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### Volume 29, Number 07 (July 1911)

James Francis Cooke

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# THE ETVDE

FOR EVERY MUSIC LOVER

ESTABLISHED 1883

JULY 1911

PRICE 15¢

Theodore Presser Co., Philadelphia, Pa.



# The Locomobile for 1912

## Fourteenth Annual Announcement

### The "48" Six Cylinder The "30" Four Cylinder

**F**OR 1912 The Locomobile will set a new standard of Luxury in motor cars. Our success in the past resulted from our continued efforts to make the Locomobile the best built car in America.

Having attained this mechanical superiority our present aim is to make the Locomobile the most luxurious American Car—Quiet, Comfortable, Perfect in detail. The Six Cylinder Locomobile, by virtue of its excellent performance in 1911, has established a new standard in Six Cylinder construction. Realizing the demand on the part of the present day motorist for increased comfort in automobiling, we have made careful study

and investigation for the purpose of making this Car the last word in Luxury.

The improvements that we have made in this direction produce Ease and Comfort hitherto unknown in motoring. As an instance the rear seat cushions and high backs are each provided with upholstery ten inches deep—as soft and restful as the easiest library chair. Passengers are seated low in the car, which produces a feeling of security.

The combination of advantages offered only in the Locomobile Shaft Drive Six makes it—

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The Six Cylinder Type in its highest development.

**Motor Design** The motor is designed and built with a cylinder bore of 4½ inches, to horsepower is obtained on test. This represents the utmost power obtainable from this size of cylinder without affecting reliability. Cylinders are designed specially for the Six and have large valves and quiet valve lifts.

**Quietness** Detail changes in the motor and rear axle make for greatly increased quietness in the Locomobile Six.

**Moderate Weight** The Locomobile Six, with possibly one exception, is the lightest seven passenger, six cylinder car. We have studied this problem and obtained by seven years' study and development of the finest alloy steel, the lightest seven passenger car in the world.

**Fuel Economy** The Locomobile Six has frequently been driven twelve miles on a gallon of fuel. This is well in advance of ordinary six cylinder performance. A customer writes that he drove his Locomobile Six over the mountains from Los Angeles to Santa Barbara with seven passengers, averaging seven miles to a gallon of fuel. Another customer writes that he drove his Six Turbodies over four hundred miles on a gallon of fuel. Such economy is due to our special carburetor design and to moderate weight.

**Tire Economy** Ordinarily a powerful Six is prone to wear tires. The Locomobile Six, however, is economical in the wear. The *Speedometer* shows four thousand miles. The original tires are still on the car after many appearances you would not think they had been driven 4,000 miles. The foregoing report is on one of the first Sixes delivered. Locomobile tire economy is due to moderate weight and scientific balance of weight; also to the free action of the differential when turning a corner, thus preventing any grinding action on the rubber. The Locomobile differential never binds under any conditions of road operation.

**Strength of Construction** Bronze in aluminum is used for the motor base and gear box. It is three times as strong as the aluminum ordinarily used for the purpose on other cars. The axle and steering for the purpose on other cars. The axle and steering for the purpose on other cars. The axle and steering for the purpose on other cars.

**Riding Qualities** The Locomobile Six has wonderful riding qualities—perfect comfort and steadiness. No oversteering from side to side when traveling at speed. The superb riding

qualities of our Six are due largely to the fact that power does not pass through the springs. Thus they are free to act. Rear springs cannot give minimum comfort when they act as distance rock. The three-quarter elliptic rear springs are shockless at both ends so that they have full play. All springs are made of the finest spring steel that can be bought.

**Rear Axle Construction** The rear axle is provided with a hand hole, affording ease of inspection of the driving gears. Rear axle tubes are alloy steel, without bracing—a superior construction peculiar to the Locomobile.

**Other Special Features** The Multiple Disc Clutch is very simple and may be removed as a unit without disturbing anything else. A self-contained Oiling System provides perfect motor lubrication. Grease Caps at all wearing parts on the chassis eliminate dirty oil cups and insure perfect lubrication. The Transmission provides four speeds and reverse and the construction is so durable that gear trouble is absolutely eliminated. *Feetrol* joints run over 5,000 miles without attention to lubrication. The *Steering* is very light, saving room and obviating the clumsy appearance of other Sixes. Extra Tires are carried at the rear. *Running Boards* are clear on both sides.

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## The Only Real Help

"When the genial 'Autocrat at the Breakfast Table' remarked, 'Everybody likes and respects self-made men. It is a great deal better to be made in that way than not to be made at all,' he made a statement which one of Dr. Oliver Wendell Holmes' wholesome wit might well have expanded with profit to all young men and women. As a matter of fact, all great men have been self-made, no matter how much they may have been helped by training received through academic channels. If a collegiate or a conservatory training could make great men the world would be peopled with characters so eminent that there would be scant room for their activities. Much as we who have earned our living through teaching must respect systematized educational work, we cannot deny the fact that even with the best of teachers the pupil will fail unless he learns the great secret of how to help himself.

It is human to depend upon others. Students go to teachers and to conservatories like so many empty bottles, expecting to have an education literally poured into them. Perhaps this is the reason why, out of the thousands and thousands of students who have graduated from leading conservatories, only a few score have ever reached large success. More than this, there are hundreds of instances of 'Self-Help' students who have had little or no musical training, but who have scaled the heights only to look down upon hundreds who have been loaded down with so-called advantages. If you can afford a good teacher, by all means have one, but do not forget that you must remain just as much a self-help student with a teacher as you were without one.

THE ETUDE is now starting what its editors consider one of the most important works it has yet undertaken. This is a campaign to help those who are trying to help themselves. Ever since its inception THE ETUDE has been a journal of self-help, self-help, for those with teachers as well as those without teachers. The teacher cannot even begin to include in the lesson all of the one hundred and one things which the pupil should know, and which only a magazine like THE ETUDE can supply. Just now, however, we are going to give special attention to this matter of self-help, with a view of imparting new inspiration, new vigor, new industry and new uplift to thousands of our readers who will be benefited by it. This will culminate in one of the most vitalizing issues of THE ETUDE we have ever published—an issue that should make all earnest students, music lovers and teachers team with desire to do newer, better and grander things. We want the influence of this work to be as widespread as possible, and we hope that our friends will publish this news among all their musical acquaintances.



## The Fruits of Thrift

The time is now here when musicians who have not been provident during the winter find themselves in a somewhat precarious position. Thanks to the summer schools which many have had the foresight to organize, hundreds of teachers continue their business through most of the summer, to the advantage of both their pupils and themselves. Nevertheless, many teachers feel pinched in the summer. The old fable of the ant and the grasshopper is reversed, and those who have danced all winter may be obliged to "squeeze" through the summer. If you have not "set by" a nice little sum from your teaching work last winter, now is the time to fix your mind upon the definite purpose of saving for next year. There is no habit so commendable as saving, and

possibly no habit more enjoyable. The delight of seeing a little bank account grow and grow, with the knowledge that every dollar put in has been bought with some little sacrifice, is inexpressibly great. Unfortunately, far too few teachers of music have cultivated this habit. Saving does not necessarily mean saving dollars. A dollar invested in really good books, good music, good furniture and good clothes is just as much an accumulation of capital as a dollar invested in a savings bank. However, the dollar is the unit of all thrift in our country, and the following from the *Nation's Magazine* is one of the most forceful presentations of the thrift idea we have ever seen:

"A dollar—what is it? 'A piece of paper,' says one. No, more than that.

"Circulating medium,' says one. No, more than that. "That dollar is a part of my life. I worked hard yesterday and earned a dollar. I might have spent it in a minute's time and been no richer for the investment, but I did not spend it. It was the only tangible thing I had out of the whole day's existence. The joy, the opportunity and the privileges of the day had gone into the silence of the eternity that has passed. That dollar is my yesterday. I may spend it and start to-morrow bankrupt. I may keep it and to-morrow need not work at all, because my yesterday's dollar will pay for the services of one who may do the work better than myself; or, I may work again to-morrow and the next day, and the next, and save my yesterdays until I have long years of yesterdays, strong and capable of toil, who shall labor for me and keep me in comfort when my body is too weak to toil."



## Buying a Piano

OUR attention has been continually called to various schemes to induce unsuspecting purchasers to buy worthless pianos. Buying a piano is a most important matter to many people. Considered intrinsically, the piano is often the most expensive possession of the owners. Involving as it does a considerable outlay of money, we believe that the matter should be given unusual care. We cannot think that any of our readers could be gullible enough to be caught by any catch-penny scheme, but we know that they are coming in contact with many who may be considering the purchase of a piano, and a word of advice may not be out of place.

The only way to purchase a piano is to go about it as you would buy a house or any other expensive property. Induce an expert, a real expert, to pass upon the worth of the materials used in the piano, the workmanship and the reputation of the maker. One of the favorite catch-penny schemes employed in some parts of the country to-day is to publish a puzzle, the answer of which is as obvious as grass in July. The reader solves the absurd puzzle and sends in his reply. He receives in return a reward in the shape of a "Discount Receipt" entitling him to \$100 as part payment upon the Bachoven Piano or some other equally unknown instrument. He may be very shrewd in all his other dealings, but the combination of the fool puzzle and the Bachoven Piano proposition is too much. He examines it carefully through his stove-lid spectacles, and apparently never dreams that the \$100 is a fictitious price added to the asking price for the sole purpose of swindling him. This is only one of endless schemes which seem to be adding to the millions of the gentlemen with cob-web consciences. Perhaps the American people really do want to be fooled. We are told by New York detectives that the "gold-brick" swindle is attempted nearly every day of the year in the "city of a billion lights."



(Another phase of Mendelssohn's youth will appear next month.)



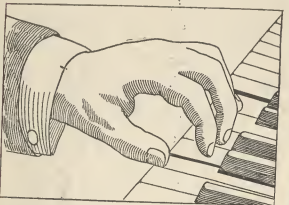




The following cut shows the position of the right hand:



The teacher should take the same care with the left hand. Frequently this is neglected, and many young pupils who can boast of an excellent right-hand position have a left hand which is never in satisfactory position. The following shows a desirable position for the left hand:



In order to demonstrate the proper position of the hand to the pupil I have him let his right hand hang loosely from the shoulder to the finger tips, then take his right hand from above in my left, raise it to some distance above the keyboard and put my right hand under his wrist, so that the entire weight of his hand rests upon my forearm. While he still retains the relaxed conditions of his hand I allow it to sink gradually, until, at first the middle finger touches a white key; then in succession the second and fourth, and finally the thumb and the little finger all rest upon the keyboard. At last the natural pressure of the fingers upon the piano keys will cause their joints to bend until the back of the hand assumes its proper curved position. At all times the hand must be unconstrained and relaxed.

#### PREPARATION FOR EXERCISE IN TOUCH.

(Practically all of the exercises in this book may be practiced at a table if the teacher prefers.) After the exercise for position has been practiced sufficiently and the position approved by the teacher attained, the pupil should be able to assume it quickly and accurately. Next let the pupil press down five contiguous keys. The most convenient are those located near the middle of the piano from pupils fall into the error of pressing with the hand and wrist as well as with the fingers. This invariably results in strain in connection with the following exercises. It must be sedulously avoided. The weight of the relaxed arm is quite sufficient to depress the fingers. The arm itself must be perfectly loose at all times.

This is particularly important, as otherwise the touch becomes hard and stiff and the muscles soon become fatigued. In order to draw the attention of the learner to the sensation of a loose wrist I have him place his hand on the keys in the playing position, but without pressing them down. Then I take his wrist between my thumb and forefinger and move it gently up and down, at first only a trifle, and directing him to keep the prescribed position of the fingers. The hand, as well as the forearm, must follow this movement in perfect freedom, with no resistance upon the part of the pupil; the elbow remains steady. This practice must be kept up until the wrist is thoroughly loose and independent, while the position of the hand and fingers is not disturbed, and it should be repeated in every lesson of this first series. In the practice of all exercises this

looseness must be retained throughout, and whenever compromised in the least, should be immediately corrected.

#### EXERCISE FOR TOUCH I.

##### RAISING AND LOWERING THE FINGERS.

The following model is for the teacher's assistance. It indicates in notation how the Exercise for Touch I should be played:



This example shows only the position for the second finger. When other playing fingers are used the chord to be sustained changes accordingly. The following shows the notes sustained when the left hand is used:



It is best to commence with the second finger, since it is the easiest finger to use in a stroke. When the teacher says "One," the pupil raises the finger at once from the metacarpal joint (the joint connecting the finger with the hand) as high as possible without changing the position of the hand, at least somewhat higher than the height of the black piano keys.



CORRECT POSITION FOR THE SECOND FINGER WHEN RAISED. IN THIS ILLUSTRATION THE THUMB IS HELD AT ONE SIDE TO SHOW FINGER POSITION MORE CLEARLY.

The other two joints, during and after this movement, remain perfectly quiet, neither stretched out nor drawn together, two faults which appear with every beginner and which must always be corrected. In this position the finger remains immovable, until at "Two" the raised finger falls, quickly on the piano key with the fleshy end, not with the nail, and with sufficient force to produce a moderately strong tone. This is done often with each finger to secure a certain correctness, at least ten times, and in the following order: 2, 3, 4, 1. The teacher may separate his counts by a long or by a short interval, according to discretion; the fingers not engaged hold down their respective piano keys.

The greatest difficulty is caused by the fourth finger. Generally speaking, the beginner can hardly lift this finger from the piano key; it must, therefore, receive double the practice given to the other fingers until it can rise at least as high as the nail of the adjoining fingers without being straightened. The nail of the four fingers should not be seen, otherwise the position is incorrect. The thumb requires especial attention; it must rise from its root without striking against the second finger, and make his stroke with its fleshy side. In doing this the metacarpal joint of the second finger protrudes, which is a frequent fault.

Both the teacher and the pupil must carefully observe the following points:

1. That the finger in rising and falling should always take the same course; that the only movement is in the metacarpal joint, and that the key is struck exactly in the middle.
2. That the finger should execute every movement quickly and with energy, but that it should be perfectly quiet before and after every stroke action.

3. That the correct position of all other parts should not be altered.

With weak or over-stiff muscles the teacher will find it advisable at the start to hold the pupil's hand in his own, in order to direct the attention to his fingers until the latter is able to control them by his own will power. To this end let the teacher take the right hand of the pupil, placing the thumb of his own right hand under the learner's wrist and letting his other fingers rest on the back of the child's hand, thus keeping the metacarpal joints in the proper position.

In order to show him the necessity of this unconscious position of the metacarpal joints, which is the chief difficulty in his practice, have him place his hand loosely in the correct position at the keyboard. Then let the teacher press down the metacarpal joint of the middle finger with one hand, while with the other he lifts the finger with the middle joint high in the air and suddenly lets it drop on the piano key. Do this several times, and with other fingers, until the pupil notes the elasticity of the finger and the strength with which it falls. Then let the teacher put his forefinger under the same metacarpal joint, so that it stands again in a faulty manner, and let the finger drop similarly. The pupil will immediately notice the weak, ineffective stroke which barely touches the key, not to speak of producing a tone.

To help him in raising the fourth and fifth fingers have him press down five fingers together. Then let the teacher take the finger he desires to exercise between two of his own fingers and lift it high, causing it to go through with the proper action twelve times in succession, slowly and with energy, but without strain. Immediately after this the pupil must carry through the same procedure himself, and generally an improvement will be perceived, which will go far in encouraging him in his self-practice. Also let the teacher hold down four of his fingers on the keys while he goes through with the prescribed action with one finger.

