe, visited my studio one day and played the first prelude and fugue of Bach from the first volume of the "Well-tempered Clavier." This gentleman made several of the notes, played with the thumb, second and third fingers, unduly loud; other notes played with the fourth and fifth fingers were not strong enough. He did not accent the syncretized notes, the rhythmic intervals particularly, nor did he modulate the theme with much thought of dynamic shading, such as "Melody," "Harmony" and "Rhythm." I had the temerity to object to the neglect of some such features in his performance, expressing my disappointment at a lack of independent, interpretative meaning in the voices of the fugue. If you will look at the Czerny edition of Bach, you will find only a mark occasionally: in one place "p" and another "f," another "p," another "f," etc. The range of dynamic signs, used for expression in music, could be profitably increased in much greater detail. Czerny editions only show a few general marks of this sort not specifying particular voices or particular notes. The truth is that at a given interval one voice should frequently have an accent where another voice should not; one should have a sustained tone and another staccato; one loud, another soft; one crescendo, another diminuendo, simultaneously, and so on ad infinitum. But such details in the artistic delivery of the individual voices had escaped my friend's attention, very largely. We had a long argument on the subject and I did my best to illustrate my meaning. I heard Liszt play fugues and he did not miss any of these effects. I heard fugues played by the Joachim Quartet in Berlin with every individual feature of artistic delivery treated in ideal manner.

We were two students who had been some years general marks of the same teachers, the one in the habit of looking for all of the effects which a sensitive training in harmony and theory would call for, and the other ignoring such insight. The particular reason why I was so particular in such respects is spoken of above in the remarks on Weitzmann. I have the satisfaction of believing that my friend took this exchange of views very much to heart, for a few years later he became known as a composer. He has written some pieces of artistic merit and much beauty of style, showing appreciation of plenty of the fine points, which at that particular time appear to have escaped his mind.

We are able at the present epoch to gather material for improvement and high standards, in our line of work, from the accumulated information bequeathed to us by some of the great teachers of past and elaborated and continuously developed since by some of the thinking men of the present. Nowhere can one see the results of discriminating selection of the best and rejection of obsolete, use less encumbrances to progress better than among our own musicians and teachers in America.

## "STUDENTS GAIN MORE AT HOME"

I have seen many evidences among the students who went to Europe, and studied music and have features, available in our present age, which some of the people who stay at home are learning and developing.

Nobody in the world ever did as much along the line of exact exercises and rhythmic training as applied to the necessary processes of scale and arpeggio practice and other forms of exercises, as did William Mason. We have teachers in our country, in several of our cities, who are classifying several of the most important ways of studying the mechanical resources of the piano player as have been ordinarily worked out in Europe. We have a good many men who are making quite as detailed analyses of the principles and laws and processes of the underlying laws regulating good expression in music.

Some years ago Adolph Christiani brought a huge package of material to my attention in New York. It was called "Principles of Pianistic Expression." Since then A. J. Goodrich, Dr. Henry G. Hanchett and others have written similar and practical books along these lines. When Mr. Christiani showed me how he had classified melodic accents, rhythmic accents, harmonic accents, accents of extremes, accompaniment parts and much more, I exclaimed: "That is just what I am trying to do in my regular practice; that is just what I learned from Weitzmann and Liszt." At the time I was impressed with the idea that Mr. Christiani had discovered everything of this sort and that his own invention. I did not willingly give him a recommendation, but after thinking the matter over I realized that the man had concentrated and classified the best of the most useful and necessary instruction into a practical form. He had enriched the field of good music by putting the means of expression more definitely into the hands of the student.

We are less troubled in our own country to-day by the arbitrary narrowness of the continental spirit of twenty-five or thirty years ago, and we have the happy opportunity to choose the best of the best under more favorable auspices in our own large cities than was the case in Europe at that period, or is apparently at the present time.

## DEFECTS IN EUROPEAN STUDIES.

Through my acquaintance with many music students in Germany, during the best part of five years, which I spent studying in that country, I was forced to the positive conclusion that, in the vast majority of cases, the students were not taught to look into the expressive study of harmony, counterpoint, musical form and the treatment thereof in musical instruction, with which I was so fortunate under Weitzmann. Neither did I see the all-around habits of analyzing many, instead of a few, physical resources—whereby to succeed the better with technic and touch at the piano—as was the case with students under Deppe. In saying this I do not propose to claim for Deppe every merit in this line, either. He was so intent upon his own ideas that he tried to avoid much else in other and more generally known ways of practicing technic. He actually tried to prevent his students from practicing staccato octaves with the ordinary action of the hand, by trying to get the fingers into the position of the forearm. He tried to prevent students from practicing the staccato habit by having them become so well known in our country through Wm. Mason's teaching, viz., flexing the fingers by stretching them out and drawing them in suddenly, by striking the keys on the fly, so to speak. I have myself found much danger of exaggeration among some of the students who have made exclusive use of such habits for staccato playing. Steadier finger and knuckle position, continuing the finger with the hand action just alluded to, or forearm action, is absolutely necessary for repose and stability, as a foundation necessary for repose and again, a habit of flexing the finger from the forearm, while endeavoring to hold the joint next to the hand, is a steady position, is much more useful. This kind of staccato has its limitations, principally desirable for very light, crisp staccato, rather than heavy staccato playing with full chords and octaves.

## DEPPE'S SHORTCOMINGS.

Deppe also went to extremes, while some of his followers went to still further extremes, by pulling when moving the right fingers in passage playing, hand to the left. They would have the right, or left fingers ahead of the fingers on the keys. A good judgment necessary for really practical playing.

poses in cutting off such maneuvers at a sensible limit had not occurred to some of Deppe's followers. When they reached the extreme of the keyboard, in this exaggerated way, one would frequently see the elbow up in the air and the wrist very heavy and awkwardly managed.

Again, some of Deppe's students, when making use of the forearm movements, up and down, for the purpose of raising and lowering chords and octaves, would make an unbalanced and mixed-up sloop, without separate discrimination, between the shoulder joints and finger tips. This thing was done in such an exaggerated way, by some of Deppe's students, as to earn the name of the "Dis-rag Method."

Notwithstanding all of this, Deppe was most ideal in his refinement of style and conception of the little things which go to make music accurate and beautiful. He always took great pains with the quality of touch and tone, and in most cases with the correct degree of proportion. He was accurate and refined to the fullest possible extent in the use of the damper pedal, and sensitive like a true musician in the details of fine discrimination between tones and artistic shading and coloring. But Deppe was an exception. A plenty of students who were not so sensitive as he, like my friend who played the fugue, not seeing the dynamic shading therein. Their hands were not sufficiently adjusted to the discriminating sensibility of touch and balance of power. Still we must not be misled by what we heard from many students who flock to Europe to study music.

## NECESSARY IDEALS.

Many teachers and students were not sufficiently careful about details and trained sufficiently to ideal standards of art. My experience, for the years since that time, has been that much the same kind of thing prevails now as was the case then, but comparatively few out of the many appear to have gotten thoroughly into the traces.

A musician should cultivate a "Rhythmic Habit" and an improvisation exercise medium for the interpretative treatment of time for rhythmic influences in his music. He can also develop an especially sensitive "Harmonic Habit" so that the faculties of both hearing and execution at the keyboard will accept the right notes and reject the wrong ones in harmony, besides making a trained selection (along natural lines) of harmonic accents. Such work is being done, alongside of a superior insight into the uses and possibilities of the superior muscles, in the arm and hand of the player, in several of our large cities to-day. There is as much, or more, enlightenment in music teaching among good teachers in our American cities to-day as can be found anywhere in the world.

## THE ADVANTAGE OF STUDY IN AMERICA.

My advice to a music student is certainly to spend the first years of your music study in seeking the best ways and means in the United States of North America. Meanwhile, try to acquire a practical knowledge of foreign languages, for the world afterwards go abroad to study; to do so, above all, try to acquire such habits of stability and responsibility which will enable you to use good judgment and get the best out of any of the harm. The so-called "Musical Atmosphere," so much in vogue here, as an incentive for music study in Europe, is at present better to be had in our own musical centers, in an equal, and if anything in a more ideal degree.

## SCARLATTI'S UNIQUE FINGERING.

The methods of fingering in use two hundred years ago were rarely indicated in a unique edition of the Harpsichord and Clavier Music which has recently been published by Bach & Co., in London. Scarlatti employed a star or asterisk to indicate the thumb (which was the original of the cross used to indicate the third finger, a crescent to indicate the fourth finger and a triangle to indicate the fifth finger). The fingering that he used seems peculiarly awkward to us, as he had no two notes together, but he passed the third finger under the fourth and with our modern fingering would be obviously had. The fingering of Scarlatti, which prolong the time of the fingering of Scarlatti, that a good legato was either impossible or unsound, the instruments in use also possessed much narrower keys.

## INTERESTING STORIES OF CHOPIN'S CAREER

CHOPIN'S NOT-TO-BE-FORGOTTEN. The Etude has already presented its readers with a Chopin issue, January, 1890, during the past year it has been our good fortune to publish so many attractive articles upon Chopin's life and work that we have not attempted to celebrate the one-hundredth anniversary of Chopin's birth with a special issue. The following stories, however, will be found helpful to teachers who desire to make their pupils familiar with the lives of the great masters.

KARASOWSKI, in his "Life of Chopin," tells an interesting story of the composer's wonderful gift of improvisation. Describing an evening at Nohant, where Chopin was wont to spend the summer, he says:

"One evening, when they were all assembled at the salon, Liszt played one of Chopin's nocturnes, to which he took the liberty of adding some embellishments. Chopin's delicate, intellectual face, which still bore the trace of recent illness, looked disturbed; at last he could not control himself any longer, and in the tone of *sang froid*, which he sometimes assumed, he said, 'I beg of you, my dear friend, when you do me the honor of playing my compositions, to play them as they are written, or else not at all.' 'Play it yourself then,' said Liszt, rising from the piano, rather piqued. 'With pleasure,' answered Chopin. At that moment a moth fell into the lamp and extinguished it. They were going to light it again, when Chopin cried: 'No, put out all the lamps, the moonlight is quite enough.' Then he began to improvise, and played for nearly an hour. And that an improvisation it was! Description would be impossible, for the feelings awakened by Chopin's magic fingers are not transferable into words.

"When he left the piano his audience were in tears; Liszt was deeply affected, and said to Chopin, as he embraced him, 'Yes, my friend, you were right; words like yours ought not to be meddled with; other people's alterations only spoil them. You are a true poet.'"

## CHOPIN AS TEACHER.

Chopin's well-known dislike for giving public concerts was probably due more to his weak physical condition, which rendered him nervous in the extreme. However, it was necessary to earn a living, and man could live by composition alone, and he never failed to take pupils. Far from feeling it a drudgery, he seems to have been rather partial to the work. Karasowski says: "Unlike other great artists, Chopin felt no dislike to giving lessons, but, on the contrary, took evident pleasure in this laborious occupation, when he met with talented and diligent pupils. He noticed the good side of the culprit in the kindest and most encouraging manner, and never displayed anger towards a dull pupil. It was only later on, when increasing illness had made his nerves extremely irritable, that he grew angry with dull pupils. Then he would fling the music off the desk, and speak very sharply. Not pencils merely, but even chairs were broken by Chopin's apparently never lasting anger. A test of the eye of the culprit at once appeased the master's wrath, and his kind heart was anxious to make amends.

He could not endure thumping, and on one occasion jumped up at a pupil who was striking the desk. 'What was that, a dog barking?' Owing to the delicacy of his nerves his playing was not so powerful as that of other pianists, Liszt especially. This rendered the first few lessons a real torture to his pupils. He found most fault with a too noisy touch.

"He would not take a pupil who had not some amount of technical skill, yet he made them all alike begin *versus*. 'Clement's Gradus ad Parnassum.' We see from that his chief object was the cultivation of the touch. The preeminence attached to technical superiority by pianists of the present day obliges them to devote their whole time to acquiring mechanical dexterity and enormous force. Thus

they frequently lose their softness and lightness of touch, and neglect the finer nuances and the artistic finish of the phrasing.

"The second requirement that Chopin made of a new pupil was perfect independence of the fingers; he therefore insisted on the practicing of exercises, and more especially the major and minor scales from piano up to fortissimo, and with the *staccato* as well as the *legato* touch, also with a change of accent, sometimes marking the second, sometimes the third or fourth note. By this means he obtained perfect independence of the fingers and an agreeable quality and delicacy of touch. Chopin thought of embodying in a theoretical work the results of his long years of study, experience and observation of pianoforte playing, but he had only written a few pages when he fell ill. Unfortunately he destroyed the manuscript shortly before his death."

## CHOPIN AS AN ORGANIST.

The name of Frederic Chopin is so closely identified with piano music that it becomes a little difficult to imagine him in connection with any other instrument. Yet his master, Joseph Elsner, found him a school for organists in Warsaw, and Karasowski has said that Chopin delighted to improvise on the organ as a child, on account of the total variety of which the instrument is capable. There is a well-authenticated story told by George Sand of his playing the instrument at the church of Notre-Dame-du-Mont, in Marseilles. George Sand and Chopin were in Marseilles for the funeral of Adolphe Nourrit, the singer, who, in a fit of despondency, had flung himself out of a window in Naples. "What an organ!" says the novelist, "a false, screaming instrument which had no wind except for the purpose of being out of tune. He, however, made the most of it, taking the least shrill stops and playing *versus* *Astra* (a melody of Schubert's), not in the enthusiastic manner that Nourrit might sing it, but plaintively and softly, like the far-off echo of another world."

Certainly some of Chopin's music is curiously suggestive of organ effects, notably the middle part of one of the G minor nocturnes.

