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Volume 30, Number 05 (May 1912)

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Cooke, James Francis (ed.). The Etude. Vol. 30, No. 05. Philadelphia: Theodore Presser Company, May 1912. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/580>

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PRICE 15 CENTS

THE ETUDE

MAY 1912



PRESSER'S MUSICAL MAGAZINE

The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN. THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

Subscription Price: \$1.00 per year in advance. Single Copies, 10 Cents. Postage Paid. Published by THE ETUDE PUBLISHING CO., 1712 Chestnut Street, Philadelphia, Pa. Entered as Second-Class Matter, May 1, 1912, by Theodore Presser Co.

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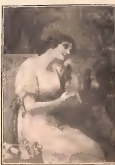
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Keyboard Masters at Work

In this issue of *The Etude* our readers will find an entire page devoted to pictures showing the positions assumed by the great master pianists at the keyboard. This useful and interesting feature supplements the *Gallery of Musical Celebrities* for this month. *The Etude* has now been continued for over three years, and during this time over two hundred portraits have been presented. Thousands of our readers have been prudent enough to make collections of these. Their prudence will be rewarded by the knowledge that the material presented in the *Gallery* has been collected from innumerable sources, and these little biographies are in many cases more comprehensive than anything of their kind in print.

Real Worth in THE ETUDE

Selections from the *Gallery* have been published in book form and each of the volumes, *Musical Celebrities* and *Elementary Musicians*, sells for seventy-five cents apiece, or one-half the entire year's subscription price for *The Etude*, although they were originally printed as only one of many features in *The Etude*. Instances of this kind show very clearly that the "bestowment" of *The Etude* is worth many times its price, it is in no sense an exaggeration.

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The Etude will not be permanently discontinued, but will reappear from time to time as we receive especially interesting material. During the Spring and Summer months, however, the series of pictures on the *Great Pianists at the Keyboard* will reappear. This is full of both human and utilitarian interest. Every progressive teacher will grasp the advantage of having his pupils see those splendid pictures presented, together with ideas upon position at the piano. This feature alone should enable the teacher to induce many of his pupils to become regular subscribers. Pictures of this kind are very rare, and they have been secured only after months of search in America—some have been imported. Naturally the series will be limited, and we strongly advise our readers to tell their friends to subscribe now so that they may not miss any of this series, which will be presented at intervals during the coming months.

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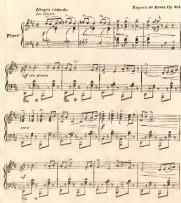
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MAKE WAY FOR THE SKILLED!



THE difference between the artisan who makes five and six dollars a day and the laborer at one dollar a day is usually a difference of skill. Musicians are too prone to gape and wonder at the very success which with the proper industry, judgment and persistence might be their own. There is always room for skilled workers if their skill is of the kind that the world needs.

Hamilton W. Mabie has called our attention to the fact that "No one can hope for any genuine success who fails to give himself the most complete special education. The man of medium skill depends upon fortunate conditions for success; he cannot command it nor can he keep it."

Time and again you have seen able musicians pass into the legions of the unknown, forgotten, *passé* teachers simply because they have been content with their skill. The teacher who forgets the great fact that in order to keep in the vanguard of musical progress he must learn new things, do new things, think new things every day of his life will surely suffer. No matter how skillful you may be in one branch of your work you should seek to keep in touch with the best and newest thought of other music workers the world over.



DOES MUSIC CURE?



JUST a little while after Amerigo Vespucci discovered that this wonderful continent of ours was not Asia, but really a *Mundus Novus*, several thinkers in Europe were troubling their minds about the curative powers of music. In fact, as early as 1535 a Swiss doctor and philologist published a letter on "Sciatia Cured by Music." It should be remembered, however, that this man, Conrad Gesner, was simply following in the footsteps of that very David who by the magic of his harp playing refreshed the mind of Saul so that "the evil spirit departed from him."

In a very interesting article by Dr. Frederick Niecks, published in the English *Monthly Musical Record*, our attention is called to the fact that Hippocrates (460-359 B. C.), the Greek physician, known as the father of medicine, and Pythagoras (582-527 B. C.), the mathematician who devised the seven-stringed lyre, are both credited with having made cure of diseases by means of music. But the most remarkable fact which Dr. Niecks brings forth is that no less than sixteen works appeared between the years 1535 and 1807 which have to do directly with the therapeutic value of music.

We assumed that the discussion of this subject was of far more recent origin, and had associated it in our minds with the activity shown by Christian Scientists, New Thought Workers and the scientists in universities who have been devoting their time to the phenomena of hypnotism, psychology, etc. It seems somewhat astonishing to note that the whole field had been explored by other investigators, however pseudo-scientific, and that these investigators had been thoroughly convinced of the healing power of music.

Centuries of fruitless endeavor on the part of the brainiest and best trained of men has done much to determine the therapeutic action of drugs. Nevertheless, the physician who would guarantee the action of a certain drug in all cases would be put down as a quack at once. With the tremendous pharmacopoeia of mineral and vegetable drugs, to say nothing of the bacteriological remedies, the modern doctor can doubtless prescribe with much more accuracy

than did, for instance, those physicians at whom Molière pointed his merciless wit. Nevertheless, all this scientific experience has not resulted in an infallible method of cure in all cases.

Knowing the often disappointing results of the ages of sincere pharmaceutical investigations, sensible people will be long in placing their faith in the ability of the physician who attempts to prescribe rhythms and harmonies for lumbago or gout, or who tells you that a Chopin *Mazurka* is a panacea for the tic douloureux or a Liszt *Rhapsodie* a cureall for floating kidneys.

It is very easy, however, for anyone to realize that by distracting the mind from the thought of suffering, certain kinds of nervous and mental disorders might be more readily relieved. Thus music may become a most beneficial remedial agent. The only danger is that the charlatan with an altogether empirical experience may employ this fact as a means for amputating the pocketbooks of the unwary.



THE PROFITS OF PERSEVERANCE.



WHEN Richard Wagner's autobiography appeared last year, we were very forcibly impressed by the fact that Wagner's immortal triumph as a composer was due quite as much to his wonderful perseverance as to his genius. His original mental territory was obviously very limited. There exists a little mimet written by Wagner in his early years which, under microscopic critical examination, hardly reveals the smallest germ of his subsequent greatness. Starting in this circumscribed and provincial musical domain he commenced to venture out into new and unknown lands with the bravery of an explorer. Persevering he finally touched the poles of his sphere.

Perseverance is really a kind of combination of industry and courage. The student who is confronted by difficulties and problems that seem insurmountable needs a strong will and a strong heart to keep up the journey. After all it is only a test. The strong are those who reach the goal, those who keep on, working more and more intelligently, fighting more and more valiantly. There is not a piece in your possession that you could not play if you persevered. Most of the difficulties in the way will be found to be imaginary ones. Working in the right way one may overcome almost any difficulty.

The hardest kind of perseverance is that which must be developed in the face of undisputed failures. If you will study the careers of great men you will find that failure only quickened their perseverance. The story runs that Carlyle loaned the precious manuscript of the *French Revolution* to a friend. The friend's servant mistook it for waste paper and tossed it into the hearth fire. Carlyle immediately started out to re-write the work, a task that demanded four of the best years of his life. Have you the courage, the perseverance of a Carlyle, a Wagner, an Amundsen? If you have, you possess something far more valuable than talent. The profits of perseverance are wealth, fame, victory and best of all the opportunity to be of real service to your fellow man. George Eliot, herself a remarkable example of perseverance, has left this beautiful little sermonette in verse:

Now, never falter: no great deed is done
By followers, who seek for rest alone;
No good is reaped but the strenuous mind,
The undivided will to seek the good.
The that conquers the elements, and writes
A human impulse from the indifferent air.
The greatest gift a hero leaves his peers
Is to have been a hero. Say we fail!
We find the light to light the world
And leave our spirit in our children's brains.

Musical Thought and Action in the Old World.

By ARTHUR ELSON

MUSIC NEAR THE ARCTIC CIRCLE.

In a recent Society of International Music Monthly Review, Hjalmar Thuren writes on Eskimo music. This is a continuation of a previous article (mentioned in these columns), describing the work of Her Thallbiter and his phonograph at the East Greenland mission, once called Ammassalik. It seems, the Eskimo music flourishes as a native school, uncontaminated by the European musical influence that hobbles Western Greenland in busy thralldom.

To begin with, the records have been transferred to metal cylinders. A study of these shows, first of all, that the songs are not based on one scale. In fact, as in much of our Indian music, all pitches are declared free and equal. To a European on this score primitive, but the records reveal an unexpected artistic power. The two investigators adopted for a standard the hundredth part of a semitone. The tunes were then transferred to our staff, but with each note goes a figure to show by how many hundredths it is flat or sharp of our scale-tone. This system proved that the music was not based on loose inaccuracy of pitch, but that each singer, having chosen his own intervals, would use them with absolute correctness in every performance of the same style. This argues a high degree of ability. Our scale, therefore, exerts no particular appeal to Ammassalik; in fact, European tears seem only to arouse laughter.

The Eskimo song much takes in music and poetry, both of which play a large part in their lives. The infant, swinging in a bag on its mother's back, hears at first the simplest of lullabies—one long note merging into another. More complex songs come later. When the child has learned to talk, he is taught fables, about the birds, beasts, and fishes of the North. Salmon, whale, minke or raven play a part fully as interesting as the stories of European sprigs or "Kleinode," the "little treasures." There are also nature songs, such as praise of the moonlight, etc.

The cl of instrument seems to be the drum, a flat, wooden frame, with a skin stretched over it. This is struck (or rubbed) on the frame and not in the middle. Like the Indians among the Eskimos, there is a keen sense of rhythm. They will keep up a well-marked recurring figure on the drum while singing in a wholly different rhythm. Now and then they will suddenly let the two rhythms blend for a few seconds only to keep them apart immediately. This is the point of union. As Europe had a counterpart of melodies, so here we find a counterpart of rhythms.

Musical is more than an amusement with the Eskimo. The Angakok, the Medicine-Man who can commune with spirits, makes some use of it, though he is more given to groans and wild cries. The ring of apertures and the darkened room in which he operates suggest a sort of hypnotic divinity. He always sings his hymns to ward off various evils, with slight, but definite, pitch-changes for different words.

More interesting, however, is what may be termed the legal use of music. When an Eskimo has been offended or injured by another, he is held in his enemy in the back, or fill him full of buckshot, as is done in civilized vendettas. Nor has he any such doubtful institutions as an appeal, with their writs of error and other wiles. He simply declares his enmity to a music diet. On this momentous occasion, before a large audience, he indulges in a musical accusation, singing his case publicly instead of pleading it. He employs all sorts of evidence, true self-trust or self-praise. The accused man may not respond until the complainant has finished, but then he may reply in kind. The musical diet may extend over many different meetings and sometimes friends on both sides join the fray. But eventually one or the other wailer is held in enmity ever after. Public opinion and a guilty conscience have much to do with this weakening.

The women, too, have their musical drama, often dealing with very slight issues. Such an affair, for instance, was brought about by the visit of a certain

Sark to a neighboring lady, who labored under the title of Pigiarsok. Sark afterwards voiced her feelings that, of course, in song.

"Visiting Pigiarsok,

I hoped to have an excellent dog-soup.

Now I am sadly enlightened.

Visiting Pigiarsok,

In the soup the meat was tough, and I noted

That Pigiarsok had no man in the house.

Visiting Pigiarsok,

After the soup I felt something sticking in my throat."

The dame with the name countered as follows:

"Sark! Ibs. Ah, this Sark! When she married people gave her a man's clothes, nicely pointed, so that her child should sometime be able to go walking."

"But she has no child! She has none! In spite of her marriage, in spite of her pointed clothes!"

NEW CHORAL WORK.

In the Monthly Journal, Herbert Thompson writes of Bantock's recently performed work, *Alabina in Calypso*, and speaks of it as practically a new form—at any rate, a new departure. It is called by the composer a "Choral Symphony for unaccompanied voices, in four movements." It has little to do with the soft-toned world of mystery, for the text consists merely of four chorale odes taken from Swinburne's tragedy on the subject. First comes the song, beginning with the line,

"When the bounds of Earth are on Winter's tress,"

which is filled with rare descriptive beauty. The second and third acts will be the making of man and the mixture of good and evil, joy and sorrow. The third is a short excerpt praising the purity and innocence of love. Last comes an ode of protest against the gods, full of defiance and revolt, and the title of the book *Job* in some parts. The composer has suggested certain effects of lighting to enhance the impressiveness of the work. For the first movement, green lights are advised, to give the atmosphere of spring. The second movement demands a dim, misty gray. White, turning to rosy pink, is the third scheme, while the fourth movement is given with red lights, evidently as danger signals. No doubt the black system will be used, and an electric light will operate after the chorus reaches certain points.

The first movement has the themes, development, recapitulation, and coda of the sonata form. It is for male voices alone, which makes it the least varied of the work. The second part, for mixed voices, is the slow movement. Part three is a brief scherzo for female voices, while the finale brings back the full chorus. The style is original, and the technical demands suited to the excellence of the great English festival choirs. Twenty parts are found in the score, but usually not more than eight are used together. The second and fourth movements have six-part and eight-part double choruses. The first movement has four groups of ten parts, baritone and basses, while the scherzo brings similar treatment of sopranos, mezzos and altos. The work shows considerable masses of tone, rather than intricate polyphony, and the voices are grouped like instruments in a score, with many different combinations and antiphonal contrasts give the work much variety and subtlety of color, while the themes are original and striking, especially in the impressive finale; so that the work, if not absolutely a new form, is certainly a *forte* *de* *force* in an old field of composition.

D'Albert was properly polished off in last month's opera article, but his new comic opera, *Die Verschiedene Frau* had its first performance recently and deserves mention. The plot introduces two sisters, Beatrice, who is the jealous Italian, and Felicia, who is the English girl, who run away from her father, Luigi, to marry the traveling comedian, Zaccatino. When the troupe returns to Felicia's native city she learns from another friend, Teresa, that her father has died. The monk, Fra Angelico, to pry at St. Anne's chapel for the improvement of her husband's temple, Felicia then does a dress of Beatrice and lets Antonio mistake her for his wife. When he shows tender solicitude, she returns, but he is angry and she is left flitting with Zaccatino, to whom Antonio now insists on presenting her wholly. Afterwards he feels his loss, so that when the real Beatrice returns he receives her penitently. Felicia at last gets her father's blessing, and Teresa marries a member of the troupe.

The music shows D'Albert's richly colored orchestration, fine detail strokes, beautiful effects of rhythm and harmony, and masterly handling of dialogue; but there is too much of it, is opera rather than music. The good points are the music of the ever-hungry and thirsty monk, the rhythmic entrance of the comedians, Felicia's defiance of Antonio, the song to St. Anne, the child's song by which Felicia mistakes her father, and the "fortuna" finale. The last is a grandiose scene, of which an example is found in *Le Douce Currier* composed by M. Ferrati. D'Albert is now at work on a new opera, based on Guinon's drama, *The Daughter of the Ocean*. Other new operas include Van Den Edens's *Rhena*, a story of Italian intrigue; Durand's *Cherubino*, very successful; Marseilles, *Der Paris*, a one-act affair by Albert Gortler, that was highly praised at Aix. The Children of Troy, by Joseph Holbrooke (first part of the Celtic Trilogy, *The Children of Annuva*), will be given in Europe next. *L'Alpe*, by Jean Nougues, includes scenes giving the rise, climax, fall and death of Napoleon.

For orchestra, Stanford's seventh symphony is highly praised, and the same is true of *Yestercarn*, by Richard Weiz. Ravel has published the *Daphnis and Chloé*, and some of his *Children's Mire L'Opéra*. Brumby's *Cherubino* is in this form, so that in Paris, at least, the ballet stands on an excellent footing.

THE GOLDEN MEAN IN PRICES.

By CHARLES F. WATT.

In America there has grown up a shoddy aristocracy in the music-teaching profession, which continues to exist even in the face of the numerous hard knocks given by the unappreciative and business-like public.

A few great teachers there are, who not only have a wide publicity through personal appearance, but also become of unusual training and favorable environment, can ask, and do receive, what might be termed a "fancy price" for their lessons.

One would find in America fairly a few afternoons of each available week, for "claves" of piano pupils, in which each pupil pays ten dollars for the afternoon, and the total of six to ten pupils for the class day's work. The value of the class day's work, half personality is so rare, her experience has been so exceptional, and her knowledge so limitless that, if increase amount of instruction in one afternoon is to be approached, the same fee, and while a few others may think that the vast majority of teachers are not worth anything like this amount. To assume to treat a reasonable price for lessons, to ask more, to treat a business policy, and can come to the worst possible than the assumption of a worth which no other motive suppose.

Suppose you are a graduate from several schools. You have been exceptionally fortunate in the school of the repertoire of high-grade pieces you have acquired. Is it not of this merely when you should have to be a good teacher in any first-class school? And if you are a richly honest with your self, nowadays, entitle you to an excessive price with your self, does it merely because you want to assume this importance? Don't believe that you are "as good" as the public. And if not, don't you realize that the public will inevitably strip off your pretense and show you exactly what you are?