At the end of the first lesson go over the beginning exercises in Part I as long as time will allow, for it is essential that the pupil should learn to execute them with as much accuracy as possible; otherwise faults will readily creep in when the practices alone.

#### ORDER OF PRACTICE.

1. Exercise for touch with each single finger (always slow).
2. Explaining the nature of the piano.
3. Study of the musical alphabet, forward and backward.
4. Study of the names of the keys.
5. Ear training, high and low (with family assistance).

#### "AS THE TWIG IS BENT."

BY MRS. R. H. HARDING.

"Just as the twig is bent the tree's inclined: 'Tis education forms the common mind."

In these two lines Alexander Pope gave the world what is probably the best educational epigram ever written. On your walks through the woods in the summer and in the fall you will have fine chances to observe how nature of the tallest and stoutest trees assume odd and often distorted shapes. These shapes did not come when the trees had attained their full growth. They date back to the sapling stage, when the forest giant was little more than a twig.

All those who have to do with the musical training of little human twigs should remember this. What seems insignificant is often really very important. For instance, if the little one is permitted to perform mechanically if the little one is permitted to play all of its life. You have seen the fantastic gardening done by some well-meaning workers by what not. The gardener seems to be doing everything to prevent the tree from assuming its normal shape. This resembles the teaching of many music teachers. The first thing the teacher should do is to consider the natural inclination of the child and then proceed to develop this inclination.



(Scene from "Aida"—Aborn Production)

## VERDI'S EGYPTIAN OPERA "AIDA"

### GREAT SINGERS IN "AIDA."



KELLOGG.

The cast of characters in *Aida*: Aida (soprano), Amneris (mezzo-soprano), Radames (tenor), Amnassaro (baritone), Ramphis (bass), The King (bass), A Messenger (tenor). In addition to these are a large number of supernumeraries and chorus members, priests, priestesses, ministers, captains, soldiers, officials, Ethiopian slaves, prisoners and populace. Of the singers who took part in the first productions of the opera at Cairo and at Milan none are known to American readers of the present day.

The first production in New York (November 26, 1873) included at least three singers who will not be forgotten in America for a long time to come. These were Anna Louise Carey, (Amneris), Italo Campanini (Radames), Victor Maurel (Amnassaro). It is interesting to note that at the first American performance the part of Amneris was sung by an American singer. The greatest Radames of modern times is, of course, Caruso, whose voice seems to be peculiarly adapted to certain arias from this opera. The best known musical numbers from the opera are: *Ah! Celeste Aida* (tenor), *O cieli azurri* (soprano), and the famous *Aida March*, which is considered one of the greatest marches ever written. Louise Homer and Ernestine Schumann-Heink are probably the most famous singers of modern times in the difficult role of Amneris. Verdi was accused of imitating Wagner in the opera, but impartial observers discover great originality in the work. It makes far greater demands upon the singer than any of Verdi's earlier works.

### THE STORY OF "AIDA."

Act I. Egypt in time of the Pharaohs. Place: Palace of the King of Memphis. Aida, daughter of Amnassaro, King of the Egyptians, is held a slave. Aida loves a young warrior, Radames, who in turn is loved by Amneris, daughter of the King of Egypt. Radames is chosen commander of the Egyptian army. News of the advancing army of Amnassaro is received, and in a closing scene Radames is installed with great ceremony.

Act II. Amneris' room. Amneris forces Aida to reveal her love for Radames. In the second scene Radames returns triumphant with Amnassaro as a captive. The triumphal march is one of the most spectacular scenes in opera. Aida recognizes her father. The King of Egypt astonishes everybody by declaring that Radames shall marry Amneris.

Act III. Temple of Isis on the banks of the Nile. Aida's father forces her to make Radames betray the position of the Egyptian army. Amneris learns of this treachery and Radames is taken prisoner. Aida flees with Amnassaro.

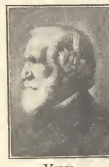
Act IV. Hall in the Temple of Justice. Amneris offers to buy Radames' pardon for his love. He refuses and is condemned to be buried alive. In the last scene the stage is divided into two portions. The lower portion shows the vault in which Radames is imprisoned. The upper portion shows the brilliant and gorgeous Temple of Vulcan. Aida, repentant, joins Radames in the tomb to die with him. Amneris in the temple above is heart-broken with despair and falls fainting upon the stone slab which seals the fate of the lovers. The remarkable double stage setting, the first of its kind, is said to have been the product of Verdi's own originality. The whole opera is one of the most spectacular works for the stage.

The libretto of the opera is much stronger than the earlier librettos to which Verdi wrote the music.

### HOW VERDI WROTE "AIDA."

One of the most important and exciting periods in modern Egypt was that which may be best located by the completion of the Suez Canal in 1871. The land of the Ramesses and the Pharaohs was coming to a new life. The Khedive Ismail Pasha desired above all things to be considered progressive, consequently he endeavored to induce the fifty-seven-year-old Verdi to write the music for a grand opera to be produced at the newly-opened opera house in Cairo. Verdi felt the weight of approaching years and did not think that it would be desirable to commence a new work. In fact, he considered his career as a composer closed. Consequently he made what he considered an exorbitant price, \$20,000, or \$30,000 if he conducted the first performance. To his surprise the Khedive accepted this price, and Verdi set to work upon this work, little thinking that it was to be the threshold of a new musical development which was to preserve him from being ranked with Bellini and Donizetti. The opera was first produced December 24, 1871, before one of the oldest mixtures of the people of the Occident and of the Orient ever seen in an opera house. The opera was an immense success and is still such an excellent "drawing card" that a great spectacular special production will be sent upon the road next year.

Verdi wrote in all thirty operas. His other musical works, with the exception of the *Requiem*, are practically unknown. His most popular opera is *Il Trovatore*, although this ranks considerably below *Aida* in musicianship.



VERDI.



BY JO-SHIPLEY WATSON.

First: Learn not to be taken by surprise.

to fret over conditions is useless. Keep your  
fresh and act. Try always to find out new  
of doing old things. Tell a good story once in  
while and experiment. Resolve not to show your  
appointment or resentment.

MOZART'S LAST FAREWELL TO HAYDN

It is said that Haydn was as depressed over the loss of Mozart as he would have been over a son. The writer of the article is engaged upon the closing paragraph in a room in a large studio building. Just as he is writing it the sounds of "With Verdure

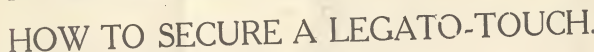
JOSEF PISCHNA.

The renowned writer of Technical Exercises.

1826. Pischka was born at Lang Lhotz (Bohemian Moravia) in 1826. In 1847 he graduated from the Imperial Conservatory at Prague as an oboe player. However, he was also a pianist and a virtuoso. He played the piano in addition to the orchestral instrument. He had the thorough training of a contemporary virtuoso, but he was not really demanded before the student is permitted to graduate. Consequently, although he lost his ideas in the orchestras in which he performed, he was really a virtuoso in well trained musician. From Prague he went to Odessa, and became the principal conductor of a military band and then moved to Moscow, where he became Professor of Music in the endowed institute for young ladies of noble birth. He was here for thirty-five years, and his teaching pupils were fully of all time and of all countries. He was not only a technical exercises. Working carefully and slowly, he soon produced results which attracted wide attention. Pischka retired upon a pension from the Russian Government. Thereafter he lived in Prague, taking a few private pupils. He died in 1896. Pischka's name in Bohemian was Píšťka.

## BRAHMS' QUICK WIT

Brahms did not like the opera form and never wrote an opera. He was, however, very fond of the opera *Carmen*. Once he injured the feeling of Hermann Goetz, the composer of *The Taming of the Shrew*, by asking him why he amused himself with such trifling things.



From "Letters from a Musician to His Nephew."

By E. M. BOWMAN.

You are now to learn alternate movements with a pair of arms, one downward and the other upward. At the same time, one of them striking a key and the other lifting to prepare to strike. Here looks up before you, my little man, the beginning of what is known as the *legato-touch*, the cornerstone of the piano player's technique. Without this foundation you can never become an artistic pianist. With it, together with other gifts and powers, you may, and I think you will, become a fine player. By now you know when you know, and you know that you know when you know, and you know that you know just why the legato-touch is so important, and why it is positively necessary for you to master it. And you and your parents, for the present, may do without word for it, while I will make my efforts toward leading you to it.

In order to convince you that I am no minkinking too much fuss about this touch I must tell you that for many years I had great difficulty in teaching it to my pupils. I knew that I was highly intelligent, and that I was a good teacher, and I always persisted until they had done so.

AN INTERESTING INVESTIGATION.

I had observed that pupils who had not gained the touch would advance just about so far in their playing, and then seem to stop making further progress. There they would stick, like a boy floundering in Vermont snowdrift. I became anxious to know whether other teachers were having the same experience. So I wrote to between three and four hundred of the leading teachers, scattered all over the country, asking them to favor me with an answer to a certain list of questions which I sent to them.

The questions were made to place the value this portion of their pupils had this touch before coming to these leading teachers in New York, Boston, Philadelphia, Chicago, Cincinnati, St. Louis, Denver, San Francisco, and many other cities, as well as in colleges and schools. Every one of these teachers—and the list included all or most of the great musical names at that time in the United States—agreed on the vital necessity to pianists of the touch having a good legato-touch. They also said that comparatively few pupils had this touch at the time they came for lessons.

I still have these hundreds of letters in reply to my questions, and they show that only about five every hundred pupils had been taught this touch at the beginning, as they should have been—the touch which, in order to become a superior or even a passably good pianist, one must positively possess. Many of the letters said something like this: "Before I can do any good work with a pupil I cannot play legato, I am obliged to break up (or her) old, bad habits and begin at the foundation for a legato-touch."

Dr. William Mason, one of the most eminent experienced among American teachers during the last half century, a teacher, too, who had a better grade of pupils than most of us, said in his report "I very rarely have a pupil come to me for less than a good reformation. It is often very difficult to reform the touch of such pupils. They come to us with the idea that they are to receive so-called

finishing lessons, and therefore do not enjoy being informed that they have a bad touch and do not play legato. Sometimes it is I who get the 'finishing' instead of the pupil."

SOMETHING ALL PUPILS NEED.

If I had the space I could give you pages of these interesting remarks and opinions on this subject. I have told you enough, however, to make you careful to do your very best to master the legato-touch. I trust that Miss Proctor not only has a good command of this touch, but that she will be able to teach it to you. If she does not talk much about it, do not appear very anxious to have you acquire it; you can be fairly sure either that she does a wonderful work about it herself or that you are a wonderful creature. I say this, for I have never met the pianist who did not need to be taught this touch, nor have I ever taught it to one who did not give me the opportunity to fully earn the money paid for my lessons!

resons!"

When you begin the finger movements in playing the legato I wish to have you get a good idea of the meaning or tone-effect that we call legato. It means so to join two or more notes together that they sound as if they were one note. Miss Proctor will sing a few tones legato. While she sings, you should notice that the tones are connected one to another; that there is no break in the sound when one voice goes on and another takes her place. This is marbles and boys, is it not? Well, take a lot of your marbles and lay them in a row, as if in a little groove or trough, so that each one will touch the next one to it. The first marble is connected to the next one to it. But, each marble is connected to just the smallest possible spot—a mere pin point—to the next one, and that one to the next, and so on to the end of the line.

Now, take a row of small passage legato. Each tone should be distinct and perfect in outline, but each tone should be connected to the one before it, and the one after it by the tiniest thread of sound, even as the marbles are connected by touching each other.

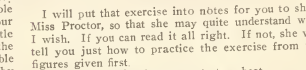
think of this binding effect now as you practice the two-finger movements. Take your place at the piano in proper position. By an arm-movement place the first finger (thumb) of the right hand on the keyboard and play alternately the first and second fingers, as in a slow exercise. The time you have been practicing exercises up to this point you have also been learning the names of the keys on the keyboard and the corresponding names of the lines and spaces on the staff. Also, that different sharp signs, called notes and rests, are placed on the staff so that you may know what tone on the piano is sounded, just by looking it to sound, and the different notes are to be where the rests are placed. You are to learn all about these signs, but for the present it will be better not to try to play by name but by figures.

## A PRACTICAL LEGATO EXERCISE

In doing this, in the exercises to follow, the fingers 1, 2, 3, 4, 5 will be the fingers from the thumb to the fifth. Practice from memory the following exercise. The first tone in the exercise will be played with an arm-movement. Also when the finger is to be repeated, the arm-movement is to be used, the same as with the first tone. All the other tones are to be played with a finger-movement. There are two kinds of "touch," one with the finger and one with the arm. These two will be explained later. You will really start to play in about six months. With finger-touch you will be able to play legato. With arm-touch you can properly begin a phrase.

repeat a tone or resume playing after a pause called for by a rest.

for by a legato will be the most important thing to do for you to do during the first year of piano study. That touch must be mastered prior to any of the other different forms of detached or so-called staccato touch. The staccato-touch should be thoroughly mastered until the legato-touch is achieved. The staccato-touch becomes a "habit." If Miss Proctor shows you anything about staccato and asks you to play with that touch, kindly tell her that your Uncle Edvard has requested you not to use any of the staccato-touch until the habit of the legato-touch shall have been so thoroughly established that the staccato-touch has become a habit. If the legato habit is not so thoroughly established, the legato habit in the least will be a detriment to the staccato-touch. From my giving you such positive directions to play only legato until the legato habit is formed, you will perhaps "guess," like a Vermont Yankee boy, that I must have had, as a teacher, enough trouble to make me wisely cautious about such directions as *staccato at the same time* and *two at the same time* which are directly contrary to each other. Undue haste to learn and to use the staccato-touch has ruined many a legato-touch which was in a hopeful process of formation. For two past years I have been sending out my students to the summer singer trains to meet and try to pass each other



Practice with each hand separately, memorize :  
then play from memory only.

Notes marked (\*) are to be played with a knuckle-action; all other notes with finger-tip.

PLAY EXERCISES FROM MEMORY.

My reason for directing you to play only for memory is that you may be able to watch closely the position of arm, hand and fingers, keep the wrist straight and move the fingers accurately and properly. Beginners cannot at one and the same time read the notes, the fingering, keep time with the metronome and remember the position about position and action. The position, action and plant could of the playing machine are, at this time, of great importance, for you are now laying the foundations of your future touch and technique. Remember notes and playing them on the piano, compare the importance of forming your touch and technique at present, is of no consequence whatever. Now, keep your fingers straight and your fingers. Just now, however, the sound is all-important. Just now, your sounds you make or how LONG the sounds are of slight importance!

Good-bye till to-morrow!

UNCLE EDWARD.

TEACHERS often fail to realize that technic is best taught as a separate study. Plaidy was one of the first to discover this. At the outstart of his career Plaidy was a violinist. Later he decided to become a pianist and sought the shortest mean to his desired end. This resulted in his technical studies. At the Leipzig Conservatory, where he taught for twenty-two years, his principal work was teaching technic to pupils who



## SYSTEMATISE YOUR OCTAVE STUDY.

E. R. KROEGER.

It seems to the writer that if there is any feature in piano instruction wherein a lack of judgment characterizes a number of pianoforte teachers it is in regard to octave playing. "One must be able to walk before he can run," and yet pieces containing difficult octave passages are frequently given students who possess but an elementary technique in single note passages. It is a rare thing to find even advanced students who have been taken systematically through a course in octaves.

