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James Francis Cooke

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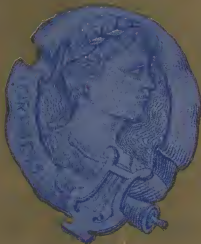
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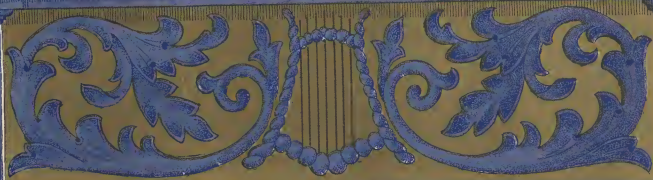


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"There is a detail which few students observe which is of such vast importance that one

Schubert's songs. Some of the most famous of these, like "Der Erlkönig," "Auf dem Wasser zu fer beyond the reach of the student and only available for a concert pianist. But there are a few equally beautiful, though in a more quiet vein, grade pupils, and furnish excellent studies in tone production and phrasing. First among these is to be mentioned Schubert's world-famous and immortal lovely "Serenade," every measure of which is replete with exquisite tenderness and idealized passion. It is a love-song of the warmest and purest type, which will speak to the warmest yet lovers in all lands and in every age as long as love endures and music remains its most perfect and appropriate language.

This will prove an invaluable study for all who recognize the fact that the imagination and the musical capacity of the player must be developed as carefully as his muscles.

It cannot be too frequently repeated, or too strongly emphasized, that *three factors* go to the making of the artistic pianist—hands, head and heart; or, in other words, technique, intelligence and emotion.

This composition presents one serious difficulty to the young player, viz., the dizzying problem of playing two notes against three, with smoothness and accuracy in adjusting the accompaniment to the melody. It is not continuous, but occurs occasionally all through it, which is more confusing; but it can be solved with careful and intelligent study and is good mental training—as much so as a problem in algebra.

"DU BIST DIE RUH."

This is a charming and comparatively easy lyric from the same collection of Schubert songs transcribed by Liszt. It also is a love song, but of a tender, reposeful character in which the beloved is the solace after pain, the calm after storm, the twilight dream of a quiet heaven after a day of earth's heat and hurry and fretting turmoil. Both melody and accompanying harmonies are wonderfully expressive of this soothing, tranquil mood—the very essence of perfect trust and ideal devotion. It is singular that this exquisite little work is so seldom used. It should be familiar in every studio.

"THE EVENING STAR."

Another beautiful love lyric which Liszt in his piano arrangement has made available for modernist advanced players is this "Evening Star" sung from Wagner's opera of *Tannhäuser*.

It is one of several songs in praise of love sung by the assembled minstrels in competition for the prize at the famous music festival at the Wachtburg opera. Each singer treats the great theme of human love from a different standpoint, dilating on the special phase of the passion which most appeals to him, and the various expressions of the same general idea make of this scene a profound psychological study, and one of the noblest manifestations of Wagner's colossal genius.

In this "Evening Star" aria love is extolled as the highest and purest sentiment of the heart, enshrined within a sacred temple, remote from all selfish and even reverential devotion to be guarded and cherished with a sort of religious ecstasy unalloyed by even a trace of personal desire.

The lady is symbolized by the bright but unattainable evening star, the guide and inspiration of the singer's existence.

The melody is for baritone voice, rich and full and warm, but subdued and dignified, a wonderfully accurate expression of the intended mood.

It is, of course, accompanied by the harp, as was singers of that early time, and the harp effects are simulated, or, rather, literally reproduced in the piano accompaniment.

"FANTASIE FROM RIGOLETTO."

Every teacher knows the facile and rather cheap possibilities for display afforded by this old-not-to-concert room.

Any girl in the fifth grade, with lively fingers and a supple wrist, can scramble through the brilliant

runs and toss off the octave passages with which this work is lavishly decorated in a manner to tickle the fond vanity of admiring parents and friends and to score a point for the technical training received from her professor, which appears to be—in the opinion of many—the sole purpose for which such pieces exist.

Nevertheless, in spite of the facility with which it lends itself to such use or misuse—the work is not without real musical merit and beauty of its own special sort, worthy the consideration of a serious musician.

It is a fine specimen of a class of pianoforte works, now practically obsolete, but very much in fashion fifty years ago, namely, the fantasies on operatic arias, scores of which were written by a sort of idealized melody more or less cleverly elaborated and highly embellished, according to the ability of the composer.

The general form of the work and character of the ornamentations had usually no reference to any

and the useless, hopeless sacrifice of virtue to innocence.

Liszt has selected three of the most promising and characteristic arias for the Fantasia in question—the pleading, seductive tenor air of the heart-breaking duke; the recklessly reckless, pleasure-loving duke; the heart-broken heroine, ruined, forsaken, yet clinging still with unreasoning devotion, who dies in the dagger of the hired assassin a voluntary sacrifice to save her unfaithful lover. He places the scenes takes at the fatal moment when her faithful vengeance was about to be consummated; while the duke escapes, unconscious of his peril or her danger—a flippant song on his lips.

These three representative and strongly contrasting melodies Liszt has ingeniously woven together, closing with a stirring climax in which the last is referred to are combined as in the final act of the opera.

To appreciate fully the mood of each and to realize the dramatic situation, the student should read the libretto—or better—the drama by Victor Hugo.

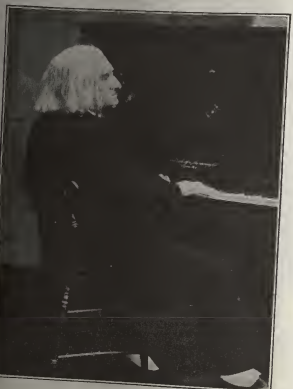
WHY TRANSCRIPTIONS FOR THE PIANO ARE DESIRABLE.

The eminent Italian pianist Busoni recently played a program made up entirely of transcriptions from the works of Bach, Beethoven, Mozart and other masters at a concert in London. These were works which were written for other instruments than the piano. The program aroused much comment in conservative England, but two London papers attempted to combat the opposition to transcriptions by stating the conditions which make transcriptions desirable.

"The noblest works of Bach have been rescued from the stuffy obscurity of the organ loft and made familiar to thousands of concert-goers by Liszt, Tausig, D'Alberty, Hummel, Philipp and other pioneers; Godowsky has taken the ballet music of Lully and Rameau and preserved it for modern ears by making it dance to a modern piano, just as Stanford and Wood have preserved the old Irish ballads by supporting the voice with rich polyphonic accompaniments. To play and sing these things as they were written without the ears that they were written for and without the conditions under which they were originally given will generally end in their being damned as 'quaint.' No art was quite so vain as to keep things alive."—*London Times*.

"No academic shibboleth is more tiresome than that which condemns all transcriptions as barbarous and unjustifiable. I have often referred before to the nonsense which is talked on this point by pedants and prigs, and I was all the more pleased, therefore, to read an excellent article in the *Times* the other day on the same side. It was, however, too much to expect that such sensible views as those of some one has been penning an indignant reply in one of the musical papers. Among other things, he tells us that in hearing a transcription—

"whole quality, the totally different utterance; the altered. It is not what Bach wrote of the thing is piano; on a clavichord it is. The man who says this has no business having opinions on the deficiency puts him out of count something, and that deficiency is the most conclusive answer to this is supplied by Bach himself transferred to the great masters themselves, greatest freedom from one's own works with the well as the works of other composers, as when he arranged for Vivaldi for four violins, which writer recalled) arranged five in the fugues from the 'Forty-eight' for string quartet; Beethoven's arranged for chachone for the piano, and one a movement from a concert on the same instrument such examples could be multiplied indefinitely; and individual, before, who holds up hands of honor and professes his inability to enjoy transcriptions or proves his insensitivity to be superior to those of Bach, Mozart, Beethoven and all the other great masters of the past, or proclaims his self an unmitigated bungler; and of the two I lean to the latter alternative."—*London Truth*.



FRANZ LISZT AT THE PIANO.

dramatic development or logical sequence of ideas, the aim being merely to present a series of pleasing melodies, decorated with pianistic fire and technical position, like still life. However, this class of composition, like all its transcriptions, received more better chosen and better arranged, with some reformation of character and contrast. The harmonic embellishments more genuine and effective; the resources of the instrument more fully utilized; and the receding the production of something more nearly resembling a genuine art form.

The "Rigoletto Fantasia" is one of his best efforts in this line, and though its charm is somewhat superficial and sensuous, as must be admitted, it is real and lasting of its kind.

The work contains several fine bits of melody of cadenzas, and one superb climax at the close. It is an effective concert number, possessing the most appreciated merit of showing for all—perhaps more than all—it is worth.

The opera of Rigoletto, one of the strongest productions of Verdi's prime, is founded on that thrillingly, pathetically, tragic drama by Victor Hugo. Le Roi s'amuse. The plot is of questionable moral trend, as it exemplifies the triumphs of evil,

and the useless, hopeless sacrifice of virtue to innocence. Liszt has selected three of the most promising and characteristic arias for the Fantasia in question—the pleading, seductive tenor air of the heart-breaking duke; the recklessly reckless, pleasure-loving duke; the heart-broken heroine, ruined, forsaken, yet clinging still with unreasoning devotion, who dies in the dagger of the hired assassin a voluntary sacrifice to save her unfaithful lover. He places the scenes takes at the fatal moment when her faithful vengeance was about to be consummated; while the duke escapes, unconscious of his peril or her danger—a flippant song on his lips.

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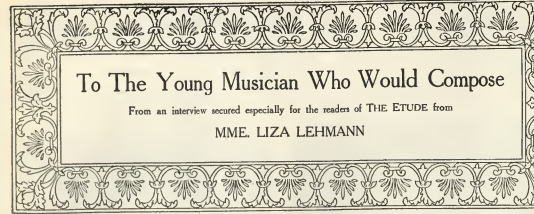
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To The Young Musician Who Would Compose

From an interview secured especially for the readers of THE ETUDE from

MME. LIZA LEHMANN

[Editor's Note.—Doubtless many of the readers of THE ETUDE who have delighted in the recitals of Mme. Liza Lehmann, a Persian dancer and other works of Mme. Liza Lehmann, desire to know more of the distinguished English woman composer. It was possible for us to go into the "valley of musical celebrities" in the form of this magazine, and to meet her in the great success of "In a Persian Garden" the name of Mme. Liza Lehmann would be known to very few Americans, notwithstanding the fact that she had before her marriage and retirement from the vocal profession become famous as a concert singer in England. However, it did not seem to be the general interest with which Americans greeted her exquisite setting of the "Hymn of Omar Khayyam," and she has since then, as she said on her last visit, would have availed to the fact that it possessed a woman composer's power of Herbert Butterfield, the wife of a prominent painter of the "Garden" she offered to several London publishers, but was informed that there would be no demand for such a work and consequently its publication could not be considered as a commercial proposition. Some eyes of its kind had never been so popular, and therefore, according to the usual rule, it had been rejected. Mme. Lehmann's work had not become popular. Finally she found a publisher, and the work had been printed in time it despite traditional prejudice. Then the English musical world was startled. They had never before seen a woman composer's work, and she had been heard by publishers who went above all things, to give them the advantage of a musical suggestion arising from her own experience.]

THE AMBITION TO COMPOSE DOES NOT ALWAYS IMPLY TALENT.

"It is exceedingly difficult for me to talk upon the subject of composition, for, although I have been engaged in composing for a good many years, the various laws which go to make up the scientific side of the study may be explained much better by those who make a specialty of teaching them. I can, however, say a few things about the subject of composition in general which may help some young American musician who aspires to become a composer.

"That musical composition demands a talent peculiar to the individual is self-evident. The mere desire to compose, coupled with the willingness to study and the advantage of the best instruction, will not make a composer unless there is that wonderful thing which can only be described by the word 'talent.' Please don't ask me to define talent. Many men and women have tried to do it in lengthy treatises, but talent is something which cannot be expressed in words.

"I have often been asked, 'How do you compose?' and I can only say, 'I don't know.' The melodies come to me as though poured by intuition. True, I studied the laws of musical composition for years, but when I am composing I am sure I never think of them. When a composition is sketched out in a short time for revision, then, and then I find whatever scientific knowledge of harmony and counterpoint I have acquired very valuable.

"In a Persian Garden," which was my first work of any significance, was written in a little house in the city of London, when we were living in a little house located in the middle of a lovely apple orchard. I was very deeply impressed with the wonderful beauty of the Oriental poem, and I was very happy. I am always happiest when I am composing. One might as well ask whence come the birds in spring-time, as to inquire where the melodies come from. If any one desires to become a composer, the melodies must come, and they must be original. They must be an individual and original instinct. Without the facility to produce beautiful melodies it is foolish to strive to become a composer. It would be quite as feasible for the reaver to aspire to be a musician. There can be little doubt that many students

waste years and years studying composition, which might be spent much more profitably in other vocations, if they could only discover at a sufficiently early age how foolish it is to attempt to accomplish the impossible.

MELODIC FERTILITY.

"As we have previously noted, melodic fertility is the foundation of the claim of any individual to be recognized as a composer. He must produce

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MME. LIZA LEHMANN.

beautiful melodies, whether they be one measure or sixteen measures in length. Even the 'motif' has a melodic character. It makes no difference whether the composer has the technical equipment to treat his melodies as a Beethoven, a Wagner, a Schumann, a Strauss, a Debussy or an Elgar, or whether he has the mere ability to harmonize his tune as in the case of the writer of folk songs, he must have first of all voice sufficient mastery of his own invention before he deserves recognition as a composer.

"Several years of public experience as a singer taught me to realize the potency of the effect of a beautiful melody upon audiences. I had always longed to write melodies. As a child it was my greatest delight. I became a singer principally because I had voice sufficient mastery of his own invention before he deserves recognition as a composer.

"The idea of my becoming a composer was never even considered. Why? Simply because during my childhood the thought of a woman becoming a composer was not a popular one in England. It never my early education that a woman could be guided taken seriously as a composer. Mad Valérie White, however, had written some very successful songs, and her career and influence were a source

of greatest inspiration to me. When on my marriage I decided to retire from the concert platform, I gave my whole attention to the study of music, and I was determined not to let my physical condition sever me from my musical ambitions, and I also realized that my experience upon the concert platform, which had made me acquainted with many of the great vocal masterpieces, was of much value to me.

THE NECESSITY FOR WIDE MUSICAL EXPERIENCE.

"Like literature, the study of musical composition is facilitated by a familiarity with the music of the past as well as the present. This in itself will not make a composer, for some of those who have been most familiar with the great masterpieces have failed dismally as composers. Composition cannot be studied by theory alone. One must employ the keenest possible observation in noting how the masters have used their musical materials.

"There is a lesson in composition on every page of Beethoven, Schumann, Chopin or any of the great musical creators of the past. Such a knowledge is also of value in keeping the young composer informed as to what has been done, so that he may avoid ideas that have already been exhausted by the famous forerunners. Many so-called cases of plagiarism are due to the fact that the victim has composed a melody which he has supposed to be original, but which may be found in some work with which he is entirely unfamiliar. As it is inconceivable to imagine a composer producing music comparable with our modern works without having a knowledge of them, it is therefore obvious that it is most desirable for the young student to make his musical experience as wide as possible.