No one would for a moment think it wise to attempt to compete with the very low prices which musical welfare of the community, one who has the real, even after all this, there must still be taken years into consideration, the over-estimation of their own value has adopted the policy of asking as much "as anybody."

Musical Taste in Modern Times

By the Distinguished French Master

CLAUDE DEBUSSY.

The sense for the mysterious is gradually disappearing in these days in consequence of the irrepressible desire to prove everything, to explain everything; yet there is something which will always remain mysterious—and that is Taste. Be it understood that here "taste" is used only in its application to music—a subject already difficult enough, for the question of taste enters into close contact with innumerable feelings and nuances in feelings which are one with, and inseparable from, the word "Taste." In most cases the question is evaded with the usual assurance that "about taste and color it is impossible to argue." This argument is just as vain as when someone pounds his fist on the table in support of his pet view.

Lucrèce, the first who unrolled the papyrus on which a Greek writer had copied the treatise of Epicurus, from which he learnt "the manifoldness of things, and the usefulness of thinking," said: "I would rather have taste than genius." A beautiful African enchantress, who still found him to possess too much genius, gave him a love-draught (according to the legend told by Father Hieronymus). Having swallowed this draught, the poet forgot all the Greek words which were on the papyrus. He became demented, and experienced for the first time the taste of love; and, as he had drunk poison, he also experienced the sensations of death. Probably only a man who dared to go into similar adventures could touch at the value of the word "Taste," if he had not previously paid with his life for the candor of his opinion.

BEETHOVEN AND MOZART.

Beethoven is another of those men whose genius is an absolute certainty, and yet he had no taste. To make this assertion is, of course, to expose oneself to the anathema of all his devotees. But it is impossible not to observe that Beethoven, in pursuit of a flawless form, was often led to neglect the contents. In his works it may frequently be seen how the intense gradation of a period ends with a noisy dissolution into a soothing banality. It is not the intention here to diminish the fame of Beethoven. In such cases it is only a malicious trick of the fairy "Good Taste," who had not been invited to the christening. However, where Mozart is concerned, this same fairy—these rare ladies are privileged to be capricious—never failed to make her appearance. Mozart never falls into the error which we here reproach Beethoven for, in addition to his wonderful gifts, he has the precious instinct of choice in his thoughts.

Many will find that the whole matter is of little importance. Perhaps they will go so far as to use the word Byzantinism, which comes so readily to one who does not want to understand what is in question. We are not of that opinion. Genius can certainly do without taste, but it may be permitted us to deplore the fact when it is lacking. Anyway, it is easy to praise the genius of taste which was peculiar to Mozart in opposition to the sinister genius without taste of Beethoven, since it is possible to satisfy one's insatiable desire for classification just through this peculiarity which is existent

in Mozart and which is non-existent in Beethoven. How else would discussion be possible?

THE INFALLIBLE BACH.

Let us give a moment to the word of Johann Sebastian Bach—this charitable god, to whom all musicians should offer a prayer before they sit down to their work in order that he may save them from "sin" and guard them from mediocrity—that colossal work which we do not thoroughly know yet, and in which can be found all music, from a capricious rhapsody to those wonderful religious effusions which have never been surpassed. It will be vain to look for an error in taste in Bach, either in the *Preludes*, where the surest fantasy plays without effort with the rules of the strict setting, or in the *Passions*, the beauty of which has the austere quality of a majestic forest.



CLAUDE DEBUSSY.

Shakespeare's *Portia* speaks somewhere of the music which each person has within him. "Woe to him," she says, "who hears it not." Because Bach listened continually to this inner music he became the greatest among the great, and retained that position in spite of the gnawing work of centuries. Others have gone without any one knowing why they really came, because they did not observe this rule, because they did not hear their inner music; but only listened to that which was dictated by the fashions of the day. This is a delicate-point which we touch here, but we shall illuminate it further, without fear.

PREJUDICE AGAINST BARBARIC MUSIC

There were—there are still, in spite of all the destruction which civilization has wrought, peoples and tribes who have learned music, no one knows

how. They know no conservatories, no music professors, no composers. We may be sure that we should never admit that their music is charming and musical. A rather ugly European feeling prevents us from appreciating it. We treat this art as bizarre or barbaric. That saves us the trouble of understanding it, and we preserve our prejudices for our own music.

Nevertheless, the Japanese music observes a counterpart which is found again in similar manner in the masses of Palestine and Orlando Lasso. . . . The Japanese present a sort of embryo of lyric drama after a tetralogical formula with the most elementary means. There it is enough to have a small clarinet and a ten-ton, in order to guide the sensations, to depict the situation. . . . It is not necessary to have a specially furnished playhouse nor a hidden orchestra. Only one instinctive desire for art seeks for means—to satisfy itself, and here there is no sign of bad taste!

Is it possible that the members of the musical profession ruin the civilized countries, and that the complaint is sent to the wrong address when it accuses the public of loving only light or even bad music?

MORE MUSICAL FREEDOM NEEDED.

Accurately speaking, there is neither light nor heavy music. Every music has to find its right for existence in itself, whether it borrows its rhythm from a waltz or a symphony. It is the specialists who arbitrarily declare certain kinds of music as more musical than others.

Nevertheless, it will always be true that a waltz even in a *café chantant*—may contain more true music than a symphony with official stamp and seal. The cause of the public's bad taste can be found much more readily. First of all, it should not be said that the cause lies in a greater or lesser education of the people. A people is not educated. It is conquered by force. It is made to bow down to beauty as the wind makes the stalls in the field bow down to earth. It may at times recoil and grumble on its way home—the success has been attained in spite of it.

BEAUTY AND MYSTERY ONE.

No. That which entertains bad taste is mediocrity—that is music which falsely adopts the name of great music, and the Fe of which is supported with all the blarney of trumpets of *réserve*. How can it be expected of a people that good taste should find its way among the booths of this fair, where each one is crying his own wares and prizes his bridge-playing or his five-legged rabbit? The noise drives people mad. They do not know whether they go nor what they hear. They even believe that they are amusing themselves. How are these people to guess that so near to these noises of the fair the pure springs of melodic music rush forth under the great trees of the forest? Must not the help of the mysterious Taste be welcomed as a philanthropist, as a saviour for the preservation of future beauty?

And if a definite stand is to be taken, and an opinion voiced, so that it does not seem as if one were simply juggling with subtly-colored words, then this can be said: The beauty of a work of art cannot exist without mystery. That is, it cannot be

accurately ascertained in a work of art "how it is done." . . . Let us preserve this particular charm to music, at any cost. By the very nature of its art, music is more sensitive to this than any other form of art, for everything in it is mystery. We know nothing about its beginning. Learned savants claim that man sang before he spoke—that song existed before speech. This opinion seems too poetic—altogether too contrary to the barbarian of primitive ages. Let us rather accept the very theory that it was the warbling of the birds which first gave man the thought of music.

MUSIC AND MYSTERY.

When the god Pan listened to the wind among the reeds, and bound together the seven pipes of his flute, he first imitated the long drawn-out, monotonous note of the toad complaining in the moonlight. It is most probable that not until much later did he vie with the songs of the birds. Even for the Olympic god the lyre was difficult to master.

As is seen, music has the right and even the duty to preserve something of mystery. . . . Do not let us try to rob her of it; on the contrary, let us strengthen it with the divine plety of "Taste." It is the only natural barrier which can protect art as well from the barbarians with their coarse fests as from the civilized with their learned spectacles.

May Taste remain the protector of sacred Mystery!

CONQUERING THE STIFF WRIST.

BY ERNST VON MUSELMAN.

A MPACK to tasteful musical expression, a detriment to the fulfillment of advanced execution, the constricted muscular action of the wrist plays a role, and does, also, a very large per cent. of the technical evils in piano playing. The harsh, strident tones, the irregular tonal quality, the uncertain control, an undue fatigue—all these common faults may rest their cause largely upon improper wrist action, though often the reason is assigned to a weak finger and its defective action. The wrist, and its proper action, is so vitally important that its special exercises are as essential as the daily routine of scales, and with proper attention to this feature, many difficulties might be avoided.

No one is exempt from the need of carefulness, especially when one is striving for pianistic honors, and a little watchfulness but saves many a prospect. Often in reaching for added brilliancy, the able technician may feel a touch of muscular constraint, but such a condition is immediately passed off owing to his careful attention to such matters. However, it is not always so with the ambitious youngster. Often reaching out and eagerly beyond his ability, the latter may attack something that would tax a colossal technique, with the result that a sufficient strain is made in order to meet the demands, and all else is forgotten. The result is a rigidity that is demoralizing, a tonality that is brutal, a technique that is bound within the iron laws of coarctation—and but very little, to be commended, is left.

When such conditions come to the teacher's attention, whether they be from natural causes or are acquired, the first important step is in the securing of normal muscular control, and not until then will the progress be noteworthy. This elasticity can only be secured by sets of exercises tending toward the attainment of a pliability of the wrist, together with the alertness necessary to keep that idea in the mind. Very little, if any, actual playing should be indulged until a reasonable elasticity is reached, and even then the numbers should be well guarded so as to come well within technical scope.

In the matter of exercises for this condition of the wrists, and even the hands, it has been our personal and favorite method to employ, primarily, the two-finger exercises as advocated by the late Dr. Mason, carrying them through the intervals of second, third, fourth, fifth and octaves. Interspersed, one might well remember various hand-culture movements. Following the successful accomplishment of these exercises, the scales come next with every variety of finger stroke and touch, and possibly when the course is easily finished, one is happy to see the complete reconstruction of wrist action as well as the long-looked-for betterment in tonality.

THE PASSING OF W. S. B. MATHEWS.

It has been the painful duty of THE ETUDE during the last five years to record the deaths of many eminent musicians. In this time America has suffered several serious losses. Dr. William Mason, Dudley Buck, B. J. Lang, Edward MacDowell and others have started upon the long voyage which Macaulay reminds us "cometh soon or late to every man upon this earth."

It is given to few men to get their way hand in hand with the grim brother of sleep, with a fuller knowledge of work accomplished than W. S. B. Mathews. Truly it may be said in the words of Kingsley that he strove to "Do great things, not dream them all day long, and so make life, death and that worst forever one grand sweet song."

William Smythe Balcomb Mathews was born at London, New Hampshire, May 8, 1837. He commenced music study at the age of ten and when thirteen years old played as an organist in the local church. Later he studied music in Lowell and in Boston, Massachusetts, so that when he was fifteen he was appointed teacher in the Appleton Academy at Mount Vernon, New Hampshire. In 1857 he was appointed Professor of Music at the Wesleyan Female

was also the foremost contributor. As long ago as 1883 Mr. Mathews became associated with THE ETUDE as a contributor, and for over fifteen years he edited the department known as *Letters to Teachers*.

As a writer Mr. Mathews is widely known through his books, *How to Understand Music*, *Music: Its Ideals and Methods*, *Dictionary of Music*, *The Masters and Their Styles*, *Studies in Phrasing*, *One Hundred Years of Music in America*, *The Great in Music*, *A Popular History of Music*, *Outlines of Musical Form*, and numerous of other smaller works, to say nothing of the editing of innumerable other musical works.

THE PERSONALITY OF THE MAN.

Mr. Mathews had the power of continuous and prolonged application upon great tasks. Through his natural gifts for making technical subjects interesting and even fascinating he did an unmeasurable amount of good in musical educational work, for which the American public should be very grateful. He was a most facile writer and could produce articles under disturbing conditions with very great rapidity. He was never conscious of his remarkable talents in this connection, and never estimated the important part he played in moulding musical taste—particularly in the West. He made a most interesting companion, as he was widely read and had a very original manner of expressing his thoughts. He was generous to a fault, and devoted hours of extra time to the welfare of his pupils without receiving adequate recompense. He was associated with many able teachers at different times, and did much to promote the publicity of such masters as Godowsky, Dr. William Mason, Theodore Thomas and others. He was a peculiarly American figure in our national music history. Self-taught to a large extent, it came his way to create and invent new technical means and new modes of expression, which have given him the foremost rank in the work of the most distinctive and beneficent forces in the development of musical art in this country.

Mr. Mathews died on April 1 at his residence at Denver, Colorado, after a trip from Dallas, Texas. He is survived by a widow, two daughters and two sons, one of whom is a professor in the University of Chicago.

KEYBOARD REFLECTIONS.

BY C. W. FULLWOOD.

The scales in sixths and tenths are not only necessary technical practice, but they are also useful as a means of re-training, the blending of tones is useful and a hint as to chord building.

There is an indivisibility in tempo as well as of expression. Have you heard two players alternately correct in time, but whose playing is not in accordance in both instances, and yet there was a difference in the treatment of the presto, moderato and ritard passages.

Be yourself as a musician, not a copyist of some virtuoso's methods and manners.

In dealing with the beginner, put yourself in his place. Remember your stumblings and gropings at the beginning of music study.

Minds differ. Some will assimilate a quart of instruction, while others can only take a pint at a time. Do not measure all pupils' mental capacity by an arbitrary method.

Make the pupils' work as if it were play. Give the scales and other technical instruction in story form. You will enjoy it as well as the child.

Teacher, get the habit of cheerfulness. It will smooth and accelerate the pupil's progress. Of all men and women the music teacher needs to be an optimist.

Many men have ideas, but the man without will be the one who can put his ideas into concrete form for general use.

Nothing is unimportant that concerns or helps your work as a teacher. Be careful of the little things. The men and women who do things are the practical working of that idea.

THE LATE W. S. B. MATHEWS.

College at Mason, Georgia. This work was interrupted during the Civil War. It was his custom to relate how he was kept in the South with a musical library consisting of Bach's Fugues and Beethoven's Sonatas. Determined not to waste his time he set out to master the better part of these works through self-study, and benefited enormously by doing so. After the war he devoted his energies to writing and teaching, and had many successful pupils, most of whom became teachers.

In 1867 he settled in Chicago, becoming organist of the Century Methodist Episcopal Church, where he remained for over a quarter of a century. Mr. Mathews was an excellent organist. He will be best remembered as a writer and as a journalist. In 1859 he became a contributor to that remarkably excellent publication known as Dwight's Journal of Music, which unfortunately went out of existence with the passing of its master spirit, John Sullivan Dwight. Mr. Mathews contributed to this paper under the pseudonym of *Dev. Mathews*. In 1869 Mr. Mathews became editor of the musical magazine entitled the *Musical Independent*. Two years later the great fire of Chicago swept this publication out of existence, although it was revived for a short time by Robert Goddard.

In 1877 Mr. Mathews became the music critic of the Chicago Times, and thereafter served upon the *Record-Herald* and the *News* in the same capacity. In 1891 he founded the excellent musical magazine entitled *Music* from publishing and editing the magazine entitled "Music" (now unfortunately discontinued), he



Important Points Frequently Neglected in the Study of Pianoforte Works

By A. J. GOODRICH

[Edmund's Note.—A. J. Goodrich, the well-known American educator, who has been engaged in teaching in London for some time, is one of the best informed and most expert of the musicians who has attained success with little direct instruction. Except for a few lessons from Mr. Goodrich is sought after. He is the author of many very valuable books on the theory and interpretation of music.]

PRELIMINARY OBSERVATIONS.

Before attempting to perform a new étude or solo it is advisable to go away from the piano and examine the work carefully. In this way many details may be observed that would escape the attention in a first or second performance. Berlioz and other masters acquired most of their musical understanding in this way. Note all the outward signs, clefs, mensural signature, tonality, etc. Then the leading motive: What are its main features? Does it ascend or descend? Is it a scale, a chord or a mixed figure? Also observed if the repetitions of the five are literal, transposed, or in free sequence order.

FINGERING.

Before attempting even a slow performance of the notes, determine upon a logical method of fingering, and indicate this with a pencil, scales and chords, from the basis of correct fingering, the main object of which is to facilitate easy execution. A skilled pianist can run the scale of F \sharp , beginning with the thumb, instead of the index finger, but this unusual procedure is not recommended to the inexperienced. The general aim should be to keep the hands in a favorable, easy position, so that the keys to be touched can be as much as possible seen. The first finger can run the scale of F \sharp , if difficult of execution according to (a), whereas the fingering at (b) renders the passage easy.



At the second group (a) the hand is out of position, and this necessitates an awkward arm-movement. The fingering at (b) removes this difficulty by keeping the hand in a natural position. Another fact to be borne in mind is, that the thumb extends only slightly beyond the knuckle joints. Thus, when the fingers are projected they are apparently much longer than the thumb. For this reason the scale of B, is much easier than the scale of C, because the former conforms to this discrepancy between thumb and fingers, the latter being extended over the black keys, while the thumb will fall naturally upon B and E. This is illustrated in the following from an interesting piano duo by J. B. Duvernoy.



SEPARATE PARTS.