Many a pupil has been given Kullak's second book of octave studies before he has had the first. Now, this second book is a most excellent thing, although there is a wide divergence between the first and last studies in difficulty of execution. But Kullak (a really great authority in regard to octave playing) intended that before it was adopted as a part of the regular course of study the first book should be carefully and diligently practiced. The liberation of the wrist has to be given the utmost care, and there are exercises especially adapted for this purpose.

## OCTAVE SCALES.

Scale and arpeggio practice are essential in order to secure certainty and speed. The employment of the third, fourth and fifth fingers requires a special schooling, so that when emergencies arise in pieces they can be utilized readily and accurately. The matter of a proper position of the hand and the correct angle of the unused fingers ought not to be left to chance. But it is a fact that many teachers give pupils octave work without instructing them in these particulars. The result is that they play with rigid wrists; with the fifth finger on black notes in scale passages, and with the intermediate fingers outstretched stiffly. They draw upon the upper arms, the shoulders, and even the back for muscular aid when it is absolutely unnecessary. They look as if they were battling with the piano instead of playing it.

## GODOWSKY'S MASTERLY OCTAVES.

To watch a master like Godowsky play octaves is an education in itself. The extraordinary facility with which his hands fall immediately into any required position; the absolute relaxation of such muscles as are not needed for actual work; the apparent absence of effort—these are model points for the student to follow. But they were gained only by a minutely critical analysis of the details which led to such results. This phenomenal virtuosity was attained by an almost incredible patience, perseverance and intelligence which conquered step by step every point until the goal was attained.

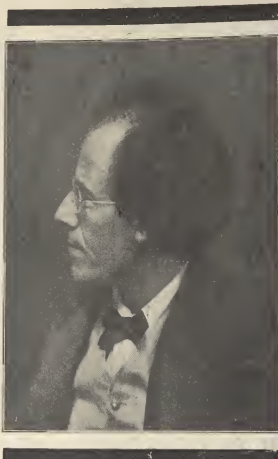
Good octave playing is a most necessary department of piano playing. There are very few pieces in the fourth grade and beyond which contain no octaves. The great compositions of Beethoven, Schumann, Brahms, Chopin, Henselt and Liszt are full of octave passages. To master these, octave technique should be as much a matter of systematic study as any other feature of piano practice. The Kullak Octave School is by common consent given first place in this direction. The first book contains the preparatory work; the second, seven special studies; the third, a number of selected passages by famous composers.

## CZERNY'S OCTAVE STUDIES.

Czerny's Octave Studies are of course excellent. One etude from Czerny's Opus 740 has been used by the celebrated pianist, Lhevinne, as an encore number with dazzling effect. One of our best American composers, Carl A. Peyer, has written some octave etudes as beautiful as they are valuable. J. H. Rogers has also written some very artistic and beneficial octave studies. There are, of course, many others.

The point the writer wishes to make is that octave teaching should not be desultory or haphazard, but that it ought to be as methodical as anything else. In this way pupils are able to fulfill the requirements of advanced compositions instead of giving the impression that when they are playing octaves they are struggling with apparently insurmountable difficulties.

## THE CLOSING OF A GREAT CAREER—GUSTAV MAHLER.



THE death of Gustav Mahler, on May 18, in Vienna, was a shock to the entire musical world. A biography of this great composer-director was given in the May issue of THE ETUDE in connection with what was doubtless his last statement of musical consequence. This Etude had little idea that it was to have the melancholy honor of publishing the "swan song" of this famous master. He was very averse to being interviewed, contending that an interview would be construed as an attempt to push himself forward, or at a bid for publicity. He was quite willing to give our readers the benefit of his opinions, but his genuine modesty and retiring disposition was almost pathetic, as he dreaded the limelight, and desired to be known only through his work as a conductor and as a composer.

In addressing our representative he said that he had long since ceased to read musical criticisms in the papers. He claimed that they annoyed him quite as much when they were good as when they were bad. This general animosity to the critic made many enemies for him, and some did not hesitate to express themselves very freely over his work. Accustomed by long years of service in Europe to expect a kind of military obedience to all of his commands, his path in America was by no means an easy one. Nevertheless, he produced results in opera and in concert with the New York Philharmonic that will long be remembered.

Mahler was a kind of human dynamo with hardly flesh and blood enough to conceal the coils and magnets. For many years he had been nervous to the point of explosiveness. His memory, training and natural ability as a conductor were nothing short of marvelous. In his attire he was simple to the point of being ascetic. In fact, when his slender little body, with its distinctive individuality, came between the orchestra and the audience the audience was at once impressed that the man was a real master—such a master as one might have expected one hundred years ago. Although receiving the highest salary ever paid to a conductor in America or in any other country, Mahler gave no indication of being mercenary. His salary came to him because he was the one man in the world who could command it.

In his interview for THE ETUDE Mahler laid great stress upon the importance of the folk-song in early musical education. He told our representative that while the melodies he employed and the themes he used were quite original, he felt his mind wandering

back to the old Bohemian folk-songs he heard when he was a boy. Mahler was inclined to try to win disdian upon the assistance he had received from his teachers, and claimed that those who would compose must learn to depend upon themselves. Although he had been a pupil of as famous a master as Bruckner, he waived aside the fact of having such a training and claimed that he had been obliged to work out his own musical salvation.

As a composer Mahler will be known principally through his eight symphonies. He has also composed a few choral works of significance, including *Das Klagende Lied*. The two operatic works with which he is credited by the Grove dictionary we know, upon the composer's own authority, to be merely sketches or outlines which he never had the time to develop as he desired. The nature of his works makes it unlikely that he will become well known to the public of the future as a composer. A symphony, particularly a Mahler symphony, demands a large body of men to give it a tonal existence. Mahler wrote practically nothing in the smaller forms by which he will be remembered. His orchestral effects were startling and contrived with great ingenuity. His intimate knowledge of the possibilities of the orchestra gave his musical ideas a kind of fluency of expression which enabled him to employ many effects which others would have found it extremely difficult to secure. He was invariably ranked with Strauss and Reger as one of the greatest composers of our time.

## PERSONAL CHARACTERISTICS OF GREAT COMPOSERS.

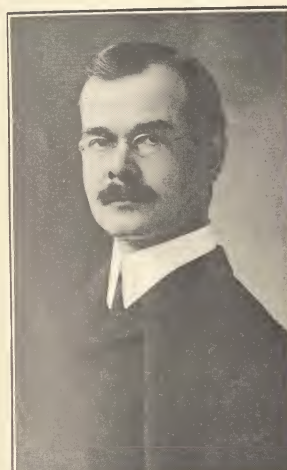
BY FREDERIC S. LAW.

IN the *Politisch-Anthropologische Revue* Otto Hauser gives a great many interesting particulars concerning the outward appearance of German musicians, which he founds upon portraits from life painted by contemporaneous artists.

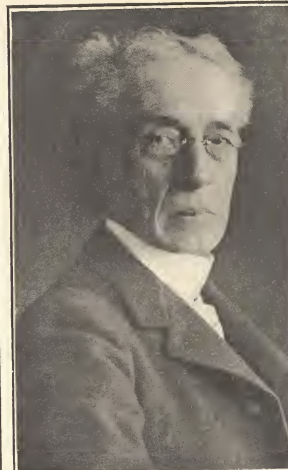
His judgment of Schubert is based upon a sketch by Moritz von Schwind. Schubert's hair was brown with a reddish tinge, his eyes were gray, his complexion was remarkably delicate and rather pale. The shape of his skull indicates a racial origin from the Alps. Beethoven's face was perhaps the same most like Schubert's, but his hair and eyes were decidedly darker. It is worth noting that Beethoven's eyes were said by some of his contemporaries to be brown, while by others—and this is perhaps more probable—they were declared to be blue. No little stress is laid upon the fact that he bore a more sympathetic expression than that which generally appears in most of the portraits by which he is judged at the present day. His nose was small and slender, which also does not correspond with the common idea of him. His face was pitted with scars of smallpox, from which he suffered in early life.

Carl Maria von Weber had brown hair and blue eyes, a slender and finely cut face; his nose was large and curved. Robert Schumann had the same color of hair and eyes, but his nose was less prominent. Richard Wagner was a rather dark blonde, but his eyes were light and his complexion was fair, while his head was exceptionally large. Franz Liszt was a born Hungarian, but Hauser considered him in color a German; his eyes and hair were similar to those of Wagner's, but his whole appearance was better proportioned. In contrast to him Johannes Brahms was a very light blonde. In Bruckner the line of the type of face and shrewd, "peasant" expression are the most prominent characteristics. As for Richard Strauss, Hauser considers his Alpine features are so well known that he finds no need of peering into particulars about them. His whole appearance indicates Northern descent, especially the eyes. Handel was also blue-eyed and fair, posers. Gluck was as well purely Northern in appearance and posterity has an excellent idea of him from the fine portrait in the Vienna Museum. Mozart, whose father wandered from South Germany to Austria, was also Northern in appearance. In his looks, his hair was red and his eyes were brown, while he had a high color.

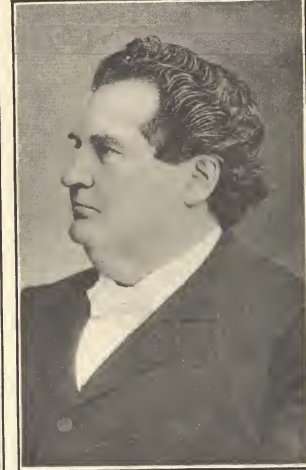
## The Etude Gallery of Musical Celebrities



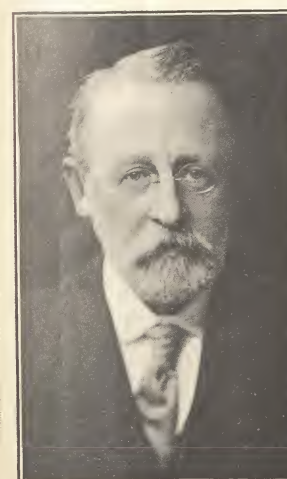
Ernest R. Kroeger



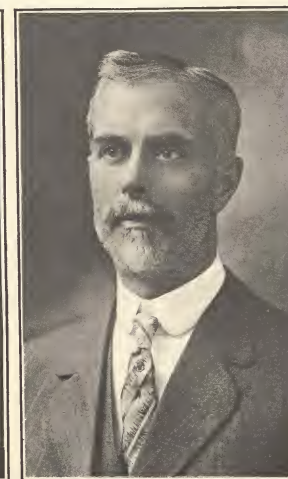
Hugh Archbald Clarke



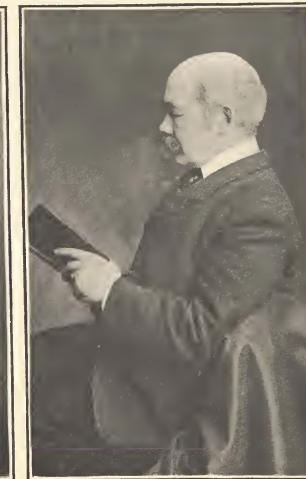
Edward Morris Bowman



William Wallace Gilchrist



Raymond Huntington Woodman



Albert Ross Parsons











highway robbery, and the person who accepts it, knowing the conditions, should not boast of his morals, nor claim to be an honest man.

If any one wishes to continue in the piano commission business he should become a real expert. He should know the piano, not only as a player, but he should know about its construction. He should know the value of the different woods; he should know the science of tone and vibrations; he should know the mechanism of the instrument thoroughly; should know the different varnishes; know which finish is likely to stay in good condition the longest—in fact, he should be an expert and demand an expert's price, which few would be willing to pay. But for the cause of good music all of us should be willing to say openly and honestly which piano we think are good, which fair, and which, in our opinion, are the best, and perhaps we could safely keep silent about the strawberry boxes with strings and hammers that are frequently sold under the name of pianos, and our very silence would become such damning evidence that after a while all makers would have to become reputable or else be obliged to leave the business. Further, if any one really desired your services or mine in choosing a piano to the best of our small ability, we would not be more than right to accept a reasonable fee, say \$5.00 or \$10.00, for "services rendered," but if we were really honest we would hesitate about performing such a service unless we really had something about a piano and the way it should be made. We would not resort to dishonest methods to "make a hit" with our prospects, for we would have no prospects. We would leave the piano trade to its own problems and devote ourselves to the cause of teaching.

#### THE TEACHER ENTITLED TO PAY FOR TIME AND SERVICES

The proposition is simple. If any one wishing to get a sewing machine should ask a dressmaker to stop her work and go to help him select a machine, it is safe to say he would pay her for her trouble or else not ask her aid. If a man were to buy a stationary engine, for instance, and felt himself an incompetent judge of such articles, and in his dilemma turned to an engineer for advice and asked him to spend a half day looking over and examining and explaining the merits and demerits of such engines, would he not expect to reimburse his adviser? It would be a small man who would expect so much gratuitous service for love of himself alone. In buying a piano the proposition is identical. It is time the innocent householder woke up, if he wants a piano let him inform himself on the subject, or, lacking the time and patience, let him go to someone who knows and frankly and openly pay him for his professional service.

The first commission paid was one of those impulsive, generous acts, or rather a stroke of diplomacy upon the dealer's part, who never stopped to argue whether it was right or wrong, wise or foolish, or to ask himself whether it would lead, it was good business for him, but what effect had it on the musician?

If piano buyers are afraid of us teachers we should do something to restore their confidence. It is not for us to further the schemes of dishonest and tricky dealers by distributing their due bills or soliciting business for them. If we are to be piano agents let us be so openly and make a fair living out of it. We will be in the business and the world will know the source of our income. But as teachers let us not be afraid to say that which we all know—namely, when a dealer allows a handsome price for an old, worn-out instrument as part of the cash payment, the new instrument is marked sufficiently high to allow for such a bargain. To charge \$400 for a \$250 piano, and graciously allow \$100 for the old piano in exchange, can certainly not be mistaken for a generous philanthropic action. As for the due bill, it is the same old trick in a new disguise.

Let us, as a profession, be done with all such underhanded business. The chances are that if the householder could get his instrument more cheaply he would have me to so say, and I would be just as well off in the end. Surely the teaching profession should not play the part of a sneaking lackey to the piano trade, and stand with its hands behind its back, in its teaching meanness, and with the skillfully proffered tip.

#### HOW THE PIANO DIFFERS FROM ITS FORERUNNERS.

BY GEORGE ROSE.

[The following by an English expert appeared in the *London Musical Courier* and shows very clearly the difference between the piano and the clavichord, the spinet and the harpsichord—instruments about which the student needs much information.—*Editor's Note.*]

In dealing with any modern subject it is the fashion nowadays to trace back its origin to the most remote past, and it is easy to carry our subject of this evening back to Daniel, Apollo and Jubal, but we will content ourselves with beginning with the clavichord, and concern ourselves first with the immediate predecessors of the piano.

So interesting are the keyed instruments of the eighteenth century that we can on the present occasion pass over the harp, dulcimer, keyed violin, zither, etc., and go to the instrument which five hundred years ago, at least, was the joy of musicians, and held its own, with little variation, down to the end of the eighteenth century. I refer to the clavichord. Queen Elizabeth was an expert performer upon such an instrument, though as the term virginal is rather loosely applied, she probably used also a quilled instrument—the spinet. Each preferred the clavichord for his own private use on account of the variety of effects to be obtained from it, and on this account, in spite of its feeble tone, it held its own not only against the harpsichord, but for a long time even against the pianoforte.