"If it is absolutely impossible for him to be near some great music center where he can hear the masterpieces properly rendered, he need not despair. He can secure the scores of the compositions, and by means of training and imagination get at least some idea of their character. His musical training should be so thorough that he need not refer to a musical instrument to secure an idea of a new work. He should read the musical page as he would the printed page.

"Among the very few painful impressions I have gained in rehearsing singers in America is that there seems to be a decided lack of proficiency in sight reading. Imagine how one would be hampered in a school or a university if one were unable to read readily and rapidly, and you will realize how serious such a defect is. This is surely due either to neglect or to faulty instruction, for the American is, as a rule, very quick in comprehending new ideas. I have also found a deplorable deficiency among singers when difficult and unusual intervals were approached. Americans seem to possess splendid voices. The voice, however, is of little value until the musician has been trained to employ it properly.

"In connection with this topic permit me to say that I have also been continually forced to note that the direction of some American singers and students has been far from being what it should be. I have had the privilege of hearing many young singers with remarkable voices in this country. They come prepared to sing arias in foreign tongues, but when requested to sing in their native tongue the results have been very unsatisfactory. In fact, it seems as though the foreign tongues were their forte, and as if English were a foreign tongue! This is certainly very wrong, for we desire to encourage musical composition in English-speaking countries. We cannot afford to put the English tongue upon a shelf.

"English, contrary to the opinions of some, is an excellent language for singing purposes. It may perhaps lack some of the smooth, dulcet softness of Italian, but it possesses a charm of its own, and in the hands of our master poets can be found some of the most elastic of all means of verbal expression. Let us, above all things, have English songs and properly trained English-speaking singers to sing them. No one has done more for the English-speaking composer than the English-speaking composer can be found in the way of assuring him a proper interpretation for his vocal works.

"In no art is the life of the composer more definitely reflected than in that of music. His musical breadth will depend very largely upon his personal breadth. As he has lived, so will his music

be. But I am not always a characterist of a great composer. I remember on various little things which illustrate his personality. I was studying with Max Raab in Frankfurt, where, with the musical society of my husband, Robert came for a short visit. Naturally, I was in a state of the world's greatest masters, quite enough to the first day of his visit we had had a dinner for breakfast. This was a German custom, and I was surprised to find that the German custom was to eat and drink the oil!

"Other musicians I have met have been similarly boorish, largely owing to unfortunate early surroundings. However, most musicians are men and women of high brain-culture, if not exponents of what the world considers 'good manners.' It has been my privilege to know many artists. My father was a painter of fame and my mother intensely gifted in music, so our home became the center for many renowned men and women engaged in the various arts. What girl could fail to be inspired by the presence of such illustrious personages as Jenny Lind, Robert Browning, Alma Tadema, Liszt, Rubinstein, Joachim and others who frequently visited us? In this atmosphere of literature, art and music it was my good fortune to spend my early years.

"I would advise students who desire to become composers to meet as many men and women of note in different walks of life as possible. In this way their aspect of art and its human application will be greatly broadened.

THEORETICAL STUDIES

"Before more advanced studies are undertaken the student should have a thorough knowledge of the rudiments, and should have the advantage of studying, extraneous (light-singing). All musical progress is founded upon training in this kind. The ability to identify and sing intervals in various meters and rhythms should precede the pursuit of the more intricate studies of harmony and counterpoint. Judging from my personal observations this would seem the greatest need in musical America at this time. So long as the musician is bothered by technicalities of any kind, he is in a sort of breaking the technical chains which bind him.

"Do not hesitate the necessity for studying him, money, counterpoint, etc. You may read, for instance, that Wagner had comparatively little theoretical instruction. In all probability Wagner studied much without the assistance of a teacher, but by means of his powers of intense concentration was able to accumulate knowledge at a phenomenal rate. Although in musical theoretical after break, he must first of all learn how to break these rules intelligently before he can feel free in his work in composition. In fact, rules are discarded with the mastery of the subject, and the composer possesses in their stead a highly trained sense of musical intuition which leads him to avoid musical pitfalls apparently without effort. The rules are not necessarily frequently intruded in the proper method of holding his fingers, he frequently assumes the proper position without thought upon the part. It is much the same with the rules of harmony and counterpoint.

THE COMPOSER'S SPHERE

We hear of the successes of many celebrated composers, but we do not hear of those who have failed. Even those who have won fame and wealth are not always free from care and annoyances that come to pass. Upon one occasion I went with my friends to dine with Verdi at his home. I was surprised to find the costly dishes that were served and a half hour. The whole length of his spine was discolored with pink and white china blossoms. After many evidences of prosperity and material success, I found that Verdi was obliged to keep the one small piano in his house in his bedroom so as to evade the armies of young singers who insisted upon having the master hear them. He was fond of singing, however, and when I sang some

Scottish songs for him instead of the inevitable selections from his operas, he seemed greatly pleased. Very few composers succeed in winning success with their first works. It is often a matter of many years before the composer can produce works that satisfy his own musical consciousness and also the demands of the publisher, who in most cases is forced to regard the whole question from the commercial standpoint. Proficiency, however, comes only through work, and hard work at that. The young composer must write, write, write, and with every finished composition he must seek to see whether he has failed and wherein he has succeeded. The cultivation of the habit of being one's own severe critic is a most excellent one, though the young composer should always respect the criticism of experienced musicians. The faults that find with your work are criticisms that may lead you to heights. The habit of disregarding failure is also one which should be assiduously cultivated. In musical composition many failures usually precede success. You cannot afford to have your mind burdened with regret over the loss of temporary new works.

NEW WORKS

"Although my most successful works have been vocal works for the concert platform, I have long felt a leaning to write for the stage. I have written one light opera, entitled 'The Vicar of Wakefield,' Bingham in the leading role. I have not attempted a grand opera as yet, but I am continually on the outlook for the libretto for a romantic opera.

"My latest work has been a cantata, a musical name given to a semi-historical Ossia was the title. He lived about the end of the third century. In 1760 James Macpherson a Scotch poet, showed some translations of Gaelic verses to his friends, alleging them to be translations of fragments of as to the genuineness of their Gaelic origin at once arose, and has, according to some, never been set at rest. If Macpherson was the author, there was no reason for his concealing his identity, as many famous English literary authorities have praised the identity adds to the interest in them. Edward Fitzgibbon, who spent twenty years in translating 'The Persian Garden' from the Rubaiyat of the 11th Century Persian poet, Hakim Omar, called Khayyam or the tent-maker, so vastly improved the presentation of the Oriental original that the poem has come to be considered one of the great masterpieces of the English language.

"I hope on my return visit to America in the autumn to be able to superintend a production of this cantata, which I have entitled 'Leaves from Ossia,' and if the American public receives it with as much kindness and indulgence as it has extended to my other compositions I shall indeed be happy and grateful."

MEYERSON'S WORK

One of Meyer's friends tells the following interesting anecdote about the great master, indicating the astonishing state of mental discipline he had reached:

"One morning I went to Meyer's room and found him engaged in writing music. He was going away again directly, so as not to disturb him. I asked me to remain, however, remarking: 'I am merely copying out.' I remained in consequence to write all kinds of subjects, he continued writing. To my surprise I found that he was not copying, but that upon which he was writing was in full score (later it was performed as his Grand Overture in C Major). He filled in the complicated instrumental parts, working down the staves was complete, before he went on all measure. During all this time there was no humming forward or backward, no comparing, no humming over, or anything of the sort; the pen kept the whole composition. The 'copying out' meant that the whole composition was in his mind that he thought over and worked out in his mind that lying before him."

Helpful Letters from Our Readers

FREEER USE OF CHURCH ORGANS.

To the Editor of THE ETUDE:

I am greatly pleased that THE ETUDE is agitating the idea of the churches allowing their students to use their organs more—of course under reasonable regulations.

When I was very young I played on a very small, very old, and exceedingly poor organ in a mission church, for about a year. This was before I had ever taken any music lessons. I got nothing for my services, not even thanks. If the organ had been a good one, and I had really known how to play it as it ought to be played, I should have enjoyed it very much. Years afterward, I took a few lessons, and asked permission to use the organ in the church, to which my parents belonged and to which they had contributed as liberally as they were able for over thirty years, and to which I had personally contributed \$5 per month—but was refused permission. Years after, I was teaching manual training in the Boston schools, which allowed me one hour of time to organ practice, so asked permission to use the organ in the church to which my late father-in-law had belonged for many years, and to which he had probably contributed enough to buy several organs, but was again refused. I also was "turned down" at another place. About the meanest case I ever heard of was in another State. A young woman, who earned her living by doing dressmaking, had studied the piano, and singing, for several years, and had then given her services free as soprano soloist for six or seven years. She then concluded that she would like to study the organ, so asked permission to use the organ, but was refused, after all she had done for them!

W. A. SYLVESTER.

EXERCISING THE HANDS IN HOUSEWORK.

To the Editor of THE ETUDE:

For several years I have wanted to tell some of the young musical students of America of my own somewhat unfortunate experience as a student, with the view of helping other girls who may be placed as I once was. I am convinced that many poor, ignorant, silly girls may be saved much bitter disappointment if they will take warning from my experience.

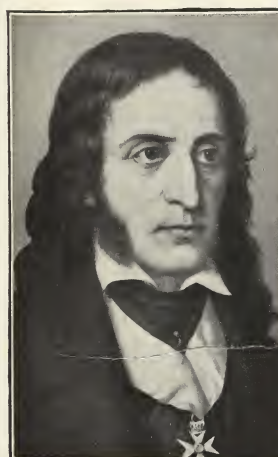
When quite young I laid my plans to become a musician before my parents, and was delighted to know that they approved of them. My ambition of course was to be nothing less than one of the world's greatest pianists. Consequently, in order to keep my hands in good condition, I could not do any work that would stiffen my finger joints or make the wrist less flexible. As a result of this, my sister attended to the garden, swept, dusted, washed the dishes, and, in fact did practically all of the housework. She also took piano lessons but I was the one who was to bring fame to the dear old family name.

As time went on we both took up more difficult pieces, demanding greater strength and endurance. Then it was that I noticed that Helen, my sister, could master the technical difficulties with comparative ease, while I had to spend hours at the keyboard in order to put strength into my frail fingers and weak arms. Many sleepless nights made me nervously by saying, "You are not strong." Helen is naturally strong and vigorous, and can get big and brilliant effects."

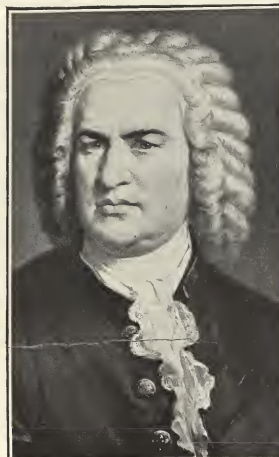
Oh, you dear, blind, indulgent mothers, you poor, deceived students, who have never awakened to the fact that beautiful hands are not essential to fine piano playing. To my young sisters of America I be afraid of work. Do not abuse your hands by domestic labor which must be done in every well-ordered household. When you become as old as I am you will find that the help you give to your mother woman and will add to your proficiency as a performer."

A READER.

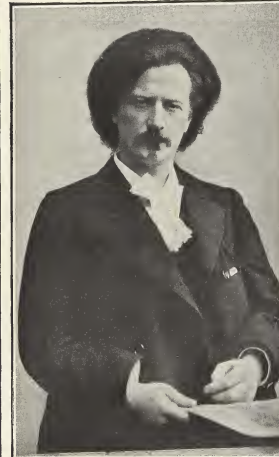
The Etude Gallery of Musical Celebrities



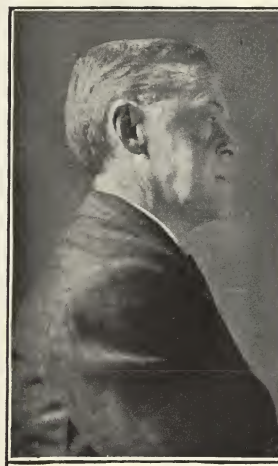
Niccolò Paganini



Johann Sebastian Bach



Ignaz Jan Paderewski



Arthur Foote



Fannie Bloomfield-Zeiser



Max Regner

HOW TO PRESERVE THESE PORTRAIT-BIOGRAPHIES

Cut out the pictures, following outlines on the reverse of this page. Paste them on margin in a scrap-book, or on the fly-sheet of a piece of music by the composer represented, or use as biographical book for class, club, or school work. A similar collection could also be obtained by purchasing several expensive books of reference and separate portraits. This is the third set of picture-biographies in the new series, which commenced in January, and included portraits and life-stories of Hoffmann, Anton Rubinstein, von Fielder, Sullivan, Liza Lehmann, Vietustemp, Franck, Wagner, Schumann, Wagner, Dancz, Gaidel and Johann Strauss. The series published last year is now obtainable in book-form.

IGNAZ JAN PADEREWSKI.
(Pah-dér-eff'skee).

PADEREWSKI was born at Kirylova, Poland, November 6, 1860. He was a pupil of Raganek at Warsaw Conservatory, which he left to go on his first concert tour, 1876-77. In 1879 he became a teacher of piano at Warsaw Conservatory. Paderewski then went to Berlin, to study under Urban and Wuerst, but in 1884 went on to Vienna to study with Leschetzky. After a short time he became Professor of piano at Strassburg, but gave up this position for further study with Leschetzky. In 1887 he made his debut in Vienna, and later in Paris. His success was overwhelming, and from that time onward has been uninterrupted. In 1890 he appeared for the first time in London with tremendous success, and the following year he was heard in the United States for the first time. His success in this and subsequent tours is too well known to need description. As a composer, Paderewski's opera *Maria* was well received on its production in Dresden in 1901, and his more recent symphony, 1896, many friends at its production by the Boston Symphony Orchestra. His most familiar composition, however, is the *Minute in G*. In 1900 Paderewski established a fund, known as the Paderewski Fund, for the encouragement of American born composers.

(The Etude Gallery.)

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MAX REGER.

(Ray-gér, é as in "got.")

REGER was born at Brand, Bavaria, March 19, 1873, and was the son of a teacher. His father was transferred to Weiden in 1874, and it was here that Max Reger received his first education in music. His instructor was an organist of the name of Lindner. In 1880 he went to Sondheim and became a pupil of Riemann. When Riemann went to Wiesbaden, Reger went with him, and subsequently became a teacher himself. In 1886 he "exce" drove into the army. A very short time later he interrupted his career. Three years later he went to Munich. Three years later he married. Max Reger is one of the most talked of composers of the day. His mastery of counterpoint is supreme, and his harmonic sense is very skillful, though they do not always appeal to the lay mind. His compositions are much used in the organ and other music centers. Indeed it is said to say that most musicians are more willing to talk about his music than to play it. Most of his music is for organ, voice, or piano. He has written music for string quartets, and for orchestra. He is undoubtedly one of the most original composers of the day. His exact position will have to settle his posterity in the front rank of modern virtuosi of either sex.

(The Etude Gallery.)