## TALENT FOR CARICATURE.

It is not unusual for artists to be able to find expression for themselves in more ways than one, and many musicians have proved that they were not deficient in draughtsmanship. The case of a most decided talent for draughtsmanship was MacDowell, for some time in doubt whether to adopt painting as a profession rather than music. Mendelssohn was also gifted in this direction, and

so also was Chopin. In Hadden's "Life of Chopin" we read that "in 1824 he was sent to the Warsaw Lyceum, where he 'worked hard, rose rapidly, won two or three prizes and gained the esteem and respect of his schoolfellows by developing a remarkable talent for caricature.' There is a story of his having made an unfattering portrait of the Lyceum director, who was afterwards possessed of the sketch, returned it with the sardonic comment that it was excellent!"

## CHOPIN AND MENDELSSOHN.

In the spring of 1824 he went to Aix-La-Chapelle in company with Hillier. Here they met Mendelssohn, and all three proceeded to Dusseldorf, where Mendelssohn was musical director at that time. Hillier describes the proceedings in the following way:

"The conversation soon became lively, and all would have been well had not poor Chopin sit so silent and unnoticed. However, both Mendelssohn and I knew that he would have his revenge, and were secretly rejoicing thereof. At last the piano was opened. I began, Mendelssohn followed, and then Chopin was asked to play. He rather doubtfully being cast at him and us. But he had scarcely played a few bars when everyone present, especially Schadow, assumed a very different attitude towards him. They had heard of his playing, and now it, and all were in the greatest delight, and begged for more and more. Count Alnabiv had dropped his disguise, and was speechless."

Mendelssohn was very fond of Chopin to whom he gave the pet name of "Chopinotto."

## CHOPIN AND SCHUMANN.

Schumann, like all the rest, fell a victim to Chopin's charm, and describes a visit Chopin paid him in Leipzig in the following terms: "The day before yesterday, just after I had received your letter, and was about to answer, who should enter? Chopin! This was a great delight to me. We passed a very happy day together, in honor of which I made yesterday a holiday. . . . He played in his addition to a number of etudes, several nocturnes and mazurkas—everything incomparable. You would like him immensely," Chopin, however, was entertaining and opinionated. Schumann's music, declaring that Schumann's *Carneval* was not really music at all. Yet he admired Bellini!"

Indeed, Chopin's dislike for Schumann's music appears to have been quite unreasonable. Wilbey in his biography of Chopin, tells how on one occasion "Schumann sent Heller a copy of his *Carneval*, Opus 9, which had just been published, to present to Chopin. It was luxuriously bound, and the title-page printed in colors. Heller called on the Polish musician in order to carry out his mission, and handed him the music; and after having explained to Chopin merely the quality of the work, he said: 'How beautifully they get these things up in Germany!' He could not have been more severe had he been speaking of some purveyor of sentimental drawing-room music. The mere inability of his notes to convey anything but confusion, was obliged to have recourse to the artist and his color-box."

## CHOPIN IN ENGLAND.

The revolution which broke out in France led Chopin to determine that it was not safe to remain in Paris, and a week after giving what proved to be the last concert he was destined to give in that city he crossed over to England. In London, as elsewhere, he soon became an immense favorite, and was presented at court, and his rooms were crowded with visitors. He gave several recitals. The criticisms of the period dwell on the composer's physically weak state. "At Lord Falmouth's," says one writer, "the 'cane' was used, and with a distressing cough. He looked like a revived corpse. It seemed almost impossible that such an emaciated-looking man had the physique to play; but when he sat down to the instrument he played with extraordinary strength and ardent 'tion.' After giving a few concerts throughout England and Scotland, where he remained for some



CHOPIN'S BIRTHPLACE.



time, political conditions enabled him to return to Paris. He was completely broken in health, and his friends realized that he had not long to live. His death took place in October, 1849.

## TWO WAYS OF LOOKING AT IT.

BY ANNA PIERCE.

[EDITOR'S NOTE—There is a great deal, of wholesome truth in the following article. There is always a reason for failure and a reason for success. It is not nearly so important a factor as many people imagine. Mental attitude is far more significant. Many teachers have had a lesson in this pedagogical point.]

### THE WAY THAT FAILED.

MARGARET had studied music, both piano and vocal, with the best of teachers, and at twenty years of age was an intelligent musician, a fine pianist and the possessor of a well-trained and pleasing soprano voice. Her father suddenly failed in business and Margaret knew that she must earn money to relieve family expenses. Naturally she turned to her music, but with this attitude of mind: "I shall not teach any children except those from the 'very best families.' I shall not use anything but the higher classics in their work, no matter what their taste or what 'papa and mamma really enjoy!' I shall not sing or play every time I am asked to assist at an 'orphan asylum tea and sale' or a church reception! I shall only play for rehearsals at Christmas time for 'Santa Claus cantatas,' etc. etc. I shall not play for 'gymnasium work!' I shall not play for young people's dances! I shall not use my music except as I can get real personal enjoyment from my work and use the music which I have always been accustomed to!" (Remember that it was quite necessary for Margaret to earn money with her music.) She began her work in this frame of mind, although quite ready and anxious to earn her money, and with an advertisement in the daily local paper, which was noticed by many.

The first applicant was a woman in very moderate circumstances. She had heard Margaret play the piano, and with not a little self-sacrifice was anxious that her little daughter might study music with this artist. Margaret, when she called at the "home studio," Margaret received her somewhat surprised and said: "Ah! er—really I do not know whether I can find room for your little girl—but" with a questioning smile—"I will let you know in a day or two, but I don't," let her go, because she was not one of the "first families" of the town, although her money would have been paid at the same rate and just as promptly.

After a short time she secured three pupils at seventy-five cents for one-half-hour lesson per week. (Alice, Louise and Bessie "couldn't" take more than one lesson, Miss Margaret, because you know they must go to dancing school, and their home work from school takes so much time, and they must take an occasional ride in the new auto." Such are the pressing social duties of the children of the "first families.") Seventy-five cents per lesson was the highest price obtainable in the town where Margaret lived, and three pupils at seventy-five cents each netted her two dollars and twenty-five cents each week—about half her salary! But *but!* they were really and truly from the "first families of the town!" and not any too well-mannered nor earnest students, either! Her friends, knowing that she was anxious to make a start, tried to put musical work in her way. A number of dances were given by the younger set of people just beginning to taste the innocent joys of social life, and Margaret was asked if she would play for them in their homes for five dollars an evening, the dancing to be at eight o'clock and end at twelve o'clock, with an intermission of half an hour or more for refreshments (more refreshments and less time than many a poorer girl receives in a whole week). "What! play for five dollars an evening, the dancing to be at eight o'clock, and end at twelve o'clock, with an intermission of half an hour or more for refreshments (more refreshments and less time than many a poorer girl receives in a whole week). Oh, I really couldn't do that! You know I never play anything but classical music!" Another door to success and money shut.

Amateur theatricals were to be given by some of the society people of the town. Once more Margaret was approached and asked to play at rehearsals. What! play that stuff for a dollar and a half an evening? (A little more than she had been paid for her "orphanism" in the hour, with plenty of fun for her throw-in, if she could see it in that light.) "Oh! my! no! Really, Mrs. Puyser, I couldn't do that! You know I have such a high standard for my music and my work!" Success was not hers and she was rather fearful at

times, with only that two dollars and twenty-five cents a week coming to her.

The pastor of her church, knowing perhaps more than most people of the financial state of the family, arranged with his committee to offer her a salary if she would take the position of pianist at the regular Wednesday prayer meetings. "Oh, really, Dr. Brown, I would like to be to you, and be of service to the church, but I cannot bring myself to play those 'jiggity' gospel hymns every week; they are not in my line of work at all, you know!" And so she completely shut off every avenue of remunerative work with her music because her individual taste would have been desired to assist her in this pedagogical point.

To-day she is a stenographer and typewriter, hearing the call of her music "tugging at her heart-strings" as she works away in a little hot office to make the necessary money to "help along." She is too tired at night for practice, too much out of practice to play for her friends when they call, and her music is slowly and surely drifting away. Margaret is a dear girl in many ways; not altogether a "snob" as you may suppose; but draw your own lesson, girl! Was she wise?

### THE WAY THAT SUCCEEDED.

Edith was a true musician to the very fibre of her being. She heard and enjoyed nothing but the best, and had studied the best of music. Her education had been necessarily limited on account of lack of funds, but never mind she found a way through her own efforts to study the piano and take a thorough course in musical theory with the money she had earned with two little pupils she had secured. She received her vocal instruction by accompaniment work with the other vocal pupils of her father's living. As for Edith's taste, it was refined and intelligent as Margaret, and with just as much love for the higher musical taste and work, this was her attitude when her father failed in business and she and the money came to her. She said: "My music is the talent that God gave me to improve it. I love it and have done as much as I could so far to help my talent grow. The time has come when I must make the most of my talent, making money, and while earning the money I can be making people happier whenever it is my good fortune to use my music. I will therefore stand ready for service wherever I am needed. I will accept of five or six, or only 'thank you' and smile. I cannot study any longer, but I will continue my practicing, hear as much fine music as I can, and keep in touch with the musical world by reading and study."

Right here, let me tell you that Edith was not at all strong, not at all able to even attend concerts in a nearby city, but could only depend upon her occasional air of merit coming to the town where she lived. Beside this, she was without a mother and had many home cares. Now what did she do?—not without many pupils among her acquaintances. First she asked for pupils among the "first families" and secured, after a few weeks' soliciting and advertising, fifteen pupils at seventy-five cents per eleven dollars a lesson a week, which brought her some twenty dollars a week. Her friends, who had come to her, as she soon secured the position of accompanist in a girls' gymnasium, and through this were filled with secured more pupils, so that her days were crowded with profitable work. She was often asked to sing "thank you" at "teas" and "parties" and affairs of different kinds, and it didn't hurt her one giving "great deals" of pleasure to those who listened to her sweet music, she also met with friends at these social gatherings and was kept from growing dull and too much ground down to work.

She did not feel it beneath her dignity to play for the young brother to "play soldier," or to cheer poor, tired fathers a little. She was ready to play this music at dances, too, because the youngsters wanted "Honey Boy" and "School Days" rather than any other music (who can blame the boys and girls anyhow?). She received five dollars for her services, very often during the winter, friends who needed her singing to help cheer at various "social functions." In fact, Edith never strength to earn money for her music, if ever so little. She was making it a matter of business, and while she often tired of it, and of some of the music

she must use which was somewhat distasteful to her, did not she not have her Beethoven, her Chopin, her MacDowell and Nevin to turn to when evening came, and she had little time of her own?

### THE OUTCOME.

It seemed to me as I watched the efforts of these two girls, both true ladies and fine musicians, that it was testing them severely as to their bravery and true musicianship, and I am watching them still, wondering what the end will be. Edith is the one most likely to succeed, but she is not a contented work, but as she often says, "It must be done, and I am very happy in my work"—"brave girl that she is—and I feel sure that when her work is finished she will hear of 'Well done, good and faithful servant.' Do you not think that Edith will be very wise with the use of her music, and will you do the duty with your music? Which lies nearer?

### CHOPIN'S TASTE IN MUSIC.

BY ASHTON JOHNSON.

"In the great models and masterpieces of art, Chopin sought only what corresponds with his nature. What resembled it pleased him, what differed from it hardly received justice from him."

This was Liszt's dictum upon Chopin's preference in the musical world. It is a dictum of no small statement in mind, it is interesting and instructive to gather from various sources which were the composers whom Chopin greatly admired, and which again were antipathetic to him.

Chopin esteemed Mozart above all other composers. Liszt explained this by saying "that it was because Mozart condescended more rarely than any other composer to cross the steps which separated refinement from the vulgar." Liszt amplifies this explanation: "But what no doubt, and which stirred sympathetic chords in the heart of Chopin, and inspired him with that loving admiration for the earlier master, was the sweetness, the grace, the harmoniousness which in Mozart's work reign supreme and undisturbed." It is said that Chopin never traveled without the score of "Don Giovanni" or the "Requiem," and Liszt tells us that even in "Don Giovanni" Chopin discovered passages the presence of which he regretted. He was a devotee of Beethoven, and Bach, while seemingly neglecting Beethoven. When he wished to prepare himself for one of his concerts, it was not his own music he played, but that of the great masters. He always grounded his pupils on the Preludes and Fugues, and adjured them always to study Bach.

Hallé narrates how he played Chopin "at his request, in his own room, Beethoven's Sonata in E-flat, Op. 30, No. 3, and after the finale Chopin said that it was the first time he had liked it; that it had always appeared to him very vulgar."

Probably it was the want of familiarity with the works of Beethoven which was at the root of his indifference. Von Lenz says: "He did not take a serious interest in Beethoven; he knew only his principal compositions, the last works not at all." Of his contemporaries he played chiefly the compositions of Liszt and Schumann. The former had been an admiration of his youth, and the concertos particularly show that Hammel exercised a formative influence on Chopin. From Field, he derived the form of the nocturne, and from Schumann the form of the waltz. He also found favor in Liszt's music, and especially in his piano music.

Of Weber he apparently did not entertain a high opinion, and, notwithstanding Schumann's expression of his admiration and sincere affection for him, Chopin never displayed the least admiration for the work of his great romantic contemporary. Chopin hated virtuoso music, and with the exception of a few pieces of Liszt's, none of the efforts of this school were ever to be found on his music desk.

Cheerfulness often paves the way for an unnecessary harshness, inexcusable in a teacher. Some one has given us this nutshell advice to a young man beginning a business: "It is a good motto more than is expected of you." That is a good motto for a young teacher, and for the older ones, too.

## POCKET TECHNIC

By FREDERIC S. LAW

"In all the arts the thorough mastery of the subject is the prime condition of success. Whoever has completely overcome what the inexperienced consider as difficulties is a master in his department. The study of the technicalities of pianoforte playing is not so laborious as many persons suppose; it is a superfluous and unnecessary task which appears to think."

—CERNY, from the School of the Virtuoso.