As a general rule the parts should be studied and practiced separately. If the 1. h. part contains a mere chord accompaniment the pupil should be able to supply this from his knowledge of harmony. Thus one is able to memorize a piece in about thirty minutes. In such instances as the Presto by Pescetti (a most excellent study) the 1. h. part has a harmonic outline in form of a counter-subject. Hence this part should be made quite prominent and very

legato. As this Presto is necessarily to be played rapidly it is important that the fingering be carefully observed in the toccata by Paradisi (the favorite one in A); the 1. h. repeats nearly all sections after the r. h. This form of invention is characteristic of the toccata, and therefore the 1. h. part will require an equal amount of care and practice. This should be done separately, otherwise the usual imperfections and inequalities of touch will pass unnoticed. An exception to this mode of separate practice for each hand occurs in the solfeggio by Ph. Em. Bach. Here both hands are employed in executing figurations which might be performed by one hand alone. Hence it were better to practice the study as written, tho' slowly at first and with as much uniformity of touch and equality of tone as possible.

TOUCH.

The three selections last mentioned (toccata, presto and solfeggio) are mostly in the legato style. Even as material for technical drill they are quite equal to mechanical exercises, while for rhythm, phrasing and cultivation of taste, they are superior, because all are essentially musical. All the tones within a surd are to be connected. At the close of the piece the slurred staccato note below may be surd represented.



The 16th rests indicate slight disconnections, and this style serves to articulate the melodic outline in the last part. In such instances the player must have a care not to use the short staccato touch. But where the movement is fast the terminations of slurred groups may be played short, especially where punctuation seems to be required. It is not well, however, to follow an arbitrary rule in this matter because it must, in many cases, be applied with great discrimination. See Theory of Interpretation, Chapters III, IV, V, VI.

HARMONIC DESIGN.

Where rapid scale figuration occurs it is not always easy for the student to separate the harmonic from the melodic design. Passing notes, appoggiatura, gruppets and other unrelated notes must be temporarily eliminated from the passage in order to see the related or harmonic notes. This presupposes that the student has a practical, keyboard understanding of all the principal chord formations. If a passage be founded on a given tonic chord, for example, G, then all notes, excepting G, B and D, are to be eliminated from the harmonic deductions. Passing notes are most common, and these are easily distinguished since they occur unaccented, and do not belong to the prevailing harmony. But suspensions and appoggiatura, direct and inverted *auching* notes, gruppets, etc., are more obscure in certain passages. Many strange combinations are easily explained according to the theory of related and unrelated tones. For example, the following *auching* sequence from the 2d subject in Beethoven's F minor Sonata, Op. 21:



The small notes (not to be played) show more plainly the relationship between melody and harmony. If the 8th rests were omitted we would have the regular form of *auching*:

Ex. 5.



Each harmonic note is therefore preceded by two unmarked notes. This necessitates a slight accent upon the last 8th note in each group of Ex. 3, because these are essential tones.

RHYTHM.

This is a comprehensive term in music criticism. It refers, (1) to the actual value or arrangement of notes in a measure, (2) to the uniformity of movement; (3) to rhythmic groups, either large or small, usually indicated by a connecting slur. This general definition should be understood, though frequently a specific application is indicated, as when one refers to the *cantabile* rhythm of the bolero. This is merely the arrangement of notes rhythmically marked by the caesants, thus:

Ex. 6.



If these be played *allegro* we will have the movement as well as the rhythm of the popular Spanish dance. In the Presto by Pescetti the movements are mostly four-measure rhythms. (See the slurs in Preser Edition.) All the tones within these rhythmic groups are to be connected (legato), and the beginning of each group or rhythm is to be distinctly marked. This is true of all rhythmic groups—whether small or large. In pieces of this character the object of slurs and rhythmic accents is to define the outlines of the music structure. In other words, to make the composer's meaning clear. These considerations are somewhat independent of dynamic tone quality. Whether the passage be forte or piano, the rhythmic accents are equally essential. Observe in this connection that the first rhythm of this Presto is marked *f*; the second one, *p*. Play the latter as though it were assigned to different instruments and of a softer quality. This is for the sake of contrast, if for no other reason. When a piece like this has been mastered technically, the young pianist should place himself or herself in the light of a reader who by proper enunciation, necessary accents on important words, punctuation and inflection of the voice endeavors to present the poetic thoughts and suggestions so intelligently that every auditor will receive the best of the poet's message and comprehend all its ideas and phases. Nearly all music of the harpsichord epoch (Frescobaldi, Scarlatti, Haendel, J. S. and P. E. Bach, Purcell, Paradisi, Pescetti, Casperini and Galuppi) is to be performed in rather strict tempo, with very slight accelerandos, and an occasional piece ritardando at the end. The emotional element does not enter prominently into dramatic music, and hence all attempts at tempo rhapsody are morbid and inconsistent in this contrapuntal style. The nuances come from touch and tone quality, not from hurrying or retarding the movement. Even this little Presto by Pescetti requires painstaking care, while excluding everything in the nature of sentimentality.

THE DAMPER PEDAL.

Before attempting to use the damper pedal every piano student should pause to inquire: What is the action of this pedal, and what can it do that cannot be done by the fingers? Very often the student plays a scale in the bass or low treble compass with the pedal pressed and held down and listen to the effect. He will then realize how the listener is sometimes disturbed by such jargon. All those sound matters must be referred to the auricular faculties. Experienced artists frequently play scale passages

By MARY G. MARTIN

A COMPLEX TASK

With one class of pupils the defect seems to be visual. These are usually the children whose progress in reading is slow, who have little memory for form or position. The defect may be purely

In some pupils, correct both of eye and ear, the result almost wholly from a faulty muscular sense—such a one will begin an arpeggio with the air of one.

"Who falters, trembling, on the brink
And fears to launch away."

Aside from these physical causes of error, there are numerous mental ones, chief among which we may reckon absence of foresight and lack of concentration. The latter must be conquered from within; the former may be approached from without. For instance, most errors in fingering are quite preventable, if the player in a certain position—conveniently the hand in the present—Pres- will lie under the fingers as naturally as before. Does the average pupil grasp the situation in advance and make one clever dexterous change of base, or does he accomplish the transition by several makeshift movements which merely render the next change more difficult? It has been my experience that a player can only get him- to look far enough ahead to understand the complete and the of the new position he can usually tell you both when and how to make the change. To insist upon intelligent foresight is your virtual province.

LACK OF CONCENTRATION.

The story goes that upon three walls of an Eastern prince's chamber was emblazoned the motto, "Be bold," but on the fourth, "Be not too bold." Have you heard the playing which goes with surprising dash and bravura in spite of a spray of false notes apparently inseparable from the rushing of the torrent? It will be an effort to check that excess of boldness, but it will be well worth your while. A stream uncontrolled is a waste of power, controlled, it is a source of power for the industries of a city. Neither persuasion nor argument secures a careful word in your absence, it is at least possible to insist upon it in your class-room.

OVERCAUTIONS PUPILS

We must not forget, however, that the majority of our students do not fall in this category, and that it may be a little short of cruel to insist upon Gobelins tapestries from girls whose tastes and abilities point in the direction of tumbler dolls. What if one product does belong on dinner-tables and the other on palace walls? The world has many sales, and it is worth much not to shut the buyers of these two different commodities from the teacher before they listen to a certain grade of music has very little to do with the case. That you are fond of oatmeal has no bearing upon your forcing me to eat it. There are many wholesome foods and there is no reason why each food should not have that which meets its taste as well as its necessities. The economist

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Symposium on Position at the Keyboard

(See *Verbena Series* on Reverse of this Page)

One of the most interesting subjects for discussion in elementary musical training at the piano/forte is that of the proper position at the instrument. It is a far more important subject than most teachers will admit. Doubtless the most important thing of all is to insist upon having the pupil sit in front of the keyboard at the same place every time a practice period is commenced. Behind this is a psychological phenomenon which has always been of great interest to educators—that of automatic action developed through innumerable repetitions of separate actions.

By maintaining his position at the center of the keyboard, the pupil soon cultivates a kind of "sense of distance" so that he can find the keys quite as readily in the dark as in the light. It is often reported that Paderewski made it a practice to play through his entire program with his eyes shut prior to going on the concert stage. The development of that sense of measuring distances automatically, the habit of freedom in playing and is firmly founded upon the practice of placing the pupil at the first lesson in front of some particular piano key and then maintaining that position until the sense is developed through a vast number of exercises.

A great difference of opinion exists in the matter of the height of the seat. We have heard excellent performers who have played with the seat very high, and we have heard some fine pianists who have played with the seat low. Paderewski is one of those who have the seat low. The following short paragraphs have been received from well-known and extremely successful teachers in all parts of the country. The opinions are given in alphabetical order of the names of the teachers.

These valuable suggestions are intended to go with the series of pictures upon the reverse side of this page, showing the positions at the keyboard assumed by acknowledged masters of the instrument. Other paragraphs will be issued in forthcoming numbers of *The Etude*. The Gallery of Musical Celebrities, which has been running in *The Etude* for over three years, is discontinued this month to make place for this new feature. It will, however, be resumed from time to time.

HARRIETTE BROWER.

An artist at the piano usually sits somewhat low, and far enough back from the instrument for the knees to come barely up to the case. His body inclines slightly towards the keyboard. Annotate and learn these points: (1) They sit too high. (2) They sit too far under the piano. (3) They rest the back against the chair or lean so far back that the arms are straightened and shortened out of position.

When Paderewski first visited America it was at once remarked how very low his chair was. I am the fortunate possessor of one of the chairs he was in the habit of using, and can state that its height is just short of eighteen inches from floor to top of seat. This was far in use as a grand piano.

The above points made practical.

CRAM: Low enough to admit of elbows hanging a little below wrist.

FISHER: On arms: Erect, but slightly inclined toward instrument.

ARMES: Hanging loosely from shoulder.

HANSEN: Held somewhat arched at knuckles, which are the highest point.

FISHER: Shaped and rounded at finger points, so that the end of each finger comes squarely on its key. The fifth finger must be straighter than the others in order that the outside of hand may be elevated, and hand built up in center.

LEROY B. CAMPBELL.

The first and most important rule relative to the position at the piano is not to go to extremes in any direction; simply be natural.

The build of the individual must be considered in all cases.

The seat must be in the horizontal and the feet removed from the keyboard to give to the arms this

angle as opposed to this in order that the weight of the upper arm may be united. The lower side of the forearm should be a trifle above the keyboard level.

The right foot should be occupied with the damper pedal, while the sole of the left foot, when not using the *una corda* pedal, should rest solidly on the floor with the toe near the heel and the right foot. This supports and lends a control to the motions of the body, which should lean somewhat forward in an easy and elastic condition.

The hands, of course, can have no fixed position, since every phase of technique requires a different adjustment, but, generally speaking, the hand should be slightly arched, the little finger side considered so; this position is scientifically best suited to transmit the various degrees of weight to the keys. In very light passage work, when the fingers are active, the wrist should be lower and at the same time the hand should be less arched.

J. LAWRENCE EBB.

The position at the keyboard should be such that the performer may without hindrance move freely from one end of the piano to the other with either of the hands, and the body should be as much as the keyboard that the arms may swing freely from the shoulders and hang without allowing the elbows to stick out from the body. A piano stool should not be used, unless it is so adjusted that it cannot be moved up or down. The height should be that of an ordinary chair, with a small child, maybe a very little higher. It is best to use a chair instead of stool. The wrist should be absolutely relaxed; a tight wrist interferes with the action of the long tendons which are the only means of connecting the fingers with their muscles. (In the forearm.) Ordinarily the knuckles should be a little higher than the rest of the hand, but not invariably. The outside of the hand should be held high enough to keep the knuckles parallel with the keyboard.

CHARLES W. LANDON.

Do not sit too close nor yet too far from the keyboard. There needs to be room for the elbows to pass easily in front of the body without having to sit so far back as to lean over towards the keys. The top of the arm from the second finger joint to the point of the elbow should be level; this will make the hand inside of the elbow a little lower than the key surface. If the keys are made to speak with pressure, pulling and arm weight, the fingers will naturally assume the right position and curve. Hold the hand loosely and perfectly naturally, not depressing the hand joint nor yet giving any great amount of attention to hand position. In the early stages of study the mind needs to be occupied with more important things, and a good position will take care of itself if the tones are made as always suggested.

MME A. PUPIN.

Regarding position at the keyboard, two things are to be considered.

First, the object one has in sitting before the keyboard. If it be a malevolent intention towards the master, facing him, with its horrid black and white teeth, and as if he would show his strength in crushing it, then it would be well to sit at a considerable distance and a pretty good height. If, however, his aim is to win it with caresses and discover its soul, let him sit nearer and low enough to get the clinging touch described by Dr. Williams Mason.

Second, many observe that some persons are looser from the waist down than others, so that the rule which would fit one would not be adapted to another.

Sit on a chair with knees under the edge of the piano, then, holding the elbows close to the body and placing the five fingers on five keys, observe that the top of the arm and hand are in the same straight line, and the elbow about on a level with the hand. Then the fullest fortissimo and the softest pianissimo may be obtained by the different finger touches, hand touches and arm touches.

AMY PAY.

(Author of the famous "Music Study in Germany.") Since you ask my opinion as to the proper height of the piano stool and position of the body in sitting at the piano, I shall be very pleased to give it, and quote my authority on this subject. I have long been an enemy of the present high and absolutely inartistic stools and benches manufactured by our piano firms. I am most desirous of having them abolished.

The height of the stool should be according to the size of the player. For this reason the old-fashioned screw stool is the most practical, only nowadays they do not screw down low enough. For that reason it does not use them myself. Formerly you could screw them down as low as you pleased.

A chair is the only comfortable seat for an artist. Most artists use a chair. When one practices five hours per day it is a great rest to be able to lean against the back of the chair occasionally. This you cannot do with a stool. For myself, I prefer a chair of which the seat is seventeen inches from the ground. On mentioning this one day in a New York piano manufacturer's salesroom I was glad to hear from the man who was waiting on me that seventeen inches is the measurement of Paderewski's chair. This confirms my judgment. The man added, "Joseph requires eighteen inches."

An artist should be careful to sit with a good straight back at the piano. Do not sit over, with a hollow chest. This last looks badly and is not a wholesome position. Also he should not nod his head every time he strikes a chord. Many artists are topheavy at the piano and produce a labored impression when they play. A chord sounds much more musical with relaxation of the wrist than it does with a high, stiff wrist, the quality of the strings and also makes the rigidity. Depress enjoying sitting low; he used to say, "You may have the son of an angel, and yet if you sit high the tone will not sound poetic."

HERVE D. WILKINS.

Various and differing ideals of piano playing are held, both by artists and by amateurs and the public. Certain players produce their tones most skilfully and with all requisite power as well as with economy, and especially without any contortions of the hands or shoulders or of the body.

Artists are often very painstaking about the height of the piano chair, and, on his first American tour, it was his custom to have his piano chair with him and used it at all his concerts.

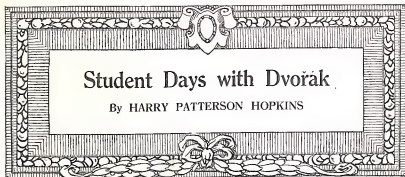
If we consult the usage of favorite artists, such as Josef Hoffmann and de Pachmann and others, we shall find that they sit at the piano with the point of the arm at the level of the keys. Such tremors of the keyboard for crossing of the hands, for the fingers.

The piano student should also sit upon the front of the chair, so that the feet may rest firmly upon the floor; he should sit erect without any so-called support and cultivates the muscles of the body, and thus helps one to avoid fatigue.

The feet need not be continuously extended and in contact with the pedals. One or both the feet can be both the pedals are required to be used.

Additional Contributions

The interest taken in this Symposium has been unusual, and we have decided to continue it for another month, when contributions by Clarence H. Hamilton, John J. Hottelstein, E. R. Krueger and others will appear.



Student Days with Dvořák

By HARRY PATTERSON HOPKINS

THIS is a certain unexplainable human interest in the daily lives of the masters. The public longs to tear away the veil which seems to hang so tentatively before those intimate aspects of the composers as they really are. All such curiosity is morbid in type, except where it brings a closer understanding of the man which may lead to a more enlightened interpretation of his works.

Men of giant intellectual attainments toil only for the joy of work itself. They jealously guard their precious hours and the quiet of their homes. Sometimes a writer reveals incidents which detract from the general estimation of a popular idol. But, after all, the public wants to know the truth, and if the following will serve to give the readers of *The Etude* a closer view of Dvořák as a man and teacher my purpose in writing it will have been served.

Antonín Dvořák, the greatest of all Bohemian composers and one of the greatest masters of recent years, was a man with a very retiring disposition. Born at Mělník, in Bohemia, the son of a poor innkeeper, his whole life was one characterized by more than unusual picturesqueness. He studied at the Prague Organ School, and maintained himself by playing the violin in a small orchestra. His first notable work was the cantata *The Heralds of the White Mountain*. In 1878 he wrote his famous *Slav Dances*, which were originally for pianoforte. These made him celebrated. His symphonies, his cantatas, including the *Spirit's Bride*, his song *Slavut Mater* and other compositions have given him a permanent place among the immortal masters of music.

For three years Dvořák was director of the National Conservatory of Music in New York, and during this time many Americans studied at the conservatory with him. Comparatively few Americans, however, came under the master's instruction in his home in Bohemia, and I had the good fortune to be one of them. Before going to Europe I first obtained permission to become a candidate for instruction. The journey from America to his Bohemian residence was only one of two weeks, but after I reached the Czech city I was obliged to wait for two long weeks amid strange surroundings and without a knowledge of the foreign tongue before I could even see the master. American students going abroad often lose a much greater amount of valuable time in a similar way. I had previously received an almost undecipherable letter directing me to remain in Prague until Dvořák could make the journey from Prague to his country home.