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JOHANN SEBASTIAN BACH.
(Bahch-"ch" guttural).

BACH was born at Eisenach, March 21, 1685, and died at Leipzig, July 28, 1750. He came of a very musical family. His father taught him the violin, but after his father's death, young Bach went to live with his brother, who taught him the clavierbord. In 1700 he became a chorist at Luneberg, and in 1704 became organist at Arnstadt, and three years later he went to Mühlhausen. In 1707 he went to Weimar as court organist, and was later appointed *Concertmeister*. In 1717 he became *Kapellmeister* at Coethen, where he remained until 1723. He then was appointed cantor at the Thomasschule, Leipzig. He was also director at the Thomaskirche, and the Nicolaiskirche. He had many squabbles with the authorities, who failed to appreciate his genius, but for the most part he lived happily enough. He was married twice, and had in all twenty children. Bach was one of the first to initiate the system of fingering now in common use, and was the first to show the practical value of "equal temperament." His mastery over counterpoint and fugue was superb, and his *Forty-eight Preludes and Fugues*, and *Passion Music*, are imperishable. Many musicians look upon Bach as the greatest of masters.

(The Etude Gallery.)

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NICCOLO PAGANINI.
(Pah-gah-neé'-nee)

PAGANINI was born at Genoa, February 18, 1781, and died at Nice, May 27, 1840. He was the son of a poor man, who had shrewd ideas of making a fortune from his son's talent, and obliged him to practice long hours every day in his early childhood. His mother, however, was a source of inspiration, and between the two of them Paganini created a sensation at his debut, at his ninth year. In 1795 he went to Parma and studied under Ghirelli, and made his first tour in 1797. When fourteen years old he set off on tour on his own account. His career now was one of extraordinary success interspersed with every form of dissipation. In 1805 he became attached to the court of the Princess of Lucca, but gave this up three years later in obedience to his roving disposition. On account of his awe-inspiring skill upon his instrument, and unique personality, he was regarded by the common people as being in league with the devil, and he never took much pains to contradict the idea. In 1828 he went to Vienna, where he made a profound sensation. From thence he toured Austria and Central Europe, and in 1831, England. His success everywhere was tremendous. In England alone he made over \$80,000. He was generous to his mother, and left his son a fortune; and was always willing to aid in the cause of charity.

(The Etude Gallery.)

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ARTHUR FOOTE.

Mr. ARTHUR FOOTE was born in Salem, Mass., March 5, 1853. As a youth he studied the pianoforte, and at fifteen was taken to B. J. Lang, on whose advice he was entered as a student of harmony in the class of Stephen A. Emery, at the New England Conservatory of Music. At Harvard, Mr. Foote studied with Prof. J. K. Paine. After graduating in 1874, he resumed his studies with Mr. B. J. Lang, at the same time continuing his theoretical work with Prof. Paine. In 1875, "Foote became organist at the First Unitarian Church in Boston, a position from which he has only quite recently resigned. His orchestral compositions include an Overture, *In the Mountains*, two suites, a symphonic poem, and other works of striking musical value, while his cantatas, *The Forewell of Hiawatha*, *The Wreck of the Hesperus*, and *The Skeleton in Armour* are frequently heard. Mr. Foote has occupied many important positions in the world of music, being formerly President of the American Guild of Organists; President of the Cecilia Society; member of the Cecelia Society Association, and a zealous worker in the cause of music. Mr. Foote's career is the more remarkable in that it shows conclusively that a musician can achieve the highest results, and the greatest success, in America without having to go to Europe either for musical education or for the prestige of a foreign reputation.

(The Etude Gallery.)

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The Diatonic Scale in the Works of the Masters

Written expressly for THE ETUDE

By CARL REINECKE

Formerly director of the famous "Gewandhaus Orchestra" of Leipzig, and of the Leipzig Conservatory of Music

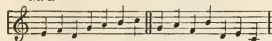
[Editor's Note.—Nothing could possibly indicate the remarkable versatility of Carl Reinecke more clearly than his latest musical article. The Dean of the World's Famous Music Teachers, as he has been called, was born in 1824, when Beethoven was still alive. Nevertheless, he has continued his remarkable activities into the age of electricity, flying machines and submarines. This Etude feels especially honored to have the privilege of giving his latest contribution to the world of music.]

The diatonic scale with which this article deals refers to the major or minor scales in which no irregular chromatic alterations (sharp, flat or natural) not regularly in the key occur. Strictly speaking, the minor scale in which it is necessary to employ a sharp or a natural to form the interval of a tone and a half (augmented second) between the sixth and seventh degrees is not a diatonic scale, although for purposes of convenience all of the major and minor scales are classed as diatonic. Opposed to the diatonic scale is the chromatic or other scales in which unusual accidentals occur.

Some of THE ETUDE's more advanced readers may look upon this article as "the voice of conservatism," but the writer is simply trying to show that many of the most significant and beautiful effects in music have been produced through the simplest means and without resort to the incessant use of accidentals so common to some of the modern masters. This article may be read with equal interest by the music lover as well as by the advanced musician. The translation was made by Mr. Fred S. Lee.

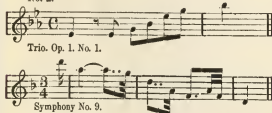
OCCASIONALLY we hear the question asked whether in time the possibility of inventing new successions of tones will not be exhausted, since we have at our command only the twelve tones of the chromatic scale. One must consider that the mathematic formula 1 2 3 4 5 6 7 may be utilized more than 5000 times in producing various colossal combinations of vast extent, e. g.: (Ex. 1)

No. 1.



Then, too, I have already shown in my book, "Our Masters" (*Unsere Meister*, published by V. Spemann, Stuttgart) by numerous examples in notation, that Beethoven in his works has formed more than 170 themes, and motives from the diatonic triad alone, from his first trio, Op. 1, No. 1, to his ninth symphony, e. g.: (Ex. 2)

No. 2.



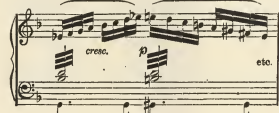
Trio, Op. 1, No. 1.

Symphony No. 9.

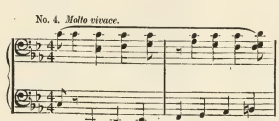
When one further reflects that in the use of the triad and the scale the chromatic element is entirely excluded, and that in addition to these primitive factors the composer has at his command the assistance of such aids as harmony and rhythm in conjuring up practically numberless tonal images, one hardly need fear that the mighty art of music is in any danger of being extinguished.

Present intention, however, is to examine only the diatonic scale as it is found in the works of our masters, treated as melody or as a pregnant motive and handled in a poetical or humorous manner. In such a scheme, therefore, when it occurs merely as a phrase or as a brilliant passage (vide the *glissandi* in Weber's *Concertstück*) it will not receive consideration. We shall also take it only when it begins with the tonic. Mozart has given us one of the most remarkable examples of this kind in the opening Andante to his overture to *Don Giovanni*: (Ex. 3)

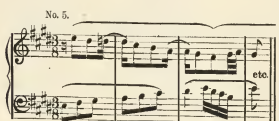
No. 3.

No. 4. *Molto vivace*.

This simplest of figures, though merely an ascending and descending scale, inspires a feeling of terror; not many masters have succeeded in producing so powerful an effect by such simple means. Weber comes near it in the *Molto Vivace* of the overture to *Der Freischütz* at the point where the scale rises full of menace and restlessness in the bass: (Ex. 4)

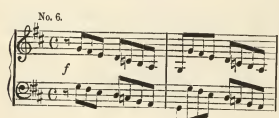
No. 5. *Molto vivace*.

In his sixth two-voiced invention (E major) Bach conducts the scale in tender and gentle fashion up from the bass against the melody in the treble, the use of the piece introduces it in various involutions six times altogether: (Ex. 5)



No. 6.

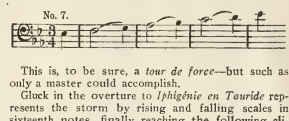
In the first of the three-voiced inventions (C major) he brings in the scale no less than twenty-four times. Handel furnishes a noteworthy instance of this in his Ode, *L'Allegro*, *il Penseroso*, *ed il Moderato*, in the chorus "And young and old come forth to play": (Ex. 6)



No. 7.

No. 8. *Allegro*.

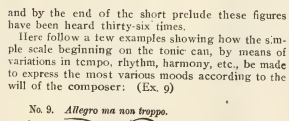
This is, to be sure, a *tour de force*—but such as only a master could accomplish. Glück in the overture to *Iphigénie en Tauride* represents the storm by rising and falling scales in sixteenth notes, finally reaching the following climacteric point: (Ex. 8)

No. 9. *Allegro non troppo*.

Here follow a few examples showing how the simple scale beginning on the tonic can, by means of variations in tempo, rhythm, harmony, etc., be made to express the most various moods according to the will of the composer: (Ex. 9)

No. 10. *Allegro non troppo*.

Beethoven's "Pastoral Symphony." *Allegro di molto*.

No. 11. *Allegro di molto*.

Mendelssohn: "Midsummer Night's Dream."


No. 12. *Allegro di molto*.

Allegretto.
Viol.

Simon.

Chopin's well-known mazurka in B flat, Op. 7, No. 3, gives another example of a scale theme beginning on the dominant:

Example 14:



No. 14.

[illegible]

The first system of musical notation for 'The Rose Tree' is presented in two staves. The top staff is in G major, 2/8 time, and contains the melody. The bottom staff is in G major, 2/8 time, and contains the accompaniment. The melody begins with a quarter note G, followed by a quarter note A, then a quarter note B, and a quarter note G. The accompaniment begins with a quarter note G, followed by a quarter note A, then a quarter note B, and a quarter note G.

Beethoven: Interlude to Act IV "Egmont."

Now, two similar, yet dissimilar, quotations will find place at the close—a passage from Beethoven's sonata for string instruments, Op. 29, and one from the piano sonata in G, Op. 14, No. 2:

Example 16:

No. 16. *Adagio molto espressione.*

Scherzo. Allegro assai.

eto. Ho
sw
pic

HOW HELEN KELLER APPRECIATES MUSIC

"One impressive bit of testimony as to the permanence of the impressions of childhood and the influence upon the child's later development is afforded by an experience in the life of Miss Helen Keller, who, as is well known, was left by illness deaf, dumb and blind when less than two years old. "Among the many accomplishments she has acquired, not the least astonishing is her power for appreciating music, which she 'hears' by placing her hand lightly on the instrument and receiving its vibrations.

These he heard in Miss Keller's presence, with remarkable effect. She became greatly excited. She clapped her hands, laughed and communicated the "Father carrying baby up and down, swinging on his knee! Black Crow! Black Crow!" "It was evident to all present that she had been awn back in memory to the surroundings of her

HOPIN's scenes are not those of words and sounds, but of the *salon* of intellectual society. All that rustles in his music is the robes of fair women; that whispers, the vows of lovers. No one can predicate as he does the charm of social pleasures of fine taste. Love's concealed pangs, its resolution combined with faithfulness, he portrays as great a certainty as he does the opening breeze, the fire of love's passion and its confession. Tenderly, his mazurkas breathe a spirit of serene concealment; how majestically his Polonaises are the pride of pomp and power!—Ehrlert.

(From "The Mistakes and Disputed Points of Music.")

BY LOUIS C. ELSON

TIME.

SOMETIMES an error becomes sanctioned by usage and it is impossible to reform it. The word "Time" is used in a manner that cannot be strictly justified. It ought to signify the speed of the natural accents, or measures, but it has been so constantly applied to the rhythm of the measure that "Three-quarter Time" is now the only sense in which it can be considered incorrect at present. The priest, however, would consider "Three-quarter Rhythm" or "Three-Quarter Measure" more correct. In the self-same manner the purist would consider "Bar" to mean the line that divides the measures and not the measures themselves, but there are more musicians who would say "Ten bars rest" than would describe a measure as "Ten measures rest," and the latter would be the more strictly accurate. Custom has here given sanction to the less logical term.

This error therefore must be accepted, yet it is a pity that when the word "Time" is used we cannot at once be certain whether speed or rhythm is meant. This is not the case however, with the phrase "Common Time," which is no more common than any other. The "Common" should be changed into "Four-quarter." Nor does the error cease here. There are plenty of old fogies who will gibbly state that Ex. 1 is a "C" and stands for "Common Time."



This absurd error ought to be thoroughly exposed. In the medieval days the monks held a triple rhythm to be the best in music because they believed that it represented the Holy Trinity. They called it "Perfectum" and they marked it by a circle, thus (Ex. 2) **O**, but when an even rhythm was employed they called it "Imperfectum" and broke the circle, thus (Ex. 3) **C**. From this it will be seen that the accepted sign for 4/4 is but a religious symbol showing that the Trinity is no longer represented by the rhythm.

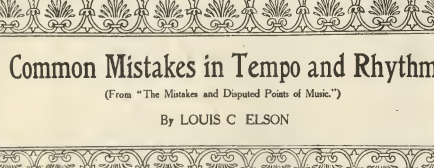
TEMPO MARKS

Let us now use the word "Time" in the sense of speed, and employ the word "Tempo" which never is used with a double meaning. "Grave" is held to be the slowest tempo, but this is not indicated by its Italian meaning. The tempo marks have sifted down into their present order more by usage than by the definite meaning of the word. In a Music Dictionary of the year 1724, the following table of tempo marks from slowest to quickest is given:

Adagio-adagio.	Vivace.
Adagio.	Allegro.
Grave.	Presto.
Largo.	Prestissimo.

TEMPO MARKS IN OLD MASTERS

It is a mistake to treat the tempo marks in 17th and 18th century music as they are employed in the 20th century. They should be taken more moderately, the quick movements less quick, the slow movements less slow, than in modern music. A Haydn or Mozart "Allegro" is often but an "Allegro Moderato," while an "Adagio" is frequently about the same as a modern "Andante."



Common Mistakes in Tempo and Rhythm

(From "The Mistakes and Disputed Points of Music.")

By LOUIS C. ELSON

ANDANTE AND ANDANTINO

"Andante," this word has Respect chiefly to the Thorough Bass, and signifies, that in playing, the Time must be kept very just and exact, and each Note made very equal and distinct the one from the other.

To this use of the word in the sense of tenderness and tranquility has led to another error in its train. Musicians (non-Italians) have used this diminutive—"Andantino"—as less slow than "Andante." This is again an error which cannot be entirely corrected and it may be taken as a fact that "Andantino" as used in modern music generally means slower than "Andante." In some few cases, in its proper sense, it may be regarded as a most doubtful term. Its Italian meaning is "less going and therefore slower than Andante,

METRONOME

It is a mistake to state that "M. M." means "Metronome Mark." This reduction of terms to the English language often leads to errors. "M. M." signifies "Mädel's Metronome." It will be well also to remember that this appliance was put upon the market in 1875 and therefore any "M. M." found upon a composition written prior to that date is not the speed commanded by the composer, but the one judged best by some editor.