The pianist of to-day confronts a style of technic very different from that which Czerny regarded as the acme of effect to be obtained from his lightly-strung Viennese piano. The brilliant passage work, the school have but little in common with the colored arabesques of Chopin, with the subtle polyphony and involved rhythms of Schumann, or with the orchestral breadth and awkward grasps of Brahms. As the instrument has changed, and its predecessors in size, power and sonority, so its treatment, both by composer and player, has altered in style. The scale, for instance, has gone out of fashion, and even the arpeggio in its undramatic form no longer meets with the former favor from modern writers for the piano; they spice it with chromatic, or at least diatonic, passing notes in order to avoid an effect too placid, too reminiscent of the boarding school.

For all this, however, the Czerny technic cannot be safely neglected by the learner; as a basis it is as essential as the student of the piano as the practice of the light, airy style of Rossini, Bellini and Donizetti is to the singer who would master his art. Whether pianist or vocalist, the early stages of technical study would best follow the course approved by experience. But it is not necessary to adhere strictly to the form it has assumed in the course of a leisurely evolution.

In looking over Czerny's voluminous études one is reminded of the disproportionate between these and so severely condemned by Faltst, the quantity of notes is so enormous in comparison with the ends they seek to accomplish. Cannot these be reached by a shorter, more direct method? More intense and concentrated methods? The scale and arpeggio of the common chord, though disappearing from the music of contemporary composers for the piano, are none the less the foundations of its technic; they are the upright pillars that support the weight of latter-day ornamentation and its harmonic structure. The student must know both, but he need not be called upon to spend years in reciting his lessons according to formulas laid down a century ago. His tasks have risen in difficulty and complexity; a concentration of the essential and an elimination of what can be spared, saving its turn will give more time for the real things in music.

In order to discover a "pocket technic" by which I mean the elements of technical facility reduced to their simplest and most common forms with a view to economy of time and effort, let us consider the structure of the hand as adapted to the playing of the piano. It must be confessed that the showing is not a favorable one; a short, thick thumb moving freely only in the straight angles to that of the other fingers and from its great strength evidently intended by nature to act as their counter-balance; fingers displaying strange disproportion in length and power; most of them, the fourth, almost incapable of independent action; a wrist by which the hand is enabled to operate as a unit despite these varying conditions of members. The problem of the pianist is to produce the effect of perfect equality and equality, notwithstanding the natural inequality of the means at his disposal. His technical practice, therefore, has three aims in view: Strength in the weak fingers, flexibility in the thumb, lightness and looseness in the wrist; all these requisites being absent in the uncultivated hand. Its natural function is plainly the grasp, in which it acts as a whole; the individuality of the perfect wrist is a secondary consideration with primitive man, and received development only as it was called for by the evolution

of the arts and sciences, which require delicacy of touch and fine tactile sensibilities. The art of piano playing is undoubtedly the most highly specialized manual process that man has yet succeeded in mastering, so far as quickness of perception followed by correspondingly rapid coordination and obedience of the higher muscular activities is concerned.

### THE TECHNIC OF THE SCALE.

The technic of the scale is a combination of finger movement with thumb crossing; its practice does in time to give the thumb flexibility and to equalize the strength of the fingers, while it is essential in familiarizing the hand with the characteristic grouping of the keys for each separate key. It will be noticed, however, that the strong fingers occur twice in the octave, while the fourth finger is played but once and the fifth finger often not at all, which obviously does not make for equality of opportunity in exercise. The thumb, too, being the strongest of all, and attached to the hand in a radically dissimilar manner, requires lightness and a totally different action from that of the other four, but this characteristic movement is hampered by the close association with the strength and down stroke of the fingers, which tends to produce a thumping sort of tone and works against the desired evenness of effect. Experience shows that a separation of the two strokes commenced, the vertebra of the arm and lateral, leads to better results and with a great saving in time; that is, five minutes' practice with the weak fingers alone, and as much with the thumb, will benefit the scale more than double the time spent on the scale itself.

The accelerated trial, besides giving an admirable training in rhythmic values, is the best general exercise for the fingers. It begins in slow tempo, say quarters at the rate of sixty a minute, and is accelerated at regular intervals to eighths, triplet, sixteenths, sextolets, thirty-seconds, always at the same metronomic unit. It is a particularly effective discipline for the weak fingers and may be increased both in difficulty and utility by sustaining the keys under the unplayed fingers. Such a sostenuto is a feature of most so-called finger gymnastics; while extremely useful it is recommended only for those who have attained a certain amount of strength and independence in separate finger action. The few examples in notes which follow are designed only as indications of the type of simple exercises for the purpose in view; teachers and students can readily form others to the same end. Most of these are so constructed as to give the accent and greater number of strokes to the weakest finger, and can be used both for thumb and fingers. Example 1:

Ex. 1.

The grand arpeggio is the exercise par excellence for the thumb, which if it can execute the skips of the third and fourth will have no trouble in connecting the seconds which occur in the scale. The exercise which I have found most useful and for which No. 4 is a preparation is the following. Example 2:

Ex. 2.

The thirds and fourths are held until it is necessary to leave them for the same intervals an octave distant, which forms a chord with the topsy-turvy fingering. Example 3:

Ex. 3.

The wrist, of course, loose and yielding, the elbow hanging heavily like a dead weight from the shoulder. Small hands may find this impracticable; in such case one finger only need be sustained. Example 4:

Ex. 4.

The positions in the key of C are more difficult than those which contain black and white keys, since the latter favor the varying lengths of the fingers. Anyone who has played Faderewski's *Menuet à l'antique* in G will know how much easier the final arpeggio, running through almost the entire extent of the piano, would be if it included even one black key to facilitate the grasp. The fifth finger is not used at all, but the thumb is turned over when the movement is reversed in order to give it practice in extreme positions which it must be trying, owing to the necessary extension of the arm away from the body. It is much easier to turn the thumb under or the fingers over when the arm is brought before the body, as in low positions for the right hand and in high positions for the left, on account of the favorable inclination of the wrist, which lessens the distance for the thumb to stretch; hence it is well to begin the arpeggio low with the right hand and high with the left. The movement, too, should always have its initiative with the wrist and not with the elbow; the wrist must turn first and the elbow follow, keeping as near the side as possible. The disposition to throw the elbow out and in high position by requiring a lead pencil or a sheet of paper to be held in the arm-pit and allowing the body to move freely in the direction taken by the arpeggio. A too high seat often produces stiffness and an exaggerated movement of the elbow. These faults are particularly apt to appear in the playing of tremolos, and can frequently be remedied by the simple expedient of a lower stool.

After practicing the three positions of the arpeggio through an octave in slow tempo with sustained fingers, as shown in the foregoing exercise, they can be taken in acceleration—eighths, sixteenths, thirty-seconds, always at the same metronomic unit. The exercise is to be played by the player; of course with the release of each finger as in ordinary arpeggio playing.

As a curiosity I quote a peculiar exercise for the thumb invented by Rafael Joseffy, if I mistake not, and which is to be played in all keys. Example 5:

Ex. 5.

It is particularly essential to practice exercises for the weak fingers, especially the fourth, in order to give the thumb the opportunity to play in the straight angles to that of the other fingers and from its great strength evidently intended by nature to act as their counter-balance; fingers displaying strange disproportion in length and power; most of them, the fourth, almost incapable of independent action; a wrist by which the hand is enabled to operate as a unit despite these varying conditions of members. The problem of the pianist is to produce the effect of perfect equality and equality, notwithstanding the natural inequality of the means at his disposal. His technical practice, therefore, has three aims in view: Strength in the weak fingers, flexibility in the thumb, lightness and looseness in the wrist; all these requisites being absent in the uncultivated hand. Its natural function is plainly the grasp, in which it acts as a whole; the individuality of the perfect wrist is a secondary consideration with primitive man, and received development only as it was called for by the evolution

of the arts and sciences, which require delicacy of touch and fine tactile sensibilities. The art of piano playing is undoubtedly the most highly specialized manual process that man has yet succeeded in mastering, so far as quickness of perception followed by correspondingly rapid coordination and obedience of the higher muscular activities is concerned.



No literary man, no man of business, no professional man can afford nowadays to be without a certain appreciative knowledge of music (and of the other fine arts as well) if he expects to be considered a person of culture. It will no longer do for any prominent citizen, no matter how "liberal"



The first employment of the sign  $\sim$  in the modern sense—as a sign to represent the prolongation of a particular note or chord—occurs in the “Messa di franz,” of Basiron, a native of the Netherlands and a contemporary of Josquin des Prés. In this mass, which was printed by Petrucci, a simile, in 1508, there occurs one passage in which eight dotted  $\sim$  pauses, are employed over a many-measure rest. The first of these is followed by five consecutive notes, the next by three. M. V. Rockstro points out, “the pause has undergone no change whatever, either in form, or signification.” In Italian the hold has always been designated *fermata*, the word *pausa* signifying a rest, Bu-

As a rule a slight break is made after a note marked with a hold or pause, especially if such note occur at the end of a phrase. A familiar example of this will be found in the seventeenth measure of Beethoven's scherzo from the sonata in G, Op. 14, No. 2.

With much more could doubtless be said about this interesting sign; but we must ourselves indulge in a pause lest it be the turn of our readers to "hold" us. We trust, however, that sufficient has been said to induce the student to search the classics for more examples of the interesting device we have striven all too imperfectly to describe.

Proceeding from the term itself to its meaning, we find that, in common with so many other musical terms, the hold or pause is an equivocal term—a



## Self-Help Notes on Etude Music

By P. W. OREM

## SLOW MOVEMENT, FROM MOONLIGHT SONATA—L. VAN BEETHOVEN.

This is the first movement of what is probably the most universally known of all the Beethoven sonatas. In this particular sonata the usual order of the movement is reversed; the *allegro* movement (in sonata form) comes last, the middle movement is an *allegretto*, and the slow movement (usually the middle movement) begins the piece. Of the three movements, all undeniably masterpieces, the first is the one which is undoubtedly responsible for much of the popularity of this sonata. There is no reason why it should not be played as a separate number, especially since it may be effectively performed by players whose technique might be inadequate for the remaining movements.

There has been much speculation and discussion as to the term "Moonlight" as applied to this piece, and there are various, unauthenticated traditions concerning it. At any rate, the title is not Beethoven's own. As aptly put by E. B. Perry, this slow movement may be taken to "express unmingled sadness without any weakness of vital complaint; a calm, candid, but hopeless recognition of the inevitable." It is altogether likely, however, that it may have a different emotional appeal for each player or listener.

This movement, with its unbroken triplet rhythm, is written in the style of a free prelude, its characteristic motive, or "motif," being the figure consisting of a dotted eighth, a sixteenth and a dotted half. The annotations in the form of footnotes give some excellent directions regarding the interpretation of this lovely number.

## MAZURKA IN G MINOR—SAINT-SAËNS.

This is one of the most pleasing of Saint-Saëns' shorter pianoforte compositions. The excellence of this piece and of a few others causes one to regret that the veteran French composer has seen fit to write chiefly in larger mould and heavier vein.

The mazurka rhythm, first idealized by Chopin, has been much employed by modern composers, frequently with great success. Saint-Saëns' Mazurka No. 1 is one of the best. It will be noted in this piece that genuine mazurka rhythm, with the accent falling on the second beat, is persistently adhered to. The sturdy principal theme in various registers of the pianoforte, each time with added strength. The interlocking of the hands is frequently necessary. This, when well managed, is a highly effective modern technical device. The theme must always stand out clearly, never being obscured by the accompanying harmonies. The middle section, in G major, is in lyric, pastoral style, contrasting strongly with the principal theme. This middle portion contains some very interesting chromatic harmony. Note the capricious coda, or closing theme, of this piece, with its dying-away effect and repetition of fragments of the themes, and the final vivacious measures and the crashing chords.

## AT FLOOD TIDE—L. SCHYTTE.

This is a graceful composition of the *barcarolle* type, with a characteristic rippling figure in the right hand against the rocking accompaniment of the left hand. The first section of the piece (in G major) will require careful phrasing and dynamic treatment, with precise accentuation. The second section (in D major) must be rendered in a song-like manner. This portion has a quaint and interesting accompaniment. Note that the chords all fall on the second and fifth beats (counting six in a measure), and that they are all to be played with the pressure touch. This piece has musical merit and real educational value.

## ECHOES FROM THE LAGOON—C. KOELLING.

This is a pleasing drawing-room piece, also of the *barcarolle* type, but differing much from the preceding. It is rather in the style popularized by Godard. Strictly speaking, a "barcarolle" is an

Italian boat song, "barca" meaning boat, but in modern music the term has been localized to mean a Neapolitan boat song, much in the same manner as the term "gondoliera" is associated with the songs of the Venetian boatmen. Frequently, also, the two terms are used interchangeably. In either case it is the song of the rower, sung to the rhythmic accompaniment of the oar, suggesting an atmosphere of love and romance. Both the "barcarolle" and the "gondoliera" have been idealized by nearly all modern composers, Mendelssohn being one of the earliest, followed by Chopin, Liszt, Rubinstein and many others of lesser degree. More recently Godard has been most successful with this form. Koelling's "Echoes from the Lagoon" is an excellent contemporary example. It must be played with grace, delicacy and expression. It may be of interest to note that practically all pieces of this type are written either in 6-8, 9-8 or 12-8 time.

## DANSE ROCOCO—A. G. STEINER.

Several composers new to our ETUDE readers are represented in our month pages this month. Among them is A. G. Steiner, an American composer of promise. His "Danse Rococo" (old-fashioned dance) is a clever bit of writing, in a rather original vein. It is a genial and melodious number which should be much liked. It must be played in a precise, clear-cut manner, not too fast, and with due regard for the strong dynamic contrasts, particularly in the C major portion. This piece reminds one of some of the old English "May-pole dances."