The clavichord consists of a series of wire strings stretched horizontally in an oblong box provided with a sounding-board and a keyboard. The addition of a keyboard to a stringed instrument is a very old idea, indeed. The burly-gurdy, ancient as it is, and still surviving in France in some country districts, is the descendant of a formidable machine used by the Anglo-Saxons, but it was nevertheless a stroke of genius on the part of some long-forgotten enthusiast to adapt a row of keys to the zither.

The mechanism of the clavichord is quite simpler, and so suggestive of the pianoforte in its simplest form that it is curious the latter should have been so long delayed and the field so largely held by the spinet and harpsichord, which are not percussion instruments, as are the clavichord and piano, but have strings which are plucked with quill plectra. The key of the clavichord, which is balanced exactly as that of the piano, upon a fulcrum, is provided with a brass tangent which strikes the string, producing a sharp and feeble note, the pitch of which is determined by the length of string which the tangent causes to sound.

The greater the length of a vibrating string of given diameter and tension the lower the pitch of the note produced, and the early makers of clavichords availed themselves of this fact to produce several notes from the same string, just as in the violin, mandolin and all such fingerboard instruments.

#### ORIGIN OF SEPARATE STRINGS.

It did not, for a long time, occur to anyone to provide a separate string for each note, so the early instruments were constructed like the old Italian one oftentimes seen, with so few strings, and pairs of strings, each of some of them serve for as many as five notes.

As only one note at a time can be produced from each string, it is evident that the scope is considerably limited, and that the composer was often obliged to avoid chords which would seem the most natural to use. The early keyboard music indeed seems curious to our ears, relying being placed for effect upon rapid runs and curious trills rather than upon the chords and harmonies to which we are accustomed.

When the clavichord was provided with a string to every note its capabilities were of course very different, and Bach was able to write his preludes and fugues as if he had had a pianoforte to deal with.

The study of the evolution of the pianoforte by no means a simple one. Invention has developed it upon anything but direct lines, and all kinds of results have been arrived at, branching off in many directions from the parent idea, to which return has always been inevitable.

We cannot now touch upon these side developments—interesting as they are to the student—but

will confine our attention to the quilled instrument which never altogether displaced the clavichord, but nevertheless helped to keep the piano out of the field for a long time.

The spinet was, on the continent, usually oblong in shape, but in England the peculiar type, of a beautiful wing shape in plan, was produced and was very popular in early Jacobean times.

Handel also used an exactly similar spinet, many of which were made, though few survive to-day.

The mechanism of the spinet never varied. The type was fixed at once at a very early date, and simple as it is, was never improved upon. Nothing could indeed be better and more ingeniously fitted for its purpose.

The key is like that of the clavichord, but instead of a striker we find an upright piece of wood, called a jack, which carries a quill plectrum, and engaging with the string, when the key is depressed, and passing it, plucks it smartly and produces the sound. To permit of the return of the jack and the quill, the quill is carried upon a tiny tongue of wood, with a bristle spring behind it, so arranged that when the key is released the quill passes the string silently, without causing it to speak again.

This is a pretty simple mechanism, and should be carefully studied. It will then be seen at once that however much or little force is expended by the finger of the performer upon the key no production can be made in the loudness of the note produced. Herein lay the weak point of the piano instrument. When the plectrum is held in the hand of the performer, as in the case of the zither and its kind, very considerable degrees of loudness are within the range of the instrument, but the spinet has a plectrum which requires always a certain force to make it pluck the string at all, and nothing more is possible, and nothing less.

The result is, therefore, somewhat monotonous, and the composer is obliged to rely upon careful progressions and brilliant execution.

#### TWO KEYBOARDS.

The early makers soon added another keyboard and an additional set of strings, and used one or other devices, such as mating the strings, these double spinets were called harpsichords.

The pianoforte is said to have been invented by Christofori in 1709, and replaced the jack and the spinet by a hammer, changing the mechanism somewhat, but, singularly enough, it was far less different than we should now suppose. There was no apparent change in the character of tone from that of the clavichord, and a knowledge of this fact is familiar to and beloved by the musicians of that day, blending, as it did, very harmoniously with the lute and other chamber instruments then in vogue.

The early pianofortes were, therefore, provided with wooden hammers. One maker used iron, and ingenious hammers made of paper. It is not clear and very gradually that first leather and then wool felt were used to cover the hammers, and thus the modern pianoforte one was gradually evolved.

The next step was to adopt a hammer mechanism to the large wing-shaped harpsichord, and then at once the early grand piano began to take shape. A few powerful in tone, and constructionally weak, they were singularly strong in tone-quality.

Nevertheless, the square piano was, on account of its efficiency and small size, extremely popular. It the homes of the well-to-do were always supplied with these little four-foot oblong pianos, the exacting often very delicate in design and workmanship.

Greater power was then sought for, and greater size was the result, until the elegant square or table pianos of the eighteenth century were superseded by the grand pianos, which, in America, has only quite recently went out earlier, being discarded as the grand piano and the convenient upright type were developed.

The upright shape is quite an old idea. Upright spinets were very rare, but they were sometimes made, and were wing-shaped, with the narrow end turned upwards.

"Work is the only thing which remains dear to me; therefore I work to excess. To me the whole good mood for as much work as possible."—Richard Wagner.



## CHARACTERISTIC DANCE FORMS

### Short Notes Upon Dances Which Have Become Famous Through their Adoption by the Masters

WHETHER music preceded dancing, or whether music and dancing came into existence concurrently, is a matter which historians seem to find a field for tireless investigations. Music and dancing have been so connected in the past that innumerable forms introduced into the greatest masterpieces take their name from the Terpsechorean origin of the forms.

The student is often puzzled by the many names of dance forms seen in both modern and ancient music. In the following list the name by which the dance is best known is given, and then the pronunciation, and after that the more common variations of the name. The abbreviations Fr., Ger., It., Span., Eng. mean respectively, French, German, Italian, Spanish and English. The pronunciations are by no means exact. They are as approximate as can be got without the use of signs to represent special inflections peculiar to race, dialect, etc. For any one accustomed to the continental vowel sounds, the pronunciations given will be sufficient. For those who are not acquainted with these vowel sounds, signs placed over the letters would be of no value whatever.

Our readers will find it well worth their while to preserve this issue of THE ETUDE, if for this feature alone, as a similar list does not exist. The descriptions of the dances include the country of origin, the tempo, rhythms, and any matter of special interest for which space is available. The form of the minuet—that is to say, its method of construction—is described fully, as the majority of dances are, but along these lines, and a knowledge of this form assists, not only in the interpretation of most dances, but also in many piano pieces of the shorter kind.

ALLEMANDE (Al'mahnd). Also spelled ALLEMANDE, ALLEMAIN, ALLEMANNE, ALMAIN, ALMAND, ALMANNE. Originated in Germany and Switzerland, and is found in both common and triple time. It is of a lively character, and usually consists of two repeated parts varying from 6 to 27 bars in each section. It is found in the Suites of Bach, Handel, etc., and is usually written in contrapuntal style.

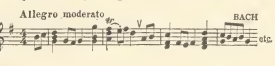


BOLERO (Bo-lair'o). A brisk Spanish dance in three-quarter time. It is frequently written in a minor key and is now almost always accompanied by the clacking of castanets or wooden shells held in the hands of the dancers. These instruments of Moorish origin have a clucking sound, which is very fascinating. The characteristic rhythm of the Bolero is an eighth note, followed by two sixteenths, and then four eighth notes. It is also called a Cachaça. There is a Bolero in Chopin's *Prélude* and Chopin has written a Bolero for piano solo (Opus 19).

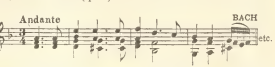


BOURÉE (Boo-ray'). Also spelt BOREE, BUREE, BOUREE. A stately French dance in quadruple rhythm, somewhat resembling the gavotte, except that it is danced on the fourth beat of a measure instead of the third. The following measure is often made up of

a quarter note followed by an accented half and a quarter note, thus giving a syncopated effect.

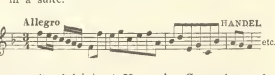


CACHUCA—see BOLERO.  
CHACONNE (Shak-koon'); Fr., CHACONE; Sp., CHACONA; It., CACCONA. A graceful dance in 3/4 time. The name is also given to a set of variations on a ground bass. It is a slow dance, and resembles the PASSACAGLIA (q. v.).

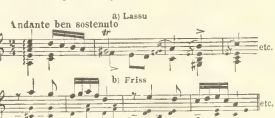


COTILLON (Co-tell-yon). The word is derived from the French word signifying a petticoat. The dance dates from the time of Louis XIV. It is said to have been originally a simple French dance. In its modern form it is a square dance with many figures similar to the QUADRILLE. The music employed for the Cotillon has been made optional with the performers, so that the different figures are now danced to polkas, waltzes, mazurkas, galops, etc.

COURANTE (Co-our-ant). (It., CORRENTE). This is a lively French dance in triple time. At first it was in 3/2 time. Later it was found in Germany and in Italy in 3/4 time. One of the distinguishing characteristics of the older Courante was that the last measure of each part was written in 6/4 time in order to insure a ritard. The name is derived from the French word *courir*, which means "to run." The Courante usually follows the Allemande in a suite.



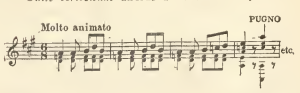
CARDAS (Car-dahs). A Hungarian Gypsy dance of a romantic kind. It begins with a slow movement called the "Lasso" in common time, and gradually increasing in wildness and liveliness until the second movement, or "Fris" is reached. The Cardas has recently become better known in America through the success of such Viennese operettas as *The Merry Widow*, etc.



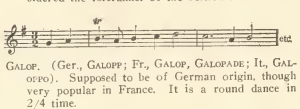
FANANGO (Fan-ang'o). A lively Spanish dance in 3/4 time, brought to Spain by the Moors. It usually has tambourine or castanet accompaniment, and has later developed the characteristic Spanish rhythm (see BOLERO). Similar dances to the FANANGO are the TIRANO, FOLIO and the Jota Aragonesa.



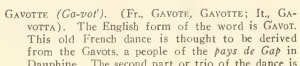
FARANDOLE (Fa-ran-doh'l) or FARANIOULE (Fa-ran-doh'l). (It., FARANIOLE). A circle dance of an exciting character. Usually in 6/8 time. It is common in southern France and northern Italy. Bizet's *Suite Arlésienne* affords a notable example.



FORLANA (It., For-lan-nah), FORLANE. (Fr., For-lah). A quick 6/8 dance now very rare. It is of Italian origin. Sometimes spelled FURLANA.  
GALLIARI (Fr., Gah-lee-ary). (Ger., GALLIERE. Fr., GALLIARI; It., GALLIARIA). This interesting dance in triple time is of French origin. It was for two dancers and of spirited, though not rapid tempo. It was sometimes called the *Romanesque*, and is considered the forerunner of the MINUET.



GALOP. (Ger., GALOPP; Fr., GALOP, GALOPPE; It., GALOPPO). Supposed to be of German origin, though very popular in France. It is a round dance in 2/4 time.



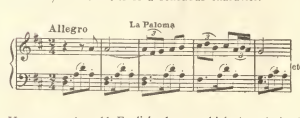
GAVOTTE (Ga-vot'). (Fr., GAVOTTE; It., GAVOTTA). The English form of the word is GAVOT. This old French dance is thought to be derived from the Gavots, a people of the *haut de Gup* in Dauphine. The second part or trio of the dance is often in the form of a musette, and has a drone bass. This gives it a more rustic flavor, which is in decided contrast to the more courtly first half. The Gavotte is usually 2/4 or 4/4 time, and almost invariably commences on the second half of the measure. This results in the last measure being but one-half a measure in length.



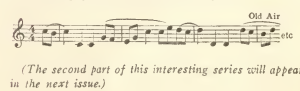
GIGUE (Fr., Zeege). (It., GIGA; Ger., GIGI; Eng., JIG). A lively dance usually in 6/8 or 12/8 time, though 3/8, 3/4, 4/4, 6/4, 9/16 or 12/16 are also found. The name is supposed to be derived from the early word for a violin—(*Giga*, *Geig* or *Geige*). Usually the last number in a Suite.



HABANERA (Hab-bah-nair'-ah). The name is derived from the Spanish form of the word Havana, but the dance is really a very old African dance introduced into Cuba by the Negro slaves, and thence transported to Spain. The dance is written in 3/4 or 6/8 time. It is of a sensuous character.



HORNPIPE. An old English dance which has derived its name from an instrument said to have been played during its performance. It was formerly in triple time, but is now more commonly in quadruple time, and is more lively in character. The sailor's hornpipe is usually in the latter form, and is still popular in the British Navy.



(The second part of this interesting series will appear in the next issue.)





# STUDY NOTES ON ETUDE MUSIC

By PRESTON WARE OREM

## A LOVE SONNET—A. R. PARSONS.

A PORTRAIT and sketch of Mr. Parsons will be found in another department of this issue. Among the manifold activities of a busy career Mr. Parsons occasionally finds time for original work in composition. His "Love Sonnet" is his most recent inspiration. Good players will enjoy this piece, which will need careful handling and much attention to detail. A reading of the verses with which the piece is headed will give the clue to the composer's intentions. Note that he has divided the sonnet into three portions, as indicated by the capital letters, according to the sentiment of the text. Specifically speaking, a sonnet in poetry is a short poem of certain prescribed form, restricted to fourteen lines, arranged according to a fixed disposition. The sonnet of Dante given by Mr. Parsons is a splendid specimen of its type. The composer's musical illumination of these lines is sympathetic and inspiring. This piece must be played in a song-like manner, with elegance and finish.

## NOCTURNE—R. GEBHARDT.

In the April number of THE ETUDE we presented to our readers the principal theme and the finale of Mr. Gebhardt's "Fantasie Impromptu," which was one of the prize winners in our contest, recently closed. In this number we give the middle section of this piece, which is in the style of a "Nocturne." In sheet form the piece is published completely only. This nocturne is a graceful and ornate number which will appeal to good players. The piece should be played in the manner of a Chopin nocturne, employing the *tempo rubato*.

## BERCEUSE—G. DELBRÜCK.

Of cradle songs and lullabies there is no end. The form is a favorite one with composers of all schools. As a general rule the French title, *Berceuse*, is employed. The most famous "Berceuse" is the one by Chopin, but this is a larger work and difficult to play well. One of the prettiest, of intermediate grade, is that by Delbrück. This piece has long been popular as an organ solo, but it is especially attractive in the piano arrangement. It must be played quietly and expressively, with the utmost finish.

## ETUDE-NOVELETTE—G. HORVATH.

This is a dignified and sonorous number of musical interest and educational value. Mr. Horvath has been a successful writer of teaching pieces, but this "Etude Novelette" is in rather more ambitious vein. It reminds one somewhat of Schumann in certain mannerisms, with a touch of Mendelssohn's style. It is nevertheless original and exceedingly well worked out. It should be played in bold and vigorous manner and at a good rate of speed. A good fourth or fifth grade pupil should do well with it.