It is also a mistake to suppose that the metronome marks of the composer himself are always infallible. Schumann sometimes marked his tempo too fast. Raff, when a young man, and quite poor, had a metronome that beat too slowly. As a consequence several of his early compositions are marked too quick. The metronome marks of Von Bülow upon many technical studies (Clementi, Czerny, Czerny, etc.) are much too fast and practically impossible for the student. Sometimes the directions are so contradictory that it is erroneous to follow them. In Schumann's G minor Prelude, the first measure is marked *Andante*, the second *Allegretto*. In the movement, we find the direction—*So rasch wie Möglichen*. "As quick as possible," and a little later "Quicker," and finally "Still Quicker." The error is not at all great as it might seem for at each acceleration he has simplified the passages somewhat.

LANGUAGE IN TEMPO AND EXPRESSION MARKS

These may come in with the Opera, about 1860. For three centuries Italian was a native language of the world and the Italian terms went into various countries along with it. Purcell introduced the Italian terms into England. In the 19th century there were some revolt against the Italian rule in the theater. Wagner gave his directions in German. Schumann did the same in his essays. First we used French, MacDowell used English. At first sight this seems a proper thing to do, but there are important arguments against it. If every composer were permitted to use his own language in this field we should have Rubinstein's or Tchaikowsky's directions in Russian, Smetana's in Czech, Dvorak's with Bohemian, Liszt's with Hungarian, Grieg's with Norwegian, etc.

Musical nation is the most universal language a present written in the world. A composition written in New York can be read by the cultured musician in Russia, Japan, Brazil, Roumania, and dozens of other countries. We cannot afford to localize such a language. *One* language must be chosen for its directions. As Italian has the precedence and

TEMPO RUBATO.

This irregular, or more properly, *elastic* time, has many disputed points associated with it. Its very name "Rubato," is an error, since the time is not "stolen" or even transferred from note to note. Liszt, who was fond of teaching by parables, once gave his view upon this subject, during a lesson in Weimar, as follows: A young pianist was playing a piece of Chopin's music, and Liszt, who had suggested like a drunken man. At the end of the performance Liszt took the culprit to the window and pointed to the trees outside, which were waving freely in the wind. "Look at those trees," said he. "The leaves and small twigs are dancing about freely, but the large branches move but little, while the roots are not swaying at all! Let that be your Rubato!"

Tempo Rubato, therefore, means elasticity and not distortion. It is the very life-blood of some modern music, as Chopin showed sometimes when Mme. Dudevant caused him to play when he was not in the mood. He would then perform one of his compositions in strict and exact time, and the guests would soon perceive that he had given the body without the soul.

It has been held that Beethoven and the classics should be performed without rubato, but Paderewski thinks this to be an absolute error. In his chapter in Mr. Finck's volume—"Success in Music"—he says about *Tempo Rubato*:

"It is older than the Romantic school, it is older than Mozart, it is older than Bach. Girolamo Frescobaldi, in the beginning of the seventeenth century, made ample use of it."

Answering the question whether Rubato should be used in Beethoven, Paderewski writes:

"To this we answer, without hesitation, in the affirmative. Rubato was Rubinstein's playing of the opening bars and the Andante of the G major Concerto; Rubato was Joachim's rendering of the middle part of the finale of the violin concerto; and Bülow, whom we by no means tend to put on the same level as the two artists just mentioned, but who was a great authority in Germany, indulged in Tempo Rubato very frequently when playing Beethoven. The Largo in the C minor, the Andante in the G major, the Adagio in the E-flat concertos call imperatively for Tempo Rubato."

COUNTING OF RHYTHMS

Young teachers sometimes commit an error in causing their pupils to count as many beats as the numerator at the beginning of the piece calls for—six in 6-8, nine in 9-8, etc. This is not wrong in a slow or a complicated measure, but is generally unnecessary. The numerator is usually (in compound rhythms) merely for the analysis of the measure. A 6-8 rhythm would be counted two, a 9-8 three, etc., but the moment any irregularity creeps in let the pupil count by the numerator, six, nine, etc.

The kinship of compound rhythm with simpler ones should be well understood. 6-8 Rhythm is but 2-4 in a triplet form, 9-8 is 3-4, 12-8 is 4-4, etc. No one ever dreams of counting 24-16 as, twenty-four. Among the less usual rhythms we may state that 24-16 is 4-4 or 8-8, 18-16 is 3-4, 15-8 is 5-4, 12-16 is 4-8, etc.

CHARACTERS OF RHYTHMS

We have already pointed out the gross errors that have become associated with the theory that each key has a definite character. It would be extending the same fallacy to state that every rhythm has a definite character. It is true that there are certain rhythms characteristic in some rhythms which suit them to the portrayal of definite subjects. A slow 6/8 is the most swinging, cradling rhythm; 3/4 is the most suitable for Cradle-songs, Barcarolles, Swing-songs, and the like. A 2/4 snappiest and brightest of rhythms and we therefore find that Quicksteps, Tarentellas, Saltarellos, etc., are generally written in this rhythm. 2/8 is often used for dances of a more graceful nature. In this rhythm, 3/4 and 6/8 are often the best for the expressive and romantic touches. It will be found that 3/4 is very frequently the rhythm of the slow movements of the Mass and Symphonies. 5/4 is the rhythm of the most dramatic and heroic music, and, anxious, perturbed and agitated, it is the rhythm of a dream of writing a slumber-song in 5/4 rhythm.

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When you play in one of DALLA's works a single sixteenth note, it is not as if all rhythm demands a constant light and heavy accents as such rhythm can only be used for an old measure of the case.

MISTAKES ABOUT ALLA BREVE.

It is not correct to state that *Alla Breve* means 2-2. It is also an *Alla Breve* rhythm. Some teachers call 2-2 the "Short *Alla Breve*" and 4-2 the "Long *Alla Breve*." In one sense all the movements in which we count more than a quarter-note (or a single beat) is *Alla Breve*, although such a consideration is not to be recommended as it might lead to confusion. The origin of these large rhythms may be traced to the Middle Ages. In Medieval times the *trane* was of larger denomination than at present. The *trane* (Ex. 4) was equal to eight whole notes, the *laurea* (Ex. 5) to four, the *Breve* (from which comes our double whole note) (Ex. 6) to two, and the smallest note of the old notation was the *minuta* (Ex. 7) the least (our half-note), written thus: (Ex. 8).

The English perpetuated the above names and today they call a double whole note a *Breve*, a whole note a *Minuta*, and a half-note a *Minuta*. But they have done more than this; they have kept all their sacred music (Church of England) in these large rhythms. Where we would write 3-4 or 4-4, they write 3-2 or 4-2. Even 3-4 or 4-1 (three or four whole notes in 4-2 measure) although the last two are rare. It is a mistake to think that this large notation affects the tempo of 4-2. We have seen a 2-4 rhythm which was as rapidly as a 2-4 *Allegro*. Let the student know that the large rhythms are not slower than the small ones in ordinary notation. Although this is the case, in English Church music, it is the *trane* found in other countries, particularly in the German Choral.

It must be remembered, however, that if a common time signature of 2-4 rhythm which is (in the *trane* notation) changed into 4-2 it would mean a *trane* slowing-up, and *trane*.

The *trane* for *Alla Breve* (Ex. 9) is properly used for 3-2 but the same sign often appears for 4-2. (Notice the sign for 4-2 (the numeral) is always *trane* and *trane*), would be thus, (Ex. 10) *trane*. The old sign for 4-4 (not *trane*) is also often used for 2-2 or 4-2. The teacher that uses a few measures of the music whenever the *trane* sign occurs, to make sure that it is correctly written.

OTHER RHYTHM MARKS.

Smaller rhythms are only used to denote a style of playing and expression. Thus 3-8 would be *trane* and quicker than 3-4; 6-16 than 6-8; 2-16 than 2-8. Such an effect could, however, be as well produced in a tempo or expression mark, and by the addition of many of the unnecessary rhythm marks, 3-8, 6-16, 4-8, etc.

NEVER, NEVER, NEVER!

Never be discouraged! The greatest virtuosi of the day have had their trials.

Never be concerned; there are plenty of accompaniments to go with your teacher; it is his province to tell you what to do and what not to do.

Never play notes which have been recently given to you by your study; your friends; play some of the old ones that you can render accurately.

Never attempt Bach or Beethoven until you can play *trane* notes perfectly; Plaidy and Kohler are your friends.

Never study the piano with the sole object of becoming a professional player; it is enough to identify your life and the lives of others.

Never rely entirely on your memory; bring with you copies of your friends' favorite pieces—let your finger.

Never overlook the fact that real music means something, than music to be played; never play tinkling twinkle—even if it come from the latest musical gadget.

THE NEGLECTED HIGHWAYS OF PIANO TECHNIC.

BY HARRIETTE BROWNE.

MANY a young student in starting his musical education, is like a traveler in a strange country. He is seeking the realm of music and intends to travel on the broad highway of Truth, but he is not quite sure of his course. Many of the paths look easy and pleasant, some indeed even lead downward, instead of up toward the light, though the easy descent is often hidden by the shrubbery overhanging the path, and the wayfarer is unconscious of the direction he is taking. If he tries to follow the guide posts he will still be undecided, for he will find the directions often conflicting, and indicating his way of those who claim to know the way through which he is passing, and advertise themselves as capable of directing travelers, he is liable to become mystified than ever, for each of these wise ones seems to have a different method for reaching the realm he is seeking, and all glissando him there is the only right road.

With undaunted courage he will press on till he reaches the mountain top of honest achievement. When he reaches the height he turns to look back at the long ascent. Yes, there is the valley with its winding paths, there the treacherous woods, which to seek out the true way. There lies the broad highway, gleaming white in the sunlight. Why do they not see it, and find it? Why are they contented to wander about and get nowhere!

Let us translate this little allegory into the every day facts.

The highway of Truth in piano playing is the most thorough way of study, the most logical, the educational principles of mental control, of order, poised and not in a hurry, of condition, action and ever begins his study of musical pieces. Who, even though they may be of the simplest order, may acquire a taste for the sober but necessary technical drill so essential to thorough study. Higher level before taking the required steps. The sweets, will find no attraction in plain wholesome bread.

We, as a people, are thorough and progressive in our learning; but in the study of the greatest, most beautiful art of all, we have not been logical and thorough. We have not traveled the highway of Truth.

Go to any boarding school, for instance, where instrumental music holds an important place. The head of the department is often a middle-aged German professor, with a high-sounding name and fossilized methods. Ask any of those piano pupils, who have one or two half-hour lessons a week, what they have to play for you, or to read at sight. Note the family hand and arm positions, the lack of control, the vagaries in time, the uncertainty, the general ineffectiveness. These pupils have evidently missed the highway of Truth, and a pupil's recital. Here at least we can expect serious good playing, for we are not taking probably practiced long and diligently their pieces, boarding school. You will often find the same conditions as in the

Now, to carry your investigations higher, visit some of the conservatories of our country. Will you find piano pupils studying logical, correct methods of piano playing? Ask them to play chords, scales, arpeggios or octaves. In a music school, where perfect light and shade, where perfect tempo and effect, where perfect method and scientific method, where perfect thorough work, but will you find it? You will not doubt discover one thing, and that is that the music student is often beyond the attainments of the music teacher, and is too difficult, and is that the player, missing the highway of Truth, and is wandering in the realms of tone by some other way, they are trying to enter the realm of tone by some other way, they are wandering in the byways of uncertainty because they have not started right; they did not begin at the bottom step of the ladder, at the end of the line. One day they will reach this fact, and they will find it difficult, nay almost impossible, to retrace their steps. "Unlearn," great teacher and pianist, Dr. Hans von Bülow,

What then is this technical highway of truth which we should find and follow? It is starting with mental and physical control; learning position and condition of arms and hands, and correct motions of fingers before we go to the piano. It is learning the movements, and simple finger exercises away from the keyboard; before we attempt to use them at the keyboard. It is learning notes and rests with their exact value, simple counting and time beating, before we begin to play the piano at all. By so doing we are beginning logically, and at the right end. This preparation need not be a long and tedious process, on the contrary, it is to the conscientious teacher a source of delight to see truth demonstrated in correct conditions, and action of hands and fingers, and to see the mental powers awake and interest aroused in doing the right thing. "There is nothing so beautiful as truth." To begin rightly may be called a "joy forever," for the results are far reaching. It saves time, money, nerves, self-respect. When technique is not well taught in the beginning, the result is often very discouraging. As the pupil tries to advance, the lack of proper foundation is a constant drawback. The advanced teacher has much to do to destroy the early errors, and patch up the foundation, and the result is never entirely satisfactory.

A thorough beginning does not mean that you intend to be a concert player. Why should you begin rightly even if you do not intend to carry your studies very far? The foundation principles are the same, whether you intend to practice one hour a day or six. Because you only aspire to play simple pieces do you think it necessary to play with irregular, irregular, stiff wrists and ungraceful and inartistic movements? No! Then be willing to lay the foundation of your study with care.

If you have made an unfortunate beginning, and were badly taught, there is time to rectify the error, but one must be willing to begin over again until the errors are corrected. If it is willing to leave the piano alone for a little while, and study principles of position and movement at a table, away from the keyboard, rapid progress can be made. For mind, as there is no sound to be controlled by the fingers, the next step is to the highway of Truth, and to do movements of mind to acquire, through correct action, a perfect, even, flowing, singing legato touch and all passage playing, and must be cultivated with the mind. If the pupil is allowed to slip into this most important branch of the work, found in other keys, transposing, trying to play at sight before correct habits of touch are formed, it may be very difficult to overcome the errors of a false start, and to return to the right road.

The next step may be the preparation for chord playing. It is not enough to get the notes in some way, or to imagine that sufficient chord practice pieces, firmness of fingers, accuracy of attack, supple condition of arms and wrists and an arched position of hands are necessary for good chords. Chordal effects which Rubinstein is able to produce, and later on, Paderewski, and other great artists. These men must have discovered principles of chord playing, or they could not bring out

you may say, "There is the scale, now—that is a scales." True, but it is well trodden, for every one plays in a jerky, uneven fashion, are they played? Too often the thumb comes down, with an accent every time. Smoothness, velocity and effect are impossible to a foundation. Scale playing can be made beautiful and effective only by being begun in the right way. The principle of a slanted hand, and a slanted wrist, as it glides up and down the keyboard, is so often neglected, and as a result a perfectly even, flowing and rapid scale is impossible. This applies also to the arpeggio. It is impossible. This applies to the principle, and a thorough understanding of the practice. The hand is working out in careful slanted position than in scale playing, and is so slanted, especially in making some of the fingers, the hand is acting as a feeder, to push the hand along in forward motion. In conclusion we would say, that is the great highway of Truth, the technique of the piano.



What Early England Gave to Music

By JAMES FRANCIS COOKE

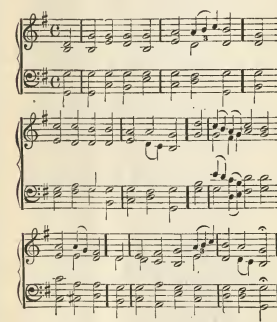
(From "The Young Folks' Standard History of Music.")