## GOLDEN MEADOWS—R. S. MORRISON.

This piece represents another American composer new to our readers. It is a modern gavotte, very tuneful, not difficult to play, but exceedingly effective. It should be rendered in a rather stately manner in very steady time. This will make an excellent teaching piece, and it will be liked by pupils. It is from a set of three drawing-room numbers entitled "Summer Fancies."

## PSYCHE—G. GRAF.

This is a graceful waltz movement by a young American composer, also new to our readers. It is rhythmically interesting throughout and tunefully original. In point of technique it lies consistently in the early third grade, all the passage work being well under the fingers. Play in rather free time, with good contrasts.

## MERRY LADS AND LASSES—E. L. SANFORD.

This is a lively teaching piece of the third grade, a march movement of the type known as "parlor or march march." It presents no special difficulties, except that the rhythm must be strictly preserved throughout. This *trio* with its cross-hand accompaniment is particularly alluring.

## IN THE ROSE ARBOR—A. JACKEL.

This is an attractive drawing-room piece by a contemporary German composer, a very good example of its class, rather out of the ordinary. It will require a clear ringing tone and an expressive manner of delivery.

## IN THE GIPSIES' TENT—MARIE CROSBY.

This is a little teaching piece, suitable for pupils hardly out of the first grade work. There is always a strong demand for such numbers. It should be played in characteristic style, in a spirited manner.

## RURAL SCENES (4 hds.)—E. JAMBOR.

Two very entertaining duets: "Return from the Hunt" and "Dance at the Inn." These are original compositions, not arrangements. They are fresh in melody and original in harmonic treatment. Both require a characteristic interpretation. "Return from the Hunt" is a sort of trumpet *faux pas* in the French manner; "Dance at the Inn" is a rollicking number in the style of a "Hungarian Dance."

## MAZURKA (VIOLIN AND PIANO)—M. V. NARSKI.

A concert or recital piece of much merit, not really difficult, but very brilliant. Emil Mlynarski was born in Poland, 1870, and studied with Leopold Auer. In 1898 he won the Paderewski prize at Leipzig with his violin concerto in D minor.

## FESTIVE MARCH (PIPE ORGAN)—E. R. KROEGER.

This fine march is taken from a new set of eight pieces, suitable for a two-manual organ, by the well known American composer, player and teacher. It will prove a welcome addition to the church organist's repertoire of postludes. All the pieces in this set are excellent for teaching purposes.

## THE VOCAL NUMBERS.

Two very interesting songs, totally different in type, appear in this issue. Minetti's "Speak! Speak Again," is a very artistic number which can be made highly effective when sung with the proper warmth of expression. R. M. Stull's new song, "A Dutch Lullaby," written in characteristic vein, is one of this successful composer's best works. It would make a fine *encore* number.

## ON HAVING POISE.

BY CHARLES E. WATT.

No criticism of any public work is more disconcerting than the statement that it "lacked repose," while on the other hand dramatic and musical critics alike have decided long ago that nothing was so desirable as *poise* and *repose*. If the public performer approaches his work with an air of confidence, and if throughout the time he is on the stage he can give the impression that he dominates the scene and that he is complete master of the environment, then, indeed, is his task half done and his victory more than half won. The nervous and fussy performer may possibly wring success by a very excess of nervous force, and even he who lacks wearily in apparent repose may possibly have such great technique and such abundant emotionality that he can carry his audience by storm even in spite of the fact that his initial appearance may not have carried complete conviction, but unquestionably he will have to work much harder to do this than he would if he could approach the task at hand with a semblance at least of positive assurance that it was entirely under his control, and with a poise which would immediately ally his feeling of apprehension in his audience.

The teacher, too, who has poise is vastly better equipped than the fussy, fluttering work-for-hire, immediately he takes his place by the side of his pupil there is a feeling of mastery, and a certainty in the mind of the pupil that he does know his work thoroughly; while, if he be the least uncertain and lacking in repose, he will have to prove every step as he goes along, and the pupil will be a long time in learning to value him at his real worth.

As a student it is necessary to cultivate two things: if you wish later on to be a concert artist whose work carries immediate conviction, or a teacher whose pupils never hesitate an instant to respect and to obey, and these two things are concentration and thoroughness. Learn to think of the one thing at hand exclusively, when the time for practice is at hand put out of your mind all your pleasures and all your pains; think not at all of what you did last evening, of what you will do this afternoon, but concentrate your thought on the task immediately before you. Few people ever do reach the place where they positively put their whole being into their study, and if you can teach yourself to do this you may rest assured that you are on the highway to success—for it is positive that every artist has this ability in superlative degree, and it is equally sure that no one ever made even a partial success unless he had a partial control of himself in this respect.

The element of *thoroughness* is so much a part of the every-day teaching of each individual teacher and has been so dwelt upon time out of mind that it seems too trite for repetition, and yet nothing is more sure than that half preparation is fatal to permanent success in any line. You may be talented, ambitious, and you may have naturally repose, and whilst a very fine amount of natural ability, but if your technical and theoretical preparation has not been thorough and far-reaching you need not hope for position of importance.

"I am resolved first to be in thoroughly sound health so that I may also write good healthy music."—Richard Wagner.

## GOLDEN MEADOWS GAVOTTE

R. S. MORRISON

Tempo di Gavotte M. M. ♩ = 88

The musical score for "Golden Meadows Gavotte" is presented in two systems. The first system includes a treble and bass staff with a key signature of one flat (B-flat) and a 2/4 time signature. The tempo is marked "Tempo di Gavotte M. M. ♩ = 88". The score includes dynamic markings such as *mp*, *f*, *dim*, *cresc.*, and *fine*. The second system continues the piece, ending with a *dim.* marking and a *fine* instruction. The score is written for piano and includes various musical notations such as notes, rests, and fingerings.



To Mrs. C. Sanders

## ECHOES FROM THE LAGOON

SERENADE-BARCAROLLE

CARL KOELLING, Op. 421

Andante con moto M.M. ♩ = 112



# THE ETUDE

## RURAL SCENES

Return from the Hunt  
Retour de la Chasse

EUGENE JAMBOR

SECONDO

Vivace con allegrezza M.M. ♩ = 104

# THE ETUDE

## RURAL SCENES

Return from the Hunt  
Retour de la Chasse

EUGENE JAMBOR

Vivace con allegrezza M.M. ♩ = 104

PRIMO



## THE ETUDE

SECONDO

Dance at the Inn  
Danse dans l'auberge

Allegretto giocoso M.M. ♩ = 108

SECONDO

EUGÈNE JAMBOR

TRIO  
Meno mosso

\* After D.C. go to Trio.

## THE ETUDE

PRIMO

Dance at the Inn  
Danse dans l'auberge

Allegretto giocoso M.M. ♩ = 108

PRIMO

EUGÈNE JAMBOR

TRIO  
Meno mosso

\* After D.C. go to Trio.



# SLOW MOVEMENT from the "Moonlight Sonata"

Adagio sostenuto M.M. ♩ = 50

L.van BEETHOVEN, Op. 27, No. 2

Si deve suonare tutto questo pezzo delicatissimamente e senza sordini. **a)**

Handwritten musical score for the Slow Movement of the Moonlight Sonata, measures 1 through 12. The score is in G major, 3/4 time, and features a piano accompaniment with a triplet in the right hand. Performance instructions include *legato sempre*, *sempre pp e senza sordina*, *pp ma cantando con espressione*, *dim.*, *cresc.*, and *decreso.* Fingerings and articulation marks are present throughout.

**a)** "This entire movement should be played with extreme delicacy and with raised dampers." The direction as to the use of the pedal is not to be literally interpreted. The damper pedal should be released and again depressed at each change of harmony. This correct use is frequently indicated. This

movement may be played *una corda* throughout. **b)** The triplet accompaniment in the middle voice should be handled with discretion and somewhat subordinated throughout. The sustained bass tones and the melody in the upper voice should be played in a tender, dreamy manner, the melody being

Continuation of the musical score for the Slow Movement of the Moonlight Sonata, measures 13 through 24. The score continues the piano accompaniment with various performance markings such as *cresc.*, *dim.*, *pp ma cantando*, *pp*, *cresc.*, *decreso.*, *poco rit.*, and *pp*. The notation includes complex fingerings and dynamic markings.

well brought out. **c)** While arpeggiating for the purpose of bringing out melody tones is to be generally discouraged there are a few passages in this movement where the device is peculiarly effective. These have been indicated thus: **d)** This **F#** is to be regarded as the closing note of the melody,

hence the additional stem. **e)** The  $\leq$  in these four measures apply more particularly to the melody tones. **f)** This middle voice should be well brought out. **g)** Slightly emphasize this leading movement in the left hand.



## THE ETUDE

To Charlotte Amelia Sanford

## MERRY LADS AND LASSES

E.L. SANFORD

Tempo di Marcia M.M.  $\text{♩} = 60$ 

*mf sempre legato*

*a tempo*

*Trio Lh.*

*pulsento r.h.*

*Fine*

*D.C. al Fine*

## THE ETUDE

## PSYCHE

PETITE VALSE

G. GRAF

Scherzando

Tempo di Valse M.M.  $\text{♩} = 63$ 

*p grazioso*

*cresc.*

*espress.*

*Fine*

*al Fine*



## FIRST MAZURKA

C. SAINT-SAËNS, Op. 21

Poco vivace M. M. ♩ = 112 - 126

*f*  
*p*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*pp*  
*marc. e cresc.*  
*forlante*  
*p dolce*  
*pp*

*p*  
*dim.*  
*dim.*  
*pesante*  
*rit.*  
*a tempo*  
*ff*  
*p*  
*pp*



This page of handwritten musical notation represents a section of a piano composition. The score is organized into ten staves, with the first six staves grouped by a brace on the left. The notation is written in a single system, featuring a variety of musical symbols including notes, rests, and dynamic markings. The piece begins with a 'poco cresco' marking, followed by a 'pp' (pianissimo) section. The tempo is marked 'a tempo' and 'rit.' (ritardando). The dynamics range from 'pp' to 'ff' (fortissimo). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'poco cresco', 'pp', 'sotto voce', 'rit.', 'a tempo', 'f', and 'ff'. There are also fingerings and articulation marks throughout the piece.

## IN THE GYPSIES' TENT

Tempo di Mazurka M. M. ♩ = 120

MARIE CROSBY

Handwritten musical score for "Tempo di Marcia" by Franz Liszt. The score is written for piano and consists of three systems of music. The first system begins with a treble clef and a key signature of one sharp (F#), indicating D major. The tempo is marked "Tempo di Marcia". The first system includes dynamic markings "mf" and "p". The second system is marked "p sostenuto" and features a change to a key signature of two flats (Bb major). The third system is marked "cresc." and returns to the original key signature of one sharp. The score includes various musical notations such as notes, rests, and fingerings, as well as performance instructions like "p" (piano) and "cresc." (crescendo).

## AT FLOOD TIDE

DEN FLUSS HINAB

L. SCHYTTE, Op. 22, No. 5

Moderato e con grazia M.M.  $\text{♩} = 66$

Moderato e con grazia M.M. 66

*p*

*pp*

*f*

*Coda*

*Fine.*

*cantabile p*

*mf*

*pp*

*D.S.*



## THE ETUDE

## IN THE ROSE ARBOR

(In Försters Rosenlaube)  
SONG WITHOUT WORDS

ADOLPH JÄCKEL

Molto

Intro.

*f* *p* *pp* *p* *mf* *ff* *p*

moderato M.M. = 76

*p* *smorz.* *p* *rit.* *p* *smorz.* *p* *Fine dolce* *pp* *pp*

*con espress.* *dolce* *f* *pp* *rall.* *p*

*brillante* *f* *p* *D.S.*

## THE ETUDE

## DANSE ROCOCO

A. G. STEINER

Vivace M. M. = 80

*p* *f* *poco rit.* *a tempo* *f* *p*

*Poco animato* *poco rit.* *f* *cresc.* *ff*

*f* *cresc.* *ff* *mf*

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

*accelerando* *ff*



## THE ETUDE

## FESTAL MARCH

Registration:  
Gt. Full  
Sw. Full  
Ped. Full  
Sw. to Gt.  
Gt. to Ped.

E. R. KROEGER, Op. 67, No. 8

Maestoso M.M. ♩ = 76

Manual

Pedal

2d time to Coda 1st time only

Sw. Soft 8' & 4'

Gt. 8'

Gt. to Ped. off

CODA

## THE ETUDE



THE ETUDE  
MAZURKA

E. MLYNARSKI

METSCO

Tempo di Mazurka  
M.M. -100-126

VIOLIN

PIANO

*ff* *sf* *mf* *p* *pp* *poco rit.* *a tempo* *pizz.* *arco* *Fine* *molto dim. e rit.* *pp* *rit.* *a tempo* *molto dim. e rit.* *pp* *Trio*

\* After Fine go to Trio.

A page of a musical score, likely for a piano and violin. The score is written in 3/4 time and features a variety of musical notations including treble and bass staves, dynamic markings (p, mf, cresc., animato, molto rit., D.C.), and tempo markings (allegro, poco marcato, poco a poco accel.). The music is in a key with one sharp (F#) and includes complex rhythmic patterns and articulation marks.



# THE ETUDE

## A DUTCH LULLABY

R. M. STULTS

ELLA BROES VAN HEEKEREN

*Andante*

Far o-ver the wa-ter so

*Andante grazioso*

blue and deep The lit-tle Dutch ba-bies are go-ing to sleep; Bright yel-low tu-lips are

*mf*

nod-ding their heads And fluff-y young ducks are safe in their beds, While slow-ly the wind-mills go

*mp* *rall.* *mp*

whirl-ing a-round, Go whirl-ing a-round, go whirl-ing a-round.