## ROSE AND BUTTERFLY—P. WACHS.

The popular French writer, Mr. Paul Wachs, has not previously been represented in our pages for some little time. Admirers of his style will welcome "Rose and Butterfly." As suggested by its title, this brilliant and seductive waltz movement has two contrasting sections. The chromatic first theme, running along in eighth notes, represents the fluttering of the butterfly; the graceful and lyric second theme represents the rose. It is a poetic conception, well carried out. This piece is not difficult to play, but it will require a good command of the chromatic scale and some velocity.

## ROSE GLOW—F. P. ATHERTON.

This is one of Mr. Atherton's very best pieces, a quaint and alluring "song without words." It does not call for extended comment except to state that in pieces of this style attention must always be paid to the minor voices and all harmonies be well brought out. Play with careful phrasing and smooth delivery.

## LOVE'S CONFIDING—F. E. FARRAR.

This is a very useful piece by an American composer of promise and originality. It may be played either on the piano or organ and it will prove effective

on either instrument. The composer's original intention was that it be used during wedding ceremonies. If employed for this purpose it should be played very softly; if on organ, use one or two delicate stops, but no pedals. As a piano piece it will make an attractive number of the nocturne type. Play it tastefully and with expression.

## IMPS AT PLAY—A. PAULSEN.

A rollicking number in the style of a tarantella. Pieces of this type depend largely upon speed for their best effect. This number must be carefully worked up, and it is well worth it, as it is cleverly constructed and maintains its interest to the end. An excellent specimen of this style of composition.

## BUTTERFLIES—I. W. RUSSELL.

This is a bright and characteristic teaching piece of real merit, one that should go well at recitals. From the educational standpoint, this piece will prove useful as a study in light finger work, and in what is sometimes called "keyboard geography," requiring certainty in various leaps and changes of hand position. Suitable for an advanced second grade or early third grade pupil.

## MY FAVORITE WALTZ—C. KOELLING.

All the waltzes by Mr. Koelling are good, and "My Favorite" should prove another successful addition to the list. It is rather easy to play, but it has the true Viennese sparkle and rhythmic swing. This waltz may be used either for dancing or for pleasure. Any pupil working in the early third grade should master it with ease and satisfaction. Play it steadily and at a rather slow pace.

## IN RHYTHMIC STEP—A. GEIBEL.

This is a capital march movement for a second grade pupil. It is easy to play and has just the right swing. It is catchy and melodious, as are all of Mr. Geibel's compositions. From the educational standpoint this piece may be employed to inculcate precision in chord-playing.

## UNDER THE ORANGE BLOSSOMS—H. ENGELMANN.

Another addition to the long succession of popular teaching pieces by this talented composer. Mr. Engelmann's waltzes, even the easiest, all have a certain touch of grace and originality, together with piquancy and harmonic variety. "Under the Orange Blossoms" may be taken up by any good second grade pupil.

## FEATHERED SONGSTERS (FOUR HANDS)—A. D'HAENENS.

This is one of the most attractive four-hand pieces we have seen in a long while, an original number, not an arrangement. Mr. d'Haenens, it will be remembered, was one of the prize winners in THE ETUDE contest. His portrait and a brief sketch of his career will be found in another column. In this four-hand piece he has hit upon the ingenious idea of a duet within variations (*duo de fanfares*), while the *Secondo* part supplies the instrumental accompaniment. The bird-like effect is obtained chiefly by the passage work (runs and trills) in thirds and sixths. On the second effect of the counter theme note the excellent introduction of the *secondo* part. If not taken too fast this fine duet will not prove difficult to play, and it should prove a brilliant and successful recital number.

## TRIUMPHAL MARCH, FROM "AIDA" (PIPE ORGAN)—G. VERDI.

Interesting reading matter regarding Verdi's opera, "Aida," will be found in another department of this issue of THE ETUDE. The march is one of the most popular numbers taken from this masterpiece. It is an excellent postlude and all harmonies be well brought out. Use nearly the full power of the organ. As performed in the opera, this march is trumpets have been manufactured for use in this points on the stage. All the choral forces are also employed, together with the full orchestra. The effect is stirring in the extreme.



ARTHUR D'HAENENS.

This well-known Belgian composer was born March 24, 1845. His musical talent became very pronounced at an early age. He studied with well-known Belgian teachers, DuRuec, Eudaert, Michéol, Godineau and de Wolf. Two years of his time were spent at the Brussels Conservatory, where his work attracted the most favorable attention. He was then only fourteen years of age, and he was ranked with the most famous young composers of his time.

His first compositions were published at the age of sixteen. His compositions, particularly those for military bands, became exceedingly popular in Belgium and were published by some of the leading houses of France, Germany and other countries. He has been chosen to compose music for many important government events and is regarded as one of the most popular composers of his native country. His composition, *Quotidian Glance*, won one of the prizes in the recent Etude contest and was published in THE ETUDE for April. It is an attractive little waltz of medium difficulty. Another attractive composition of d'Haenens, *Feathered Songsters*, appears in the present issue.

## VALE VENITIANE (VIOLIN AND PIANO)—L. RINGUET.

One of Mr. Ringuet's most popular waltzes. It has been much liked as a piano solo and as a four-hand piece, and has been arranged for violin in response to numerous demands.

## THE VOCAL NUMBERS.

Under the pen-name "Hamilton Gray," Mr. Hartwell-Jones first attained popularity as a song writer. Several of his sacred songs have been particularly successful. Mr. Jones was born in England, 1871. His most recent composition, "Life's Golden Morn," will appeal to singers. There are many occasions when a song of this type could be used to advantage.

Mr. J. P. Ludenbuehl's "Be My Love, My Lady," is an artistic setting of a very pretty text, melodious and unaffected. This should prove very useful for teaching purposes.

Good taste in music is the faculty of giving to expression the amount of force, fire and life proportionate to the intensity of the impression desired or demanded. Practically, the word "style" would be better, which is nothing else but the proper and adequate use of the elements of force, emphasis, accents, nuances and tempo according to the structure of the piece or phrase.—MATTHEW LUSKY.

# A LOVE SONNET

A) My lady looks so gentle and so pure,  
When yielding submission by the way,  
That the tongue trembles and has naught to say,  
And the eyes that fain would see, not endure.

B) And still, amid the praise she hears secure,  
She walks with humility for her array,  
Seeing a creature sent from Heaven to stay  
On earth, and show a miracle made sure.

C) She is so pleasant in the eyes of men  
That through the sight of the most heart doth gain  
A sweetness which needs proof to know 't by;  
And from between her lips there seems to move  
A soothing essence that is full of love,  
Saying forever to the spirit, "Sigh."

(Dante)  
ALBERT ROSS PARSONS

NOTE:—The divisions in the music marked A, B, C refer to the divisions correspondingly marked in the poem.  
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# THE ETUDE

## MY FAVORITE

WALTZ

CARL KOELLING

Intro.

Tempo di Valse M. M. ♩ = 54

Waltz

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## THE ETUDE

## ROSE GLOW

SONG WITHOUT WORDS

F. P. ATHERTON Op. 224

Mod<sup>to</sup> non troppo M. M. ♩ = 69

melodia ben marcato

poco accel.

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# THE ETUDE

## FEATHERED SONGSTERS

DUO DE FAUVETTES  
Caprice Polka  
SECONDO

A. D'HAENENS

Tempo di Polka un poco Moderato M.M. ♩ = 108

The musical score for the second part of 'Feathered Songsters' is written for piano in 2/4 time. It consists of seven systems of staves. The first system includes a treble and bass staff with a key signature of two flats and a tempo marking of 'Tempo di Polka un poco Moderato M.M. ♩ = 108'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *p*, *ff*, and *ffp* are used throughout. The score includes first and second endings, indicated by '1' and '2' above the staves. The final system ends with a double bar line and a first ending bracket.

# THE ETUDE

## FEATHERED SONGSTERS

DUO DE FAUVETTES  
Caprice Polka  
PRIMO

A. D'HAENENS

Tempo di Polka un poco Moderato M.M. ♩ = 108

The musical score for the first part of 'Feathered Songsters' is written for piano in 2/4 time. It consists of ten systems of staves. The first system includes a treble and bass staff with a key signature of two flats and a tempo marking of 'Tempo di Polka un poco Moderato M.M. ♩ = 108'. The music is more complex than the second part, featuring many sixteenth and thirty-second notes. Dynamic markings include *p*, *con grazia*, *ff*, *ff ben marcato*, and *dolce*. The score includes first and second endings, indicated by '1' and '2' above the staves. The final system ends with a double bar line and a first ending bracket.







## THE ETUDE

## ETUDE-NOVELETTE

Presto impetuoso M.M.  $\text{♩} = 84$

GÉZA HORVÁTH

Presto impetuoso M.M. J.=84

al tempo

*f* *p* *poco rit.* *p* *cresc.*

*f* *p* *cresc.* *f*

*ff* *f* *ff* *p* *cresc.*

*f* *p* *f* *f* *p* *f* *f*

*p* *ff* *f* *p*

*molto espressivo*

TRIO

*mp* *il basso leggiero*

D.S. al fine

\* From here go back to § and play to A; then, play Trio.  
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Interpat

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The image shows a page from a musical score for 'The Merry Widow' waltz. The score is written for piano and voice. The piano part is in the left hand, and the vocal part is in the right hand. The key signature is one sharp (F#) and the time signature is 3/4. The score includes a piano introduction, a vocal melody, and a piano accompaniment. The score is marked with 'D.C.' (Da Capo) and 'CODA'. The piano part features a repeating bass line and a melody in the right hand. The vocal part has a melody that follows the piano melody. The score is marked with 'D.C.' (Da Capo) and 'CODA'. The piano part features a repeating bass line and a melody in the right hand. The vocal part has a melody that follows the piano melody.

From here go back to the beginning and play to ♯; then, play Coda.

From here go back to the beginning and play to  $\Phi$ ; then, play  $\text{Coda}$ .

## BUTTERFLIES

Allegretto M.M.  $\text{♩} = 120$

I. W. RUSSELL

Allegretto M.M. = 120

I.W. RUSSELL

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## ROSE AND BUTTERFLY

ROSE ET PAPILLON  
VALSE CAPRICIEUSE

PAUL WACHS

Vivo M.M. ♩ = 72

The Rose  
Piu lento amoroso



## IMPS AT PLAY

CAPRICE

ALFRED PAULSEN

Presto M.M. ♩ = 144

*mf*

*cresc.*

*f*

*p*

*cresc.*

*f*

*dim.*

*cresc.*

*f*

*p*

*last time to Coda*

**CODA**

*f*

*p*

*D.C.*

## LOVES CONFIDING

WEDDING MUSIC FOR PIANO OR ORGAN\*

FREDERIC EMERSON FARRAR

Larghetto con espressione M.M. ♩ = 48

*sempre pianissimo*

*f*

*p*

*mp*

*ppp*

\* This piece will prove an effective organ number (without pedals) to be played very softly during wedding ceremonies, using one or two delicate stops.

A) On a cabinet organ this final passage will be played an octave lower.



# THE ETUDE

## IN RYTHMIC STEP

### MARCH

Maestoso M.M. ♩ = 120

*mf* *mp* *cresc.* *f* *dim.* *mp* *f*

*Fine* *p cantabile* *mf* *dim.* *p*

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## BERCEUSE

### CRADLE SONG

Andante M.M. ♩ = 72

*dolce* *poco rit.* *al tempo* *carezzando* *mf* *dim.* *pp* *cresc.* *f* *dim.* *dolciss.*

G. DELBRÜCK

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# THE ETUDE

*al tempo* *poco rit.* *carezzando* *pp* *dolciss.* *pp* *morendo* *pp* *ppp*

Registration (Gt. Full to Prin. (Sw. Coup.)  
Sw. Full  
Ped. 16' Coup. to Gt. and Sw.)

## TRIUMPHAL MARCH

Allegro maestoso M.M. ♩ = 100

from "AIDA"  
PIPE ORGAN

G. VERDI

Manual *ff* Gt.

PEDAL

Gt. Sw. Ped. to Gt. off

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## NOCTURNE

from FANTASIE IMPROMPTU

Moderato comodo M.M. ♩ = 54

REINHARD W. GEBHARDT, Op. 45

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# THE ETUDE

## VALE VENITIENNE

Grazioso M. M.  $\text{♩} = 68$   
*a tempo*

LEON RINGUET, Op. 41

VIOLIN

PIANO

*poco animato*

\* From here go to the beginning and play to Fine; then play Trio.  
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TRIO

*con delicatezza*

*Fine of Trio* *ff*

*ff* *p* *D.C. Trio*

\* After D.C. of Trio repeat the Valse, ending at Fine.



## LIFE'S GOLDEN MORN

CLAUDE LYTTLETON

HARTWELL JONES

*Andante con molto espressivo*

*Delicato* *p* *legato*

I can hear their mer-ry laugh-ter, At the

gold-en dawn of day, I can see their hap-py fac-es, As they rev-el in their play, Time, as

*sost.*

*poco rall.*

yet, has touched their path way, With a hand so light and fair, Their's are thoughts and dreams of sun-shine, In a

*colla voce*

world with out a care. And at

noon I hear them sing-ing, For the sun is smil-ing down, He is look-ing at his chil-dren, As he

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*rall.*

decks them with his crown, Nought can dim their hour of bright-ness, Nought may start the sadden-ing tear, For he

*sost.* *rall.*

loves them all so dear-ly, Nought shall hurt while he is near. *a tempo* *poco rall.*

*pp*

*slowly*

But at ev-en tide, when star beams of the night are shin-ing

*p sost.*

*pp* *molto rall.*

bright, There's a si-lence, deep and lone-ly, I have kissed them, "Sweet good-night." But I

*ppp* *very slowly*

*Con maestria*

know that the morn will a-wa-ken. As glori-ous as e'er be-fore, And the songs of the children re-ech-o for

ev-er and ev-er more, And the songs of the chil-dren re-ech-o for ev-er and ev-er more.

*allargando* *colla voce*



## BE MY LOVE, MY LADY

MARK GORDON INGRAM

Allegro moderato

J. P. LUDEBUEHL

*mf gioioso*

1 Blithe my heart, and bur - den - less As the lark a - wing,  
2 Sweet when first these eyes of mine Met thine own so deep,

*mf gioioso*

*p espressivo*

When the dais - ies, sweet and gay, O - pen in the spring. Brok - en is the spell to - day,  
La - tent life, in glad sur - prise, Seem'd as waked from sleep; Then thy voice, dear, to thine eyes

*p espressivo*

*con ismania* *meno*

Rank my wound is prov - ing, Hearts will yield to lov - li - ness And the boo - ty's lov - ing.  
Lent it's in - can - ta - tion, Be - ing thrill'd to joy di - vine, Danc'd with in - spi - ra - tion.

*con ismania* *meno*

*f gioioso* *p* *f* *p rit.*

Be my love, my la - dy, Be my la - dy love. Ten - der tho'ts the vi - let brings, Ten - der words the dove.  
Be my love, my la - dy, Be my la - dy love. Ten - der tho'ts the vi - let brings, Ten - der words the dove.

*f con moto* *p* *f* *p*

Love can press no rea - son, On - ly that I love.

*f con moto* *p*

*f* *p* *mf con molto passione*

Just be - cause I love thee, Be my la - dy love. Dear, for thee my pas - sion glows, Thine I can - not know;

*f* *mf con molto passione*

*p con disperazione*

Can I miss thy glance of love, All thy charms fore - go? Must my dreams all emp - ty prove?