In the meantime I noted something very refreshing for the American art-lover unaccustomed to seeing his country's musicians made public characters. Everywhere in the shops, windows, and in the homes the master's portrait was to be seen in silent testimony of the appreciation of his fellow countrymen. He was "The Master" with everyone I met, and quite plainly the idol of the day.

A SURPRISING MEETING

Naturally I stood very much in awe of my first visit to Dvořák's home. What would he be like? What would he say to me? Would he be satisfied with my American preparation? The coming visit seemed like a great opportunity, but at the same time a dread opportunity. One morning about seven o'clock there came a resounding knock upon my door—a knock which brought me to my feet

with a bound. A moment later I was confronted by a tall, imposing man with a fierce gleam in his eyes, and a readiness of mind that told me at once, without the aid of his mutterings in broken English, that I was in the presence, not of a footman to give me notice, but of the great Slav himself. I was thrilled by the touch of the hand whose creations had caused me to seek its direction in my



ANTONÍN DVOŘÁK

future musical career. Of course, the unexpected meeting with so great a personality threw me quite "off my guard," and I felt very much as a child in the kindergarten might feel before the president of the board of education.

Later I found that the majority of the Bohemians have a sincere regard and respect for Americans. They see in America a land of culture, progress and immense wealth, a land of conditions little known to many of the citizens of Bohemia, some parts of which are sadly impoverished, despite the talent and industry of the natives. Dvořák soon made me his friend, and later I became his confidant in many things. He took me into his own home as though I had been a member of his family. After several interesting days I accompanied him back to his summer home and commenced my work in real earnest.

DVOŘÁK AS A TEACHER

As there was but one piano at Vyssoká, Dvořák's own instrument, it was necessary to have one shipped from Prague to Bránná, his Bohemian home, in one of the native carts from the station to Vyssoká, a distance of five miles. The latter undertaking was one of difficulty, as the road was so unimproved that it was literally strewn with rocks.

The transfer was viewed with great curiosity by numerous groups of peasants which gathered whenever the cart became stalled or the horses were given a rest.

For three months I worked at this delightful spot, orchestrating an extensive symphonic sketch, and in idle hours visiting with Dvořák nearby places of interest and many of the composer's neighborhood friends. On these long walks—after we walked either on carriage or horse—Dvořák would carry, bandied in a shawl-strap, the manuscript of whatever work he was then engaged on. Nothing could induce him to leave the precious scores at home. His mind was always filled with thoughts of robbers and fire. Even when we went for short strolls in the woods, the manuscript was taken along, and never permitted to leave his hand.

Often during my lessons, which were faithfully taken each day, Dvořák would observe something in the instrumentation of my symphony that would cause him to roar with laughter.

"What is the matter?" I asked on one occasion.

"You wrote for horns, when it should have been for trumpets," he shouted sarcastically.

"Why?" I innocently asked, thinking it made little difference which instrument the particular melody was assigned.

"I don't know," he replied, "only it ought to be."

In time I learned through these blunt criticisms to know that each instrument possessed a character of its own. Another time I had part of the harmony written for the oboes, through which he ran his pen, giving it to the clarinets.

"It is more dramatic," he explained; and then, after a pause, "What else he more literal than the low notes of the clarinet?"

In another part of the composition I had the full orchestra playing triple *f*orte, the harmonies ringing in wild disorder. After a few moments' infliction of criticism upon this boisterous score, he rather sarcastically observed, "You Americans are a noisy lot."

THE MASTER'S HOME LIFE

Dvořák's home life was marked by a freedom and ease of living that at times almost approached the condition of no rule at all. His children were permitted to invade his study at all times, even while the composer was at serious work. My days here were usually taken with the accompaniment of grinning boys and girls hidden behind articles of furniture, appearing at unexpected moments in doorways out of their father's sight. Dvořák's high silk had often played a comical part on the tumbled head of some one of the younger boys.

"A rather sinister effect may be obtained by adding this low tympany roll," he was saying one day, when bang! bang! on the empty hat-box, struck by mischievous hands, sounded from the closet in the corner of the room.

"What?" I asked Dvořák, glancing in my direction as he adjusted his spectacles to get a clearer view of my face. My innocent expression aroused the contempt a savage scolding at least. "The tympany is a tragic instrument," he resumed impressively, "when properly used. But you know how to use it for it? Ha! Ha!" he sneered in his usual way. At this moment a wail of dampened paper flew past one face and fluttered against the wall.

DVOŘÁK'S ABSENT-MINDEDNESS

From long years of constant application to his work, Dvořák's abstraction had grown beyond the point of noticing these little incidents of the household. But he was not so heedless as the above pleasantries will show, and was usually accompanied by coffee and a good cigar. Once a violent thunder-storm arose, and an unexpected weakness in the great composer's nature was instantly revealed. He at once became nervous, and as the storm increased displayed an agitation remarkable in a strong man. The lesson was suspended, the shutters were ordered closed, the lamps lighted, and the piano played *doubtfully* to drown the roll of thunder and the shriek of the wind. On the other hand, I once saw him resent with unwavering courage an insult offered to his wife. This incident happened at a dance at which Dvořák and I informally played double duty as the piano for the mountaineers who lived near by. In the heat of wrath he chased off a soldier with a knotted cane, and whilst he was seriously injured him I did not interfere.

On leaving Vysoka at the end of the summer for Prague and Jivovák's winter home, I had intended to enter the National Conservatory, where I could still continue under the master's hand. But, however, I found myself barred on account of not having a knowledge of the Bohemian language, in which by law all instruction must be given. So I was again taken as his private pupil in his studio. I was not at all at ease in English, though very understandable, not at all times clear.

The great intimacy of the winter months naturally brought to my notice many of Jivovák's habits and peculiarities. He was an early riser, and, as soon as dressed, would sit at the piano and compose until the breakfast bell rang. At breakfast, and all other meals, he exhibited a voracious appetite, and also an insatiable curiosity seldom failed to materialize before he left the table. Often he yelled and slapped at the children for small offenses, and for that matter, was rather cross most of the time. He was lacking in neither humor or wit, but found it difficult to surrender the natural irritability of the artistic mind. His wife, who was of easy-going temperance, put little heed to his petulance or rage.

DVOŘÁK'S PERSONAL TRAITS.

He drank great quantities of coffee and smoked incessantly cigars of a long, thin kind. After dinner and supper he would frequently stretch out on the sofa, light a cigar, and invite his eldest daughter and me to play classical duets on the piano. This clearly showed that the man's soul forever craved the hearing of sublime conceptions of other composers. Music had to sound in its fullest and broadest sense to satisfy his poetic nature.

He kept open house, and the national, as well as local, celebrities came and went as they pleased. There was, little order observed in the home, the impulse of the moment seemed to be the only guide. There was music all the time, and action did not pass without a visit from some leading man or woman of the opera, or some musician of distinguished ability. Often they came in groups, and impromptu rehearsals of a very delightful nature would take place.

Dvořák himself was negligent in dress, although when on Ferdinand Strasse, where he inevitably passed those who recognized him at a glance, his dress was jaunty and his bearing alert. His coat gave him an air of distinction that everyone would mark.

He was a great walker, and often I accompanied him on his tours of the streets. He was fond of looking in the shop windows, but seldom entered the stores to buy. It was evident to me that Dvořák found "society" irksome, to say the least, and seemed much happier and more at ease when talking to street vendors, or people whom he met on his walks, whom he would approach in a familiar way and chat with for minutes at the time. In passing cafés, or the bands that performed in the streets, he would often hear the composer's most popular dances he had composed. When the tempo was not right, he would instantly fly in a rage and roundly abuse the leaders, to see to their misinterpretation of his works.

Not only did we hear his compositions on almost every walk, but were confronted by his portraits in every public store. "Do you not find me beautiful to me?" I replied. "No one ever taught me much," he said one day, as he caught sight of one of these pictures in a conspicuous store. "I had no real teacher but experience."

"But your coloring is always beautiful to me," I replied. "You are now the greatest orchestrator in the world and should enjoy your reputation." To this he made no reply, but simply laughed.

And it was a great symphonist and colorist that the famous Bohemian is to-day known throughout the world. His reputation is established, and it seems to me that it is doubtful whether Bohemia will ever again produce his like.

SOME MUSICAL AUTHORITIES ON INTERPRETATION.

BY TAKESH IGAKI, TOKYO.

ABILITY to play notes correctly, and ability to present the meaning of a piece of music are two very different things. The former requires the fingerings of a gymnast, and the latter the soul of an artist. When Samnoff, the great pianist, was studying with Debussy some discussion arose regarding the meaning of improvisation. This is one of the pieces I never teach," said Debussy. "But it was until you wish to study it some day. The power to be able to think the intention of a composer is God-given. You have that, I believe. A teacher cannot teach the development of the soul, but only its tools. Study of the best literature and hearing the best music will play and will also aid in this. But there must be time and growth for such music as this. This can't be taught."

Mr. Ruckert, a pupil of Clara Schumann, believed that mastery of technique and mental control are the only things that can be taught by a music master, and that the power to interpret is of slower growth. "Training is but the material of what God can teach," he remarked. This idea has also been endorsed by Arthur Nikisch, the celebrated conductor, who believes that the relations between temperament, tradition, individuality and training are yet in their infancy. He feels keenly the responsibility of interpreting the composer's thought, and is helpful of suggestions from any thoughtful person.

The fact that technique is only a means to an end has also impressed Ravin, an admirable pianist and composer. "So long," he has said, "as the pupil's mind remains in the realm of technical resources, and is not free to take its own course, expression marks and difficulties to be overcome, he is unable to interpret music. Anything that will tend to reduce these things to non-existence is a blessing to art. The mind must be cultured to conceive the intention of a piece of music, and the body must be made an obedient servant."

Similar ideas have also been expressed by Falkenberg, who is distressed at the prevailing superficiality and insincerity among pupils, and who is truly diligent to overcome. Students of interpretation "cannot see until they can see, and the power must be evolved from within, as it cannot be imposed from without. Teachers towards their pupils must be carefully nourished by the teacher. At the same time, the awakening imagination must be guided, controlled and stimulated. But tradition must be known and revered. The general fitness of things must be observed, and the general intention of the composer understood. Too much personal assertion, superficiality, the vanity and ignorance of performers, pupils and critics, should be held in abhorrence."

The Russian pianist, Sile, feels that much harm is being done to the cause of music in America by music critics whose "opinions" are based upon self-interest rather than upon art. The desire to attract attention and to catch many of the shallow and harmful things "which are vastly more disastrous in a young country like America than in a country where national education has made artistic principles a popular possession. This artist, like many others, feels bitterly towards those critics who, with ignorance and self-sufficiency, have given a false trend to musical thought and development, thereby seriously interfering with art progress. "The power to see 'thought in music,'" says Berthe Marx, "requires born instinct. But it also requires concentration of nerve, simplicity of soul, and long training in refined schools of musical thought."

Speaking on the subject of interpretation, Theodore Dubois, the famous director of the Paris Conservatory, believes that the French school is superior to all others in its tenderness. "The race here exaggerates and false effusion. The French love nice finish, warmth and dramatic intensity, but cannot endure spectacular display or dryness. They have restraint in emotion, refined accentuation, infallible finger technique, fine pedal intonation and a masterful feeling as to the use of the orchestra, which in a large degree makes them. Nevertheless, they will not tolerate dullness, stupidity or death of emotion. They have modesty of conscience, fine poetical feeling and great intensity. They lack,

perhaps, the big dramatic sense of advertising in art, for which God be thanked."

In speaking of the interpretation of Bach, Zeldens has said that he "never could conceive why Bach's music should be made like knitting. Yet I am forced to think of this habit, but occupation when I hear many of his admirers perform. His prejudices particularly are susceptible of great emotion. He has voiced similar opinions to Zeldens on this matter. (One interesting thing to Zeldens is that he has heard many opinions to Zeldens on this matter.) He is sure that the secular cantatas and songs of Bach to realize that he was music would make a fine story."

Stojowski and Mlle. Parent have both earnestly spoken of the "delicacy needed in steering the pupil towards a true conception without impressing him with one's own style and manner of playing. Mlle. Parent has also spoken of the same thing to a hearer. "They must be left a certain freedom of tempo to avoid anything which might be regarded as grotesque or vulgar." These words from a composer who by temperament would be most susceptible to suggestions from teachers, and who is a forcible reminder to teachers, are doubly and should not be "trained." It must be to "grow" under wise influence. "Pupils can be led to discover the possibilities in a composition," he said, "and that is the great step. The mental concept, however, must be made by the pupil himself to be of artistic value."

There is, of course, much truth in this; nevertheless, we must pay attention to Chaminade's in his different players. "Few ignorances," she declares, "could be more painful to a composer than changes of tempo, which are as important to the writer's idea as the notes themselves." She further tempers.

RIISING ABOVE ONESELF.

BY JEROME FOWLER.

Every now and then the music student comes to the realization that he has been at a stopping point in his work. A cry of "stagnation" seems to be at the end of a journey and refuse to go faster. The student comes to the realization that he is at the keyboard of a question he is unable to yield and the matter of talent would only take him to a point of proper control of the music as much as a matter of his merits. Think the thing and proper direction that comes of great work with the right concentration which comes of great enthusiasm and self-sufficiency may help you on the way. Here are some things to yourself time and time again and see how the plan works.

1. I must rise above any tendency to carelessness. If the cadenza in the Chopin Nocturne has suffered it until every note spilled under the keyboard work of a perfect rest.

2. I must rise above all selfish fingering. If the fingering in the Chopin Nocturne has been changed with every repetition, and the first study the best fingering, and that you should then train your fingers to accept that and only that.

The improvement will be marvelous. If I must rise above my own environment. If the Schumann Novlette refuses to capitulate because "the piano is too noisy" the piano is an true concentration of these things and spend your own upon your tribulations. In other words get out of your own mind and steer away from the shoals.

4. I must rise and steer away from the shoals. If the Beethoven Sonata refuses to approach the first study the best fingering, and that you should then train your fingers to accept that and only that.

5. I must rise above my own environment. If the Schumann Novlette refuses to capitulate because "the piano is too noisy" the piano is an true concentration of these things and spend your own upon your tribulations. In other words get out of your own mind and steer away from the shoals.

6. I must rise and steer away from the shoals. If the Beethoven Sonata refuses to approach the first study the best fingering, and that you should then train your fingers to accept that and only that.

*"Only think, I have finished another entire book of things since my last letter . . . I mean to call it *Kreutzeriana*, in which you, and the thought of you play the chief rôle . . . My music strikes me as so coherent now with all that I have written, I seem to speak in the heart of it, as if it were the same man. I speak in a letter to CLARA WIEBE afterwards his wife."

CALENDAR OF FAMOUS MUSICIANS FOR MAY



Louis M. Gottschalk
Born May 8, 1829, at New Orleans.
Died Dec. 18, 1867, at Rio de Janeiro.
Best known works are numerous individual and melodic pieces for piano, including the famous *The Last Hope* and *Opus Post*.



Jules Mussenet
Born May 12, at St. Etienne,
France.
Famous Composer and
Conductor.
Mussenet's best known works are
the numerous operas of which
Le Cid, *Thaïs*, *Mignon*, *Le
Nabuccois* and *Le Jongleur de
Notre Dame* are the most
famous.



Arthur S. Sullivan
born May 13, 1842, at London
Died Nov. 22, 1900.
Eminent Composer.
Best known works the complete
operas; *Juliusære, Patience, Mik-
ado and Pinafore*; the extant
*The Golden Legend and The
Boys of the Town*.



Michael W. Balfe
 born May 15, 1808, at Dublin
 Died Oct. 30, 1870.
 Famous Composer
 best known work: thirty operas
 the first English opera, and
 the extremely popular *Robinson
 Crusoe* frequently produced.



Richard Wagner
 born May 22, 1813, at Leipzig
 died Feb. 13, 1883, at Venice
 Immortal Composer and
 Dramatic Poet.
 His best known works: *Tristan and
 Isolde*, *Nibehungen Ring*, *Die
 Meistersinger*, *Parsifal*, *Loh-
 engrin*, *Tannhauser* and *The
 Flying Dutchman*.



Joseph Joachim Raff
 born May 27, 1822, at Lachen,
 Switzerland.
 Famous Teacher and
 Composer.
 Best known works: *Opers Kling-*
Wend; *Symphonies*, including
the Pastoral. Numerous
 symphonies, piano pieces,
 overtures superficial but often
 excellent.

WHAT THE PUPIL'S PARENTS DEMAND.

BY 10-5114-LV WEATHERS

Not so very many years ago the ordinary music lesson consisted of reading notes, usually quarters, from ten lines and eight spaces, and of hitting a few white keys around middle C, the teacher sitting alongside, passively piloting the way. To-day the music lesson is rather more complex, and its success depends upon a countless number of outside things not set down in the "Instructor," and it may be a solace for some of us to know that we do not have to take a "Summer Session" somewhere to find out what they are.