*a tempo* *rall. et dim.*

Far o-ver the wa-ters the sails are furled, And the stars peep out on a sleep-y world; The

*f*

## THE ETUDE

*p* *mp* *mf*

moo-cows moo soft-ly be-neath the trees, And the white sheep drowse in the eve-ning breeze, While

*p* *mp* *mf*

*rall.* *p* *a tempo* *rall. et dim.* *pp*

slow-ly the wind-mills go whirl-ing a-round Go whirl-ing a-round Go whirl-ing a-round.

*rall.* *p* *a tempo* *rall. et dim.* *pp*

*mp* *pp* *mf*

Far o-ver the wa-ter comes down the night, Fad-ing and fad-ing the sil-v'ry light, While storks on their nests stand

*mp* *pp* *mf*

*rall.* *pp rall.*

white and tall, And o-ver the tree-tops the shad-ows fall While soft-ly the wind-mills go

*rall.* *pp rall.*

*a tempo* *rall. et dim.* *pp*

whirl-ing a-round Go whirl-ing a-round go whirl-ing a-round

*a tempo* *p* *rall. et dim.* *pp*



SPEAK! SPEAK AGAIN!

CARLO MINETTI

Andante

Your words, dear love, are like un-to sweet roses, Plucked in the

morn and spark-ling with the dew. From thy red lips they flow like waves of sound, Pearls of the O-rient,

soft and sweet and true. Down in my heart they fall and hush the sad-ness, Clouds dis-ap-pear, and

sun, then stars, do shine. Speak! speak a - gain to me while your soft hand, The soft white hand, steals

si-lent-ly to mine.

## THE TEACHERS' ROUND TABLE

Conducted by N. J. COREY

[Mr. Corey's years of experience in conducting this Department designed to assist Teachers and Self-Help Students to a better understanding of vexing technical and pedagogical problems enables him to treat different subjects with profit and interest to our readers. Mr. Corey is continually engaged in teaching and is thus familiar with the practical needs of the teacher.—THE EDITOR.]

## BECOMING AN ACCOMPLISHED MUSICIAN.

"I am able to play, and do play the fifth grade semi-classics, but know absolutely nothing about theory, harmony, fugue, etc. When I wish to memorize a piece, I repeat it until I catch on. What would you advise me to do in order to become an accomplished musician, as I cannot afford a teacher?"

The solving of the question of how to become an accomplished musician lies almost entirely with the individual. Of course, a good teacher is an indispensable factor, but the responsibility is also, and is invaluable in taking charge of a course of systematic study. But in spite of this, many who have been deprived of this advantage have accomplished their purpose, and the majority of those who have been denied nothing. The music world is full of pupils who are not genuinely interested in their work. They think they are, but to them the work is a burden, and they do not want to do nothing in their art outside of what they get in their teacher's studio. You may be sure that they will not come to much. It is those who make their work a pleasure, who are not content to suffer from what source, count for something, that become good musicians. There are many music teachers who are in reality among the least interested in the world of music. They cannot sustain a conversation on any musical topic for five minutes with dozens of amateurs who make no pretensions to knowledge, but who are nevertheless able to have a retentive memory, and are a good reader, you can pick up an enormous amount of information that will be invaluable to you in the development of your art. They are not able to read books and papers as much as you can, and in addition to this you gradually accumulate a library of books, each of which you study thoroughly digest, however, and not make purchases, and you are not content as is the habit with many. It is the information that you make your own that is going to count. For your harmony you can take up "The First Year Course in Harmony," by F. A. B. and make it thorough, as possible, and in working without a teacher you will find it necessary to go through the book at least twice. The second time over you will find many mistakes in your earlier exercises and you will be able to correct them. The first wrote them. Do nothing with counterpoint until this is finished. For fugue simply read all you can find about the fugue and its analysis. By working industriously, as I have suggested, you will be able to acquire a considerable knowledge and information at the end of a year.

THE MUSICAL HORIZON.

"I am very anxious to finish in music, but sometimes I think my ambition is misdirected, and I studied music several years ago, but dropped out until last season, when I resumed lessons. I am studying skid-grape music, and it does not seem very difficult for me, but still I cannot "pick up" an old-timey piece about as fast as I can a new one. I play it with ease. I cannot even play for the Sunday-school without practicing hard on the same. I think I need sight reading, but my teacher told me to make it up. All the spare time I have I must put into the exercise class, given me, but my fingers are stiff, and I am also unable to play octaves with wrist motion. Still my teacher

"Can you suggest any book that would be of any benefit to me, either in technic or harmony? Should I take up the study of harmony?"

There is no such thing as finishing in music. The phrase is a popular absurdity. Even musicians who have become world-renowned often go and study with acknowledged experts. The nearer finishing you are, the farther from it. In other words, the horizon is limitless. Mendelssohn said, near the end of his life, that the horizon was just beginning to open up before his eyes. Moszkowski says, that in order to become a musician of the very first

rank, fifteen years of unremitting and uninterrupted study are necessary. There is no limit to possible attainment.

If, as you say, you cannot play a Sunday-school tune, which at most would not be more than second grade, without hard practice, and yet are studying sixth grade music, you must be studying beyond your ability. If you are working with a teacher, and are not getting any satisfaction, you are not satisfied try another. It would be impossible for me to grade you without a personal examination. Neither could I assign you technic. As long as you are studying you will have to study. I will follow his directions. If his instructions are not worth carrying out, why are you studying? I see no reason why you should not, however, practice sight reading if you do so during your spare time, and if you are not getting any satisfaction, I will let him for working on the lessons he has assigned. For remarks on memorizing and harmony, see elsewhere in this department. The amount that you are studying is entirely a matter for individual decision.

## MEMORY FALLIBLE

"Can you explain why pupils who have studied and memorized compositions will forget them if allowed to lay them aside for a little while, and when asked to play them, even with the music before them, fail miserably? It troubles me, and I wonder if my teaching is in any way at fault, and what I can do to correct the fault."

For exactly the same reason that a student so soon forgets the last poem he learned for rhetorical exercises, No one remembers either poem or music verbatim for long at a time, unless it is kept constantly in practice. Even those who make a business of playing in public have to constantly keep their music in rehearsal, in same manner as an actor has to keep reviewing his lines.

From the thereby stages of his study the teacher the pupil should be taught what a repertoire is, that he should prepare such a repertoire, and that he should keep it in constant readiness for immediate use. The repertoire should be as small as possible, and necessarily be very small, consisting, perhaps, of one, two, three or four pieces. These, however, should not be allowed to lapse. As he advances in efficiency he should be able to replace them gradually, but he never should consist of so many pieces that he interferes with his regular practice. A repertoire should never be a burden. As time goes on he can drop others, and replace them, however, with others. The number of pieces in the repertoire should depend on the ability of the student to memorize and retain. Capacity varies greatly along this line. One of the evils of the one lesson a week plan is, that the student has no opportunity to review his repertoire reviewed. At least two of them should be heard each week as a stimulus to the pupil to keep up his repertoire. It is a good plan to appoint a committee of the pupils of the class, to make a list of the pieces to be played by each one another. The ROUND TABLE would be glad to hear the result of such an hour that may have been tried by any teacher. The great pianists generally prepare the repertoire for their winter season, and then during the summer months they are busy these during the season, and the majority of their pieces they play throughout their lives.

## A BOOK FOR BEGINNERS

"Will you please tell me what books to use in giving lessons to a beginner? Would it be well to begin with the Standard Graded Course, as that is what I had my instruction from? Please tell me how to teach the names of the keys?"

The Standard Course progresses rather rapidly for all pupils. Very bright ones might have no difficulty, but with others the teacher is supposed to exercise his judgment as to the use of supplementary material. When good judgment is used, however,

in this regard the book is most admirable. For an absolute beginner I would recommend that you use "First Steps in Pianoforte Study." It is capably arranged for this purpose. After the pupil has finished this let him take up the first book of the Standard Course, omitting preliminaries. This will not only serve as an excellent review, but he will now have no trouble with the latter half of the book. In studies and pieces that are difficult for a student his attention is likely to be so taken up with deciphering the notes and learning them that he neglects the position and free condition of his hands. Use the review of the easier numbers in the Standard Course to correct this.

Teach the keys one at a time as they may occur in the instruction book. The student should have no trouble in remembering them, as they are introduced so gradually, especially if you make it a point to ask the name of the key as you begin any piece. In this way they will learn to associate each signature with its proper key. When the scales are first learned they should be taken in their natural order of succession, and each signature thoroughly understood and memorized.

### MEASURE CONFUSION.

"I profit so much every month from your department that I again make bold to ask for advice.  
"1. What would you suggest as the most profit-

"2. By what means can you get pupils to interpret music, so that they can compose stories on pieces they have studied?

"4. Why are the majority backward in making use of the staircase 'tough'?"

use of the staccato touch?

1. I am not an ardent believer in the utility of the Kunz Canons. They are too mature in conception for children. If used as finger exercises the pupil is so engaged in their seeming complexity that he forgets to look after his finger motions. They are too brief to be of interest to play, and hence contrapuntal study can better be pursued elsewhere. You will find a discussion of the Kunz Canons in *THE ROUND TABLE* departments of November, 1907, and February, 1908.

2. You will rarely find the originating faculty sufficiently developed in children for this. They look to the older people to tell them stories. I think you will find it necessary to take the lead in this yourself.

3. In  $3/4$  measure there is by rights a strong accent every three beats, in  $6/8$  measure only every six beats. You can only teach them to feel this, and even then there will be confusion. Even experienced musicianship sometimes errs in this point. There are many compositions in  $3/4$  that would better have been written in  $6/8$  measure.

4. Many teachers believe that the staccato touch should not be taught until a good control over the hands in legato position has been obtained. If you will also look back over your work and think how difficult it is to teach finger motions, you will doubtless note that learning staccato is no more so, although it seems so when taken up, from the fact that some facility having been acquired, more is expected.

## PROGRAMS.

"The letters and answers in the TEACHERS' ROUND TABLE are of great interest to me, and many things that have puzzled me have been therein explained.

"Will you kindly suggest a program of good pieces, ranging from the sixth to the seventh and eighth grades? I can play difficult music, but as I live in a small town, there is no opportunity to keep in touch with the musical world. I would like something brilliant, and if you will kindly give suggestions as to their rendering I shall greatly appreciate the favor."

THE ROUND TABLE is glad of your appreciation and thanks you for it, but is very sorry that space will not at present permit of pieces such as you desire. However, THE ROUND TABLE can refer you to a source that will provide you with just the information you desire, and in a most satisfactory form. Procure a copy of "Descriptive Analyses of Piano Works," by E. B. Perry. It contains full descriptions of fifty-three standard piano compositions, and any suggestions as to their effective performance, and also one or four essays on matters connected with musical performance. I will suggest for you a program of pieces which you will find ably treated in this book:



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## THE ETUDE

That the sound reproducing machine can be made useful in the teaching of interpretation appears to me beyond question. Just how, when, and with whom it should be used is a matter requiring great discrimination on the part of the teacher.



I have never yet heard a sound reproducing machine record that could be looked upon as representing a perfectly clear tone; the auxiliary sounds with which even the best instruments are more or less tainted, require dismissal from the mind of the keen-ear listener before real pleasure can be derived from the hearing.

On the other hand, the singer whose ear is not keen enough to realize these by-tones, but hears the sound as a complete and more or less perfect (or satisfactory) quality, of course, is being benefited by the hearing of the record.

The student singer needs a model tone quality for his guidance, and that has not yet been produced by the sound reproducing machine.

It is, however, also beyond question that the hearing of "good" records made by the singing of first-class artists can be made very useful in the matter of interpretation study, for these records generally aim at the best, giving excellent report of the emotional content of the aria, tempo, dynamic nuance, etc.

So rigid a model, however, taking into consideration nothing of the individuality of the listener, and answering no questions, lacks much of the pedagogic import which students are seeking, and it appears to me that a student who places any great reliance upon a sound reproducing machine for his models would be subjecting himself to a variety of influences, not all of which are good.

Again: For the average student of singing to attempt to imitate the sound reproducing machine records of the great singers of the day would produce many sad results; for such a class of study would surely result in stilted and more or less artificial, imitation. Yet, when a singer knows, we may say thoroughly, an aria, it would be better to aid him somewhat in interpretation, if he has not already had good coaching in the matter. To hear a sound reproducing machine record of an aria, as sung by an artist whose interpretation might be looked upon as authoritative, would surely be a valuable aid; and when one has reached a high plane of excellence in personal work, the hearing through a sound reproducing machine of various interpretations of one's own repertoire would be a valuable process of study, taking it in the latter case of study, taking it for granted that the student is advanced enough to be able to copy himself in singing, and is looking for broadening in music culture, which is obtained only by the placing of one's own mind alongside of others, and thus applies the personal ability required in all "comparative processes" of study.

I consider the sound reproducing machine, in its present condition of perfection, or imperfection, is not being adapted for the general use of teachers with students in the early phases of voice culture; tone placement, color, and general vocal control, are occasional reference to a good sound reproducing machine record might be of value to the student, as an example, and in looking for principles being presented to the young singer.

Another thought presents itself with respect to the use of the sound reproducing machine in the voice teaching, and that is the making of records from the student's own voice, comparing the various results, from time to time, noting defects, irregularities (if any), and so on. This use of the sound reproducing machine, however, presents up the question of the inability of the teacher to adjust conditions of machine and singer as to get what we know as a good record. However, the average result might prove beneficial, and not extremely expensive.

There is a certain amount of imprecision in the sound reproducing machine, which displays itself very markedly through a record and it might be well in many cases to make apparent to the student, through the sound reproducing machine his most glaring defects. (To be Continued.)

## THE FORCE OF HABIT.

BY FAY SIMMONS DAVIS.

"Habit" may be a small word, but it stands for much. Carlyle says that it is "the source of all the working and learning in the world." Every successful man faces a lot of hard things; his mental and physical resources are taxed to the utmost, and with each comes greater strength. Why? Because he *drinks* *the thing completely*.