*rit.* *p con disperazione*

Vain the hopes I cher - ish? Love un - fed the fierce - er grows, Till the al - tars per - ish!

*f con desiderio* *p* *f* *p*

Be my love, my la - dy, Be my la - dy love. Ten - der tho'ts the vi - let brings, Ten - der words the dove;

*con sordito* *f* *p*

*f con moto* *p* *f* *p*

Love can press no rea - son, On - ly that I love. Just be - cause I love thee, Be my love, my love!

*f con moto* *p*

*con moto* *rit.* *Ped.*



## UNDER THE ORANGE BLOSSOMS

INTRO.

WALTZ

H. ENGELMANN

Tempo di Valse lento M.M.  $\text{♩} = 54$ 

WALTZ

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## THE TEACHERS' ROUND TABLE

Conducted by N. J. COREY

## TEACHING SMALL CHILDREN.

"I receive so much good each month from this department, I will ask your advice in regard to teaching young children."

"1. Should the hand be placed in proper position and technical exercises given before any other work?"

"2. Should this be done at the piano or at the table?"

"3. In what way can I hold their interest? They start out all right, but after a few weeks they lose interest and want to stop the study of the piano."

"4. Is there a good book I can procure which will instruct me how to teach them?"

"5. Could you give me some idea of advancement as to where the average child should stand in study at the different periods of first, second, third, sixth and seventh months? The first month having two lessons a week with thirty minutes practice each day, then one lesson a week with one hour of practice daily."

"Please explain why the bass is called the 'F' clef and the treble 'C' clef?"

"6. Should this be explained to pupils?"

In answer to your first two questions I would say that certainly children should begin to hold their hands in correct position from the very start. The first week would better be done upon a table. The longer young children can be induced to work at their hands and fingers upon a table the better; that is, within reasonable limits. In unenlightened communities it is, of course, difficult to induce parents to consent to such work for long. They are more likely to expect big results months before they can be reasonably looked for. Naturally, technical exercises would come first; but with very small children, as soon as the work is taken to the piano there should be a preponderance of little pieces. None of the faculties of little tots are developed, and they must, therefore, be taught by easy stages. More can be accomplished with a small child by means of a simple first-grade piece of a few measures which the child learns by heart and works at correct motions after it is committed to memory. Then is the time when the teacher should spend much time on drill. When the pupil is learning the piece the attention is too much absorbed in acquiring the notes to be able to look after finger motions. Furthermore, very small children have not the strength in their tiny fingers to play the heavy actions of modern pianos without some help from fatherly luck in the hands. Therefore, pure finger action may have to be deferred for a time, or modified until the pupil grows older. Small violins are made for small fingers. It would be a good thing if small pianos with extremely light actions could be made for the little ones who wish to learn to play.

3. By following the advice that you will find in the foregoing. Do not try to hold such little people down to dry practice. Lead them into necessary technique by slow degrees.

4. Yes, procure a copy of *Musical Kindergarten Method*, by Batcheller and Landon; it will help you very greatly. *Music Picture Book*, by Octavia Hudson, will also provide you with material for little folks.

5. It would be impossible to give a categorical answer to this, as pupils vary so greatly in individual talent. Small children, however, as an average, will not do much more than finish the first grade during the first year. Larger ones may progress well into the second grade, and exceptionally talented ones may finish it.

6. F and G are modifications of those letters respectively in the treble and bass clefs. Originally, when these letters were drawn on the staff, their terminating strokes indicated the letter names on their clefs. They have, in modern times, become fixed. You will notice two dots by the side of the F clef sign enclosing the fourth line. This indicates that the fourth line is the letter F. Notice also how the termination of the treble clef sign curls around the G line.

7. All matters of this kind should be explained to pupils sooner or later.

## ARPEGGIOS.

The following interesting and valuable letter was suggested by the article on Arpeggios in the April Round Table, and will be helpful to many readers of this department:

"The fingering and proper rendering of arpeggios is of interest to all instructors and players because of the essential position they occupy in modern composition. No form of passage work is more beautiful. Nevertheless, the contrivance of legato demanded by it is often marred by an awkward passage of the thumb. When played slowly the common defect is not so noticeable, but, as the tempo increases, the smooth passing of the thumb becomes extremely difficult. For example, in such passages as are found in the *Chopin Ballade*, Op. 25, Saint-Saëns' *Fifth Concerto*, and especially the *Litanees tempo* in the third variation of Beethoven's *Sonata*, Op. 111.

"I have given much study and thought to overcoming this technical difficulty, and believe I am succeeding very well with the following method for temporary practice. I use the three inversions of the tonic chord key of C at first, but instead of the ordinary fingering I use the fingers 1, 2, 3, 5 or 1, 2, 4, 5, according to the interval between the thumb pass under the fifth instead of the third or fourth, and letting the fifth hand rest on the key. I imagine I bear some one say, 'Oh, how extremely awkward!' Yes, I will admit that it is awkward for a time. I would not, however, recommend this for use in all cases, but by practicing it in all major and minor arpeggios it proves a most excellent exercise for finger strength, strengthening the fifth finger and making the passage of the thumb extremely easy. After it has been practiced corrected so that the palms lift slightly upward at extreme ends, thus leading freedom to the movement of the hands, so that the above do not jar out and the motion is covered at the wrist. I then begin very, very slowly to take the arpeggios in Pythian mode, until many notes to a beat have been mastered."

"This year I am tutoring two advanced pupils. One of them, a young man, exclaimed, 'Fingering arpeggios in that manner is an impossibility.' As a result of this practice, however, the legato passage of the thumb after the fourth finger in the most difficult arpeggios is becoming like a plaything. There are also many passages in which the fingering is close in which he has been able to play with exceptional ease. This practice has improved his technique very much. After it has been practiced corrected so that the palms lift slightly upward at extreme ends, thus leading freedom to the movement of the hands, so that the above do not jar out and the motion is covered at the wrist. I then begin very, very slowly to take the arpeggios in Pythian mode, until many notes to a beat have been mastered."

## TO INTEREST CHILDREN.

"I have a pupil in the third grade who lacks interest. How can I arouse her interest? A. M. C."

In the first place, try treating her as a companion more than as a pupil. Also try conversing about all sorts of things in which she is interested for an occasional moment or two, afterwards leading her attention back to the lesson. This often has a tendency to freshen the interest. Do not give her too many technical exercises, but let them be few and directly to the point. Treat studies in the same manner; if they are long, not more than a half of one at a time. Procure a copy of E. Perry's new book, entitled *Standard Teaching Pieces*, with descriptive analyses. This will give you poetic descriptions of many pieces you will desire to use. Herein lies the value of pupils' recitals. Knowing that they are preparing something to play in public, or even before the members of their own class, will prove a very great incentive.

## CZERNY AND DUVERNOY.

"What work of Czerny should follow his *Opus 680*? Also, what should follow Duvernoy's *School of Mechanism*? F. J."

Both of the foregoing works are of approximately the same grade of difficulty, and therefore either one may be used as a preparation for Czerny's *School of Velocity*, Op. 299. Many teachers prefer to use the Liebling *Selected Czerny Studies*, which contains a graded course selected to meet the average need for velocity study. This is, however, entirely a matter of individual preference.

## TECHNICAL POINTS.

"1. Is it wrong to finger the chromatic scale, 1, 2, 3, 4, 5, etc., beginning with the ascending right hand, and the reverse for the left hand?"

"2. Should one sit directly in front of one's piano (middle C) or E at the piano? The position at the reed organ would depend on the placing of the pedals, would it not?"

"3. In the names of the degrees of the scale, why does sub-mediant come above instead of below mediant, as the name implies?"

"4. In harmony, what is meant by union in this definition?"

"Avoid consecutive fifths, octaves or unisons between the same voices?"

K. G."

1. It is far better to finger the chromatic scale so that the third finger will come on the black keys throughout. With this rule it is impossible to mistake the fingering. There are other fingerings given in various technical manuals, but it is not advisable to give them to elementary pupils; nor, indeed, to any except those who expect to become players of the most advanced order.

2. Most pianos are so arranged that one's position comes directly in front of E. The pedals of a reed organ should permit the same position.

3. You mistake the implication in the word sub-mediant. The mediant is, in reality, the super-mediant, or third over the tonic. The sub-mediant is the third under the tonic. Sub-dominant does not mean under the dominant, but the under dominant, or a fifth below the tonic, the same as dominant is really super-dominant, or fifth above the tonic. The mediant is midway between the tonic and the dominant, counting upwards. The sub-mediant is midway between the tonic and the sub-dominant, counting downwards.

4. Consecutive union simply means two voices consecutively upon the same tones. For example, if you should write the alto and tenor as follows you would have consecutive unisons, or in reality only one part.

In all chords except the first of this example note what the inner voices (alto and tenor) sound the same notes—C, D, B, C.

The same would be true of the same conflict between any two voices, as soprano and alto or tenor and bass.

## TREBLE AND BASS.

The following letter is from far-away New Zealand, and therefore is of peculiar interest as an example of the far-reaching influence of *The Etude*. There is scarcely a civilized country in the world that does not have its subscribers to *THE ETUDE*:

"In your *Recent Table Talks* I have seen the question come up several times as to the advisability of teaching the treble and bass clefs at the same time. Some years ago my attention was called to Mrs. Curwen's *Child Pianist*, in which the eleven notes of the Great Staff are taught on a foundation. Following this the two clefs are taught. Pupils are not required to learn the names of the spaces or heart, but simply to find them in their connection with the lines. I have found this procedure of much great benefit to myself that I should like to recommend it to other teachers. I do not use the *Child Pianist* exclusively, but find it valuable for reference in the early numbers. I believe that teachers who have much elementary teaching will find it a valuable work to read, as it will give them many good ideas to apply in their own work. My own work lies chiefly at boys' preparatory school, which has given me a great deal of experience with beginners. I should like to turn the question over to you as the subject. With very many thanks for your valuable hints shown at the *Recent Table Talks*, remain,

"Yours very truly,  
J. J. K."

Those teaching elementary pupils in this country will always find it of great assistance to draw the Great Staff with a pencil at the start, showing how the letters read up from the bottom. It can thus be shown how middle C comes on the middle line. Erasing this line the two clefs will then clearly appear, middle C being indicated on an added line, whether it be in the bass or treble. It can be pointed out how much clearer to read the staff appears with the open space, and also how the space is widened still more in order to add to the clearness. It is also an excellent idea to compute the letters from the adjacent line.



families in reading about music, and to have parents

BY JOHN W. HARDING.

families in reading about music, and to have parents take an interest in what their children are doing, and read and study with them.

## MAKING TECHNIC ENTERTAINING

By my remarks, thus far, I merely undertake to show that even technical training may be made fairly agreeable to children because it can be made interesting in some degree if the teacher knows his business. With juvenile beginners especially select exercises that are melodious. Never dwell too long on the mechanical side of learning to play, and, above all, never separate technical training from music. Bind them together always. We piano teachers must never forget that we are to teach music.

It greatly encourages young people (and indeed a beginners) to bring them as soon as possible to the point where they have something to show for the study; that is, being able to play something that sounds, and is, pleasing.

Regarding fables, only those should be given at first which, in addition to being useful, lie directly and to the fingers. It is also well to select, very often, those which are more or less directly connected with the children's love stories, the imaginative faculty being so strongly developed in them. Many teachers find it helpful to suggest story-thoughts relating to certain places. This is, of course, closely followed in kindergarten training, but the writer has reference only to the children's literature. It is not sufficient to say that is too good for story-hunts to help him out in the interpretation of a piece. Of innumerable works will mention, as examples of what I mean, Kullak's "Kinderleben," (Child-life), and Schumann's "Jugend Album." (Album of Youth). They are tuneful, yet not trivial, and allow great play for the imagination.

Another way to interest children is in mechanical Harmony and Analysis so that they will appeal to them just as botany does at school, where they learn the parts of a flower. Children can be taught to build up a flower from a diagram, and then to take apart (i. e., to analyze) them, so that they will see that this manner that it becomes intensely interesting to them. The ability of a teacher may be measured by his (or her) power to attract or draw the attention of pupils and to hold the same. That teacher who knows how to impart what he knows will be able to impart to his pupils what he himself cannot fail to become equally interested and enthusiastic. How do those teachers who acknowledge that they hate the work that they simply teach for "pin-money," how do they manage to keep any pupils at all? This is a never ending problem to me. I fear that pupils will be the victims of a "disposal rate of waste" and will not hear their side.

THE MUSICAL CLUB.

THE MUSICAL CLUB,

Another duty of the teacher is to play to his pupils occasionally. Play even sees and exercises the imagination, and it is a healthy and beautiful. Above all have a musical club. Invite your pupils to meet with you once a month. Have class-readings, look at pictures, let the pupils prepare papers on allotted subjects. Require each one to take a musical magazine. A very good way to get the substitute pupils to read is to give them ten copies and let them give the fifteen cents to the teacher to account for that month's magazine. The amount in this way is so trifling that no parent thinks of objecting, especially when they realize it is the only expense of the club, no charge being made for the teacher's time and strength. To get the substitute pupils to take the magazine, we give them a copy and say, "We need it for use in our clubs, we read from it and use it from cover to cover; and second, I want it if possible to interest not only the children but the













## DEPARTMENT FOR VIOLINISTS

Edited by ROBERT BRAINE

### KATHLEEN PARLOW ON MODERN VIOLINISTS

KATHLEEN PARLOW, the young Canadian violinist, who has had a rapid rise in the past few years as a solo violinist, until she is now universally pronounced by leading critics in America and Europe to be one of the greatest living woman performers upon the violin, has been giving some interesting information on violin playing to a New York reporter, in which she said: "Why, nowadays we find children of the age of twelve or thirteen accomplishing with the utmost ease what would have been considered tremendous feats before Paganini's day. At times it seems almost incomprehensible how they are able to do it. The fact is they are starting where their artistic ancestors left off. For this we may give thanks to Paganini. When his works were written they were looked upon as impossible. No one had thought of finding himself confronted with such technical problems as they are now, and consequently they were deemed impossible until their composer had shown that a newer and broader technique was necessary for their rendering, a technique whose secrets he alone possessed. In this I believe we may compare him to Chopin and Liszt, who wrote piano music necessitating an entirely new kind of technique to that which had previously been in vogue.

"Now all is different. Players have the Paganini technique to build upon from the outset. To-day we do not look upon a person who can play double harmonics as a miraculous being. At the same time it seems hardly just to speak of our modern violinists in the way that must seem disparaging of Paganini's abilities, for, after all, was it not he who made their achievements possible? It would be quite as unjust as to imply that piano composers of to-day are greater than Chopin because they have mastered the problems whose solution Chopin's genius made possible.

"It is as a technician and a picturesque personality that Paganini interests me. Judging him by his music as such I should compare him to the Italian opera singer, brilliant of execution, but not deep or impressive along other lines.

"Speaking of the accomplishments of young violinists of the present reminds me of what I noticed while studying with Leopold Auer in St. Petersburg. Some of the boys whom he is teaching are perfect wonders, and the most remarkable part of it all is that they are so fearfully lazy that one does not see how they manage to become what they are. Professor Auer is absolutely unable to overcome their laziness. Were it not for this there is no telling what marvels they might not accomplish."