One of the first things of which the teacher should think is the patron's viewpoint. While we are sitting him up as a work-a-day nobody without the proper appreciation of "Art," he is wondering how to approach us, and these are some of the questions he asks his neighbors:

Is SHE AGRARIAN?

WHAT DOES SHE CHARGE?

Is SHE COMPET

WHERE IS HER STUDIO, AND WHAT HAS SHE IN IT?
DOES SHE PLAY, OR IS SHE JUST A TEACHER?

IS SHE AGREEABLE?

Agreeable! Of course we are agreeable; that is, under certain conditions; but who could expect one to be agreeable in this place, where there is no music—nothing at all but politics and corn. We are amazed at the thought of cultivating "agreeableness" just for Jane's tiresome mother. "Agreeableness" and tact are more necessary than diplomacy, methods, furniture and bric-a-brac. Peise is more to be desired than a perfect hand position.

It takes an of these and more to meet Jane's mother half way. She may not be appreciative from our standard, but if she is a willing convert to "Art" she "wants to know." She is an important factor in our life. Without her regard and support our diploma is useless. It is not enough to know music; we must know people as well, and Jane's mother is one of them.

IS SHE EXPENSIVE?

What does she charge? This is another outside thing very much inside the mind of every new patron, and a great deal depends upon the answer. Let us fix a price for our lessons and stick to it. It cheapens our work to make special terms to get started or to meet some competitor's rate. If we work well the start will come; to think or talk of the competitor is a waste of time.

Music is not merchandise in the commercial sense of offering bargains; for we give more than time, we give ourselves. We are warned that there is no sentiment in business; but we soon learn that in teaching, at least, we require large quantities of it if we come to any sort of balance. It is not necessary to cut prices or to make up lessons to hold a class; but it is necessary to have the same price for all, to collect our bills promptly and to be just with our time.

IS SHE COMPETENT?

Is she competent? Naturally, we think we are; but remember that the community takes us largely on trust. It remains for us to prove our competency by making ourselves and our work valuable. To complain of our town is folly. Towns are alike. The place matters little, if we keep busy. Busy-ness and business are one. In every town there are one or two small but well-established firms. The business of each has grown with the town. The heads of these firms are usually dependable and competent.

IS SHE WELL EQUIPPED?

Where is her studio and what has she in it? The location of the studio is important. If it is in a private home, the music room should be apart from the living room. The domestic side should never be outdone. A "downtown" studio is preferable even in a little town, as the studio in the private home limits the class of patrons. Our profession draws us into the social life of the town, but we accept pupils from every class of society, and talent appears more frequently among those who would never have the temerity to ring the door-bell of a private residence.

Let us have our studio where it will do the greatest good—easy of access, clean, quiet and attractive.

with a well-tuned piano or two well-tuned pianos inside. How often it happens even in a well-appointed city studio that everything is harmonious but the piano. The piano is the outward sign of our inward proficiency, if we are pianists. To have the instrument in imperfect condition is the poorest advertisement we can give ourselves.

IS SHE WELL TRAINED

What kind of instruction does she give? Why, the very best. And we look at our endorsements, testimonials and autographed photographs and wonder how any one can doubt it. We may have all sorts of play and snap, too, and still be the poorest sort of teachers. But we have the ability to do the tasks the finest kind of manuevering to work on. Jane and John the things that were worked on case at the Summer Session, and the ways and means we use to impart that Summer Session Method are the things that matter after it any one has been trained to use it. The teachers of the future will be able to recognize it their own. The Summer Session comes at last, and we say the Summer Session Method did it; but nine times out of ten it is our own fine adjustment of material that wins. We go out and do our best, and our best is not half so good as our own hope-when it is true.

The main thing in teaching is to give the pupil something to work for—let him feel that he is moving. Systems are the basis of all good work. We must grade our material and pass the pupil along from one grade to another. To so many pupils music is "just notes." The "kind of instruction" is always tempered by three outside things—the pupil's disposition, his ability and his willingness to follow our plan. Results come when we get away from "just notes" and begin to deal with ideas.

IS SHE ABLE TO PLAY?

Does she play or is she just a teacher? Innumerable excuses are given by teachers for their inability to play when asked, "Too busy! Too nervous! Or Out of practice!" The teacher's repertoire is an outside thing that should be kept within hailing distance at least. Those in quest of a lasting success should never let the pieces they learned at school get from under their fingers—they are far too valuable an asset. If we are really too busy to give frequent play, let us give an annual one. This is the policy pursued by the best teachers, and it may be done by us. Make it something for the townspeople to look forward to.

Playing in public is not so much a question of nerves as a matter of thorough preparation and habit. Being "just a teacher" is not enough. When it comes to music every one is "from Missouri" and must "be shown," and it is our duty and privilege to leave no room for doubt.

"The most beautiful adventures are not those that go to seek." If at times we long to feel the pulse and throb of a big city, let us try to remember that we have advantages that our more confident city-brother fails to recognise. Our field is fresh and if it is our own, Our income is not great, neither is it too small to meet expenses. One work is pleasant and another is not. But if we have the greatest advantage of all, thing is to feel that we are an important part of our community; that our studio is an important part of our community; that we are "authorities" in our work, and that the town needs us. In the years that come the memory of the children that trooped in and out of our country studio will be more dense than any hearing an aggregation of opera stars.

WHEN THE KING WAS WRONG

Rernyev's famous *guy virohiy*, was one of the first to recognize the genius of Brahms. On one occasion he spoke to King George III, of Hannover, of the genius of his young friend, and a concert was arranged at which Brahms appeared. After the concert, when the king was alone with Rernyev, he said, "Speaking of genius, Rernyev, yes, yes, no." Rernyev still ventured to dissent, but the king was not to be convinced. Twenty or thirty years later, however, it happened that Rernyev again met the king, who was then blind, and an exile in Paris. After recalling old times the king said solemnly that he had been right. Rernyev asked what it was that he and the old monarch reminded him of: the concert in Hannover, and added, "You were right: I was wrong. Brahms is a great genius."

Study Notes on Etude Music

By PRESTON WARE OREM

DANCING SHADOWS—W. G. SMITH.

Mr. Wilson G. Smith is one of the most successful of America's composers. His many admirers will welcome the new concert waltz, "Dancing Shadows."

This is an artistic inspiration, very gracefully conceived and executed. The slow introduction is quaint and effective, leading very naturally into the more rapid waltz tempo. The change from D flat to A for the middle section gives a striking and pleasing contrast in tonality. The whole piece is worthy careful study. It will make a good recital number for an advanced player.

BIRDING—E. GRIEG.

Grieg's "Lyric Pieces" are among the most interesting and original short piano compositions of modern times. There are in all ten volumes of these pieces, all displaying wonderful powers of invention and full of the peculiar charm of Grieg's genius. Book III, Op. 43, contains some of the most popular numbers: "Birding," "To Springtime," and "Eroik." The two latter pieces have appeared in *The Etude* on previous occasions. "Birding," which will be found in this issue, is one of the best bird pieces ever written, full of suggestive twittering and fluttering. It must be played in a manner fanciful and delicate and with the utmost finish.

COMING OF SPRING—G. ENGELING.

Mr. Engeling's portrait and a sketch of his career will be found in another column. "Coming of Spring" is his latest composition, as well as one of his best. This piece is a scherzo movement in semi-classic style. It is in the fourth or fifth grade and will require a finished style of performance with close attention to rhythmic and dynamic details. The three themes are in marked contrast and should be treated accordingly.

NIGHT'S MAGIC SPELL—G. KANNERSTEIN.

This is a nocturne in the style of Chopin by a talented young Russian composer and pianist. In playing the melody of this piece the *clinging* or *super-legato* touch should be employed. In the ordinary *legato* the tones just overlap and one key is depressed just as the preceding key is released, but in the *clinging-legato* the tones overlap a little and the release of the key is delayed slightly to bring this about. This touch is used only for the sustained melody; the ornamental passages must be taken with a light and delicate touch, somewhat *crispato*. The *tempo rubato* is allowable in this piece as the delivery should be somewhat free.

GERMAN-AMERICAN FESTIVAL MARCH—H. ENGELMANN.

This march was inspired by the great *Sonderfest* which will be held in Philadelphia this coming summer. It is particularly appropriate for such a march should close with the German and American national anthems. This is one of the best of festival marches suitable for all sorts of occasions. It will be published also for four hands and for eight hands.

DANSE BIZARRE—L. J. O. FONTAINE.

This is a brilliant and sonorous fourth-grade piece by a composer whose works have proven very popular with our readers. It is a fanciful dance of several men partaking in the character of a variety of animal dances. It will require facility in fancy passages and in chord work, and it must be played with considerable verve and enthusiasm. The middle section is a rather interesting study in syncopation, reminding one of the style affected by Schumann in certain works. This piece should prove a favorite at recitals.

SCENES OF GAYETY—G. D. MARTIN.

Mr. George Dindley Martin has been represented frequently in our musical pages in times past, and his many admirers will be pleased with the new teaching piece, "Scenes of Gayety." This is an excellent specimen of his class, suitable for a good third-grade student. It is a well-written piece, bright and cheerful in character but without triviality. It will require careful and accurate finger work and a graceful, finished style of performance.

AT THE BROOK—A. FRANZ.

This is a characteristic third-grade piece, rather easier to play than the preceding. The first theme in this piece is to be played *non legato* (not bound, i. e., slightly detached), the second theme is broken up into short, snappy figures, while the third theme is played entirely *legato*. Thus affords a good contrast from the musical standpoint and gives the student excellent practice in the various touches. A good recital number.

IN SOLITUDE—A. BOYSEN.

This is a melodious and graceful drawing-room piece by a young composer of promise. It will afford opportunity for the cultivation of melody playing in various registers of the piano. The middle section is in the style of a duet between soprano and baritone.

GAILY TRIPPING WALTZ—E. S. HOSEMER.

Mr. E. S. Hosmer is a successful American composer who is known chiefly through his ballads and songs. He possesses a melodic vein which should show to great advantage in the line of instrumental work, and lately he has conceived the idea of writing a set of teaching pieces. The little waltz, "Gaily Tripping," is one of this set. It is easy to play, not beyond second grade, pleasantly tuneful and well harmonized throughout.

FORGET-ME-NOT—S. F. WIDENER.

This is a very pretty little flower piece, which may be played or sung. There is a considerable amount for pieces of this character. They are very useful for young pupils or for kindergarten work.

BEEBLE'S DANCE (FOUR HANDS)—E. HOLST.

The composer, Edward Holst, was born in Copenhagen, 1843, and died in New York, 1895. He came to this country in 1874 and had a varied career as an actor, playwright, dancing master and musician. He was a prolific composer, his works numbering over 2,000. He was especially distinguished as a writer of light and brilliant pieces, full of dash and vigor. Many of these pieces have had a tremendous vogue. The "Beetle's Dance" is a good example. It is not difficult to play but it has an irresistible swing which will render it enjoyable to the performer and to the hearer. This piece is also effective in its original solo form.

BY LANTERN LIGHT (VIOLIN AND PIANO)

—G. N. ROCKWELL.

As a piano solo this piece was one of the winners in our recent prize competition for instrumental numbers. At the suggestion of a number of our readers it has been arranged for violin and piano. In this form it is certainly very effective, as the melody lies just right for the violin. It will make an excellent study in the singing scale of delivery. As a piano piece this number has proven very successful.

SEXTET FROM "LUCIA" (PIPE ORGAN)—DONIZETTI-BROWNE

This arrangement appears in response to many requests. The famous sextet from "Lucia" has been translated for almost every conceivable instrument or combination of instruments, but this is the first pipe-organ arrangement to be published. Dr. Lewis Browne, an experienced organist and composer, has made the transcription, and it is a good one, not difficult to play and thoroughly practical and effective. The registration given is very satisfactory, one that can be followed on a majority of organs.

THE VOCAL NUMBERS.

Three well-contrasted songs appear in this issue, two of them by living composers. J. W. Bischoff, a famous blind musician, was born in Chicago, 1850, and died in Washington, 1907. His compositions are chiefly songs, anthems and piano pieces, number among them "I'll." The song "Rebecca" is an excellent specimen of his style—melodious, refined, and above all, singable. If rendered in an expressive manner, this song will give very effective results. The song "I'll" is a Russian composer of experience. His "May Day" is a clever, characteristic song, vigorous and full of color, with a brilliant and appropriate piano accompaniment. This would make a good recital song.

Miss F. MacLean is a talented woman composer. Her song, "Twilight" is modern and impressionistic in treatment, but very tender and expressive. It will appeal to good singers.

Well Known Composers of To-day

GEORGE ENGELING.

The subject of our sketch this month was born in Braunschweig, December 24th, 1866. His father was the Dacht Chamber Musician and the boy's education was of the best. He lost his parents when he was quite young, and after a good training in excellent German public schools, he entered the Musical Seminary of Prof. Emil Breslauer, in Berlin. He studied piano, violin and musical theory. Well, Breslauer and Frank. For a six-month period, he taught in Breslauer's Seminary. Since the death of the director, however, he has been engaged in private teaching in Berlin. He has written some excellent piano studies and pieces, chorale works, the German language. His compositions for the piano follow the idiom of the instrument very closely, and this makes them especially desirable for students in many of the earlier grades. Among his best known pieces are "Spanish Dance," Op. 159; "To Springtime," Op. 149; "Congratulations," Op. 155, the best books being "Interpretation and Mechanism," Op. 175.

"TO HEAR OURSELVES AS OTHERS HEAR US"

"One was more power the gift like us to see ourselves as others see us?" So sang Robert Burns, reproducing the invention of the sound reproducing machine, which has at least supplied ourselves with a means whereby we can hear ourselves as others hear us. The great French composer, Saint-Saëns, was once asked to play for a taton of his performance. "I played my *l'air de Caudeville*," he tells us, "and was astonished to discover two had effects in my playing. One passage jumbled, and another place that I had intended to be entirely wrong and unpleasant to the ear. As these defects. After this experience, it seems to me, it would be an excellent idea for teachers of play a sound, reproducing machine so that pupils could hear their own faults. I cannot find words which will sufficiently recommend a trial of this device."

Do not think that what is hard for thee to master is impossible for man; but if a thing is possible and feasible, to learn, deem it obtainable by thee. —Marcus Aurelius.

COMING OF SPRING

SCHERZO

Vivace non troppo M. M. ♩ = 84

GEORG EGGEING, Op. 157

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

p *mf* *dolce* *mf* *accelerando* *mf* *ff*

p *subitissimo il tempo e crescendo* *f* *mf* *p* *mf*

f *p* *f* *mf*

Meno mosso *p dolce* *mf* *f*

Last time only *f* *Fine*

p *f* *p* *f* *pp* *p* *f* *pp* *D. C.*

À mon fils Conrad

DANSE BIZARRE

L. J. OSCAR FONTAINE, Op. 107, No. 2

Allegro M. M. ♩ = 126

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

cresc.

ff

f *f* *f* *Fine* *ppp*

p *ppp*

Vivo

p *cres - - - cen - - - do*

f *ff* *ritenuto* *ppp* *a tempo subito*

ppp

D. C.

Secondo

Allegro moderato

EDWARD HOLSINGER

p *f* *p* *f* *Cresc.*

Tempo di Galop M. M. 7-132

mf

cresc.

cresc.

cresc.

mf

ff

mf

ff

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THE BEETLES' DANCE

INTRO.
Allegro moderato

Primo

EDWARD HOLST

INTRO.
Allegro moderato

Tempo di Galop M.M. ♩ = 132

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

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

mf *cresc.* *f*

mf *f* *mf* *f* *mf*

cresc. *f* *mf*

aumentato il canto

f *mf* *f* *mf*

cresc. *f* *mf*

THE ETUDE

Secondo

mf

cresc.

f

f

cresc.

ff

ff con fuoco

f

cresc.

marc.

sfz

mf

f

cresc.

ff

Primo

First system: Piano staff begins with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The right hand has a melodic line with a fermata. The system ends with a fortissimo (*f*) dynamic.

Second system: Piano staff continues with a crescendo (*cresc.*) and fortissimo (*f*) dynamic. The right hand features a melodic line with a fermata.

Third system: Piano staff has a crescendo (*cresc.*) and fortissimo (*f*) dynamic. The right hand has a melodic line with a fermata.

Fourth system: Piano staff has a fortissimo (*ff*) dynamic. The right hand has a melodic line with a fermata. The system ends with a fortissimo (*ff*) dynamic.

Fifth system: Piano staff has a fortissimo (*ff*) dynamic. The right hand has a melodic line with a fermata. The system ends with a fortissimo (*ff*) dynamic.

Sixth system: Piano staff has a fortissimo (*ff*) dynamic. The right hand has a melodic line with a fermata. The system ends with a fortissimo (*ff*) dynamic.

Seventh system: Piano staff has a fortissimo (*ff*) dynamic. The right hand has a melodic line with a fermata. The system ends with a fortissimo (*ff*) dynamic.

Eighth system: Piano staff has a fortissimo (*ff*) dynamic. The right hand has a melodic line with a fermata. The system ends with a fortissimo (*ff*) dynamic.