He begins the next. He has formed the habit of using "method" and "system" in his work. To the young musician, method and system are just as necessary for his success as is his knowledge of music. There are bad methods, and bad systems. It is up to him to choose only the best, then live by them and teach them, and so regulate his affairs that he is no longer classed with the harum-scarum player of old, who never knew where to find his music; who never sent in his bills for the correct number of lessons, and who gave his pupils any kind of a piece—irrespective of their needs, but just because it was a "piece."

The musicians who succeed also have the habit of realizing the weak points in their natures (the same as in their music) by strong ones. They have grown self-controlled and self-reliant, and their own strong points become men of power, irrespective of their artistic influence. The seeds of strength which they have sown within themselves have developed into plants of usefulness, and these have multiplied by constant care and pruning.

The good habits which count for success are many. Let me touch upon a few. There is the habit of doing some one thing well, and doing it with originality and force. Don't copy someone else. Keep your own individuality. You may be sparkling with ideas of unsuspected value. Remember that "it has ever been a man with an idea who has changed the face of Christendom."

There is the habit of being "punctual." If he ever comes to the possessor of a contralto, beautiful voice who was never on time for rehearsal. The drawbridge was always "down" or else some other circumstance prevented. At any rate, she was always late; so that at the end of the year she was recommended to make her positively last farewell appearance, and her singer was engaged whose virtues of promptness reinforced her musical ones.

"Every correct, orderly, and graphic musical work of art possesses, for the fundamental law the same rule in which our physical and intellectual life is based—namely, unity, with its absolute necessity for contrast; and again, the solution of this into the former unity."—Dr. M. Hauptmann.

## THE IMPORTANCE OF ACCENTS, RHYTHM AND PHRASING.

BY THOMAS J. LENNON.

The study of Rhythm in music is not generally appreciated, nor is it likely to be, unless the student is awakened to the inexhaustible possibilities of rhythm. Rhythm, which many call "time," embraces dynamic accents, "time" is the regular repetition of accents, but rhythm, while it uses this regular repetition as one form, has other forms—irreducible forms.

In intelligent, discriminating, tasteful application of the rhythmic idea results in definite and delightful phrases, in this term phrasing which naturally includes all the preceding terms, i. e., "time," "accent" and "rhythm," we have the secret of the artist; and if players and singers studying these terms—these terms—and it is a deep study—there would be less need to go to a professional "coach" for "points."

Some may say that it is all marked in the notation, but it is not; if it were one performer would play as well as another, given the same technical proficiency. Dancers, acrobats, jugglers, magicians and actors, must move in correct rhythm else they are bunglers.

The speaking of the artistic actor or orator is almost an exact parallel with the performing of an artistic musician. A phrase in music is divisible into three parts: its opening or attack, its middle or medium, and its finish, or final. The opening, and also singing, almost every utterance is divisible likewise: consequently, many speakers and actors, notably the leading men in "wild cat" shows, will roll his initial "r's" with more effort than he expends in rolling a cigarette. Other speakers will unduly prolong the opening of their utterances, and, in consequence, become singer-singers. But the "finals" are carefully observed by but very few, and these are usually finished speakers.

Once, however, the writer attended a funeral service, and after the ceremonies were finished, the mourners and sympathizers were being consoled by a singer with a good voice, singing, "Heaven Is My Home." His respect for the "finals" received a shock when he heard the rendered so: "Heaven—a-my-a home—r's" no wonder the sympathizers burst into tears.

In 1833, in a Court of England, there was a copyright case being tried, and the composer, was called as an expert witness. Sir James Scarlett, the examining lawyer, asked Cooke what he meant by saying that the two melodies were alike but different.

"What do you mean by that?" said Sir James.

"What I said," answered Cooke, "was that the notes in the two arrangements are the same, but with a different accent." Sir James Scarlett, who often in triple time, in common, the position of the accented notes in the two copies.

"What is musical accent?" inquired Sir James.

"My terms for teaching music are a guinea a lesson," said Cooke, to the amusement of the spectators.

"I don't know your terms for teaching," here Sir James became plain to His Lordship, the Judge, and said to the witness, "What is 'musical accent'?"

"No."

"Can you feel it?"

"Well, a musician can," slowly replied Cooke.

The question was again asked, and Cooke was required to give a direct answer.

"Will you explain to his Lordship the jury," interposed Sir James, "who are not supposed to know anything about music the meaning of what you call accent?"

Cooke replied: "Musical accent is emphasis laid on a certain note, just in the same manner as you would lay stress on any word in speaking, in order to make yourself better understood. Let me give you an illustration, Sir James. If I were to say, 'You are a *jackass*,' the accent rests on *jackass*; but if instead I said, 'You are a *jack* ass,' it rests on you, Sir James; and I have no doubt the gentlemen of the jury will corroborate me."

## HANDEL'S TESTY DISPOSITION.

HANDEL was much given to flying into eccentric rages, though he was, by a wholly unkind man. He knew his power, says a biographer, as every genius knows his power, and it is not surprising that he was thought to be overproud and egotistical. He would deal out torrents of abuse when "Gins was mixed," to understand which one required an intimate acquaintance with at least four languages—English, French, German, and Italian. Yet these rages, it has been said, were the healthy outbursts of a great mind, not morose, jealous feelings.

Such fits of wrath led to amusing scenes. Handel thundered and roared at Cuzzoni when she refused to sing an air he had written for her, and she did so only from fear lest he should give effect to his threat to throw her out of the window.

Again, he administered a thorough beating to a chorister named John who had assured Handel that he could sing at sight.

"You shoudren't!" yelled Handel, shaking his fist at the chorister, "it is an immense capacity for taking pains." The secret of success on the concert platform, given the necessary qualifications, is an immense capacity for hard, steady and continuous work, and even when what you call "success" has been achieved, artist must go on plodding, must throw his (or her) heart and soul into the work, and let nothing whatever interfere.

Oratorio may, in a sense, need less work than opera, for fewer rehearsals are needed. Yet where you find one artist fully qualified to sing solos in, let us say, "The Messiah" or "Elijah," that same artist who is competent to sing in opera and achieve success.



## VOICE DEPARTMENT

PARTICULARLY INTERESTING ARTICLES  
SELECTED FROM VARIOUS SOURCES

Editor for April, Mr. J. Harry Wheeler

## MADAME ALBANI ON ORATORIO SINGING.

"One of the main points to be remembered is that the solos in an oratorio must be sung with due regard for the religious character of the work—one may say almost with devotional fervor—and that it is chiefly in this respect that singing in oratorio differs so widely from singing in opera. The very atmosphere, if I may call it so, that envelops an oratorio in no way resembles the mental atmosphere surrounding an opera, and this, of course, is as it should be.

"There are artists, however, who apparently overlook the fact, or may never have been quite aware of it. As a result they render a solo, in what they call 'Elijah' or 'The Messiah' more or less in the spirit in which they sing in opera before the glare of footlights and in an atmosphere that is wholly artificial.

## GENIUS AND THE NEED FOR HARD WORK.

"Let me assure you," she went on quickly, "that there is not one branch of art in which success can be achieved without hard work, preliminary and constant."

"Genius has been defined as 'an immense capacity for taking pains.' The secret of success on the concert platform, given the necessary qualifications, is an immense capacity for hard, steady and continuous work, and even when what you call 'success' has been achieved, artist must go on plodding, must throw his (or her) heart and soul into the work, and let nothing whatever interfere.

Oratorio may, in a sense, need less work than opera, for fewer rehearsals are needed. Yet where you find one artist fully qualified to sing solos in, let us say, "The Messiah" or "Elijah," that same artist who is competent to sing in opera and achieve success.

## EARLY TEACHING NEEDED.

"One point I would impress on all students of music, instrumentalists as well as vocalists, is the extreme importance of early musical tuition. That statement I make in direct opposition to the theories now advanced by those who believe that music should be taught late, that early tuition often proves in the end to have been detrimental.

Let it be remembered, however, that even early tuition must be of the best. Nothing is more to be deprecated than the practice of 'grounding' a student with an incompetent teacher in the belief that the teacher will be well if the services of a first-rate teacher are secured when the student has made some progress.

"What the first-rate teacher has to do is to teach the student to sing, and then start the pupil again on the very beginning, but in the right way."

With regard more particularly to oratorio singing, should the student practice rapidly or slowly?

"He may be taught rapidly, but he ought to practice slowly, persistently and perseveringly. As you have ques-

tioned me upon it, you might emphasize that point. In addition, he should study not only the notes, as some students are inclined to do, but all else that has to be learnt—as, for instance, the true inward meaning, the implied feeling and sentiment, and, of course, the words.

"Indeed, I go so far as to maintain that the entire spirit of an oratorio should be slowly and carefully thought out; that the student should strive to become, as it were, obsessed by this spirit, and that finally he should strain every nerve to add to his feeling whatever of personal genius he may possess.

"In the process of working in this way—the only way that can lead to success—very likely will be tempted to grow discouraged. He must never grow disheartened. He must never allow the least feeling of discouragement to steal over him. He must fight against it, banish it.

"What I say now applies to the study of oratorio singing, too; only, as I have already implied, dignity and purity of style are essentials of even greater importance to the singer of oratorio than to the singer of opera. And above all, again—devotional fervor.

## PRACTICE SLOWLY.

"So far as I am aware, every artist who has made a lasting name, now or in the past, studied and practiced slowly, persistently. Another point I would emphasize is that the student must guard carefully against the acquisition, unconsciously or otherwise, of mannerisms or affectation in any shape.

"Any of our great artists who may be afflicted with mannerisms have succeeded in spite of such mannerisms. Without them they probably would be even finer artists than they are, and in fact, that in the least approaches affectation is wholly inartistic.

"In addition, the public has, and rightly so, a rooted aversion to anything that resembles affectation in an artist. A cultivated peculiarity denotes a shallow mind.

"Let me say at once that the man who has a sound constitution ought immediately to abandon any thought he may have entertained of entering the musical or the dramatic profession. Every artist who enters the profession is by nature highly strung, and the mere physical fatigue engendered by incessant travel is enough to shake to pieces the nerves of any highly strung person whose constitution is not of the soundest.

"There are singers of repute who will tell you that in the early days they used to devote half an hour to the mastery of a single phrase of four bars. Yet there are modern names—I must not give their names—who actually tell their pupils that to spend more than a few minutes over a phrase of four bars is waste of time!

"It seems but yesterday that Signor Lamperti—to whom I owe a lifelong debt of gratitude as he was the first to explain to me how absolutely necessary it is to breathe properly—was impressing it upon me that I must devote three whole months to studying

a single opera, 'La Sonnambula'—and I tell you that well, I remember, he was right. You will be able to sing anything; and being once able to sing, all music will come easily." And really that remark applies equally to oratorio.

"Let me assure you that the people who hold to the belief that Wagner's music is injurious to the vocal organs are mistaken. Wagner, of any sort, did not injure the vocal organs if the student's method of voice production be the right one—the Italian method. On the other hand, instances undoubtedly are on record of Wagner music having injured the voices of pupils who employed the wrong method when trying to sing it.

"A mistake students often make is what I call the mistake of introspecting—they study themselves, as it were, to see how they are getting on, and are apt to grow proud if considerable improvement is not clearly noticeable week by week, indeed almost day by day.

"Such phenomenal progress should not be expected, or looked for, yet I have heard of students who, after they have learned singing for a week or two, tried to master two or more opera parts in a month or so. Should anybody feel surprised when in such cases voices become permanently impaired? It is abuse, not use, of the voice that does harm.

## MADAME ALBANI'S EARLY PRECOCITY.

"I am told that at the age of eight I was able to read and play at sight the principal works of Beethoven, Mozart, Mendelssohn, Handel, Gluck and others. I was also a very good pianist, and two more. But then I had been instructed from the very first by my father, who began my musical education when I was four years of age. As I have remarked upon a previous occasion, 'Any child possessing an ear, a true talent for music, and a voice, should be made familiar very early in life with some of the fine works of the best masters, works whose melodies and breadth of composition accustom the young student to love intuitively all that is best in music—works that gradually raise his or her taste to the elevated level beneath which no true artist is ever content to remain. These early studies, moreover, widen the perceptions, and in after-life they will prove to have been of incalculable value.'

"Another point in connection with oratorio is this. I would strongly advise the student always to study carefully, and in every way possible, all the oratorios that bear either directly or indirectly upon the oratorio that he or she is preparing.

"The intention the composer had in mind at the time of writing ought never to be forgotten, and the student should be at work, when it is essential that in addition the dramatic parts of the character, the vocal inflections, facial expressions, attitudes, and many other details be studied that in oratorio, of course, rarely occur.

"And yet in some respects oratorio needs to be studied nearly as much as, especially *The Messiah*. How impressive *The Messiah* is, how devotional! One can hardly feel surprised at audiences being sometimes quite carried away by it. I know of no more overwhelming than the sight of the vast concourse at, let us say, the Handel Festival, held there motionless and spellbound as we were, when this strikes one particularly upon such an occasion because of the inarticulacy of the surroundings."—BASIL TOWER in *The Quiver*.

## VOCAL TEACHING THEN AND NOW.

BY FRANK J. BENEDICT.

Nor at all in an iconoclastic spirit, but with every respect and, indeed, reverence for past achievements, the writer would like to ask if the old masters of voice culture were really so infinitely superior to the moderns, that some would have to think.

In every department of human activity old standards are being destroyed to make room for newer and better. Gold is being produced from ore formerly considered worthless. Delicate perfumes are being made from coal tar. Beautiful toilet and other useful articles are being manufactured from materials formerly considered worthless. Surgery saves thousands of lives which formerly considered hopeless. Even the great white plague is losing its terrors when treated by modern methods.