Miss Parlow spoke of the new violin concerto by Sibelius, which, out of three movements, contained two that were of amazing beauty and a third that was absolutely terrible. "My teacher, Professor Auer, has tried to

persuade Sibelius to rewrite this division," said Miss Parlow. "but I doubtful if he will succeed." Asked why she did not play the two good movements and leave out the other, Miss Parlow expressed her belief that it would be a very strange thing to allow a concerto to end with a slow movement.

The violinist is a great lover of the Brahms concerto. She also expressed the deepest affection for the Tchaikowsky and the Dvorák, and she does of the violin sonatas of César Franck, Brahms and Grieg.

"The Grieg sonatas always suggest the Norwegian landscape to me, with its wonderful clarity and purity. Particularly striking in this respect is the slow movement of the one in C minor. Some time ago I took a trip from Christiania to Trondheim, seeing some of the most beautiful fjords. The air is so wonderfully clear that things that are actually far removed from one seem close at hand, and I have just such a strange and ethereal impression on listening to the Grieg variations. I love Norway and should like to be able to spend my vacation there some summer."

### MOIST HANDS.

THE very large number of violinists and students who are afflicted with moist hands is a very real problem in means of overcoming the difficulty, and what they may be, for nothing is more distressing. Most violinists suffer from this ailment at some time or other. Some possess hands which are dry and well under circumstances; others again have no difficulty except at times when they are nervous or excited, are playing when the weather is very warm, or in rooms or buildings which are overheated; still others are afflicted with hands which at all times exude moisture like a wet sponge. In many cases the trouble grows less with advancing age, players whose hands were excessively moist in youth suffering less and less as they grow older.

A well-known violinist advises plunging the left hand in water as hot as the water is comfortable for a few minutes just before beginning practice, repeating the operation as soon as the hand begins to perspire freely again. The action of the hot water is also valuable in "warming up the fingers" and making them supple. Joseph Hoffmann, the eminent pianist, advises pianists to keep their hands in a bucket of hot water several minutes before starting to practice, in order to make the fingers supple and flexible, and there is no reason why the same should not be good for violinists as well.

A well-known violinist in an artist's room of the theatre where he was to play and found that he carried a bottle of alcohol with him. He applied to his left hand. To dry it, he long experience he declared that moistening the hand with alcohol was the best means known of drying the hand before playing. Alcohol evaporates very rapidly, and thus thoroughly dries up the perspiration. The only difficulty is that the effect does not last long.

### NEW SCALE STUDIES.

THE literature for the study of violin playing from a technical standpoint contains many excellent works for the cultivation of scale playing, but the subject is so important, so fundamental, that a new treatment of the problems involved is always welcome. A new work on scales and arpeggios has just been written by Henri Erni, the well-known violinist, composer and teacher.

The title of the new work is "Scales and Arpeggios for the Development of Virtuosity in Violin Playing." The scope of the work is indicated from the table of contents, as follows: Slow Scales of Three Octaves, Fast and Rhythmic Scales of Three Octaves, Scales of Two Octaves over All the Strings, Exercises for Smooth Legato Playing with Quiet Thumb, Scale Passages Through All Positions, One Octave Runs for Strengthening the Left Hand, Two Octave Runs, Scales of Four Octaves, Scales and Scale Passages on the G String, Scales in Harmonics.

In his preface Mr. Erni says: "To give scale practice its due I have written this work, driven by the wish to fill, at least partially, the gap which has always sorely felt in violin pedagogy. A great part of the most essential work in violin playing lies in daily scale practice, which involves the solutions for mastering manifold technical difficulties, and it is not too much to say that intelligent violin scale work contains to a great extent by itself the Gradus ad Parnassum of violin playing."

Prof. Erni's work contains considerable descriptive matter, treating of bowing, tone production, etc., which is of the greatest interest. Of slow scale practice for development of tone he says: "Slow scale playing as a daily practice is the only means of attaining a really poor tone on the violin, and it is a daily production as well as a daily foundation."

It is also the surest way to acquire a big, sonorous tone, and to master all the difficulties to which the bow is subjected in the art of cantabile playing. "Great care must be taken that the tone is pure and singing, for which latter quality a moderate vibrato will be of great help. To play constantly with an exaggerated vibrato creates monotony, to say the least. Quick figures or passages, such as rapid scales, must be played without vibrato. Draw the tone from the violin, do not squeeze it. Watch for a smooth connection of bows, to be effected by the wrist exclusively.

"In slow scale practice observe that the tone is full and even from end to end of the bow, keeping the stick constant, inclined about 45 degrees toward the fingerboard. The fingerboard will rise from the bridge as the pressure will allow. The pressure given to the stick must originate with the fingers, as part of the hand (generally designated by 'wrist'), and at all times must remain passive, as far as moving and manipulating the bow is concerned. Therefore the arm only follows the wrist, but it has nothing to do with the carrying of the bow. This cannot be emphasized enough, for misunderstanding of this principle is generally the cause of wrist stiffness."

Of left-hand fingering Prof. Erni says: "Let the fingers fall hammer-like from a reasonable height, and do not use the thumb, that is to say, do not use the muscles of the whole hand in order to make the finger. This involves the necessary and very important rule of keeping the thumb and wrist and the right hand, and is important a rôle as the right hand, and

should therefore be kept just as limber and flexible. Should any scratchy tones occur (mostly caused by pressure from the arm, or playing too near the bridge, or by moving the bow unevenly), repeat the same note until the tone sounds clear and familiar."

Of the speed at which scales should be practiced by the student Prof. Erni says: "The tempo should be governed by the technical proficiency of the student. This applies not only to scales, but to all passages where difficulties of any kind are to be overcome. The neglect of this principle is often the only cause of slow progress, or no progress at all."

Most violin students find great difficulty in making harmonics, natural and artificial, "speak" well and clearly. In speaking of this difficulty in his chapter on harmonics Prof. Erni says: "Clearness of harmonics, especially as regards the artificial ones depends mainly (aside from the principal condition of perfect intonation) on the perfectness of the stroke, and to some extent also upon the quality of the instrument. As a rule, harmonic tones sound more quickly and sound clearer on thin strings. On thicker or normal strings they are apt to sound 'covered' or 'husky,' even on well-seasoned instruments. It will therefore be more or less a question of sacrificing one ideal for another: that is, work for tone power, which cannot be attained on thin strings, or to spend all efforts for the acquisition of a merely sweet tone that may suffice to the average player, but precludes any larger range of expression, as well as the possibility of an outpour of a vigorous musical temperament."

"Scales in harmonics should at first be practiced with the bow full, right and decided stroke of the bow. After this has been mastered through the student will find it comparatively easy to get these fairy-like tones at his command with any part of the stroke of the bow."

As a whole Prof. Erni's work must be considered of great interest and utility to teachers and students of the violin everywhere.

### A MECHANICAL VIOLIN.

A SPECIAL from Europe, from the Brussels Exhibition, which was recently partially destroyed by fire, says of a mechanical violin which has been attracting much attention there: "An exhibit which is of great interest is an automatic violin, in which the most ingenious combination piano and violin automatic player. Three violins mounted, it must be said, in a very simple and unified position, upside down above the piano, are still under the control of fingers and bowed by a mechanical device. Selections of music rendered by this apparatus are given at intervals with the day. The whole action takes place with the aid of the ordinary perforated paper strip of the familiar 'piano-player.'"

In a former number of THE ETUDE a description was given of an automatic violin player, in which the mechanism of an American named H. K. Sandell, which is now in use in cafés, hotel lobbies and other public places, and set in operation by a slot machine device when a coin is dropped in. In THE ETUDE article it was suggested that to be really effective a combined violin and piano-player would have to be devised, so that the violin would have been achieved in the machine exhibited at Brussels.

The automatic violin player seems to win the prize much more slowly than the piano player, as it is not as effective, is more complicated and is more expensive when combined with a player piano.

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### LADY HALL'S ENVIABLE

THE death of Lady Hall at Berlin on April 15, at the age of 71, adds one more to the list of great violinists who have passed away within the last three years. For many years Lady Hall was the most famous woman violinist in the world, and the world of violin playing owes her a tremendous debt for her influence in interesting the fair sex in violin playing.

Wilhelmina Maria Franziska Neruda was born at Brinn, March 21, 1840. Her father being a musician, a musician of considerable note. Her father was her first teacher, but he soon put her under the instruction of Leopold Jansa, a noted violinist of Vienna. Her talent developed rapidly and she appeared in public when less than seven years of age, the accompaniment to her solo being played by her sister Amalie. She attracted so much attention as a prodigy that her father decided to take advantage of the fact, and took her on an extended concert tour. Female violinists were much rarer at that time than the present, and Lady Hall was everywhere showered with congratulations by critics and public. In 1849 she made her London debut, playing a De Bériot at a Philharmonic concert, and was pronounced a genius by the critics of the British capital. In the same year she made a remarkable success in Vienna, from that time she has almost constantly before the public as a violinist, and made many extended tours all over the world. She made a sensational success in Paris, and was an especial favorite with London audiences. For many years she appeared at the London "Pops," alternating with Joachim, who was her life-long friend.

She was twice married. In 1864 she became the bride of Ludwig Norder, the conductor of the opera at Stockholm, and during his lifetime she appeared at concerts under his name "Norma Neruda." Three years after the death of Norder, which occurred in 1885, she married Charles Hallé, a noted pianist and an orchestral conductor of great talent, whose services to the cause of music in Great Britain resulted in his being knighted. In this way she acquired the title of "Lady Hallé." Sir Charles Hallé established a series of orchestra concerts in Manchester, in which he brought many of the most important works to the attention of the British public. Sir Charles Hallé was a most distinguished musician, and his services to the cause of music in Great Britain were of the highest order. He was a most distinguished musician, and his services to the cause of music in Great Britain were of the highest order.

At the present day her playing would seem somewhat old-fashioned, and it is not believed that she at any time achieved the heights as a virtuoso which have since been attained by our own Maud Powell, or by Kathleen Tausig and Marie Hall, of the present day.

It is only within the last quarter century that the violin has sprung into universal popularity as a lady's instrument, and the remarkable career of Lady Hallé undoubtedly has much to do in bringing this about.

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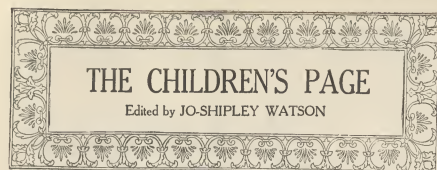
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## THE CHILDREN'S PAGE

Edited by JO-SHIPLEY WATSON

### AN INSTANCE IN LISZT'S BOYHOOD.

"This is the year of Franz Liszt's hundredth birthday. He was born in Raiding, a small town near Oedenburg, Hungary, October 22, 1811."

Adam Liszt was awake at dawn; there were bustle and confusion in the little house at Raiding. To-day was fine great day, for he and little Franz were going to Vienna to see Czerny, the celebrated piano teacher.

Franz was nine. His deep-set and wistful eyes were open wide with excitement.

"Oh, father, can it be true that we are really going to see Czerny and Beethoven! Oh, can it be!" and he danced about the room and tossed his long hair from side to side. Beethoven! That magic word sent a thrill of delight through his tiny frame. Down deep in his child's heart he held to the dream of playing for Beethoven some day.

Had he not played in a great concert in Pressburg, the piano *Concerto* by Ries and a *Fantasia* of his own? He remembered his toes scarcely touching the pedals, and he remembered, too, how the elegant court ladies picked him up and kissed him and called him *Wunderkind* (child prodigy).

Count Amadi and Count Szapary had heard him that night and after the concert they came to Adam Liszt and offered to send his son to Vienna to study. And that is where they were going to-day.

Everything was ready, little Franz wore his Sunday suit of black velvet with gold braid and his father carried the gold knobbed cane that had descended to him through four generations, for the Liszt were of noble birth, though poor.

Count Amadi was at the station to say "Good bye." The bell rang, the whistle tooted and off they went in the rattling train over the plains of Hungary. It was a long tiresome journey and little Franz and his papa were dust covered and weary when the train rumbled into Vienna.

There was a jumble of carriages at the station, but the Liszt did not hire one—every penny must be saved for the lessons.

The father grasped his son's hand and they hurried along the narrow streets to the Inn. "Little Franz must not see my night-suit," said the father, "Czerny must not see me as tired as this."

Early the next morning they started out to call upon "the master," for Czerny was the most popular teacher in the city.

Czerny was so busy with pupils that morning, the Liszt came very near not seeing him at all.

"I'm overwhelmed with work," he said, "I can't take another pupil," and he shook his head good naturedly at the father and son.

"But we have come all the way from Raiding and my son's very talented sir; why he is a wonderful teacher, Professor. Won't you even hear him play?"

"No, I have no time—no time, and besides—What's that!" The little

Franz had stolen unobserved to the big grand piano and without being invited had plunged into it. The Ries, concerto. Czerny stood in amazement, his quizzical eyes peered over his spectacles and he looked first at Franz and then at his father.

"Well, well! Why didn't you say your son was a magician? Sit down, my dear

Beethoven smiled and nodded his head. Franz then played the first movement of the *C Major Concerto*. When he had finished Beethoven took him by both hands and kissed him upon the forehead, saying tenderly, "You are a happy man, for you will provide happiness and delight for many others. There is nothing better, more beautiful."

Franz Liszt remembered that day all his life. It was a sacred memory and he mentioned it very seldom, and then only to good friends.

(Note: The above incident is founded upon fact.)

**SOME THINGS FOR LITTLE FOLKS TO FIND OUT ABOUT LISZT.**

Who were the other famous teachers in Vienna?

Where did Liszt study harmony and counterpoint?

Did he enter the Paris Conservatory?

What national music did he make famous?

Who were the great composers and concert players who tried to rival Liszt?

What great violin lived at this time?

**THE WAY EDITH PRACTICED.**

Pa: "Edith, how often do you practice on the piano when I'm away?"

Edith: "Every day, pa."

Pa: "How long every day practice yesterday?"

Edith: "Four hours."

Pa: "And to-day?"

Edith: "About the same."

Pa: "Well, I'm glad to hear you're so regular. The next time you practice, however, be sure to unlock the piano. I locked it last week and I've been carrying the key in my pocket ever since. Here it is!"—*Baroness de Repulstein*.

HUMAN beings are strangely prone to attribute unusual success to almost anything except hard work. For a long time the Neapolitans believed that Mozart's phenomenal playing was due to the ring which he wore on his finger. They were thunderstruck when he took it off and played as well without it.

He mounted the stool, gave it a twist and ran his fingers along the keys. What need to be afraid now, this was his throne and he was the monarch. He played a piece by Ries and his heart beat time to it; he felt Beethoven looking through his mind as though it were a sheet of glass.

"Can you play a Bach fugue?" said Beethoven when he had finished. Franz was too amazed to answer, so he played into the *C Minor Fugue* without a word.

"Could you transpose the fugue into another key?" he asked. Franz did not look up, but went right on into another key without stopping.

At the end he looked squarely at Beethoven. He wasn't afraid of the dark glowing eyes, for a gentle smile came over his sad face and he bent down and stroked the lad's hair.

"Such a fellow—such a fellow," he said, and the boy took fresh courage and said, "May I play something of yours?"

Beethoven smiled and nodded his head. Franz then played the first movement of the *C Major Concerto*. When he had finished Beethoven took him by both hands and kissed him upon the forehead, saying tenderly, "You are a happy man, for you will provide happiness and delight for many others. There is nothing better, more beautiful."

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### A CHOIR BOY'S LESSON.