THE ETUDE AT THE BROOK BAGATELLE

ALBERT FRANZ

Allegretto M.M. $\text{♩} = 120$

f *dim.* *mf* *piaçevole non legato* *cresc.*

cresc. *f* *mf soave* *f con burla*

mf *mf piaçevole* *cresc.*

cresc. *f* *mf soave* *Fine.*

mf legato *cresc.* *con*

do *mf* *cresc.*

D.C.

THE ETUDE
NIGHT'S MAGIC SPELL
NOCTURNE

339

Moderato M.M. = 42

GREGORY KANNERSTEIN

The musical score is written for piano in G-flat major (three flats) and 6/8 time. It consists of seven systems of music, each with a treble and bass staff. The tempo is marked 'Moderato' with a metronome marking of quarter note = 42. The score includes various dynamic markings: *mp* (mezzo-piano) at the beginning, *pp* (pianissimo) in the second system, *mf* (mezzo-forte) in the third system, and *pp* again in the seventh system. There are numerous fingerings indicated by numbers 1-5 above or below notes. Some passages are marked with 'tr' for trills. A section in the fifth system is marked 'Cadenza ad lib.' and 'rit.' (ritardando). The score concludes with a double bar line and repeat signs in the final system.

GERMAN AMERICAN FESTIVAL MARCH

INTRO.
Maestoso

H. ENGELMANN

ff marcato

poco a poco cresc. pp

tremolo

fz *fz* *ffz*

Tempo di Marcia N.M. ♩ = 100

p *3*

3 *Maestoso*

p quieto *mf*

Maestoso *fz*

fz *3*

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Registration:

Sv: Vox Humana, Gt. Diap. & Tremolo
 Gt: Soft Gamba 8'
 Ch: Flute 8' (Sw. to Ch.)
 Ped: Light 16' (Gt. to Ped.)

SEXTET FROM "LUCIA"

GAETANO DONIZETTI

(1797-1848)

Arr. by J. Lewis Browne

Larghetto M.M. = 69

MANUAL

PEDAL

pp

ff

affrett.

Ch. (r. h.)

Ch. ad lib. Sw. and Ch.

3

Gt. 8 ft. (Sw. to Gt.)

Suitable bass (Gt. to Ped.)

crese.

Ch.

calmato

Sw.

Gt. *7 rall.*

atempo

Sw. (reads)

ff *fff*

Gt. to Mixture (reads)

Gt. to Ped.

BY LANTERN LIGHT

NOCTURNE

GEO. NOYES ROCKWELL

Cantabile M.M. ♩ = 63

VIOLIN

PIANO

dim. e rit.

dim. e rit.

THE ETUDE

Musical score for "THE ETUDE" in B-flat major, 3/4 time. The score is written for piano and features a variety of musical notations and performance instructions.

The score is divided into several systems, each with a treble and bass staff. The key signature has two flats (B-flat and E-flat). The time signature is 3/4.

Performance instructions and markings include:

- mf* (mezzo-forte)
- a tempo*
- rit.* (ritardando)
- dim.* (diminuendo)
- tranquillo*
- calando*
- rall.* (ritardando)
- pp* (pianissimo)
- dim. e rit.* (diminuendo e ritardando)
- rall. o dim.* (ritardando o diminuendo)

The score includes various musical notations such as slurs, ties, and dynamic markings. The piece concludes with a final chord marked *pp*.

GAILY TRIPPING

WALTZ

E. S. HOSMER

Tempo di Valse M. M. ♩ = 63

The musical score is written for piano and consists of several systems of music. The first system is the piano introduction, marked *mf* and *Fino*. The second system is the main waltz section, marked *f* and *D.C.*. The third system is the Trio section, marked *TRIO* and *mf*. The fourth system is the final section, marked *D.C. at Fine*. The score includes various musical notations such as notes, rests, and dynamic markings.

* From here go back to the beginning and play to Fine; then go to Trio.
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THE ETUDE

BECAUSE

J.W. BISCHOFF

Andante

1. Fair - er the world seems, dar - - ling, Than
2. You came to me in the spring - time, With the

ev - er it did be - fore. Bright - er the blush - ing morn - - ing That
rob - in's ear - ly trill - - And your sweet voice joined the cho - rus While my

en - ters the east - ern door — Soft - er the hues of sun - - set,
list - 'ning heart stood still — And since that ro - sy morn - - ing When

Ten - der - er heav'n's clear blue Grand - er the songs — of o -
fair buds drank the dew I 'havelived' in — E - den's bow - cean And
ers, And

all be - cause of you. Be - cause, Be - cause, And
all be - cause of you. Be - cause, Be - cause, And

poco rall. *a tempo*

all be - cause of you. Be - cause, Be - cause, And
all be - cause of you. Be - cause, Be - cause, And

cresc.

all be - cause of you.
all be - cause of you.

f *colla voce* *dolce* *al tempo* *cresc.*

ff *dim.* *rall.* *For Fine only* *p*

TWILIGHT

SARA TEALSDALE

E. MAC LEAN

Moderato con espress

Dream - ly o'er the roofs - The cold spring rain is fall - ing, Out in the lone - ly tree - A

p *legato*

bird is call - ing, call - ing. Slow - ly o'er the

earth — The shades of night are fall - ing, Slow - ly o'er the earth — The shades of night are

cresc. fall - ing, My heart like the bird in the tree — Is call - ing, call - ing, call - ing. *dim. e rall.*

MAY DAY


JOHN WOLCOT

Allegretto giocoso

PLATON BROUNOFF

1. The dai - si's peep from ev - 'ry field, And vi - lets sweet their o - dor yield,
3. Be - hold the lark in e - ther float, While rap - ture swells the li - quid throat; The What

pur - ple blos - som paints the thorn, And streams re - flect the blush of morn. Ah!
 war - bles he with mer - ry cheer? "Let love and pleas - ure rule the year." Ah!

f *last time to Coda* 
 then lads and las - ses all be gay, For this is na - ture's hol - i - day.
 then lads and las - ses all be gay For this is na - ture's

CODA 
 hol - i - day. Hi - ho! Hi - ho!

CODA 

p
 2. Let lus - ty la - bor drop his flail Nor wood - man's hook a tree as - sail: The

ox shall cease his neck to bow And clod - dy yield to rest the plough. *D.S.*
pp *D.S.*

THE ETUDE

BIRDLING

VÖGLEIN

EDWARD GRIEG Op. 43, No. 4

Allegro leggiero M.M. $\text{♩} = 88$

p

pp

cresc.

f

p

pp

ppp

poco rit.

dan

do

Conducted by N. J. COREY

The child wants "to learn to play." Then comes the necessity for the conquest of mechanism. Attention has been attracted, but concentration and repetition are to be achieved. The child's mind easily refuses to be interested in abstractness and in the essential to proper physical development internalizes with repetition. Later thinkers have come to realize this, and children are not required to begin the study of music at five, as they used to be, but at seven or eight. This is because of the instrument used, namely, reading well begun with the alphabet blocks, which might well be written with the alphabet blocks, namely, reading. Writing should also go hand in hand with the written word, and counting with the study of fractions. Every child should learn the elements as they are, they are the elements of the elements, coloring, etc. Actual use of an instrument can well afford to wait because the muscles will remain sufficiently plastic, and will accomplish much more in a given time than the child could do with the teacher's comprehension of instruction. All these things can be taught, and well taught in class. But from the moment of placement at an instrument, the teaching should be individual. Every child depends upon auditory action, and the teacher must be able to teach by the ear. For want of this elementary training in reading, writing, and counting, many fingers are handless and many who come to have original musical ideas have no means of recording them. Music is a language, and every child should be taught to use it. The teacher is to be used to the child, and the child is to be used to the teacher. It is a unique means of intercourse. What greater proof of its necessity in an educational curriculum?

MR. D. A. CLIPPINGER

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an occupation, but the vocal student almost invariably finds himself in possession of conflicting habits. Whenever he attempts to produce a tone he finds an opposing force in the nature of the carrier to the throat. With an increase of force the opposition increases. The higher he sings the worse it becomes and he soon reaches a point where the resistance is so great that he has not sufficient breath pressure to make the organ vibrate. He is against a dead wall. Right here we find the great problem in voice culture, namely, getting rid of resistance.

RESISTANCE.

In the perfectly produced tone there is no sense of resistance. There is such a balance of parts that the feeling of resistance disappears, and the tone seems to flow itself. Succeeded in freeing the throat from all unnecessary resistance and it will require no further attention. It is over-resistance which causes those abrupt changes of mechanism and quality called "breaks." Getting rid of resistance is getting rid of those troublesome things. The antidote for tension is relaxation and relaxation is an act of the will. It is the relaxation of the vocal organ will free from resistance to the production of tone. The vocal organ is a fine instrument which are good and useful in expressing the various feelings and sentiments. How are these tone qualities obtained?

VOICE CONCEPT

Tone quality does not originate in the vocal organ any more than it does in any other part of the anatomy. Tone quality no less than pitch, is first a mental creation. The vocal organ is as ready to produce one quality as another. It does what the mind makes it do. Hence the necessity of a correct tone concept. That every one knows what is a good tone when he hears it, or that any one can think a good tone, is the exact opposite of the truth. Beginners almost never have it, and with most vocal students it is a problem the solution of which requires two or more years. Musical taste is involved in tone quality no less than in interpretation, therefore the development of tone concept is the process of training the taste. Everything that is coarse, crude and unsympathetic is eliminated. Here again it will be seen that the work is done on the mentality of the student rather than on the vocal organ.

If we were to take up one by one those things which have been mentioned as essential to the trained singer—the even pulsed quality, pure tone, perfect speech, intelligent delivery, sensitive ear, artistic concept—we shall find that they are all the product of mental habits. They are all of understanding and they are all to be mastered through his voice until they are part of his mental equipment. In promulgating the future of a vocal student I should consider his mental training more important than the size of his voice.

It is time to get rid of the fallacy that a good voice is all that is necessary to a musical career. The foolish idea that a successful singer must possess the assets of a good education and general culture is responsible for a large number of failures. The delusion that people sing by the grace of God and that no mental effort of their own is necessary is still harbored by many people in and out of the profession. It should be promptly destroyed.

The young man who is not afraid of work because he can go asleep beside it, who has no instinct or feeling for the mental discipline involved in the mastery of a cultured curriculum, fondly imagines that he can get back on the wings of song to the land of fame, glory and

riches. The awakening from this dream is often sudden and fearful.

VOICE PRODUCTION.

The singing voice is in a constant turmoil on the subject of voice production. It ranges from mild disagreements to bloodless carnage. On which vocalization, diction and inflection are the weapons, with an accompaniment of tears and general distress. Some one makes up his mind that the vocal machine does, or ought to, do certain things. He goes on record to that effect and then devotes the rest of his life to proving that he is right. Many find it impossible to believe or admit that the vocal organ will do anything right if it is left alone—a belief that is the exact reverse of the truth.

There is a prodigious travail about voice placing. May we inquire what is voice placing? Voice placing is learning how to produce beautiful tone. It is a task that is not difficult. It is the form of the definition of simplicity, it is one, will but remember, first, that one must be able to hear the pure sing and then before he can sing it, he must have tone quality. The sing it is taken for granted. One must be able to create mentally a round, full, steady, rich, resonant, sympathetic tone. The ability to do this is the result of long experience with a reliable teacher and a vast amount of listening to the best grade of music, but it is neither difficult nor uncertain if one is working intelligently. As not many, Mr. Vennel, I think, that two, three or four years are necessary to train your vocal organ. That instrument is ready to produce good tone to-day, this time required is to point develop your own ear to the point that it becomes a reliable guide.

The next step is to free the throat from all interference, from all resistance. This should be written in capitals. Resistance is the enemy of tone. Resistance is the hindrance to the production of tone. The action of the vocal cords is involuntary. Free the organ from intrinsic and extrinsic interference and properly placed, the breath and there will be no further difficulty in placing the voice. If intrinsic interference is meant interference inside of the larynx. If extrinsic interference is meant interference from outside muscles, those that control the pharynx, tongue, etc.

GENERAL SUGGESTIONS.

It must not be understood that the pupil is to be allowed to do things in a careless, indifferent way. It is no means. There will be a multiplicity of details to be looked after—manners must be corrected, habits of various kinds to be changed, the formation of voice must be maintained, the details of attack and intonation, correct pronunciation of words and a study of their meanings, how, when, what, and how much to practice. The details and various other claims must be carefully looked after by the teacher. Every detail of the student's work must be under his immediate direction, but the great fundamentals, tone concept, musical taste, and freeing tone from all resistance must at all times be kept in the immediate foreground.

LITERATURE ON THE VOICE.

But what is to be done with the vast array of books on the anatomy, physiology and mechanics of the voice? Read the best of it, but do not let the vocal instrument be the most wonderful act of creation with which I am acquainted, and whatever accurate knowledge one can gain of its action will be found interesting. But one must not be misled by it. It is a place and not be led astray by it.

Dr. Thomas F. Shallenbourn, in his book, *Acoustics in Speaking and Singing*, states what the writer of this article has

held for years, namely, that the process of learning to sing is "psychologic rather than physiologic," and if students and teachers will read more on the psychology of singing and less on the physiology of the vocal organs the effect on teaching cannot fail to be good.

It is interesting to note that within the past fifteen years there has been a marked tendency among the best teachers of singing, away from the purely mechanical phase of voice training. It is becoming more and more evident that the real study of music, unless connected with the attempt to produce musical tone, is not a form of musical activity, and therefore has no necessary connection with learning to sing.

INTERPRETATION.

On the subject of interpretation there is no difference of opinion. All agree that it is a matter of musical taste, brains, understanding, hard work, wide acquaintance with what the world has accepted as the best in music, appropriating and making one's own the achievements of great artists and composers, that all of one's expression may be brought under the operation of the higher law of beauty. Values might be written on this subject, but the limit of this paper has been reached.

A COMMON GROUND.

If the time ever comes when words mean the same thing to all people we shall know the millennium is at hand.

Trouble usually can be traced back to a misunderstanding. People are only half as bad as they think each other to be. Faults are easy to blame, and this inability to express definite ideas is responsible for a great deal of rhetorical carnage. Especially is this true in music, where there is no fixed terminology, and where terms are used with an extraordinary and altogether unnecessary recklessness.

The vocal profession, in its own defense and for its own protection, should evolve a terminology sufficiently exact to enable it to express its ideas without getting into trouble. Then when we have developed that self-control which enables us to render judgment on what we really understand the situation, we shall begin to love each other.

But if we study the situation carefully we shall find that in vocal matters our disagreements are largely of a non-essential nature. The center of the disturbance is usually among the physical processes. We seem to have a voracious appetite for the mechanism, an insatiable curiosity about the details of the work.

But the scientists themselves are still in more or less of a muddle on vocal



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Editor for May, R. H. WOODMAN

Thyngden Hamilton Woodman was born at Brooklyn, January 19, 1891. He was a pupil of his father, Dudley Beach and Clara Patrick at Paris. He has also received many important posts as an organist. For many years he has been organist at the First Presbyterian Church of Brooklyn, New York, where he has given instruction in various positions as organist and choir director many come to him for advice with regard to the organ. Mr. Woodman has given numerous organ recitals in different parts of the country. He has been the musical director of the Fisher Institute for nearly twenty years, having positions for organ and solo, have been especially successful. —EDITOR OF THE ETUDE.

A FEW GENERAL HINTS TO THE SELF-TEACHING STUDENT.

For the benefit of many aspiring organists who for some reason or another can not place themselves under a competent teacher I offer the following general suggestions:

First, a fairly good piano technique is indispensable before beginning the study of the organ. The new student of the organ will have quite enough to think of without watching his hands and fingers. The principal difficulty in organ technique is the movement of the feet independently of the hands—the left hand principally. To accomplish this we must first get a good pedal touch. Care must be taken to avoid rigidity of muscles, and at first a somewhat exaggerated motion should be made in striking the pedal keys, as follows: The student should have a bench of the proper height—from 18½ to 21 inches from the top of the middle note of the pedal keyboard.

The absolute height of the bench cannot be fixed absolutely. M. Guilmant to the contrary notwithstanding, he putting it at 19½ inches, but most depend largely upon the length of the player's legs. Each student can find his own most satisfactory position after a few weeks of practice.

At first try the bench with a height of about 19 inches. Sit in the middle, as far forward as is possible without losing the feeling of security, and move the feet as far back as possible and yet remain within easy reach of all the pedal keys and all the manuals.

With the toe strike a note on the pedal at the same time raising the heel, as if about to stand on tiptoe. This exaggerated movement should be used for all slow practice of the pedals for some weeks.

Knock of studies for the pedals can be found in any music store, and the exercises can be practiced according to the best judgment of the self-instructing student.

Exercises with alternate toes should predominate for some time even after the heel method is begun. The heel touch is studied in the same manner as the toe touch—the toe should be raised as the heel is depressed; the ankle joint must always be limber.

Having accomplished the touch and the ability to play simple figures on adjacent notes, the student must practice fingering notes in all parts of the keyboard without looking at his feet. First find the wide gaps between E flat and F sharp, B flat and C sharp, in all the octaves of the keyboard, and from these find the notes nearby. Do not look at the pedals.