[A few chapters appeared for periodical publication selected from the above mentioned work have appeared in past issues of THE ETUDE. These are part of a series of forty "studies" designed to assist private teachers or history classes in the study of the history of music in the most attractive and direct manner possible. Although the book is intended to be absolutely simple, the author has aimed to produce a work equally interesting to the adult and the child.—EDITOR'S NOTE.]

AFTER one has learned what had been done on the European continent during the first fifteen hundred years after the birth of Christ, our knowledge of history would be very incomplete if we did not study something of the works of the first composers of early England.

That music was known in early Ireland, Wales, Scotland and England there can be no doubt. The stories of the musical "barbs" or poets are very many. In the fifth century in Ireland the most famous musician was the King O'Brien Bora, and the harp he is said to have owned, with twenty-eight strings, to be seen in the Dublin Museum. We have seen the credit for the first Polyphonic (many voiced) writing was given to John Dunstable, who was an Englishman. We have also learned that what is supposed to be the first example of Polyphonic writing was the old English canon "Summe is iumen in."

THOMAS TALIS, was probably the most celebrated English musician after Dunstable. He was born in 1480 and died in 1555. He was organist at Waltham Abbey, and at the Chapel Royal. With his pupil, Byrd, he obtained a monopoly of the music publishing business in England. He left many remarkable choral works which won him the title of "The Father of English Choral Music." One of his hymns known as "Tallis" is still to be found in our hymns. The music of this hymn is:



AN ENGLISH HYMN FROM THREE CENTURIES OLD.

WILLIAM BYRD (born 1543 and died 1632) He was a pupil of Tallis, and became organist at Lincoln, and later, at the Chapel Royal. He wrote a great deal for the "virginal," which was a keyboard instrument with strings like a piano, but with a different method of sounding the strings. Byrd also wrote many masses, motets, anthems, psalms, madrigals and songs and was thought by many in his own day to be equal to Palestrina and Di Lasso.

JOHN BULL (born 1562 and died 1628) became organist of the Chapel Royal in 1597 and later became Professor of Music at Gresham College. He was very famous as a virtuoso and in 1617 became or-

ganist of the Cathedral in Antwerp. His polyphonic writing was considered excellent and wrote many pieces for instruments with keyboards. The melody of "God Save the King" (sung in America to the words of "My Country, 'Tis of Thee") was for many years attributed to Dr. Bull.

Without question, however, the most famous composer in early England was HENRY PURCELL who

lived in the 17th century. He was born in 1659 and died in 1695. He was organist at Westminster Abbey, and at the Chapel Royal. He was a very original and for nearly two centuries his position as the greatest of all English musicians was undisputed.

Among other early English musicians whose works have won enduring fame for them are HENRY LAWES (1595-1662) who wrote the music to Milton's "Comus" and who was a great friend to the immortal epic poet. THOMAS ARTHUR ARB (1700-1780) was the composer of "Rule Britannia" and some of the most vigorous as well as the most graceful English songs. He was a Doctor of Music of Oxford and wrote two oratorios, several operas and the music to some of the Shakespeare plays.

There are times, even in the best of homes, when the tension becomes tight. Every member of the family feels, secretly, the nervous strain, but seems unable to command the situation. In the city an automobile spin, a car ride, a walk through the park, a visit to the theatre often calms the nerves and breaks the spell. You remember those days out on the old farm. Mother was weary of darning and cooking; the business wrinkle in father's forehead was deepening; sister was finding life humdrum, and the boys were growing tired of the old place. A climax was surely coming. It came. Sister found "Old Tom" a new bottle of medicine, and she and sister sat down to try over some ballads. Soon father looked at mother and mother looked at him. They were the pieces they sang together at the first singing school, twenty-two years ago. They smiled, provoked by memories, and the knot in their thread of life was untied. You stopped your nervous whistle to try over the tenor to "Alice, on Bells." When the bell rang out the work-hour was over. The nerves were scattered and the sun was on the hill. The hoe was not heavy that afternoon and your heart was always singing. You forgot the attractions of the town—you remembered that Saturday was mother's birthday and she must have a new dress. As you think of it now, with age-dimmed eyes, you see a halo about the world of your youth. Most often you recall those hours spent in song and music.

Every night you thank heaven for the old square-topped roof of your childhood home on the farm needs music—her rhythmic influence; let her come into full possession of that which is her own. Then she shall teach it to her daughter, so that the grandsons may learn the sacredness of the home.

TEN TEST QUESTIONS.

1. Name a famous Irish King who is known as a musician?
2. To what country is given the credit of producing the first contrapuntal music?
3. Name a famous hymn by Thomas Tallis which is sung to-day?
4. What English musician was considered in his day the equal of Palestrina?
5. What English musician was famed as an organist?
6. Who is thought to be the greatest of early English musicians?

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7. For how many plays did Purcell write the music?
8. In what famous church was Purcell organist?
9. Did Purcell write music for the church service?
10. How long did Purcell hold his rank as the foremost musician of England?

WHAT MUSIC MEANS IN THE COUNTRY HOME.

By ETHEL M. CARROLL.

MANY people are inclined to think that music is something which is the peculiar property of the city and the town. It is true that the great symphony orchestra and the grand opera company require large auditoriums, but aside from this, there are few musical advantages which may not be had right in the parlor or "sitting-room" in the farm homes of our country if those who possess these homes will only go to the trouble to provide them. Even the reflections of the voices of Caruso, Eames, Terzani, as well as the performances of great orchestras, may now be reproduced through the medium of a sound recording machine.

Owners of farms often wonder why the young men and young women are continually enticed to the city to do work that is sometimes far less congenial and little more remunerative. The only answer is that the craving for excitement and intellectual activity is so great and the life on the farm, in many instances, so monotonous that the youth's only natural choice is the metropolis. Consequently the young people pack up their belongings and move into a dirty, grimy city street and spend their time in a 6 x 7 room, eating (often) the same food as much resemblance to the food on the farm as an artificial flower does to the real blossom. Why? Simply because their appetite for activity and excitement has overcome their appreciation of the higher things in life.

The farmer's problem nowadays is to keep his boys and girls at home. With this comes the question: Is it best for them? Is it best for the nation? The migration to the cities has become a tremendous unhealthy. How is it to be stopped? The only answer is to make the intellectual, physical and artistic life on the farm more stimulating and more attractive. That music is destined to play a most important part in doing this can be readily seen.

There are times, even in the best of homes, when the tension becomes tight. Every member of the family feels, secretly, the nervous strain, but seems unable to command the situation. In the city an automobile spin, a car ride, a walk through the park, a visit to the theatre often calms the nerves and breaks the spell. You remember those days out on the old farm. Mother was weary of darning and cooking; the business wrinkle in father's forehead was deepening; sister was finding life humdrum, and the boys were growing tired of the old place. A climax was surely coming. It came. Sister found "Old Tom" a new bottle of medicine, and she and sister sat down to try over some ballads. Soon father looked at mother and mother looked at him. They were the pieces they sang together at the first singing school, twenty-two years ago. They smiled, provoked by memories, and the knot in their thread of life was untied. You stopped your nervous whistle to try over the tenor to "Alice, on Bells." When the bell rang out the work-hour was over. The nerves were scattered and the sun was on the hill. The hoe was not heavy that afternoon and your heart was always singing. You forgot the attractions of the town—you remembered that Saturday was mother's birthday and she must have a new dress. As you think of it now, with age-dimmed eyes, you see a halo about the world of your youth. Most often you recall those hours spent in song and music.

Every night you thank heaven for the old square-topped roof of your childhood home on the farm needs music—her rhythmic influence; let her come into full possession of that which is her own. Then she shall teach it to her daughter, so that the grandsons may learn the sacredness of the home.

How to Get Up an Attractive Advertising Booklet

(From "Dollars and Music.")

By GEO. C. BENDER

THE ADVERTISER must continually remember that his whole object in advertising is to get business. If the advertisement does not bring pupils to the advertiser, it is so much money thrown away. In advertising the teacher must tell his story, his whole story, and nothing but his story. Advertising is nothing more, than a means of educating or acquainting the public with what is being offered. The advertiser must be able to tell the public in a few words, the nature of his business, the value of his product, and the reasons why it is better than anything else on the market. The advertiser must be able to tell the public in a few words, the nature of his business, the value of his product, and the reasons why it is better than anything else on the market. The advertiser must be able to tell the public in a few words, the nature of his business, the value of his product, and the reasons why it is better than anything else on the market.

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THE RIGHT SIZE.

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MAKE THE CIRCULAR BRIEF.

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paragraph idea, which so many advertisers have found of little value. Advertisers frequently resort to the use of the personal pronouns "you" and "yours" for the purpose of making the advertisement more direct in its appeal. The advertiser must keep himself in the background. So many advertisements are nothing more or less than egotistical and often extravagant mediums for printed self-admiration. Onward, at least, the advertiser must never be interested in himself. His solicitude must be for the person he is trying to reach. Consequently, he is interested in your ambition, your desires, your goals, your wants, your pleasures, your future. Finally you become convinced and the advertiser has your business.

THE VALUE OF TESTIMONIALS.

The genuine testimonial represents one of the most compelling and valuable forms of advertising. Testimonials that have the ring of sincerity are always within the reach of the teacher. Teachers are sometimes confronted with the swindler who will, for consideration, print testimonials and diplomas representing that the teacher has studied in some great music school, or that she has met with immense success at some metropolitan concert. That is not mentioned. Fortunately the operations of such swindlers are confined to a very few conscienceless and weak-minded individuals, who hang to the belief that it is better to purchase fraud than to win success.

I know of no better way in which to get good testimonials than that of sending regular monthly report letters to the parents of pupils. These should be informal letters kindly in tone and showing the teacher's real interest and concern for the welfare of the child. Such letters naturally bring a reply in which the satisfaction is apparent. No better testimonials can be desired by teachers. It is needless to say that the teacher should invariably secure the permission of the parent before using a testimonial.

In the booklet proper, the testimonial may be of course set up in type, but a better method is to use a facsimile made of such testimonials. Facsimiles of testimonials are very reasonable in price. Let us suppose that the teacher has five or six such testimonials of this kind she intends to use. First determine the size of the space the testimonial will occupy and then have the entire size of the testimonial set up in type. The effect may be heightened by printing the entire testimonial in a small half-tone portrait of the pupil, is indicated in the layout for the model circular which appears later.

PRESS NOTICES.

The public has come to place little confidence in press notices unless the standing of the journal in which they appear is so widely known and so positive a firmly-founded reputation for honesty and incorruptibility that the notice really has some value. Press notices from the average country newspaper are practically worthless. Why? Because the country editor is so hard pressed for his copy that he often is glad to get anything to fill his column. His good intentions, his critical knowledge of value, it is the established policy of all papers with small circulations to avoid printing anything which might in any way offend any reader, and particularly readers connected with the music and musical organizations. Likewise worthless are press notices from musical journals whose reading columns are influenced by the same considerations. The public prominent artist or some obscure individual upon whose case such a journal, because it knows that in this time, Musical Journalism in America has suffered from this vandalism, and the musicians who patronize such papers are in a class with the advertiser who national capital with the privilege of plastering the streets with nothing more than American musical notices. The public with the worthlessness of such notices is secured through purchase in this contemptible manner.

Two or three well-selected press notices are better than a dozen chosen without discretion. In some cases the critic of a journal has acquired promi-

nence as a writer, as have, for instance, Mr. Louis C. Elson of Boston, Mr. Geo. K. Upton of Chicago, Mr. H. T. Finck of New York. These names themselves bear additional weight and in some cases it might add to the drawing power of a circular to have their portraits printed beside their testimonials. Some teachers will desire to make their circulars particularly attractive have used covers of different colored paper or cardboard. Some have even gone to the expense of having these hand-somely embellished with their names and addresses, school insignia, etc. This often adds to the richness of the circular if it is not overdone. It aids in insuring the circular against being thrown in the waste-paper basket.

(In the next issue of THE ETUDE we will print a full twelve-page circular, as a model for teachers who need such assistance.)

A PLAIN LETTER OF ADVICE TO A YOUNG TEACHER.

By REBECCA BERRY RICHARDS.

THE following letter was sent to a young teacher by an older one who desired to assist the novice in avoiding some of the many pitfalls into which many young teachers drop before they reach success. My Dear Student—I received your letter asking me how I started my career of pupils. To teach, one must have talent, perseverance and patience in abundance.

As you know, I live in the city, and, as there were a number of teachers here, I decided to start out on my own.

One day I started out as a teacher. I had as old and experienced as possible, and took the first train to a suburban town. After a ride of an hour and a half I stepped from the car, riding for the first time the village where I hoped to start my class. Have you ever canvassed for books or some "last-selling article"? I imagine that most people quite cold in their manner when they opened the door; but, when I mentioned music, they appeared a trifle more interested. I made several calls, asking for names of people interested in music, and, after procuring a few addresses, visited these people, but with no success until I happened to call at a shop where the daughter wished to see a few minutes' conversation he engaged me as teacher. I had an excellent recommendation from my teacher, which I was very glad to show him. My price was of an hour.

It was about three months before I succeeded in procuring another pupil. I was highly recommended by my first one, and by succeeding ones, so that at the end of two years I had such a large class I could afford to occupy a studio, where much of my success I believe is due to the string orchestra was very popular. It consisted of my own pupils only, and I used music for three or four met once a week and they were all very much interested. Ensemble music is always a great addition to a recital.

To sum up these are the first steps in order: Start with a good recommendation. Go to a suburban town. Call at every house. Enquire for a recital. Play. Get one pupil. Stick to him. Give class. Show no partiality. Organize an ensemble. Wish you great success.

Very sincerely yours,



SUCCESS HINTS BY GREAT ARTISTS

From H. T. Finck's "Success in Music, and How it is Won."

Mr. H. T. Finck has very kindly given me permission to reprint portions of his latest and most successful book, entitled "Success in Music, and How it is Won." It is a book more than a mere compilation of suggestions from famous musicians, being rather an analysis of the laws and forces which have resulted in success. Over six hundred pages of information upon his subject cannot help being of great value to the student. The following matter is copyright, and must not be reprinted.—EDITOR'S NOTE.

WHY JENNY LIND SUCCEEDED.

JENNY LIND was fond of sewing, and we have the testimony of her maid regarding the quality of her work. "Madame's stitches," she said, "never came out."

There have been plenty of girls with voices as beautiful as Jenny Lind's. Why did they fail to duplicate her success as a singer? Chiefly because they had not the character, the perseverance, the conscientiousness to make stitches that would "never come out."

Jenny Lind owed much of her success as an opera singer to the fact that she was an actress before she became a singer. As one of her biographers remarks, she especially "valued her trained skill in expressive and beautiful motion, gained in the dancing school at the Theatre Royal. She moved exquisitely. Her perfect walk, her dignity of pose, her strikingly graceful attitude, her characteristic of her to the very last, and no one can fail to recall how she stood before and while she sang. Her grace, her lightness of movement were all the more noticeable from the rather angular thinness of her number figure, and that she was so good that they threw into her acting a charm which was positively entrancing. She knew the value and necessity of all this completeness of training; she felt its lack in those who had entered on the operatic life by accident, as it were, and she was not only fully grown, simply on account of possessing a beautiful voice, she missed in them the full finish of the perfected art; no beauty in the singing could quite atone for the ignorance of dramatic methods, and of all that constitutes the peculiar environment of the stage."