Bob went to school like all boys of ten. He played ball, rode a wheel and on Saturdays he earned extra money by delivering packages for the corner drug store; but the thing he loved most was his music. Some of the boys pointed their fingers at him and called him "Sissy," but this made little difference to Bob; he kept right on practicing and singing, for he had confidence in his mother, and she said, "Some day, Bob, you will be glad to have your music; it will never betray your trust if you work hard enough."

And Bob worked for that and because he liked it, too. He was straight and manly, and naughty, too, for some times choir practice was a terrible nuisance when an interesting ball game was on.

The memory of the choirmaster's face was always enough to turn him churchward, for Mr. Maden's eyes were unusual; he didn't scold and nag the boys or flog them, as the old-fashioned choirmasters did. He simply remembered things, and his memory worked against the boys. So many unexpected ways that they were never quite sure what punishment would come to them.

Punishment in this choir was the matter of losing points. Each point meant a perfect score, and each point meant that pay was decreased. Every boy was expected to make his self valuable, and he received pay according to his usefulness.

To be late, and to be inattentive was to lose points, and that meant a loss of standing among the boys.

First of all, Bob learned what is meant to be on time. He learned for the first time in his life that to be part of a whole, and to be truly useful it was necessary to work with the whole and not independently.

He learned to know that his every word, for finger gymnastics, was important. "The Last Rose of Summer" (song). "That sounds like some."

The choirmaster, though apparently looking for the next piece of music, seemed to see all that was going on.

So the easiest thing to do was to mind. He learned to sit erect and at side-ways, to stand on both feet, and not to slouch; a good carriage carried toward a perfect score.

He learned the meaning of "ensemble," and this helped him in his piano lessons. When the teacher said, "Play the hands exactly together, Bob!"

"I hate studies," I suppose teacher has to have something to fill up the time. She says when I play Duvernoy I sit down at the bars" (Plays again, haltingly). "Maybe I do sit down at the bars, but what are they there for if you are to play on?" (Listens intently). "O, good! They're Mamie's calls!" (She goes to the window and calls). "Yes, Mamie! Just a minute. O, yes, I'm all through practicing!"

**MARJORY.**

Scene: Music Room.

Time: 8:30 A. M.

Marjory, aged ten, is seated at the piano. She looks at her practice card and reads, "Spell out the major scales."

"Miss Marsh always says 'Spell your scales away from the piano, and scatter in its order as it is in the alphabet, with flats and sharps to make the half steps come right.' Now, I always did call it sharp F in the scale of E sharp, you misspell the scale!" (In her note book she spells her scales in letters, up to C sharp).

"And when I have spelled them in letters then I am to spell them in tone on the piano." (She takes ten minutes

### "THE WAY TWO LITTLE GIRLS PRACTICED."

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#### MILDRED.

Scene: Parlor.

Time: 4 P. M.

(Mildred, seated at the piano, plays a scale up and down; she looks up. She says: "That didn't come out right; teacher says you must always come out on the thumb, but it's just an accident when I land on my thumb.")

"I must always come out on my third finger. I don't see why it was my second this time." (Plays up and down again and ends the scale with the second.)

"If it comes out twice on the second it must be right. This time it's the third; any way; guess I'll begin again."

(Plays the scale with the third finger. She ends the scale with the third finger. Mildred says: "I do declare to goodness! Who ever heard of the piano scale second and third on the thumb? I wonder which is right? Who knows scales anyway? I see no use in this.")

(Looks at the clock.) "I don't know what clock's going." (Takes it down and listens.) "My, but it's running slow! I've only been here a few minutes." (Looks at her practice card.)

"It says ten minutes for scales and fifteen minutes for studies and five minutes for finger gymnastics." (She looks at the clock.) "I've only been here a few minutes." (Looks at her practice card.)

"I can't play it good at all." (Miss Marsh says: "I shall be glad to help you with the brakes set.")

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for tone-spelling.) "Teacher says I must listen to my tone all the time; it's that music is made of, and if you don't have a good tone then the music is poor. She says I must mould it as a sculptor does his clay, or as we did in kindergarten. I must never punch it into shape, but press it there, full and round."

(Looks at practice card and reads, "Ten minutes for studies." She takes down a copy of Duvernoy. Op. 120.)

"I'm to think of a typewriter when I play this." (In to imagine a clean piece of paper, under each key, and when I press down the keys I make a mark on that clean white paper and that mark must be clean and clear like the copy of an expert typewriter. There's to be no jumbling, no running together of tones. I'm to punctuate, too, just as I would a letter, or a note to a friend.")

(Marjory goes over the Duvernoy study slowly, counting aloud. She hates to count out loud. Miss Marsh is horribly fussy over counting anyway. She says when Demosthenes practiced oratory with a pebble in his mouth he wasn't thinking about the pebble, for his mind was fixed upon stammering, and counting aloud was like Demosthenes' pebble; the thing to think of is the result and not the pebble. Now, here on the second page, when my left hand comes in, I've had such a time with those chords! Miss Marsh says they are like the letters of Power, under each key, and when I press down the keys I make a mark on that clean white paper and that mark must be clean and clear like the copy of an expert typewriter. There's to be no jumbling, no running together of tones. I'm to punctuate, too, just as I would a letter, or a note to a friend.")

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Prelude (4 bars), Chopin; Minuet, Bachmann; No. 1, Chopin; No. 2, Chopin; No. 3, Chopin; No. 4, Chopin; No. 5, Chopin; No. 6, Chopin; No. 7, Chopin; No. 8, Chopin; No. 9, Chopin; No. 10, Chopin; No. 11, Chopin; No. 12, Chopin; No. 13, Chopin; No. 14, Chopin; No. 15, Chopin; No. 16, Chopin; No. 17, Chopin; No. 18, Chopin; No. 19, Chopin; No. 20, Chopin; No. 21, Chopin; No. 22, Chopin; No. 23, Chopin; No. 24, Chopin; No. 25, Chopin; No. 26, Chopin; No. 27, Chopin; No. 28, Chopin; No. 29, Chopin; No. 30, Chopin; No. 31, Chopin; No. 32, Chopin; No. 33, Chopin; No. 34, Chopin; No. 35, Chopin; No. 36, Chopin; No. 37, Chopin; No. 38, Chopin; No. 39, Chopin; No. 40, Chopin; No. 41, Chopin; No. 42, Chopin; No. 43, Chopin; No. 44, Chopin; No. 45, Chopin; No. 46, Chopin; No. 47, Chopin; No. 48, Chopin; No. 49, Chopin; No. 50, Chopin; No. 51, Chopin; No. 52, Chopin; No. 53, Chopin; No. 54, Chopin; No. 55, Chopin; No. 56, Chopin; No. 57, Chopin; No. 58, Chopin; No. 59, Chopin; No. 60, Chopin; No. 61, Chopin; 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## HOW BIZET WAS DECORATED.

DURING one of the *entrées* at a recent performance of "Carmen" at the Paris Opéra Comique two critics in a corner of the foyer were chatting about Bizet. One, almost a contemporary of the composer, related how the latter was decorated, by mistake, three months before his death. On the eve of the production of "Carmen," there was a rumor of postponement. Some friends of the young master, fearing lest this might delay his nomination, determined to get him decorated before the production of his opera. One of them called on the minister.

"Monseigneur le Ministre, authorized persons have the honor of asking the *croix* for M. Georges Bizet."

"Who is M. Georges Bizet?"

"A remarkable artist who has already written several works which have been highly appreciated."

"What else?"

"Among his latest, specially *L'Arlésienne*."

"*L'Arlésienne*?" interrupted the minister, somewhat mystified. "That is certainly a charming book. I read it with the greatest pleasure. What! The author is not yet decorated? Tell his friends that the matter is settled!"

And that is how Bizet obtained the red ribbon from a minister who held in high esteem the talent of—Alphonse Daudet. —The Monthly Musical Record.

## ORIGIN OF SOME POPULAR SONGS.

It may be interesting to trace the origin of some of the better known ballads which seem to have been written for all time. *Home, Sweet Home*, was written by an American poet named Paul, the setting of the familiar verses being by Sir Henry Bishop. *The Blue Bell of Scotland* was the work of Annie McVicar, afterwards Mrs. Grant, the daughter of a Scottish officer in the British army. Although often claimed by our friends beyond the Tweed as of Scottish origin, the music is that of an old English folk-song. *The Weir of the Green* exists in several versions, the best known being that written by Dion Boucicault, and sung by Shaun the Post, in *Arrah-na-Pogue*. *Rule, Britannia* was composed by Dr. Thomas Arne, and was first heard in a masque written by Thompson and Mallet for the accession of George I. *Scots wha hae no Wallace bled*, is said to have been written by Burns on a dark night while the poet was on a journey. The tune is *Hey, Tuttle, Tuttle*, an old march which is said to have animated Bruce's men at Bannockburn. That great and glorious battle was fought on June 25, 1314; it secured the independence of Scotland, fixed Bruce on the throne, procured a long period of peace, and rendered the valour of the Scottish famous throughout the whole of Europe. *The Last Rose of Summer* was written by Tom Moore, to an ancient Irish air, which may be found in collections of Irish music at least two hundred years old. *Kathleen Mavourneen* was written by Mrs. Crawford, an Irish lady, whose songs about a hundred years ago were in great vogue. The composer was William Nicholas Crouch, who died in America a few years ago in dire poverty. It is related that he once begged his way into a concert given by Titiens, that he might hear his own composition worthily sung. Much uncertainty exists regarding the origin of *Auld Lang Syne*. There are several versions of the universal favorite, the best known, concerning "Should auld acquaintance be forgot?" being by Burns, in respect of the second and third stanzas only; Ramsay wrote the remainder—MUSIC.

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## Ways and Means for Club Workers

WHO COMPOSED?

BY M. J. EPSTEIN.

THE following list may be employed in a very interesting contest-game for clubs composed of music lovers whose experience has been somewhat extensive. Probably the fairest way in which to play the game would be to ascertain the number of guests likely to attend the function, and then divide the number of names given below by the number of guests. Then make separate slips, each containing the desired number of names on the plan indicated below. A different slip is requested to write after the name given the name of the composer. The slips are then collected and the guest having answered the greatest number of names should be awarded an appropriate prize.

SLIP NO. I.

1. Eroica (Symphony).
2. Sakuntala Overture (Orchestra).
3. Hansel and Gretel (Opera).
4. Midsummer Night's Dream (Orchestra).
5. Trebnitz (Oratorio).
7. The Erlking (Song).
8. Harmonious Blacksmith (Piano).
9. Danco the Hour.
10. Fantastic Symphony.

SLIP NO. II.

1. Calm as the Night.
2. Herodiade (Opera).
3. Liebe Traume (Piano).
4. Rithy (Oratorio).
5. Frauentanz (Opera-ballet).
6. Egmont (Overture).
7. Narcissus (Piano).
8. Surprise Symphony.
9. Manon (Symphonie poem).
10. Tale of Hoffman (Opera).

SLIP NO. III.

1. Krenzer Sonata (Violin).
2. Scarl (Dance Piano).
3. Adieu (Song).
4. Funeral March of a Marionette.
5. The Messiah (Oratorio).
6. Scotch Symphony.
7. I Pagliacci (Opera).
8. Largo from Xerxes (Opera).
9. Rustle of Spring (Piano).
10. Suite d'Arlesienne (Orchestra).

SLIP NO. IV.

1. Invitation to the Dance (Piano).
2. Ein Ton (Song).
3. The Danse Macabre (Orchestra).
4. Danse Macabre (Orchestra).
5. Rain Drop Prelude (Piano).
6. Coppelia Ballet (Orchestra).
7. Faust Symphony (Orchestra).
8. Kammermusik (Orchestra).
9. Sonata Tragico (Piano).
10. The Lost Chord (Song).

SLIP NO. V.

1. Sampson and Delilah (Opera).
2. La Bohème (Opera).
3. Kaiser March (Orchestra).
4. Death of Ase (String Orchestra).
5. Casse Noisette (Suite).
6. King of Thule (Song).
7. Emperor Concerto (Piano).
8. Orfeo (Opera).
9. Sonata Pathétique (Piano).
10. Der Asra (Song).

SLIP NO. VI.

1. Luch à Lammernoor (Opera).
2. Till Eulenspiegel (Symphonie poem).
3. Aufwung (Piano).
4. La Marseillaise (Song).

(Can be used on Page 90)

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"There should be a certain amount of humidity in the atmosphere in which the piano stands. Where steam or furnace heat is used, the rooms sometimes become over-heated, thus reducing the percentage of moisture. Hence dry air absorbs the moisture from the pores of the wood, causing the wood to shrink. which is the cause of rattling flanges in the piano. A hot, dry room may also cause the sounding board to split. The temperature of a room in which a piano stands should never be allowed to rise above 75 degrees Fahrenheit and should never go below 40 degrees Fahrenheit. An over-heated, dry room will do more harm to a piano in a few weeks than ten years of daily practice. The dry condition of the atmosphere can be partly overcome by placing a flat dish of water near the radiator for evaporation. We advise against placing the water in, or under, the piano, as many are in the habit of doing. The proper amount of humidity produces an atmospheric equilibrium, so that the woodwork and the air will not absorb moisture. Our experience teaches us that whatever condition of atmosphere is healthful and comfortable for a person is also a fairly good condition for the piano. The normal humidity is one and four-tenths per cent."

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The heroine's off for a walk with her beau.  
Two minor chords, with the clarinet's shrill—  
The public is sure there is vengeance to wreak.  
Empty-dump, empty-dump, down in the bass—  
The villain is seeking the hero's disgrace;  
Tweedle, tweedle, two, or three times—  
Here reference is made to most hideous crimes;  
Crasher, crashophonous stunning the brain—  
The hero's in danger, that's perfectly plain.  
Toot, toot! The cornet rings out on the air—  
He trips him and seizes his foe by the hair.  
Mush, mush, played slow and repeated ad fin—  
The hero's kissing the fair heroine!  
—Munsey's Magazine.

### SOME GERMAN MUSICAL ANECDOTES.

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REMARKS on "All my life as a composer I appeared to rise to the heights of each. I suppose that I should be everlastingly grateful that I did not turn out to be another Offenbach."  
Beethoven's brother Johann was a very wealthy man, a landed proprietor in fact. Once Johann sent a New Year's card to Ludwig, which was signed by Johann van Beethoven.  
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### ONE JOHN FIELD, THE GREAT IRISH PIANO-COMPOSER

was annoyed by a lady in Russia, who persisted in asking him useless questions. One question was too much. She asked: "Are you a fatalist or a Calvinist?" "No, madam," he replied, with true Irish wit, "only a pianist."

Phillip V. of Spain in 1707 made a tour through the Spanish provinces. In one village the Mayor announced that since speeches of welcome were usually treacherous, he had prepared a song of praise for the king and forthwith commenced to sing the song. Phillip enjoyed this immensely, and after the first performance called "da capo." This amused him so much that he called "da capo" several times, and obliged the rustic officer to sing the song many times. At the end the King gave the singer ten Louis d'or. With a sly wink the man commenced to shout "da capo," and the king was obliged to double his gift.

Here is a rather gruesome epigram attributed to Auber. The French composer was some years the senior of Rossini. However, he attended the funeral of Rossini, and commented with a grim humor that "This is the last of my kind. I shall go as a cemetery as a dilettante. The next time I shall be a professional!" This prophecy proved to be a fact.

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