Assuming that the student can play with a good legato touch any ordinary hymn tune on the manuals alone, the next step is to combine the hands and feet. For this purpose scale practice with manuals and pedals in contrary motion and in thirds or sixths will be found invaluable, and trios for two manuals and pedal should receive a large share of attention.

Books of studies and trios can be had anywhere, and another convenient and practical expedient is to play the bass of a hymn tune on the pedals and the melody with the left hand. The harmony will seem pretty thin sometimes, but the principal of "pedal obligato" is being mastered. After some facility has been gained, hymn tunes and chorals can be used to great advantage by playing the soprano and alto with the right hand, the tenor part with the left hand, and the bass with the feet. Still further use can be made of a hymn tune by playing the melody only with the right hand, the alto and tenor with the left hand, and the bass with the feet.

There are certain general cautions which can be given to all students in the beginning of their organ work:

1. Get your position in the middle of a properly adjusted bench and keep it. Do not slide on the bench, simply turn. If sliding is necessary to reach the pedals, the bench is probably too high.

2. In playing with both feet notes close proximity to each other, keep the knees together—use ankle touch without the weight of the leg. In playing notes toward the ends of the pedal keyboard, let the knee follow the foot, turning the body as on a pivot.

3. Avoid excessive "fore-and-aft" motion of the feet. In deciding how to pedal a passage, select that method which will keep the feet as still as possible. If the phrase begins with the right foot in front of the left, try to keep it so, until that position becomes awkward or cramped.

As an illustration of this principle, give a pedal passage to be played twice, and give two methods of fingering:



At N.B. 1. it will be noticed that the left foot has to move forward and the right foot backward. At N.B. 2. the "fore-and-aft" motion is in both feet again with the following footing:



At N.B. 3. the feet take a position and keep it until they change it once for all at N.B. 4.

Although at first glance the second pedaling seems awkward, it will be found far more convenient and permit the passage to be played with much more rapidity and ease.

4. Cultivate a precise attack and release of notes and chords. Avoid all raggedness of attack. Be rhythmic in all organ playing; even in rallentandos and accelerandos keep the "rhythmic backbone" intact.

5. When the student is able he should begin the study of the Eight Short Preludes and Fugues of Bach, and as soon as possible get into touch with some good organ teacher.

If the student is careful in his self-study to cultivate the right touch, to play with precision and accuracy and rhythm, he can easily find his way to continue into more ambitious fields under an experienced teacher. Without care and attention one can fall into bad habits that will have to be eradicated before advanced work can be done.

6. After a composition has been learned by careful practice of phrases and periods the student should give himself the discipline of "rehearsing the performance" of the piece. He should perform it in whole before some friendly listeners if possible, covering up such slips and blunders as he may make so he would have to do if playing a performance. If after several attempts at the performance he still blunders in certain places, it will indicate the need of more detail practice.

7. Last of all, but perhaps first in importance, must be mentioned the power of concentration of thought upon the music. An organist is called upon to do more than to play instruments of different scale and tone and action. He must have a "clear head" and the power of thought-concentration, and the cultivation of this power cannot begin too soon.

THE AESTHETICS OF THE CHOIR LOFT.

The practical side of the church organist's work has received greater attention than the theoretical or æsthetic side. Too many organists and ministers, principally in the sects and non-liturgical churches, look upon the church's music as a more or less formed and requiring no special preparation on the part of the organist. The real value of church music is often forgotten, and have tried to bring this to the front in the following articles:

MUSIC IN NON-LITURGICAL SERVICES.

Music as an integral part of a church service has long received recognition from the Episcopal and Roman Catholic and Greek Churches; but it is only comparatively recent years that it is only so-called non-liturgical churches have treated music as anything more than an "incident." And even today many of the greatest factors for the maintenance of the movement of religious feeling by failing to treat church music as an assistant to the church music. Later in preaching the Gospel.

In the liturgical service the place and proportion of music in the service is the outcome of centuries of tradition and everything is left to the individual taste and discretion of the minister. It is that service if the minister has no music in his soul. The late Rev.

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Charles Cuthbert Hall, D.D., president of Union Theological Seminary, was probably the most potent influence that this country has seen for the improvement of the non-liturgical service with the aid of music. During his twenty years' pastorate of the First Presbyterian Church of Brooklyn he developed, with the choir, a service consisting of many to equal in beauty and grandeur the best liturgical service, and which, at the same time, preserved the freedom of what he called "voluntarism." In the hope that the words may reach the ears of only organists, but ministers, and that they may stimulate some to earnest thought on the subject, I quote from a partly forgotten lecture, given by Dr. Hall twenty-five years ago, entitled "The Place and Power of Music in the Non-Liturgical Service."

After contrasting the liturgical with the average voluntary service, Dr. Hall goes on to show how the latter can retain its dignity of the former and still retain its characteristic freedom. He says:

"It is my belief that there are four fundamental laws which must be observed and obeyed, if the system of voluntarism is to be elevated to its highest level of power and beauty. The laws are these: The law of intention, of intelligibility, of imagination, I shall speak of these in succession.

PRESERVING THE SPIRITUAL SENSE.

"The law of intention by this I mean is that each church service, as its approaches, is to be conceived of as a separate, distinct occasion, for which special preparation is to be made and toward which must give forth a clear, conscious, devout intention. There is no routine about voluntarism. The minister must take into account every factor which can contribute to the power and completeness of the occasion and preparation and another which, if overlooked, must imperil the whole service. That factor is the choir. Minister and choir must have a clear and conscious mutual understanding of the great end to be reached in the approaching service. When choirs are shut out from this law of intention and are allowed no preparatory insight into the purpose or theme of the service, they are or become at great disadvantage; artistically placed at great disadvantage; they can only be misdirected, and they can only be justly be blamed if on the Lord's day their performances shock, offend, or infuriate, the spiritual sense of worshippers.

"The law of intelligibility. Custom has bound most of the non-liturgical churches of America to a useless habit, commonly called the opening piece. It is the invariable of voluntarism, because it is a sort of place and home, because it is intelligible. Much of the noblest recent music cannot be intelligible unless the words are placed before us in print. The first step in the obedience to this law should be the abandonment of the opening piece, permitting the service to begin with a simple organ voluntary and a psalm or hymn. Why? Because we are tired of having too much or too elaborate music? Not at all. In order that we may introduce the anthem in its proper place, and present it in its proper form. The public in an intelligible and magnificent anthem is a distinct instrument of worship. It is the timely and intelligible. It can be made timely by bringing it into the service. I would place it in its due place before the sermon. It can be made intelligible by printing the words

and placing them in the hands of the people."

If printing of words is not expedient, the organist can read the words before the choir sings them. If, however, the choir gives due attention to enunciation, the words of almost any anthem (unless it be extremely involved in its construction) can be understood by the people.

Dr. Hall continues:

"The third fundamental law of the non-liturgical service is the law of unity. Within the last fortnight the writer has heard a phrase which he hoped to hear no more. Being asked to preach in a certain place, a brother minister said: 'Von preach and I will take all the preliminary exercises.' It is that conception of worship which elevates the sermon into unbecoming prominence and degrades the hymn, the anthem, the lessons and the prayers, with 'preliminary exercises,' that has given to voluntarism a reputation for crudeness and lack of dignity. I wish that in the public worship of God there were no 'preliminary exercises' except those which should take place in the minister's study and in the choir's rehearsals. Everything in the service, from the first bar of the organ voluntary to the last word of the blessing, is full of sacred meaning and part of a sacred unity. Every word and act, by minister, choir, organist, people, should be spoken, sung, or offered as part of the great melody. And no liturgical service that ever existed, Anglican, Roman, Casarean, gives such a sublime field for unity as is offered to us in our own beloved voluntarism when minister and choir are co-operating.

"We have not to contend against the inflexibilities of liturgy, as life moves on, bringing to us its new experiences, visions, and truths, conceptions of praise, variations of sorrow, our services ever as new as life, and, under the law of unity, each service can be made to express the greatest and best that God's voice of hymns and anthems, in the spontaneous language of our prayers, we can utter, as far as human powers can utter, the perpetual intensity of life.

AVOIDING MONOTONY.

"Last of all the fourth fundamental law of the non-liturgical service is the law of progression. The monotony of which I have just spoken is not monotony. The law of progression saves us from monotony. Under it the people just be lifted gradually from a calm beginning to higher, livelier emotion, reaching in due course the splendors of the anthem and culminating in the length in the supreme outburst of the hymn after service and place. The opening piece has been destroyed root and branch. Our service has opened calmly and sweetly with organ tones and a quiet, earnest invocation, and to me the organ tone, in which, when uttered by a master hand, is as truly God's worship as is the prayer of invocation.

"A congregational hymn awakens the people; the prayer of general supplication follows; then in strong, intelligible tones the anthem soars heavenward. The sermon next arises like one lifted up in the midst of the very cross of Christ, and, having looked upon that, if there be any spiritual emotion in the hearts of the people it must now burst spontaneously forth, and its proper vehicle is the great closing hymn. It is that the only greater thing in the act of slack down once more, as at Christ's prayer, and while bowed, as at Christ's

fast, to receive in the stillness His benediction, then to retire, while throughout the church only the organ speaks. I do not believe that the law of progression can be obeyed in this service without the help of an intelligent organist and a chorus choir. A preacher, however good, is but one voice, nor can four voices be adequate for the broad and vast reserve powers required. That closing hymn cannot rise to the highest level of grandeur and burst forth like a long-imprisoned torrent unless behind the awakened and uplifted congregation is massed a trained and enthusiastic chorus, they themselves backed by a broad and majestic organ tone. With such an organ, such an organist and such a chorus, with a minister co-operating with his choir, under the four fundamental laws of intention, intelligibility, unity and progression, and with the blessing of the Prince of Peace upon all, there are possibilities of power in voluntarism never yet expressed in any liturgy."—R. Huntington Woodman.

THE PRACTICAL PROBLEM.

ANALYSIS of the writer's article, *The Aesthetics of the Choir Loft*, a question is asked by a correspondent of a musical journal, "How can an organist make his music fit the minister's sermon if the minister himself does not know his own subject until forty-eight hours before he delivers the sermon?" With many choirs it is doubtless impossible to render an anthem with only one rehearsal. This difficulty can be only partially overcome until the choir has a repertoire of anthems which can be drawn upon. Meanwhile it is suggested to keep in rehearsal several anthems on general subjects which would fit almost any service. One of these could be finished in a short time, and thus leave time for preparation of an anthem especially suitable for the occasion.

However difficult it may be to carry out this principle of unity in the service, it should be striven for: and, as an ideal, always kept in view. It is only by having an ideal that we ever even approach one. And after a year or two of faithful rehearsal almost any choir will have a number of anthems which can be repeated when occasion offers.

I have asked the Rev. Charles H. Oliphant, pastor of the First Church in Methuen, Mass., to give his views on the organist as one from the pulpit of a typical church in one of the larger towns of New England.

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Another example of combined bowing and left-hand pizzicato is where runs and scale passages are played, as in the following:



In the above all four fingers are placed firmly on the string, the first note, B, is struck lightly with the bow to get the scale started, and each finger is then removed from the string in turn, picking the string as it is removed, and causing each successive note to sound. When the note D (third finger on A string) is reached, it must be struck with the bow, and the remaining notes plucked from the string as was the case on the E string. The rest of the passage must be played in a similar manner, the bow striking the notes

G on the D string and C on the G string in a similar manner, the rest of the notes being played pizzicato, as above described. It is quite difficult to make some of the notes in these scale passages sound sufficiently loud, owing to the finger which does the picking being so close to the finger stopping the note. As the piece is played. Where this distance is only half a note, one requires the strongest fingers to make much effect with the pizzicato note. The string must be pressed on the fingerboard with great force by the fingers if the notes are to be clear. A violent student with short and weak fingers will find it very difficult to master scale work in left-hand pizzicato.

A third instance of where the left-hand pizzicato is used is in the case of isolated notes or fragmentary passages where the pizzicato can be accomplished with either the right or left hand, but where it contributes more to the style, or to the response of the player, by playing it with the left hand, thus avoiding the motions necessary to get into position for playing it with the right hand. Violin soloists are fond of playing single notes or occasional chords with the left hand instead of the right, where they can be made just as effective as they believe the effect created is more elegant and impresses the audience with their proficiency.

As any note on the violin can be played pizzicato with the left hand, by putting a finger on the note to be played and plucking the string with the thumb of the same hand, it is evident that the conductor is in a position, long past the conventional, to play a variety of different melodies, if not too rapid, can be played by the left hand alone. As there is nothing to be gained by such a method when the right hand could do it better, it would only be employed by vindictive trick violinists or musical snobs. The first American violinist who was touring the United States played an encore a familiar air entirely with the pizzicato for the left hand alone. He was first stopped by the audience, then the conductor, who told him that the violinist was playing the strings. By holding from position to position he succeeded in giving all the notes in, but although the applause was deafening, the violinists and the audience failed to see him deceived by such trickery, especially as his composition was being played with his right hand, and he was playing with the greatest technical ability.

DIVISION OF THE BOW.

A 1909 *CONCERT* writes: "Last night I went to a concert where a lady, who has a fairly good reputation as a violinist and teacher, played several solos. She was a very temperamental person and expended the greater part of her temperament on the first half or three-quarters of the bow. The consequence was that she either 'buzed' or 'saw' as her bow-length shortened or took a fresh bow often, with the effect of totally destroying the musical purpose. Her habit was at first to take a new bow down bow, as she would often receive with an up bow an insignificant note, playing quickly with the whole length of the up bow, so that it 'stuck out' with ludicrous effect."

This is a striking picture of what is so often heard in the case of a violinist who has not thoroughly mastered the art of bowing. If the lady's shortcomings were not due to stage fright—for nervousness often plays queer pranks with violin bowing—they were due to two conditions; either she had not sufficient knowledge to know what bow division to apply to each note or passage or else her tone had not been sufficiently developed to enable her to play with the proper intensity of tone in the various bow divisions used for the different passages.

Spohr said: "Bowing is the life and soul of violin playing;" another great violinist said, "The right hand is the artist, the left hand is the artisan"—two great sayings which should be kept constantly in mind.

Our correspondent has placed his finger on one of the most frequent shortcomings of violin playing, the failure to "cut out" enough according to the passage to be played. The violin composition may be compared to drawing. In a drawing by a good artist every line is of the right length, thickness and position. The result is that the object of the picture is like life itself. The bungler has this line too short, that one too long, here a shading is too dark, there too light, some of the lines too close together, others too far apart. The result is a picture is crude and distorted and bears little resemblance to what he wishes to depict. In a tone picture for the violin each tone must, in the same manner, be in its proper position, of the right length, shaded and colored as it should be. Then it is really an accurate tone picture, expressing what the composer has in mind. It is a picture of the music. It is so to say that it requires a finished violinist to do all this. Indeed it does! Attention to all these details is what makes the musical artist. The student and amateur must try to improve his technique by the study of bowing and bowing position.

PROPER DIVISION OF THE ROW

The paper division of the bow, the amount of bow to be given to each note and the rules as to where an up or a down bow should be taken require much study. An experienced violinist from long continued study of the bowing of the violin knows them by instinct; the student must learn them by experience, by study with good teachers, and by the study of standard works for the violin, which have been carefully edited, lowered, phrased and fingered by eminent violinists. These include technical works, "methods," studies, pieces, concertos, etc. Most of these "methods" and of the standard books of études for the violin have the bowing carefully marked, directions where the fingers are to be used, and the bowing directed by the bowing division of the bow. This is used for each passage. The great reason for this is so many pupils, and a small variety



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say many teachers, neglect to follow these directions. Every experienced teacher of the violin knows how many pupils come to him either self-taught, or from other teachers, who have acquired the distressing habit of playing in one bow division only, say the lower half, or the upper third or the middle third, to the exclusion of all the other divisions of the bow.

#### STUDY EACH DIVISION.

The pupil should be instructed in all the bow divisions, whole bow, upper half, lower half, upper, middle and lower third, point, front, short staccato bowings in various parts of the bow, etc. As each bow division is taken up it is a good plan to mark the required division on the stick of the bow with chalk, so that the pupil can plainly see it, and not over-run it. The first practice should be on the open strings, so that the pupil can watch the chalk marks, and gauge the length of the stroke with perfect accuracy. Many teachers speak to their pupils about practice with these various bow divisions, but do not see that it is done. A teacher will say: "Play this study at the upper third." The pupil practices for a week on the study, but he is busy getting the notes and the time, and forgets to watch his bow division. Sometimes he plays it with the upper half, sometimes with the lower third; any place suffices so that he gets the notes. At the end of the week the teacher hurriedly hears him play the study, and may or may not complain about the upper third not having been used. Another study is assigned, and, as before, the pupil is not interested about what bow division is used. The teacher who produces really good pupils sees to it that all his directions are followed, and if a study is not properly prepared, it is re-assigned.

After the ability to play an assigned bow division is mastered on the open string, fingered notes can be used with it, either studies or scales, and going back to the open strings if the pupil fails to play in the proper bow division. If such a course were followed from the beginning, we would not hear so much slovenly violin playing.

Really competent violin teachers are very careful to instruct their pupils as to how much and what part of the bow is to be used for the various passages of the composition being studied, and to mark the music in accordance with these instructions. In time the student, from the study of good works for the violin, where these details are marked, and through the instructions of his teacher, gains efficient skill to apply these principles to other compositions which are not marked.