To an English friend, she once said: "I scarcely ever think of the effect I am producing, and if I thought does sometimes creep into my mind, it spoils my acting. It seems to me, when I act, that I feel fully all the emotions of the character I represent. I fancy myself—in fact, I believe myself—to be in her situation, and never think of the audience." Once, in her early days, when she had sung some Swedish folk songs, the students of the University of Copenhagen serenaded her. She wept with joy; but, as she afterwards related, her thought was not: "I have arrived" but "I will try to do better next time." Of such is the Kingdom of the divine art.

HOW HENSENBACH KEPT HER VOICE.

A few days before her farewell to the operatic stage, Marcella Sembrich told the writer some of the secrets of her success. In regard to her wonderful cantilena—her ability to sing a broad, sustained melody fearlessly—she said: "My violin playing helped me to acquire it." The bow is the brother of the violin; drawing it slowly across the strings is like singing a broad melody. I learned much from my bow." She continued as follows:

"I was seventeen years old before I began to take singing lessons. It is not well to begin at an earlier age, though there are exceptions. For two months, while I was taking lessons of Lamperti, I did not sing at home but only under his direction, and vision, so as not to acquire bad habits. Subsequently I decided that an hour and a half of practicing at home was sufficient, and I found it best not to practice more than an hour and a half. After three years of study I thought of making my debut. The manager of the Italian Opera at Athens heard me sing at Lamperti's studio in Milan, and made me an offer; thus it happened that I made my

first appearance on the stage in Greece. I was already married at the time of this debut; but I concluded my voice was still too young to endure the strain of singing in public, so I retired for two more years of study.

By refusing to sing more than two or three times a week, and by always selecting the music that is in my line and that does not strain my vocal cords, I have been able to keep my voice in good condition for a number of years. I love my work, love the music I sing, and that is one reason why the public likes me. When I have to appear in the evening I eat at two o'clock, and then not again till after the performance. Unfortunately, I get so excited that often I find it difficult to sleep; but I keep myself in good health by plenty of exercise in the open air. My chief pride is that I won my success without appealing to the galleries.

FARRAR AND ACTING.

Geraldine Farrar is a great reader of books and a fervent admirer of other fibrous artists and musicians. Her peculiarities (few musicians share them), which have contributed to her success by fertilizing her imagination and aiding versatility. At the age of eighteen this impressionable, observant girl wrote of pictures seen in Paris: "I have spent the whole afternoon in color revel among these great masters, and my head is full of their superb lines. I saw a St. Sebastian that set my hair wildly beating, so full of glory was it."

In another letter she wrote: "I enjoy intensely acting; it is heaven. Am now at that stage when one is supposed to suggest ease and grace, lines, and in reality it is torture. I am flung around on chairs, sofas, and the floor, 'acquiring experience.' If a peaceful scene comes I hardly know what to do without the excitement of my handwriting has to be changed, the pen has to change; we have had high tragedy and my muscles are sore, but it is great."

"A surprise! At the opera lesson I found a young and nice-looking Romeo to my Juliette. I was not abashed, and can really say in the 'hot scene' of that opera I can hold my own in the first time I have had anything more animated than a cat to confess my sentiments to. Mamma is always with me, and critically corrects everything she thinks in need of it. The real moment of forgetfulness of self will not come, I suppose, till I am ready for public appearance, and even then my concentration will have to be very steady in order to succeed."

HOW JEAN DE RESZKE SINGS.

Jean de Reszke was free to avoid "singing on the throat," the absolute simplicity and naturalness, the most difficult thing to attain in singing as in writing. He opened the throat naturally and let the voice flow like a stream. Correct breathing from the diaphragm is to him the fundamental necessity for good singing. The diaphragm presses on the lungs, gives a perfect support to the column of air which, becoming more and more powerful as the voice rises, leads up to the throat, and the tone comes out with no effort on the part of the throat, which is merely the open orifice through which the sound passes. As he picturesquely puts it: the breath should be "so you could sit on it," and then, he adds, no nervousness can make the voice tremulous. He never allows contortions of the face in singing, and insists that the tone must not be formed by the shaping of the lips.

Nasal resonance is another thing on which he places great emphasis, going so far as to say that "la grande question du chant devient une question du nez." (The great question in singing is the question of the nose.) Part of the strength of the tone should always go through the nose, to prevent the tone from being what is called "nasal." In speaking, most of us use the nose correctly, as a sounding-

board, but just as soon as we begin to sing we are apt to do otherwise to the detriment of the tone quality.

PADEREWSKI ON THE PAUSE.

Paderewski understands the full value of the rhetorical pause. If a great orator rattled off a speech in the same mechanical, metronomic manner in which most pianists read off a piece of music, he would make a poor impression on his hearers. That is not Paderewski's way. He knows the artistic value of a pause, the emotional purport of suspense. I have read criticisms in which he was censured for these pauses—which he makes. It is needless to say, to give the hearer a chance to dwell for a few seconds on some exceptionally beautiful melodic turn or modulation. These critics remind me of a story I heard one day at John Muir's house in California. A party of Sierra enthusiasts had with them a lady on whose senses mountain scenery made no impression. When they paused at a specially fine point of view she waited patiently for a while and then asked: "Are we stopping here for any particular reason?" That question has been a standing joke among members of the Sierra Club ever since.

Paderewski has particular reasons for every short stop he makes, and that is one of the secrets of his success—one of the ways in which he helps his hearers to appreciate the beauty and grandeur of good music.

The pause is either a momentary cessation of sound or a prolongation of a tone or chord. Many of his most ravishing effects are produced by holding down the sustaining pedal and lingering lovingly over one or two of the notes of a chord, until the audience knows how to make. Paderewski is the wizard of the pedal.

BEEETHOVEN AND SCHINDLER.

Schindler, who was Beethoven's pupil, says regarding the master's last period that what he heard him play "was always, with few exceptions, free of all restraint in tempo; in the most exact meaning of the term." Beethoven's older friends, however, he continues, "who had attentively followed the development of his mind in every direction, affirmed that he did not assume the manner of performance until the first of the third period, then having quite forsaken his earlier, less expressively varied, manner." By tempo Rubato Schindler means, ritardando and accelerando of the pace as well as "changes in the tempo, changes in the title only to a delicate ear"—no "left-hand-instrict tempo" nonsense. Schindler also calls attention to the fact that sometimes the great master "delayed very long" over a single cord. He makes it clear that Beethoven treated a piece of music as an orator treats a speech—respecting the words and the punctuation marks, but rendering in a good deal between the lines.

Here we have that rare thing, real tradition; and they make it obvious that Beethoven's own way of playing his works was much more like Paderewski's than like that of the academicians who, in following the letter but not the spirit of Beethoven, have been foreign to Beethoven's temperament than academic primness and literalness.

JOSEPHY AND REISENAUER.

Mr. Josephy, for years America's leading pianist and pedagogue, once said to a friend: "For the last fifteen years I have found out the uselessness of technical work in the morning. What waste the glorious freshness of the morning in stupid finger exercises when you might be adding to your repertory?" Rosenthal has only lately found this out, and does his finger practise when the day is done and the freshness of lasting value has been accomplished.

Reisenauer remarks regarding one of the most famous German teachers: "The everlasting continuation of technical exercises was looked upon by Köhler as a ridiculous waste of time and a great injury. I myself hold this opinion. Juggernaut which has ground to pieces more musicians than one can imagine."

There are two more mechanicians, too few musicians, on the concert stage. One feels inclined to agree with what Perle V. Jervis says to the teachers: "We must choose between making our pupils good exercise or good piece players; we can seldom do both." What the young students want is good piece players. If you understand that your pupils will be more likely to remain with you.

Educational Notes on Etude Music

By P. W. OREM

SPINNING WHEEL—F. R. WEBB.

This is a very brilliant concert waltz by a well-known American teacher and composer. The title, "Spinning Wheel," indicates the character of this piece and the manner in which it is to be played. All the running-work should be played evenly and with a light, stimulating quality. Passage-work of this character is more brilliant if the "non-leggiero touch" be employed. In the "Trio" the left hand has a broad, sonorous melody to sing, against an ornamental accompaniment in the right hand. The composer has supplied abundant marks of expression, which should be followed strictly.

MARCH MILITAIRE—J. H. ROGERS.

One of the most recent works of this gifted American composer. This piece would make a splendid concert number, as well as a valuable study piece in chord playing and in rhythm. The title, "March Militaire," refers more to the general spirit and style of performance of this piece than to its actual form and content. The modern "military march" is usually a bright, snappy movement in two-four, two-two, or six-eight time. Mr. Rogers' march is of the "grand march" or "parade march" type, but it has the true martial spirit. It should be played with a strong, splendid swing and with large, full tone. The chords should be massive, the rhythmic effect imposing. When playing this piece have in mind the effect of a large, well-drilled military band, playing a composition of this same character.

SEIGMUND'S LOVE SONG—WAGNER-LANGE.

This is one of the most beautiful and expressive of all Wagner's lyric inspirations. It occurs in the first act of "Die Walkure" and is sung by Siegmund, (soprano voice), the hero of the music drama. It has been variously transcribed for piano and for other instruments, but Lange's arrangement is one of the most satisfactory, especially so, as it is of only moderate difficulty. In this transcription Lange has cleverly introduced several of the "leading motives" of the drama, beginning the introduction with the familiar "Valhalla motive." By a "leading-motive" (German, "leit motif") is meant a typical phrase or musical figure occurring repeatedly throughout a work and representing some person, action, word or sentiment. In all his music dramas Wagner has interwoven these motives with marvelous skill and poetic insight. In Lange's transcription of the "Love Song," the middle theme, in three-quarter time, is the motive of Siegmund's love. This piece must be played with breadth, passion and tenderness. The piano must be made to sing the melody.

DANCING NYMPHS—L. P. BRAUN.

This is a brilliant drawing-room piece, available for all purposes, teaching, recital and homes. It should be played in a brisk, snappy style, very clearly and precisely. The pairs of grace notes occurring so frequently preceding the first beat of a measure, on each case, should be played exactly on the beat, keeping the principal note. The grace notes should be played as rapidly as possible, consistent with clearness and the principal note should follow closely. The downbeat arpeggios should be executed without a break, the hand being carried well over two-thirds of the way, the "crossing."

STILL OF PRAISE—J. TRUMAN WALCOTT.

This is a bright, melodious, teaching piece, affording excellent practice in light, finger-work. To gain the best effect this piece must be played very steadily, with rapidity and in strict time, but not hurriedly. This should make a successful recital number for a third-grade pupil.

AMONG THE BROWNIES—BERT ANTHONY.

This neat, little piece is one of a set entitled, "In Fairy Land." As a teaching piece, it has much merit and it cannot fail to please young students. The figure in sixteenth notes, out of which the principal theme is developed, will afford valuable finger practice. The trio contains a good left-hand theme

and the harmonies are decidedly interesting throughout. This should prove a favorite number for elementary recitals.

MARCHING IN SCHOOL—S. STEINHEIMER.

This is a clever teaching piece, well calculated to attract the young student. Although very easy to play it is a genuine march movement, correct in form and in rhythm. The snatches of American folk-songs—"Hail Columbia" and "Glory, Glory, Hallelujah!"—introduced in the trio, are very ingeniously handled. This march should be played jauntily and with military precision.

THE FOUR-HAND NUMBERS.

These are two very effective transcriptions of celebrated operatic excerpts, representing two totally dissimilar schools. "Faust," first performed in 1859, is one of the perennially popular operas. Its melodies never seem to wear threadbare. The "Love Song" is a portion of the "Garden Scene," first brought out in this four-hand arrangement. The closing theme is very beautiful. "Tannhauser," first performed in 1845, is one of Wagner's earlier music dramas. It has grown in popularity and is now one of the standard operatic productions. Its overture is one of the most popular of all. In addition to the familiar "Pilgrim Chorus," the overture also contains the theme of "Tannhauser's Song," which forms the principal portion of our four-hand selection. The theme is sung by Tannhauser in the singing contest, which forms one of the principal features of the music drama. It should be played in vigorous, heroic style.

ANDANTE RELIGIOSO (VIOLIN AND PIANO)—E. GILLET.

Ernest Gillet is a French composer (born 1856), who has made a specialty of writing for stringed instruments. His most celebrated number is the familiar "Lion du Bal." He is also an accomplished prescriptive violin solo, affording splendid opportunity for the production of a large, warm tone and an inspired style in delivery. It is similar in style to the well-known "Andante Religioso" by Borowski. This number may also be had with an accompaniment of stringed orchestra and harp. The piano accompaniment would also sound well on the organ, thus rendering the piece available as a voluntary in church, on festival or other occasions where additional instruments are employed.

COMMEMORATION MARCH (PIPE ORGAN)—C. J. GREY.

This fine festival march is the work of a successful English organist and composer. It is decidedly melodious, a quality lacking in so many organ marches, and it has a good rhythmic swing. It will make an effective prelude for a festival service and it should prove popular as an opening or closing number in recital work.

THE VOCAL NUMBERS.

Many vocalists among our readers who have been asking for a sacred duet will be pleased with Mr. George V. Hedges' setting of "Hark! Hark! My Soul." It is melodious and effective yet easy to sing, soprano and alto, this duet might also be sung by tenor and baritone. It is one of the best settings of G. Major section is particularly novel and taking. The accompaniment will prove satisfactory on either piano or organ, but it is more particularly designed for the latter.

Mr. Adam Geibel's "Bonnie Jennie" is an excellent example of a ballad in the Scotch style. It has an *andante* number or as one of a group of characteristic recital songs.

Let us never despise the wandering minstrel! He is an unconscious witness for God's harmony—a preacher of the world-music—the power of sweet sounds, which is a link between every age and race—the language which all can understand, though few can speak. And who knows what tender thoughts his own sweet music stirs within him, thoughts too deep for pot-houses, and sleep in barns. Ay, notes—why should we not feel them?—Kingsley.

TWO WAYS OF LOOKING AT IT.

BY GABRIEL LINCOLN MIXES.

WHAT NOT TO DO.

Do not say, "I can't."
Do not be hasty and play new lessons fast.
Do not waste time in playing other music than that assigned for the lesson.
Do not dictate to the teacher as to what music he is to use.

Do not be jealous of other pupils.
Do not ask the teacher to use an old and worthless instruction book.
Do not treat teachers disrespectfully.
Do not be impatient under correction.
Do not expect progress unless you put forth all your energies.
Do not be contented with half-done work.
Do not neglect the study of harmony.
Do not play in public until you have learned something worth hearing.

WHAT TO DO.

Always practice systematically.
Learn to listen as you play.
Advance gradually and surely.
Have confidence in your teacher.
Practice only what your teacher tells you.
Be punctual and don't miss a lesson unless absolutely necessary.
Count aloud to master the time.
Practice scales daily; they will enable you to play more smoothly.
Strive for improvement.
Be willing to make sacrifices for your music.
Continue your study until you become a master.
Read helpful literature.
Associate with those who know more than you do.
Use your own style of playing, but use the composer's notes.
Never miss an opportunity to hear a great master play.
Correct instruction and diligent practice insure success.