And yet, the voice of our best attempts in voice culture as being really hardly worthy of notice at all, as compared with the great Italian masters of the past. The moderns, however, of other lines of activity so plainly ahead of their predecessors, and we alone so immeasurably inferior to the teachers of an earlier day? Personally, I am of the opinion that the average voice teacher of to-day understands his business quite as well as the Chicago gentleman who makes beautiful "pearl" buttons from the hoofs of the ordinary swine of commerce, materials which his medieval prototype paid to have carted away or destroyed. I am under the impression that the moderns, and not the beautiful voices from raw material which the ancient and honorable masters would have declared impossible, or, at the best, very difficult to produce, then, whether they would have so declared or not.

The fact is, there are still people who see little of interest in what surrounds them, and who are content to live in the marvels of some former and long-distant time. Take some foolish tale, for example, like that of Porpora (I believe it was), who gave his pupils a sheet of exercises and told him to practice them for three years. At the expiration of this period he bravely announced to the pupil, "You are now the greatest singer in the world." And the pupil in question were a mature musician to begin with, a finished singer, in short, with a marvelously strong, body or imperfectly trained, but such a course would have been of great benefit. Indeed, it might enable him to warble his little run of sweetly melodic notes with a pleasant quality, but such a teacher, with such a "method," would have been a disgrace to the profession in America and elsewhere.

Great singers there undoubtedly were in those days, judged by the standards of those times, but the moderns of today call for much that was wholly unknown in the time of Porpora's pupil. True, the masses are still flocking to the opera, and other favorites of our time, but the moderns, who test by the standards of the modern standard shows a complete lack of appreciation of what is transpiring in this day and age. The moderns, who test by the standards of Franz and others are still unduly unappreciated by the masses, and even by many musicians, does not prove the









## ORGAN DEPARTMENT

Articles by Able Specialists

Editor for April, MR. JAMES H. ROGERS

### SUCCESS WITH A VOLUNTEER CHOR.

BY HARRY BAE PIER

In the church where the writer is organist and choir director, the music is supplied by a volunteer chorus choir of about thirty voices, made up, for the most part, from members of the church, with a few from outside. The officers of the church believed it would be serving the best interests of the church music, as well as being a means of expressing to the choir appreciation of its voluntary service, to adopt the following plan:

The writer's principal work is voice-teaching, and he claims to be no more than the ordinary church organist. Arrangements were made with him whereby all members of the choir who desired to avail themselves of his offer were to receive one private voice-lesson a week. This was not intended to be remuneration in any sense, but a method of raising the standard of the singing, and at the same time an effort to show that the faithful efforts of the choir were not passed unnoticed.

For various reasons not all the members took up this outside work, though the number at first was larger than the number of those who finally settled down to regular, steady work. Some who started found it impossible to give the time demanded; others felt that their natural qualifications were not enough to warrant spending the time, and for these and other reasons the number gradually dropped to about twelve, where it remained without much change.

The first thing the writer discovered was that this class of pupils could not be handled in the same way as the regular people who were coming two or three times a week, following a more or less definite scheme of study. Among those eager to learn were young men with no musical knowledge, no access to a piano, and with so little time from their business as to make home practice practically impossible. These conditions and others similar, coupled to the very important one of only one lesson a week, with two services and a rehearsal of chorus singing with all that means) between, soon made it evident that the finer points of vocal art would have to be approached more gradually, if, indeed, they could be touched on at all.

It seems that results could best be gained by laying down a few broad general principles and let them be the controlling factors in the pupils' study. The principles given were these:

**Singing With Ease.**

Each pupil was urged to sing with all possible ease, with entire absence of muscular tension or strain, not forcing the volume of the voice, but letting it go as much voice as seemed proper to the easy, relaxed condition. Breathing was directed to be done with expansive movements of the diaphragm, waist and not with an upward lift of the upper chest and shoulders. Clear, definite enunciation, with the tone sharply focused at the lips, was insisted

upon, and, more than all else, attentive listening, both to the tone made and to what may be called the inner conception or model of tone, was emphasized. These were points which could be kept fairly well in mind through most of the singing, and would work sure, if not rapid, results if approximately well followed.

Concerning results, it may be said, first of all, that the chorus body of tone showed distinct improvement. Less effort and more intelligent handling of the breath brought smoother effects, and if this sometimes involved sacrifice in quantity there was always a corresponding gain in quality. The work was developed by the increased knowledge, and this showed itself in a more authoritative attack and rhythm. Tunefulness, also, was a matter of greater certainty by the habits of listening and establishing the poise of the voice. Gain in all directions was unmistakable, though of course, the general practice derived from the regular choir work, in which all took part, must be given a large share of the credit.

#### Individual Cases.

In individual cases results varied considerably, though all were benefited to a greater or less degree. Conditions of different kinds influenced progress. Natural voice and capacity for learning, time available for practice, amount of musical knowledge, these were among the things that made for rapid progress or otherwise.

In order to show what was done with individual voices it may be a good plan to give the details of a few cases. One of the most gratifying instances was where a young man with a naturally rich, mellow baritone voice of not extensive range was cured of a thick, throaty tone production left over from his boyhood manner of singing. This was accomplished by first giving the correct breathing method and then telling him that the lower part of his throat, in the region of his collar-bone, was to be perfectly still and passive at the start of the tone and remain so while singing. Gradually the throat muscles relaxed and the voice began to find its support from the breath, until finally there was a good diaphragmatic "grip" on the tone. With this suggestion went another, to start the tone absolutely free from all tension, while exactly in the condition as if not singing, and to be perfectly satisfied with the size and sound of the voice which came in this way. Easy hymns that had been in the condition as if not singing, and an occasional unpretentious solo given in an anthem at the Sunday night service made a good incentive to hard study.

This voice has already developed in range and quality, and the owner's habit in using it is keeping pace with the rest. It may be said that this particular young man is perhaps more ambitious than the average, for not owning a piano, and playing very little, he has become an accomplished vocalist, and young ladies who are able to help him and spends one evening a week each working on his music.

One young lady possessing a lyric soprano voice of light, clear quality, who already had received some vocal instruction, was relieved of a tendency to strain, and the pitch at times, and of the habit of noisy, laborious breathing. When she was shown how to take the breath without sound, and to realize the importance of poise and focus of tone, these troubles disappeared, and having the interpretive faculty to some degree, her singing improved. This was a case where some considerable musical knowledge was backed up by time and disposition to study and progress was as toneless as in any instance.

The most unlooked-for gain was from a young lady who had what appeared to be a hopelessly small and weak alto voice that by steady and faithful practice developed in size and quality and expression to a remarkable degree. There were no bad habits to be overcome, and having once understood the principles of tone-production progress was the result of hard work and stern determination. Intelligence and a certain amount of temperance were not lacking, and the steady and responsive, always eager to do his best, always willing to work hard, with a unity of spirit, a heartiness of effort, that made success in all that he undertook. No conditions could have been more propitious for the success of the plan. In concluding this article it may be well to say that the writer, who understood that all the singers were amateurs, and therefore the improvements mentioned were only relative, there probably not being more than one or two in the choir qualified for concert purposes, and this perhaps less on account of vocal skill and acquisitions than from the lack of natural voices of sufficient color and different kinds of timbre.

Nevertheless, here was a group of thirty people, of keenness and intelligence, with capacity for assimilating and putting to use the instruction of the composer and the proofreader who consented to a jumble of the types so that the word "crescendo" is of a different font from the word "pedale."

#### Relaxation.

The one thing that helped more than any other, the one point that could be most easily grasped and put into practice, and that was followed by the most effective result, was the idea of relaxation, to "let go" and sing with ease and without strain. By singing in this way voices were given chance to adjust themselves to their natural support and position. The gain in quality was really very remarkable, and the only difficult thing was inducing the pupils to free themselves of all muscular strain and resistance.

A feature that added special interest to the work was an informal concert given by members of the choir at intervals of two or three months. This would begin with a program of ten to twelve numbers, which should be followed by a social hour with simple refreshments. These occasions proved helpful in two ways: first, by emphasizing the social side of the choir organization, promoting the feeling of good-fellowship among the members, and, second, by giving to those members, opportunity for singing before people, and thus creating a rivalry of the right sort to stimulate those taking part to their very best efforts. Two male quar-

tets were formed from the men of the choir, each meeting for practice with the choir director one night a week. Their appearances at the concerts were watched most keenly, the audiences being so small that the effect of the singing was to encourage and applaud the work of each.

#### Solo Opportunities.

There were many opportunities, at meetings of different church societies, for solo singing. The choir director, by the church, at hospital services held one Sunday a month, and others besides these, for different ones to sing solos, and the practice, the singing alone thus given proved very helpful.

The whole situation was favored by circumstances not to be met with in every church. First, the officers of the church were heartily in favor of the idea of a chorus choir, made up chiefly of members of the church, and of the plan by which it was conducted, and gave their support to the choir director. Then the congregation was almost unanimous in its approval and was always ready with helpful and discriminative encouragement. And last, the mechanical details of the work, the manner of employing it, and although a great many organs are now provided with a crescendo pedal, it is not designated by name in the registration of any organ piece, save one. This notable exception is the First Organ Sonata by Borowski, page 13, measures 9 to 16, and page 18, measure 11, and page 19, measure 8, where the indication is "crescendo pedal."

It seems strange that, although there are very many places in organ literature where this pedal can be used to advantage, there is but this one place where it is specifically indicated. It seems strange that the composer and the proofreader have consented to a jumble of the types so that the word "crescendo" is of a different font from the word "pedale."

### THE CRESCENDO PEDAL.

BY HENRY L. WILKINS.

It is the habit of certain iconoclastic English organists to characterize the crescendo pedal as "the thing that they at the same time concede the value and usefulness of all sorts of combination pedals and pistons. If the usual combination pedals and pistons are commendable on artistic grounds then the crescendo pedal is equally so, for it is a mechanism not correctly regulated to draw the stops in a proper sequence.

There has been a good deal of groping in the search by builders and organists after a true adjustment of the crescendo mechanism, and in the manner of employing it, and although a great many organs are now provided with a crescendo pedal, it is not designated by name in the registration of any organ piece, save one. This notable exception is the First Organ Sonata by Borowski, page 13, measures 9 to 16, and page 18, measure 11, and page 19, measure 8, where the indication is "crescendo pedal."

Nevertheless, here was a group of thirty people, of keenness and intelligence, with capacity for assimilating and putting to use the instruction of the composer and the proofreader who consented to a jumble of the types so that the word "crescendo" is of a different font from the word "pedale."

#### Early Devices.

The earliest crescendo appliance in American organs consisted of a sliding bar placed on the block just back of the pedal keys. This sliding bar was fitted with blocks or touches about six inches apart so that the bar could be pushed along either toward the right for crescendo or to the left for diminuendo.

The first balanced crescendo pedal in America was made by Steere for the organ in the First Presbyterian Church at Syracuse, N. Y. Here a hydraulic piston consisting of a cylinder and piston was adjusted so that the crescendo mechanism; the piston was made to move forward and backward according to the position of the balanced weight. This piston motor was placed under a section in the organ gallery and was a success except that it was liable to be frozen in the winter time. Other builders later applied a pneumatic still later, with the general adoption of the tubular system for stop action, it became unnecessary to have a motor for the crescendo, the motion of the foot upon the pedal supplying all the power required.

The Syracuse crescendo pedal was not correctly regulated, but was adjusted to be used simultaneously with any well pedals of swell and choir in that in using this pedal the crescendo could be worked in only one way. The early crescendo actions were made to operate by means of two up and down pedals, one for crescendo and one for diminuendo, each pedal

acting on one slow stroke or else by several pumping strokes. In some of the Rochester organs there was a single push-down pedal for the full organ, which was nicely regulated to bring on the stops consecutively by pressing the pedal slowly and evenly down. This could be hooked down to the full organ and could be released slowly for a diminuendo. The narrow ideas once prevalent of this pedal were illustrated by the directions given for its use in some organ schemes and catalogues. The stops were all to be retired except the pedal or swell or choir, and the keys were all to be coupled and the crescendo pedal gradually depressed.

This manner of operating would show the correct regulation of the crescendo action, but it is such a crescendo as would never occur in actual music. For in actual playing the crescendo must begin and go forward from any grade of power short of the full organ, and it ought to be available at any moment for the production of a crescendo or a crescendo effect, no matter what the organ is doing, or force on the different keyboards at the moment.

#### Rare Effects.

In this way the crescendo pedal becomes a most useful adjunct to express phrasing, and it is indeed essential for the production of some effects which without its aid are extremely difficult if not impossible, and in an accompaniment of some kind to produce astonishment and even wonder on the part of an audience. But for the production of all these effects there is a connection connected with the adjustment of the mechanism which should be observed in order to make the crescendo pedal universally available.

First, the crescendo should operate simultaneously on all the manuals and on the pedal, except that the great may begin reasonably after the others, since a greater proportion of the soft stops are on the swell and choir manuals, but the crescendo should so occur on all the manuals that except at the beginning and at the end of a crescendo to full organ the gradation will be perfect on each manual. It is only by this manner of regulating the crescendo pedal that the crescendo pedal can be made available on either manual.

But if both hands are being employed upon the swell manual the crescendo pedal should be operated to increase the sound either momentarily or for an extended passage, since the additions to the other manuals would not be heard. On this account, if it is desired to derive the greatest practical advantage from the crescendo pedal, the couplers should not be connected with it. In this way a far greater variety of effects can be obtained by selecting the couplers wanted, or by omitting them, and if one should wish to make a crescendo on the choir or swell, it would be certainly not permissible to have the couplers swell to pedal, or great to pedal, or swell to choir brought on by the crescendo pedal, in a swell or choir with couplers might be drawn beforehand.

In order to use the crescendo pedal for lesser effects on swell or choir, or even on great, it is necessary to have a certain separation of some kind. Some organs have a pedal vent, which silences all the loud stops of the pedal so that the crescendo may be used in a swell or choir with pedal coupled or uncoupled as desired.