HOW TO ENJOY A SYMPHONY.

BY JAMES HUMPHRIES.

The music lover who attends his first serious symphony concert, and becomes the embarrassed possessor of an "analytical program," containing an account of the symphony about to be heard, may well be excused if he is more puzzled than comforted by what he reads.

Nothing adds so much to the pleasure of listening to music as a knowledge of "Form." His analytical program presupposes some such knowledge. Thus, in listening to a symphony, it is well to know that a symphony is to the orchestra what the sonata is to the piano. It usually consists of four movements or separate "pieces."

The first movement is of a dramatic character, and generally opens with a broad melody, or theme, as it is called, the character of which is readily recognizable. The first theme is followed by song-like nature than the first and in a different key. These two themes are then repeated so as to have opened" section. It is here that the composer displays his ability. The themes previously announced appear in different forms, on different instruments, or combinations of them are heard. Very dramatic climaxes often very exciting. The "development" is followed by a repetition of the first theme in its original form, followed by the second theme, this time in the same key, so as to bring the first "movement" to an end.

The next movement is an "Andante," or slow movement. This is not so difficult to follow as the previous movement, and is usually rather solemn in character, depicting a feeling of resignation. After the Andante comes the first movement or a lively "scherzo." Occasionally a graceful Minuet, a touch of mockery about it, notably in the scherzo to Beethoven's Fifth Symphony.

The last movement is somewhat similar to the first, but is sometimes in "rondo" form. That is to say two main themes are used but are interspersed with others of a less significant character.

THE SPINNING WHEEL

THIRD WALTZ BRILLIANT

F. R. WEBB, Op. 66

Intro.

Brillante

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brillante
p
cresc.
ff
mp
f
cresc.
ff
con forza
Vivace
a tempo
cresc.
Con espess.
leggero
dolce
grazioso

TRIO

r. h.
l. h.
ff brillante
ff
p
pp
dim.
rit.
D. C. Trio

* Repeat first part of TRIO to (D. S.) then go back to § and play to ♯; then play CODA.

LOVE SONG

from "FAUST"

CH. GOUNOD

Transc. by H. ENGELMANN

SECONDO

Andante M. M. $\text{♩} = 72$

f *dolce*

Solo *pp*

Primo *f*

tremolo

Adagio M. M. $\text{♩} = 63$

pp *espress.*

Grandioso *cresc.* *ff*

f *f* *dolce*

LOVE SONG

from "FAUST"

CH. GOUNOD

Transc. by H. ENGELMANN

PRIMO

Andante M. M. $\text{♩} = 72$

f *p*

dolce *mf*

p

Adagio M. M. $\text{♩} = 63$

Solo *pp* *espress.*

Grandioso *lamento* *mf* *f* *p* *ff*

dolce *mf* *ff* *f*

SKETCHES

from "TANNHAEUSER"

SECONDO

R. WAGNER

Allegro con brio M.M. $\text{♩} = 72$

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SKETCHES

from "TANNHAEUSER"

PRIMO

R. WAGNER

Allegro con brio M.M. $\text{♩} = 72$

FULL OF PLAY

SCHERZO

J. TRUMAN WOLCOTT

Allegretto M.M. ♩=108

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ARRIVAL OF THE BROWNIES

GALOP

BERT R. ANTHONY, Op. 21, No. 3

Vivace M.M. ♩=126

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SIEGMUND'S LOVE-SONG

from "DIE WALKÜRE"

R. WAGNER

GUSTAV LANGE

INTRO.

Allegro moderato M.M. ♩ = 84

brillante
sempref
dolce mf
cresc.
Ped. simile
mf
piu f
cresc. rit. poco
Andante cantabile M.M. ♩ = 72
p tranquillo
Love-Song Motive
Win-ter storms have wad'd the win-some moon, in mild ascend-ance smil-eth the Spring, and sway'd by zeph-ys
soft and sooth-ing, weav-ing won-ders! he wends; through wood and broad-land wafts his breath-ing.

wide-ly beam his eyes with bliss;
cresc.
dim.
mf
l. h.
dolce cantando
songs of birds resounds his sil-very voice, pleasant o-dours pour he
Ped. simile
liv-ing blood out-burst the lov-ly-est blos-soms, ver-dant sprays upspring at his voice.
mf
cresc.
cresc. molto
rit. molto
al tempo
cresc. poco a poco
Ped. sempre
Moderato M.M. ♩ = 76
mf dolce
Ped. simile

Musical score for page 252 of "THE ETUDE". The score is written for piano and features a variety of musical textures and dynamics. It begins with a *piu f* (pianissimo) marking. The piece includes several sections of rapid sixteenth-note passages, some marked *cresc.* (crescendo). A section marked *mf dolce* (mezzo-forte dolce) features a more lyrical melody. The score also includes a section marked *cresc. sempre molto* (crescendo sempre molto). A section marked *f sempre* (forte sempre) features a powerful, sustained melody. The piece concludes with a section marked *Tempo I Andantino* (Andantino tempo), featuring a slower, more melodic passage. The score is marked with *Ped. simile* (pedal simile) and *cresc.* (crescendo) markings.

Musical score for page 253 of "THE ETUDE". The score continues from page 252 and features a variety of musical textures and dynamics. It begins with a *piu f* (pianissimo) marking. The piece includes several sections of rapid sixteenth-note passages, some marked *cresc.* (crescendo). A section marked *cresc. con fuoco* (crescendo con fuoco) features a powerful, sustained melody. The score also includes a section marked *sempre cresc. molto* (sempre crescendo molto). A section marked *ff* (fortissimo) features a powerful, sustained melody. The piece concludes with a section marked *al tempo* (al tempo), featuring a slower, more melodic passage. The score is marked with *Ped. sempre* (pedal sempre) and *cresc.* (crescendo) markings.

DANCING NYMPHS
MAZURKALEON P. BRAUN, Op. 10, No 6
Tempo di Mazurka

Allegro assai

M. M. $\text{♩} = 116$

a poco *rit.* *a tempo*

f *ff* *ten.* *Fine*

Piu mosso

marcato *ch.* *ritenuto*

a tempo *marcato* *ch.* *f* *ff* *D. S.*

TRIO *sostenuto* *p* *p legato*

f *ff* *D. C.*

* From here go back to S and play to Fine; then, play Trio.
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MARCHE MILITAIRE

JAMES H. ROGERS

Tempo di Marcia, con spirito M. M. $\text{♩} = 108$

mf *mp* *f* *mp*

poco cres. *mp*

a tempo *cresc.* *molto cresc. rall.* *cresc.*

Con anima

ff dim. *f* *p*

ff *f*

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poco cresc.

Tempo I.

dim.

Piu vivo

cresc. poco a poco

allargando

ff. rall.

molto cresc. rall.

fff.

Trem.

COMMEMORATION MARCH

Allegretto maestoso M.M. ♩ = 100 PIPE ORGAN

MANUAL

PEDAL

Ch. Clarinet and Har. Flute

Sw. Full (2d time Gt. Full no Reeds)

Sw. 8' (2d time Gt. to Ped.)

Sw. 8' (2d time Gt.)

Gt. to Ped. off (2d time Gt. to Ped.)

Gt. to Ped. off

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atempo

rit.

Sw. Full (2d time Gt.)

2d time Gt. to Ped.

atempo

rit.

Gt. ff (add Reeds) (2d time Sw.)

(2d time Gt. to Ped. off)

Gt. Reeds off

Gt. to Ped.

Reeds

ff

ANDANTE RELIGIOSO

ERNEST GILLET

Moderato M. M. ♩ = 63

VIOLIN

PIANO

Violin and Piano score for the first system of "Andante Religioso". The Violin part is in treble clef with a key signature of two sharps (F# and C#). The Piano part is in bass clef with a key signature of two sharps. The tempo is Moderato, marked with a metronome of 63. The score includes dynamic markings such as *mp*, *cresc.*, *f*, *p*, *rall.*, and *dim.*. The section concludes with the instruction "Sul A".

Violin and Piano score for the second system. The tempo changes to Andante, marked with a metronome of 84. The score includes dynamic markings such as *pp*, *p*, *mf*, *cresc.*, *dim.*, and *Animato*. The section concludes with the instruction "Sul A".

Violin and Piano score for the third system. The tempo changes to Animato. The score includes dynamic markings such as *mf*, *pp*, *p*, *mf*, *cresc.*, *dim.*, and *un poco più mosso*. The section concludes with the instruction "Sul A".

Piano score for the first system of the second page. The tempo is a tempo. The score includes dynamic markings such as *f*, *dim.*, *pp*, *p*, *pp*, and *rall.*. The section concludes with the instruction "Sul A".

Piano score for the second system. The tempo is a tempo. The score includes dynamic markings such as *ff*, *dim.*, *pp*, *animato*, *poco a poco*, *dim.*, and *cresc.*. The section concludes with the instruction "Sul A".

Piano score for the third system. The tempo is Tempo I (Largo). The score includes dynamic markings such as *rall.*, *ff*, *dim.*, and *cresc.*. The section concludes with the instruction "Sul A".

Piano score for the fourth system. The tempo is a tempo. The score includes dynamic markings such as *ff*, *dim.*, *pp*, *animato*, *poco a poco*, *dim.*, and *cresc.*. The section concludes with the instruction "Sul A".

Piano score for the fifth system. The tempo is a tempo. The score includes dynamic markings such as *ff*, *dim.*, *pp*, *animato*, *poco a poco*, *dim.*, and *cresc.*. The section concludes with the instruction "Sul A".

Piano score for the sixth system. The tempo is a tempo. The score includes dynamic markings such as *ff*, *dim.*, *pp*, *animato*, *poco a poco*, *dim.*, and *cresc.*. The section concludes with the instruction "Sul A".

Piano score for the seventh system. The tempo is a tempo. The score includes dynamic markings such as *ff*, *dim.*, *pp*, *animato*, *poco a poco*, *dim.*, and *cresc.*. The section concludes with the instruction "Sul A".

Piano score for the eighth system. The tempo is a tempo. The score includes dynamic markings such as *ff*, *dim.*, *pp*, *animato*, *poco a poco*, *dim.*, and *cresc.*. The section concludes with the instruction "Sul A".

Piano score for the ninth system. The tempo is a tempo. The score includes dynamic markings such as *ff*, *dim.*, *pp*, *animato*, *poco a poco*, *dim.*, and *cresc.*. The section concludes with the instruction "Sul A".

Piano score for the tenth system. The tempo is a tempo. The score includes dynamic markings such as *ff*, *dim.*, *pp*, *animato*, *poco a poco*, *dim.*, and *cresc.*. The section concludes with the instruction "Sul A".

THE ETUDE

BONNIE JENNIE

MARY E. IRELAND
Andante con espress.

ADAM GEIBEL

1. Din-na slight your High-land lad my bon-nie Jen-nie, Din-na let his een in sad-ness be cast doon, — Din-na
2. The — id - ler flits from place to place, my Jen-nie, He — flat-ters a' he meets by brae and burn, — He —

grieve his lov-ing heart to please the stran-ger, The hand-some styl-ish youth of Lon'-on toon, — Who is
wins the heart of mony-a fool-ish maid-en But has no heart to give her in re - turn.

on - ly flirt-ing wi' you love-ly las-sie, He makes a jest of all your art-less ways, And
from the trif-ler turn-a - wa', nor, lin-ger, But make your Car-lin's heart a - gain be glad, For

when with com-rades he will ape your man-ner, When list'-ning to his sil - ly words of praise —
you are a' the world to him my las-sie And he's your faith-ful lov-ing High-land lad.

THE ETUDE

CHORUS

Let smiles and art-less words be kept for Car-lin, Who loves you with an hon-est man's true love, His
loy-al arms will ten-der-ly pro- tect you, His man-ly breast be shel-ter for his dove.

HARK! HARK, MY SOUL

DUET FOR SOPRANO AND ALTO
or Tenor and Baritone

F.M. FABER

Moderato M.M. ♩ = 126

GEO. NOYES ROCKWELL

Hark! Hark, my soul! An - gel-ic songs are swell - ing O'er earth's green fields and

oceans wave-beat shore; How sweet the truths those bless-ed strains are tell - ing

THE ETUDE

SOPRANO AND ALTO
al tempo

cresc.
Of that new life when sin shall be no more! An - gels of Je - sus, An - gels of light.

cresc. Sing - ing to wel - come The pil-grims of the night, *ff accel.* Sing - ing to wel - come The

rall. pil - grims of the night, the night, *calando* An - gels of Je - sus, An - gels of light. *rall.*

M.M. 104
Larghetto *mp* *Faster*
Gt. Duc. coup.to Sw. Far, far a - way, like bells at eve-ning peal - ing. The
Sw. Aeoline & Sal. L.H. Gt. R.H. Sw. closed Sw. both hands. Op.
Ped. Soft 16' coup.to Sw.

cresc.
voice of Je - sus sounds o'er land and sea, And lad - en souls by thou - sands meek - ly steal - ing, Kind Shep-herd

Diap. Sw. *cresc.*

rall. **ALTO** *al tempo*
turn their wea - ry steps to Thee. An - gels of Je - sus, An - gels of light.

THE ETUDE

Faster An - gels, sing on! your
Sing - ing to wel - come the pil-grims of the night. *f* An - gels, sing

faith - ful watch - es keep - ing; Sing us sweet frag - ments of the songs a - bove,
on! An - gels, sing on! An - gels, sing on! sing on.