#### Notable Crescendo Passages.

Some notable crescendos are greatly facilitated by the crescendo pedal. In

the Funeral March by Gullmait the crescendo starts from a loud combination on great and swell and after an extended passage for the full organ, diminishes to the original combination. The same may be said of Gullmait's Nuptial March, No. 1, and the Torchlight March, also the Storm Fantasia by Leumann, and other pieces. The crescendo in the Harvest Home by Spinney can be played on swell and choir coupled, starting from eolian and quintana, the loud pedal stops being kept silent by the pedal vent. The effect of a crescendo must always be measurably dependent upon the balance of the tone of the organ. There must be an artistic gradation of the tone. It would be idle to expect an artistic crescendo from a mechanical device such as the crescendo pedal, unless it were also possible to produce it in drawing the stops by hand. Much depends upon the tone of the organ. The stops must be sonorous and well-blended. When this is the case, the crescendo pedal can always be operated momentarily in the course of an organ piece, even in one of quiet character, or in an accompaniment of some kind for solo or chorus, starting from any combination, even from a vox humana stop. The effect will be harmonious and the tone homogeneous.

A COMPOSER appeals to the feelings rather than to cold reason or argument; and if it is the latter that answer him, it only proves that he has not been understood.—Wagner.

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# PUBLISHERS' NOTES

**Guide for the Male Voice.** By F. W. Root. This is the next volume that is to be issued in connection with Mr. Frederic W. Root's well-known vocal course, "Technic and Art of Singing." The work gives particular instruction as to the development of bass, baritone and tenor voices, providing special exercises and songs. The work will be a great help and aid to women teachers who have to deal with the characteristics which differ from those of the female voice.

This work should have been ready to deliver to the advance subscribers during the past month if it had not been that at the last moment Mr. Root, in order to improve the book, decided to add considerable material to it. That material is now under way, and unless something unforeseen occurs it will be possible to promise the book about the time this issue reaches our subscribers.

In the meantime the special advance price introductory offer of 30 cents remains open until March 31st only.

**Novelties for We have just received Six Hands.** From Europe a series of easy pieces in the third grade for six hands. These compositions are very melodious and well arranged. For those in search of novelties for pupils' recitals we can heartily recommend this series, any of which will be sent "On Sale" with our regular liberal discount.

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Gossec, "Gavotte from Olden Days"..... 50  
Hirsch, "Friendship Polka"..... 50  
Leonard, "A Tour in An Auto"..... 75  
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A catalog of music arranged for six hands, two pianos, four hands, eight hands and other combinations will be sent free upon application.

**New Musical Constant additions are Post Cards.** Being made to our large list of musical post cards. Each month we receive from Europe new cards of famous musicians. These cards are all printed in the superb platinum finish and are tastefully decorated at a minimum cost. During the past month we have received as novelties:

Bonci, Debussy, Guilman, Halé, Henschel, d'Indy, Joachim, Marchesi, Melba, Mossel, Patti, Scharenkwa, Sitt, Walden-Quartette, Ysaye.

The card of Joachim is a superior photo, and that of Ysaye playing the violin is perfect in detail. In ordering these cards it is necessary to state March Novelties, as we have two other series of Ysaye and four of Joachim. These cards are all sold at uniform rate of 50 cents per dozen, or 5 cents each, postpaid. We carry in stock the largest list of musical post cards in the country. A catalog of over 300 subjects will be sent free upon application.

**Twelve Short Melodious Pieces** during the present month the special price of 30 cents. By Giza Horvath. offer on this volume. This is a set of twelve new and original pieces of characteristic style, by a popular composer and teacher. They are all attractive and as varied as possible. Pupils will be sure to like them. They lie chiefly in the second grade, although a few of the pieces are a trifle more advanced, approaching the early third grade. All, however, are adapted for small hands. During the current month, for introductory purposes, we are offering this volume at 25 cents, postpaid, if cash accompanies the order.

**Sacred Songs:** We will continue for **High Voice**, this month only the **For Low Voice**, special offer on our two new volumes of sacred songs. One volume is for high voice, and the other for low voice, and while some of the songs will appear in both volumes, each volume will contain the majority of songs adapted for the respective voices, high or low. In other words, the contents of the two volumes will by no means be the same throughout and neither volume will contain any trite or hackneyed material and no songs will be found which have appeared in other collections. We feel sure that these volumes will be highly appreciated by singers, especially by church singers.

For introductory purposes we are offering either volume at 40 cents, postpaid, if cash accompanies the order.

**Czerny's Studies.** These two volumes, Op. 267 and Op. 453, of Czerny's Studies, both very popular and widely used, are now ready and the special offer on each is hereby withdrawn. Both are published in the Presser Collection, and are gotten out in the very best possible style. We can highly recommend our edition of these works.

**Musical Fairy Book.** This little volume by Sartorio, is now ready and the special offer is hereby withdrawn. We shall be pleased, however, to send the work for examination to all who may be interested. It is really a most attractive work for use with young pupils. The pieces all lie in the treble clef and each one illustrates some well known fairy tale. In most cases the book is accompanied by text which tells the story. Young people especially will be interested in them and musically they are extremely well written.

**Guritt, Op. 82.** This volume is now ready and the special offer is hereby withdrawn. It is one of the new numbers in our Presser Collection and has been very carefully prepared. It is well gotten up and clearly printed. As this is a popular volume we anticipate that our new edition will prove welcome and will be widely used.

**Easter Music.** During the present month the special offer on preparations for the Easter Day Services have been made, and if we are to judge from the numerous requests to order, they will be very popular. The day will be marked everywhere by the usual good musical programmes in the churches of all denominations. To those who have not yet selected their solos, quartets and choruses for the occasion we suggest an early application to us for an assortment of appropriate material to be sent for inspection.

In addition to the anthems and solos mentioned in the February issue, we now take pleasure in announcing these: "Sing With All the Sons of Glory," Solo for medium voice, by Mueller; "He is Risen," anthem, by Attwater; "Behold I Show you a Mystery," by Solly. Others may be found in our regular advertising columns, and any of these publications may be ordered from us for examination. Patrons may depend on prompt service and liberal terms.

**Music "On Sale."** It occasionally comes to our knowledge that patrons entertain a mistaken impression to the effect that the "On Sale Plan" is available only at the beginning of the teaching season; this is far from true, as this plan is in operation continually so that customers are always at liberty to ask for music to be sent on sale, subject to settlement at the close of the usual term. This may be done in June, teaching season, and may be in June of several months later, depending on the part of the world in which the teaching is done. We have "On Sale" customers in India, China, Japan, New Zealand, South Africa and many other foreign countries, to say nothing of the thousands in America, including Canada and Mexico. The music school season varies so much, even in the United States, that we find our "On Sale" business extends completely through the summer months. This "On Sale" scheme is one of which all music teachers should avail themselves; it saves time, expense and annoyance without obtaining any advantage for music not actually used. We should be glad to send full details of this plan to any teacher making application for same.

**Standard Compositions.** ready, and the special price is hereby withdrawn. It is a splendid collection of pieces; one of the most interesting of the series. Its educational qualities and musical worth will appeal to the teacher, and the pieces themselves will prove most attractive to the pupil.

Although this volume is no longer on special offer, we shall be pleased to send it on examination to all who may be interested.

**Heuser's Piano Studies.** This volume is now off special offer. The press and the special offer is hereby withdrawn. This is an excellent set of modern studies, affording fine drill in velocity, is suitable for pupils of the early third grade, and is especially adapted to precede Czerny's Velocity Studies, Op. 209. We shall be pleased to send it on examination to all who may be interested, and to send it to this end it will be sent for examination at any time.

**Organ Repertoire.** This is the final month of the special offer on the Organ Repertoire. The work is almost ready, but we have had to delay it for this month only. It is a large and important work and has entailed much care and attention in its preparation. We are sure that the work will prove a great success and come into general use, as has our previous volume entitled "The Organ Player." It will be a handsome volume, superior in every respect. The special price will be 65 cents, postpaid, if cash accompanies the order.

**Questions and Answers on the Elements of Music.** By M. G. Evans.

We are very glad, indeed, to see the interest taken in this work. It is one of the most useful that we have ever published. The name has been changed to "Elements of Music" by Solly. Others may be found in our regular advertising columns, and any of these publications may be ordered from us for examination. Patrons may depend on prompt service and liberal terms.

**Four-Hand.** This is the title of a new Miscellaneous collection of duets for concert and home use. It is implied by the title of the book, it is a miscellaneous collection containing pieces in all styles, classical, romantic, operatic and popular. In point of difficulty the pieces range from Grade 3 to 5, with a preponderance of the lower grades. It will be a large book, handsomely gotten up and clearly printed from large plates. There will be in all about 20 duets. Many of the pieces are original for four hands; others have been arranged for four by a piece is a gem. The work is already published, and is about going to press, but, during the current month for introductory purposes we are offering it at the especially low price of 30c, postpaid, if cash accompanies the order. If the work is to be charged, postage will be additional.

**Bach's Little Fugues.** Some time ago we published in this volume a collection of "Little Preludes of Bach." This volume is largely used for teaching, as it is an excellent preparation for the more advanced works of Bach, and affords special drill in elementary polyphonic playing. We have decided to issue another volume which will contain the "Little Fugues" of Bach. These little fugues may be used directly to follow the little preludes, or they may be used in conjunction with the little preludes. While they are a trifle more advanced in difficulty than the little preludes, they are not so difficult as many of the inventions.

In addition to publishing the little fugues complete in one volume, we will issue also another volume containing the little preludes and little fugues complete. Both these new volumes we are offering this month at special introductory prices. We will send the little fugues for 20c, or we will send the little preludes and little fugues (complete in one volume) for 25c, postpaid in either case, if cash accompanies the order.

**Melba Photographs.** We have a limited number of platinum cards of Madame Melba in costume. The cards are 7 3/4 x 1 1/4 in size and are an addition to any singer's collection, being of great artistic and financial value. These pictures retail for fifty cents, but while they last we will send a copy postpaid, securely packed, for fifteen cents. As we have but a limited supply, an early request is necessary as this offer will not appear again.

**New March Album.** The demand has forced us to issue a new march album for piano solo containing the latest and best music for the march, including two-steps, the grand march and the slow march. The music of this book will be entirely modern, and it will be our aim to make it one of the best books of this kind on the market. Our usual custom of offering works of this kind to the public at a reduced rate will hold good on this work during the present month. Therefore if anyone sends us 25 cents we will send this book postpaid to any part of the United States and Canada when it is published.

**First Grade Studies for the Piano.** By L. A. Bugbee.

We have in press a set of studies of the very easiest grade for the piano written by a musician whose life has been spent in teaching children. This work is the result of many years' practical experience in teaching beginners. The exercises are all original and many of them contain words. They are unusually interesting and progress in difficulty in the most gradual way possible. The pupil is first of all interested in the studies, and these studies are bordering on pieces in a very great many ways. We predict a very wide circulation for this work among those who have to deal with elementary teaching. The work is to be gotten out in the most approved manner, and we will place it on special offer for 20 cents, postpaid. Do not fail, if you have any beginners to teach, to procure at least one copy of this work.

**Kindergarten Method.** By Landon & Batchelor. This work, which has been in the course of preparation for some time, is now approaching completion. The teachers' edition is entirely done and in the hands of the practical printer. The pupils' book will not be ready for some time to come.

At the present time there is no book on kindergarten music teaching. The only way that a person can become acquainted with the subject is to take some of the patent systems that are advertised by various parties. These various patent systems are not published and are only given to those who take the course, and they have no material which is for sale on the market, so that this work will be the first kindergarten method published. This system will not require an expensive studio furnishing and is adapted to classes of from four to fifteen members. It lays the solid foundation for the ultimate artistic performance and forms the first musical ideas so that rapid as well as thorough results may be attained. It is the aim of the authors to produce a method by which music may be scientifically taught to the young child by natural means and in a pleasing manner.

We offer the two volumes, the teachers' and the pupils' volume, for only \$1.00.

**Reprinted Editions Modern Sonatas,** for February, edited and revised by Marits Leef-son. This work has passed through quite a number of editions. A most useful work for teachers, with careful expert editing; a pleasing introduction to the classics.

**Plaster Plaques** From Stuttgart, Germany, we have received a consignment of composition reliefs of musicians. These plaques, in size 4 1/2 by 6 1/2, are unique in design, and provided with a clasp for hanging requirements. The heads are treated in tasteful shades that bring into sturdy relief the physical characteristics of each subject.

In the list we have reliefs of Bach, Beethoven, Brahms, Handel, Joachim, Liszt, Mozart, Schubert, Schumann and Wagner. The price of each plaque is 50 cents net. Postage is extra. This amounts to about 15 cents for single copies, but when two or more are ordered the cost would hardly be over 25 cents.

**"No Name" Orders and Returned Packages.** Packages of music are returned daily with no name attached upon them by which we can identify the sender. Then the post office has a way of either not postmarking printed matter or of postmarking it so that it cannot be read.

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**Program Forms.** We desire at this time to draw attention to the program forms which we brought out last season, and which have been used very largely since then. We made them because of the demand there was for an attractive form that could be gotten in small quantities at a fair price.

These program forms are in two styles, one "Concert given by" as the title, and the other "Recital by the pupils of," Both are printed in two colors, the former perhaps slightly more attractive than the latter. The price is 75 cents per hundred. The matter to be inserted can be either written in, printed or mimeographed. Sample of both free for the asking. We do not do the printing.

**NEW PUBLICATIONS.** Touch, Phrasing and Interpretation, by Alfred Johnstone. Published by William Reeves, London. \$1.50, net. Mr. Johnstone has ideas of his own, some of which are valuable. There is much in his book that is practical, helpful, and free from that "clapnetic" style (to use his own word) which so frequently mars works devoted to the aesthetic side of piano playing. Considerable space is given to the discus-

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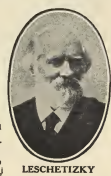
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