Till morn - ing's joy shall end the night of weep - ing, *rall.*
Till morn - ing's joy And life's long shad - ows break in *rall.*

al tempo
cloud - less love. An - gels of Je - sus, An - gels of light Sing - ing to

al tempo
wel - come the pil-grims of the night, An - gels of Je - sus, An - gels of

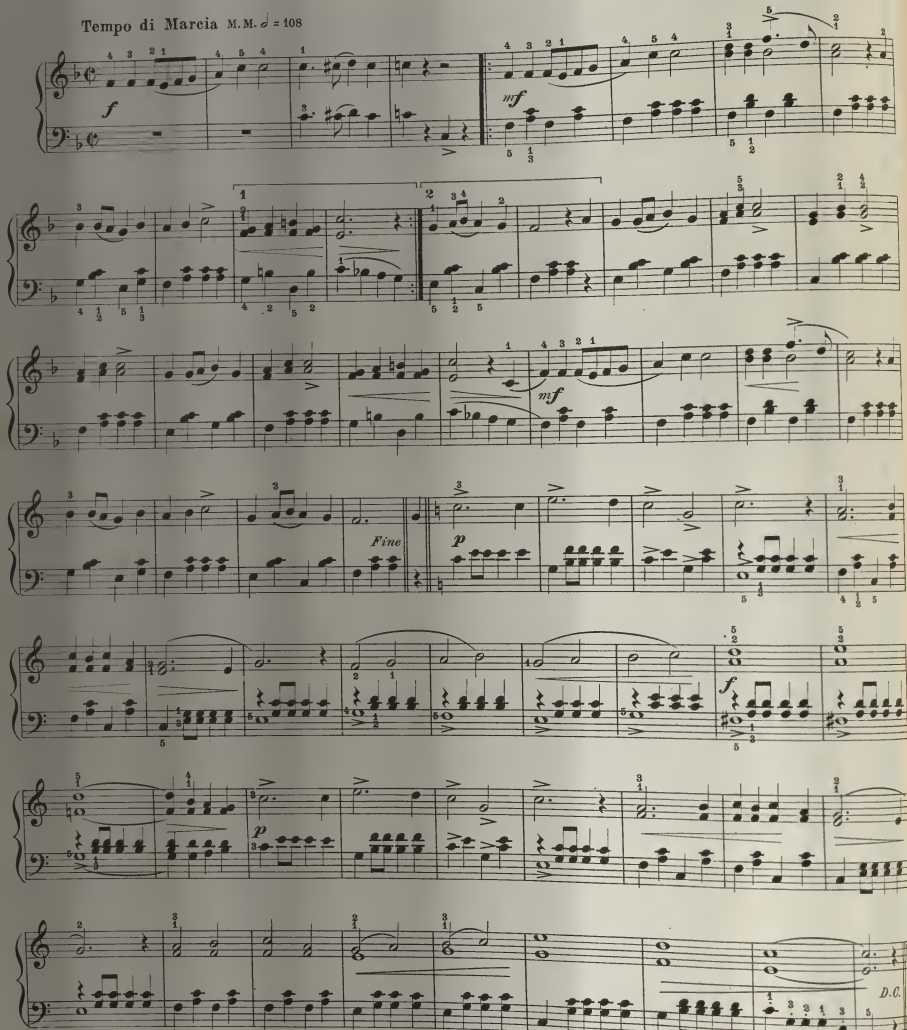
cresc. *ff accel.* *rall.*
night of night Sing - ing to wel - come the pil-grims the pil-grims of the night.

cresc. *ff accel.* *p*
Ped.

THE ETUDE

MARCHING IN SCHOOL

SIDNEY STEINHEIMER

Tempo di Marcia M.M. $\text{♩} = 108$ 

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THE ETUDE

THE PUPIL WITH LITTLE TIME.

BY L. F. WEATHERS.

The pupil who can practice more than one hour a day is not in the majority. The pupil who will practice more than this, even when he is able to do so, is not often met in ordinary teaching work. This applies to the younger pupils, and to those of the older ones who are busy with other affairs and necessarily have little time for their music. Mark Twain says: "When I was young I took hold of the big end and lifted; when I became older I took hold of the little end and grunted!" The opposite of this is true of music students. There is no doubt it would be better for all concerned if all pupils could practice three hours a day. However, since this is not the case, it is better for teachers to recognize the fact and deal with conditions as they are.

The pupil's question is: "What can be accomplished in the time I can give to my music, and how can I accomplish the most in the least possible time?" This is the query of the pupil. The answer must be given first by the teacher; after that the result depends upon the student himself. There are just three things to be considered in this connection: the lesson, the practice and the pupil. The first of these lies with the teacher; the other two pertain solely to the pupil.

"What sort of a lesson can I give to the average pupil?" asks the teacher. To accomplish the most, the lesson, to be correct, should be made as short as possible. It would not be possible for the pupil to learn a long lesson in the time given. This is self-evident. Furthermore, the lesson should be concentrated on one subject in a wide teaching experience, including all sorts of pupils; this has been found to be a correct principle. It is much better to do one thing well than to do many things indifferently. There is nothing original in this statement, but it is seldom applied to musical matters.

In regard to the practice, the same principle of concentration should be made use of. By an intelligent use of the time at hand results can sometimes

be obtained better than the pupils secure who devote more time but less thought to their studies. "Divide for foraging and concentrate for fighting," said Napoleon, and this idea was carried out in all his successful campaigns. In music divide your attention in regard to your playing as much as you like, but for study do one thing at a time. Put all your power of mind on the one thing you are doing.

If at a period of your practice you have not more than twenty minutes, devote it all to one exercise. Never try to do more than one thing in that time. The last, but the most important, consideration is the pupil himself. This includes his ability and his condition. Of the ability of a pupil this article has nothing to say. The condition of a music student, however, from a physical standpoint, determines his ability to a large extent. The winner of the Marathon race at the Olympic games had far less natural ability than most of the other runners. The race was won because of his superb condition and the tremendous amount of vitality which he possessed.

The importance of the health of a student of music cannot be overestimated. In the physical work of practice a large amount of life-force and energy is demanded. In addition to this there is the further consideration of the effect of the health upon mental effort. The possession of a sound mind in a sound body is just as desirable now as it was in the days of ancient Rome or Greece.

The student who will make a study of physical culture in its broadest sense will be amply repaid for his effort. However, a great deal can be accomplished by observing a few simple rules for health which will always keep one in good condition.

- 1st. Never practice within an hour after a meal.
- 2d. Never eat when you are not hungry.
- 3d. Secure as much sleep each night as you find you need, which will usually be about eight hours.
- 4th. Take as much exercise outdoors as you are able.

The amount of work that one can do who is physically "fit" is a marvel to one who has never tried the experiment.

You cannot get more out of a machine than you put into it. The results of musical study and prac-

tice depend upon the amount of energy which you are able to put into your work. The amount of energy which you can put into your study depends altogether upon the vitality and life-force which you possess. It is therefore evident that the condition of the bodily health is of the greatest importance in securing the best results from the least time.

As you succeed in short periods of practice, remember that more time will bring proportionately greater results. But at any rate make the best of what you have. "He that is faithful over a few things shall be made ruler over many things." This is true in every case.

SOME POINTS ON STACCATO NOTES.

BY S. REID SPENCER.

There are three kinds of staccato. One is marked with a sign like an exclamation point without a dot, though sometimes inverted when placed under the note. Roughly speaking, this requires the note to be held one-fourth of its apparent value and the other three-fourths to be imagined as a rest or as rests. The second kind of staccato, which is the most common, is marked by a dot, and requires the note to be held approximately half of its value, with a rest after it for the other half. The third kind is marked by the dot or dots, with a slur in addition. This sometimes causes confusion, as a slur alone means legato. Another confusion is caused by this kind of staccato being termed "portamento," which term is used in singing for an effect entirely different. The best term for this is "non legato." The note should be given three-fourths of its apparent value, with a rest after it for the other fourth. This often requires a clinging effect to be given the note, quite the opposite from the ordinary staccato playing. So in one sense it is neither staccato nor legato, as legato requires an absolute connection. But while authorities differ as to the exact quality of staccato to be given certain passages they all concur in saying that whatever that quality might be, it should be uniform and regular, a point too often slighted.

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We herewith present the first of a series of educational cartoons. The force of the cartoon in remedying social evils has been tremendous. Dickens and Cruikshank overturned the inequities of the British School system by means of their verbal and pictorial cartoons. Tom Nast made Boss Tweed say: "My people can't read—but when Tom Nast draws a picture of me with my hand in the other fellow's pocket, the game is up." The use of comic pictures to show an evil at a glance has never been applied to the educational side of music hitherto. We want to know what you think of these pictures. If you desire to have the series continued just drop us a postal with the line—"Please continue Cartoons."

I
WHY DOESN'T SHE GET AHEAD?

Surely a game of bridge in one corner of the room and a toy symphony in the other should not take a child's attention away from the fascinating diversion of a Cobby study. Why not relieve the monotonous practice by a little excitement? Of course, concentration is unnecessary if mamma pays enough to engage a student to study with Sadie once a week. If Sadie doesn't get ahead, could her mother make it up for the teacher. Never fail to blame the teacher. He's accustomed to it.

II
GREAT HEAVENS! YOU PLAYED A WRONG NOTE!

Of course, Sadie couldn't be made to realize that she played a sharp instead of a flat if the teacher did not let her know it. However, the teacher who gets into a rage at the most trifling mistake must surely have a beneficial effect upon Sadie's delicate nervous system. How unnecessary it is to explain the difficulty quietly and intelligently when one can become so picturesque by imitating a manic. What value has patience in teaching, anyhow?

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By H. Engelmann.

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SOME NEW PUBLICATIONS

The *Musical Antiquary*, published by Henry Frowde, London and New York. This is the first number of a new English half-crown review dealing purely with the antiquarian side of music. While exceedingly interesting in its reading matter, the subjects dealt with necessarily appeal only to a limited audience, and more particularly an English one.

The *University Choir*, and The *Seminary Choir*, by Arthur H. Ryder, published by The Boston Music Co. Price, \$1.25 each.

These two works comprise a set of short anthems, *The University Choir* being thirty-five short anthems for men's voices, and *The Seminary Choir*, thirty for women's voices. Each book includes works by composers of the highest reputation as writers of music, both sacred and secular, and Mr. Ryder has made his adaptations with reverence and skill.

Harmony and Thorough Bass, by J. B. H. van der Velpen, published by Clayton F. Summy Co., Chicago.

This book, we fear, has very little to add to the already existing works on the subject by Richter, Stainer, Prout and Dr. Clarke. There are also occasional passages into careless, and even irresponsible, to render it difficult for the neophyte to understand the meaning. For instance, in the chapter on "Alterations" we get the statement that "When a note accents a whole step in a succession of two chords, the second half of its time value may be altered by an accidental that does not belong to the key." We fail to see how the time value of a note can be altered by an accidental; banister does alteration as "raising or lowering the pitch of a note one semi-tone without changing its position on the staff." There are many exercises in the book which the student might work out with great profit to himself.

Studies in Musical History, Education and Esthetics, (Fourth Series) Published by the Music Teachers' National Association. Price, \$1.60.

Teachers who were unable to attend the thirty-first annual meeting of the Music Teachers' National Association will be interested to learn that all of the principal speeches have been prepared and published in book form. The volume comprises 252 pages of which only about twenty-five pertain to the business side of the work of the association. The remainder are made up from the addresses of the leading members of the association upon a great variety of topics of interest to teachers. Among those whose addresses are included in this book are R. G. Cole (president of the association), Adolf Weing, Karlton Hackett, Harrison M. Wild, P. C. Lukin, Waldo S. Pratt, Henry Dick Sleeper, Clarence G. Hamilton, Leonard MacLeod, Caroline V. Smith, Leo R. Lewis, D. A. Clippinger, Alexander Henneman, Ernest R. Kroeger, Francis L. York, Percy Goetschius, J. Humphrey Anger, Arthur Foote and Albert A. Stanley. Most of these prominent musicians are known to the readers of *The Etude* through their writings, and in correct and most advanced methods, beginning July 5th.

TWO PIANOS FOUR HANDS

The following ensemble pieces include all grades and styles, and are well suited for teaching purposes and recitals. Most of them are by standard composers, and some of the original editions, and some of the latest compositions are among the number. We shall continue to add works of this kind to our list, until we have all the desirable literature available on our list. For those unfamiliar with this form of music, selections will be made on request. The same liberal discount will be allowed as on our own publications.

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"Everything that heard him play,
Even the billows of the sea,
Hung their heads and then they lay by."

Many stories of singers who miraculously broke glasses by the sound of their voices, and of great stones that tumbled at the sound of an organ, and of a "pillar in the church at Rheims which sensibly shakes at the sound of a certain bell" can be explained by the phenomenon of resonance. In later times we read of some very curious ideas which were abroad concerning Paganini, who was firmly believed by many to be in league with the devil. Paganini seems to have taken a rather malicious delight in fostering these ideas concerning himself. Tartini, another violinist, claimed that his weird "Trille du Diable" is all he could remember of a tune played to him by the Evil One in a dream.

SOME PERTINENT DOTS.

BY ROBERT F. INNIS.

Don't let a pupil wonder "at large in the instruction book" which came with its organ, purchased twenty years ago, and then expect it to be able to render a Beethoven sonata with accuracy and feeling. The musical world progresses, and nothing less than this year's stock of teaching material should satisfy the ambitious teacher.

Don't expect the pupil and the instruction book to do all the work—what are you there for?

Don't forget that praise is usually more effective than blame, and certainly more pleasant to give than to receive.

Don't expect a pupil of tender years to evince interest in exercises so dry that you yourself would have difficulty keeping awake while your pupil is playing them. Don't forget that the duller the child the more painstaking must be the instruction, and, on the other hand, don't put too much on a child just because it is bright. The lesson hour should be a pleasure, not a task.

Don't imagine that because one book has proved the best thing for a certain pupil that it will be equally effective in all cases. Keep a variety of instruction books on hand, and suit the material to the individual need.

Don't be afraid to be individual in your methods. He is a poor teacher who doesn't possess an idea of his own.

And, finally, don't forget that to succeed in your profession you must have something more than ambition—you must possess that wonderful quality, "stick-to-it-iveness," the greatest factor that makes for success.

Your pupils can not too early pass the stage of that dilettante style which is so akin to affectation. They should, on the contrary, be taught to forget their own in significant self, and to think rather of the importance of the work they have in hand.

—MOSCHELES.

MIRTH and MUSIC

A change of tenors had been made in the church choir. Eight-year-old Jessie, returning from the morning service, was anxious to tell the news.

"Oh, mother!" she exclaimed, "We have a new terror in the choir!"—*Woman's Home Companion*.

It was at the opera. They were looking at the splendid décolleté raiment of the ladies present.

"Do not the dresses remind you of Covent Garden?" she asked.

He shook his head.

"No, not of Covent Garden," he replied; "I should say, rather, of the Garden of Eden."—*New York Times*.

At a court of justice in Australia much frequented by Chinese, a newly appointed crier was ordered by the judge to summon a witness to the stand.

"Call for Ah Song," was the command.

The crier was puzzled for a moment. He glanced shyly at the judge, but found him quite grave. Then he turned to the spectators.

"Gentlemen," he asked, "would any of you favor his lordship with a song?"—*Galeston News*.

The Professor—Does she sing like a nightingale?

The Tenor—Gad, no—a nightingale can be scared off.—*Puck*.

"Did you have any assistance when you made your appearance as a singer?"

"Yes," answered the amateur soloist. "There was a policeman keeping order in the gallery."—*Washington Star*.

The Musician (at Wise's musicale)—The piano is very much out of tune, sir. Mr. Wise—Play something from Wagner and they won't notice it.—*Yonkers Dispatch*.

Proud Father (who has brought musical prodigy to play before a professor):—And I can assure you, sir, he has never had a lesson in his life.

The Professor—I can quite believe it; he will require plenty before he knows how to play the violin.

Mrs. Hutton—We are organizing a piano club. Mr. Flatleigh. Will you join us?

Flatleigh—With pleasure, Mrs. Hutton. What pianist do you propose to club first?

Each night on an upright she lies,
Making strange and capricious noise;

Her muscles gain oars.
As wildly she poos.

Till the cop lies him hence on his rds.
—*Spranton Times*.

"Bat," said the musician, bitterly, "the audience sat through the performance unmoved."

"Not exactly," said his manager. "I saw five or six sneak out."

"The songs of musicians are able to change the feelings and conditions of a state."—*Cicero*.

She—I heard you singing in your room this morning.

He—Oh, I sing a little to kill time.

She—You have a good weapon.—*Boston Transcript*.