#### TONE PRODUCTION.

It often happens that the student understands well enough what bow division to use in playing a passage, but has not mastered tone production well enough to make it effective. The teacher might think, for instance, that slow bowing, at the same time producing a full tone, was the easiest of all. On the contrary, it is very difficult, provided a sonorous vibrant tone of quality is produced, and takes years of practice. That is why so many eminent teachers insist on their pupils practicing daily on long notes, counter ten, twenty or more, slowly to each note. In Casert's *Bowing Technique* there is an exercise consisting of forty notes. The pupil is expected to spend that is, at the rate of a minute to each note. While few have the patience to spend a minute to a note, yet the principle is of the greatest value.

One of the commonest faults is where most of the bow is used up on the first part of a long note, leaving little or no bow for the last part. This is due sometimes to the player failing to calculate the amount of how the note will take, and at other times through realizing that the tone he is producing is too feeble, causing him to draw the bow quicker to produce a fuller tone, and thus using up all the bow before the end of the note is reached. Such a player must build up his tone by slow practice on long notes, so that he can draw the bow slowly and yet produce a full tone, to the very end of the note or phrase.

#### SWEATY FINGERS.

A LONDON physician, who has for some time made a close study of the scientific cause of sweaty fingers in violinists, has written a communication to the *Strad* magazine, in which he states that exposure of the hand to the X-rays is a cure for this trouble, which affects such a large number of violinists. He admits at the outset that medical science has, up to the present time, had no reliable specific to offer for the trouble. He states that the localizing of the perspiration in the hands is caused by some fault in the nerves controlling the little sweat glands. This is corrected by the action of the Roentgen rays, which, however, must be applied at exactly the right strength. The treatment is painless. In addition to this treatment he advises steeping the hands in hot water for ten or fifteen minutes, followed by immersion for a shorter period in quite cold water.

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"One day on an excursion up the country I remarked to a young lady friend on her greatly improved appearance. She explained that some time before she had quit using coffee and taken Postum." She then explained the situation of the heart, humming in the ears, trembling of the hands and legs and other disagreeable feelings had disappeared. She recommended me to quit coffee and take Postum and was very much surprised to find that I had already made the change.

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# The Children's Page

Edited by JO-SHIPLEY WATSON

## HANDEL, GRAND OPERA IMPRESARIO.

(SCENE: U. S. A. about 1912. Music room, BEN, MARY, BESSIE and HAROLD seated at a table making musical scrap books.)

BEN (cutting out Handel's picture): I know this chap, he's the one played on a spinet in the garret and got caught by his cross old daddy!

BESSIE (with superiority): Who wouldn't know Handel! Besides, his father wasn't half so cross as Beethoven!

MARY (casting in Handel's birth house at Halle): Wonder what he would have been if he hadn't caught on to the tell of his father's coach that morning they went to court at Saxo-Weissenfels?

HAROLD (covering the paste brush): I say—that duke was a wise old party! Just told the father what was what and the father was actually sensible enough to let that plucky little son of his study with the mouldy old organist at Halle.

BESSIE (pointing the silver at Harold): Monksy—indeed! Zachau taught him organ, harpsichord, violin, voice, contapoint, counterpoint; and, besides, Handel copied scores and wrote motets and cantatas for his weekly lessons. You couldn't do that, Harold! Brown in ten years!

HAROLD (thrusting his hands in his pockets): I'm an American, see! That sort of work's old-fashioned—anyway, it just comes natural to geniuses.

MARY (carefully): I guess a lazy genius wouldn't have a tooth in Westminster Abbey; and I guess people wouldn't be standing at the *Halleplaisir* Chorus if work wasn't fashionable!

BEN: Well, it only took him twenty-four days to write *The Messiah*, anyway! And he didn't even have a musical ancestor. I wonder where music comes from?

(THE MUSIC or MUSIC EXTRA observed and approaches the table.) Maybe it comes from me; some believe it does. (Look around in astonishment.)

MARY (in an audible whisper): It's the Muse of Music; however did she get here!

MUSE (lauding): Oh, I'm everywhere, you know, busy as can be with all music lovers, and especially fond of the little ones like you. You were talking of Handel—how would you like an evening of Handel opera in London?

BESSIE (looking aside the paste-tool and paper): Opera! London! Why, Handel wrote church music and he was a German.

MUSE (singing herself at the table): I see you children know one-half of Handel—the oratorio half. That's natural enough, because his operas are now as dead as ashes; I don't suppose you could as dead as those bodied gentleman you imagine that since there is an agile-minded impresario like Hammerstein Searchime and selecting singers, writing operas to suit their voices, arranging distasteful effects, rehearsing and directing, putting with glee and prima donna making fortunes and losing them in a fortnight. Be a twentieth century manager.

BEN (with enthusiasm): That sounds

jolly. I thought he was poor and pitiful just like the rest of those German geniuses over there.

BESSIE (leaning over the table toward THE MUSIC or MUSIC): I did, too—tell us—do. (They draw their chairs closer.)

MUSE: Try to think of the biggest thing you can—the Himalayas, the Grand Canyon, or the Yellowstone—and you will get an idea of Handel. He was an enormous man, with an enormous body, an enormous mind that held enormous ideas. Unlike the silent Bach in Leipzig who waited a century for a hearing, Handel lived in the rush and whirl of excite-



HANDEL IN THE DRESS HE WORE AT THE ENGLISH COURT.

ment, writing music for a fickle London public. England was his adopted country, you know; there his battles were fought and his final victory won.

MARY (eagerly): Do tell us how he did it, how he composed and everything; I just love composing.

MUSE: Handel went about composing much as a modern architect goes about building a "sky-scraper," erected a frame and hung all the tunes he could invent or borrow about it. He did colossal things in a short time. When inspiration ceased he took his own earlier themes or stole from others; and who can blame him when he always made them sound better? When the critics accused him of stealing, he would say, "Oh, course! What of it? The pig doesn't know what to do with the tune, anyway!"

BESSIE: Sounds big and independent, doesn't it?

MUSE: It was especially so in an age when artists lived as dependents to the rich and powerful. Handel never bowed the knee to his royal patrons, even when conducting concertos for the Prince of Wales. If the ladies of the court talked about he would storm and rage, even enslave names and swearing. Then the

princess would say, "Hush, hush, Handel is angry!" I have heard that he shook the singer Cazzoni until her teeth chattered, and a basso profundo was thrown through the window one day for singing off the key.

MARY (with a shudder): My, I wouldn't take lessons from him for anything!

MUSE: Many of the royal princesses did, and even others took advantage of Handel's harpsichord lessons. The Handel *Sister* were written for his pupils, and if we choose carefully we will find that many of the Saralandas, Gavottes, Preludes and Pavans breathe a fragrance as delicate as lavender that escapes from an old chest.

BEN: Don't suppose princesses ever had to play exercises, though?

MUSE: Yes, indeed they did; many of Handel's harpsichord pieces were written merely for training the fingers. Handel himself said that was as smooth as velvet. His fingers seemed to grow to the keys; so curved and compact were they when he played that no motion and scarcely the fingers could be discovered. He practiced incessantly until his fingers of his harpsichord were worn upon shaped, and one of the noted actors of the day compared his hands to feet and his fingers to toes.

HAROLD (holding out his hands): Feet! Oh all things!

MUSE: Seems funny to us, doesn't it? But maybe if we thought more of a compact hand and firm fingers we might improve our legato playing and get a better tone. Try it. Handel played the harpsichord well, but Scarlatti, the Italian, played it better. Handel's only rival on the organ was Bach, whom he never met, though they were born just a month apart and the birth towns were only a few miles distant.

MARY: Maybe they were jealous. MUSE: Bach always wanted to meet his distinguished and much-talked-of contemporary, but perhaps Handel didn't care, and his London residence made a meeting impossible in later years. Let's return to Signor Handel, the fashionable impresario and writer of Italian opera.

BESSIE: Oh, let's; I adore opera. MUSE: When Handel arrived, London was a music mad and ever Italian opera, being a shrewd man of affairs, he set right down and in fourteen days wrote an opera and advertised it much as we do now. "RINALDO, real trees and living birds used in Act I."

It was an immense success, and melodies from it were strummed on every harpsichord. Its catchy tunes were whistled up down the land, and even from that far off day one of them has come down to us—tunes infinitely and infinitely beautiful.

MUSE (to the piano, plays and sings *Lascia ch'io Piangia*, "Weeping Forever").

MARY: Sounds teary and not a bit operatic. MUSE: And would you believe Handel's *Largo* to be operatic music? It is from the opera *Serse*; the song is about "My Plane Tree." (Goes to the piano, plays and sings the *Largo*.)

HAROLD (puzzled): Seems all mixed up with church to me.

MUSE: When Handel picked writing operas and commenced writing oratorios, his music didn't change; the libretto changed, and that was all.

BEN: But what's an oratorio?

MUSE: For short, let's call it a sacred drama without action.

BESSIE: I don't know what a libretto is.

MARY: Why, you do, too. It's the book the boys make in your face when you go to the opera-house.

MUSE (lauding): At fifty-five Handel

found himself bankrupt, singers and publishers alike unfaithful, and his creditors clamoring at his heels, but he didn't seem one bit crushed, for he set right down again and wrote *Saul*, one of his first oratorios. The people liked it, and as Handel was always very practical, he went about acting more and more Bible stories to music—*Samson*, *Judas Macabean*, *Israel in Egypt*. *The Messiah*. So out of Handel's failure as an operatic impresario the English oratorio was born.

BEN: Wasn't he plucky, though, not to be discouraged?

MUSE (nodding an assent to Ben): I want you children to remember always that Handel, the German, created the English oratorio, and for more than a century and a half English music has been keyed to it, and many believe that the progress of English music has been checked by it.

BESSIE: But why—ain't *The Messiah* awfully great?

MUSE: Yes, and after all is said, my dears, if English music had to bear the stamp of a foreigner, it seems a rather fortunate thing that so mighty a work as *The Messiah* should be the choice of the people.

And here is that marconigram I have kept in my pocket all this time (Reads from a paper):

"BEE BROSSE STREET, LONDON. Amended Thursday. Tell children that fourthly after the Gross HAZEL."

Shall we accept?

HAROLD: Well, I should say—yes!

MUSE (rising): Come, then, is it time to lose.

(All hurry into traveling dress and go out.)

Questions to Answer.  
What is an impresario?  
Who is Hammerstein?  
Who was Scarlatti?  
What is an oratorio?  
Who wrote oratorios beside Handel?  
What is a Saraland?  
Have you heard *The Messiah*?

## HANDEL PROGRAM.

Harmonious Blacksmith (duet)

(ETUDE, Nov., 1911).

Saraland in D Minor

Hallelujah Chorus (piano arrangement).

Largo (duet)

Pascaglia in G Minor.

(ETUDE, 1906).

Gavotte in B Flat

Woeing Forever (song).

(ETUDE, 1906).

Prelude (from Suite No. 14)

(ETUDE, 1906).

Dead March (from *Saul*).

Gigue in D Minor.



"HURRY UP, BEN, OR WE'LL BE LATE FOR THE MESSIAH!"

## Publisher's Notes

A Department of Information Regarding New  
Educational Musical Works

|                                      |                                     |
|--------------------------------------|-------------------------------------|
| <b>The Right Business Equipment.</b> | Previous to about twenty-five years |
|--------------------------------------|-------------------------------------|

cians seemed to take a pride in cultivating a kind of "artistic shabbiness" in their studios, and I was surprised to find that there had something to do with their inspiration. A studio littered up like a junk-shop, ancient mottored jockeys, a collection of dog-eared music and various furnishings designed to give their studios the quiet suggestion of refined age, were part and parcel of the old-time racket.

Indeed, all those run-of-the-art accessories seemed as necessary to him as his piano and his metronome. Now, I was all the more, along with the other students, to see a young man, dressed in the manner of the lawyers, the swirl of one of the business methods has entered and is like modern music studio is to be like the physician. Has music thereby lost any of its charm—its romance? Has something of the beauty of the picture been purified along with the picture means. The result has been more and better musical effort, absence of waste in time and the greater efficiency of the teaching.

The teacher of to-day takes a pride in having his business equipment of the very best. If he can, he owns a typewriter. He avails himself of every business device which may help to save his precious time at the lesson. He keeps his accounts by modern methods through the means of the various business helps which are published especially for his use. He knows that the failure to have a large collection of necessary standard pieces of music and standard musical books on hand means that his pupils may go to the teacher who does keep such a stock.

From long experience he places a high value upon keeping his materials ready for immediate reference. He would the scientific world to think of a bacteriologist who neglects to keep a particular microorganism to incite a particular culture. What does the business man think of the musician who has to waste his time hunting for music? There should be "at his finger's tip" as the saying is, a vast store of music. There is no excuse for the neglect of keeping music. Excellent cabinets with regular filing systems properly classified may be bought very reasonably. Most careful collectors keep their music stock in a safe, and regard it just as it is kept in a bank. If a piece of music is valuable to the musician, it is valuable to the music dealer before it is sold. It surely represents a major value and it is bought, and deserves careful treatment.

The musician to-day keeps his eyes open for all kinds of new music and new books, and sees to it that these are added to his collection at once. He has his piano tuned frequently, and he keeps his studio as neat as the lawyer's office or the surgeon's operating room. These things have won him the respect of his colleagues in other professions and the admiration of the

business man who patronizes him. The right business equipment for the musician is a matter of the greatest

Commencement  
Music.

school and college "Commencement Music" selections and a great many institutions are supplied, but we are prepared to furnish music for this occasion in great variety, and those having such matters in charge are invited to write us for an assortment from which to make up their musical programs. We have practically everything necessary—vocal music for all combinations of voices, two parts, three parts, four parts, also instrumental arrangements and combinations of great variety. Let us know what you wish to do, and we will do our best to supply suitable music.

### Seasonable Needs for the Music Teacher.

"Music Teachers' Hand Book" which are useful to music teachers and professionals at this season of the year—that is, at the end of the term and just before commencement time. We have blank diplomas selling for 15 cents and 25 cents each, according to their quality, both 21x16 inches in size. We have the same with a "Course of Study" engraving upon it for 50 cents. We have a Certificate of Award, 12x9 inches in size, with or without "Course of Study" engraving, retailing at 15 cents each, and the same on larger paper for 10 cents each. The "Course of Study" printing is as follows:

This is to Certify that \_\_\_\_\_ has completed in a creditable manner a course in \_\_\_\_\_ Music as follows:

Blank program forms are useful. We carry two forms, each consisting of a four-page folder on thick, good quality paper, title page in two colors; one form reading "Recital by the Pupils of" and the other "Concert by the Pupils of." The two inner pages are blank, upon which is to be written or

printed the program list, and the price. Considering the fact that we have a small advertisement of THE EVANS on the fourth page, is less than cost of production, 50 cents per hundred. Send for free sample.

We have Musical Emblems, each containing eight sizes, in steel engravings of the great masters, price 10 cents. In this connection we have a set of Reward Cards, 14 cards, the size of a postal, each one devoted to a composer, giving portrait, birthplace, biography, facsimile manuscript and autograph on each, 50 cents for the set, including one of the prize cards.

Our readers will be interested in the fact that we are about to make arrangements with a prominent firm of jewelers so that it will be possible for us to furnish a catalogue of emblems for music classes, societies, etc. All

## New Music In Summer

work all summer, and are consequently in need of new and fresh teaching pieces. Our regular monthly packages of new music are discontinued at the close of the teaching season, so we are not prepared to send out monthly novelties on the same terms, and all teachers who wish to take advantage of this plan will be cheerfully accommodated. A postal card request to continue sending the monthly packages is not necessary. Even those who do not teach in summer should find the plan of value and assistance in selecting pieces for the next season's work. The whole scheme of MONTHLY NOVELTIES is extremely liberal, and there is no obligation to buy, the only certain expense being a nominal amount for postage.

### Returning "On Sale" Music.

We expect the return of any part of the season's "ON SALE" music that has not been used or sold. All such returns should be accompanied by a check for the same amount and address plainly written on the outside, and then addressed and forwarded to us by the cheapest way—by mail, if weighing less than four pounds, or, if heavier, by prepaid express at PRINCE EDWARD'S expense. We will promptly supply a special prepaid express label for this purpose). Very large quantities, from distant points in particular, should be sent by freight also prepaid to destination. It is always of prime importance that the name and address of the sender's NAME AND ADDRESS be written or marked on the outside of all parcels in boxes; every season we temporarily lose the good will of many patrons who fail to receive credit for returned goods, but the cause is invariably the same: No name or address on the package, and hence our inability to identify; this leads to an accumulation of "No Name" credits, each representing a lost sale, very and trouble for all concerned. To avoid this, please constantly reminding patrons of this very necessary observance, the placing of the sender's NAME AND ADDRESS ON ALL PACKAGES of any kind sent to us. All accepted returns are promptly credited and the amounts deducted from the balance due. Complete settlements of all balances are expected in June or July.

Grand Valse De  
Concert, Op. 88  
By Maurice  
Moszkowski.

**Moszkowski.** This waltz will be issued by us for the first time in any country. The advertisement of this waltz appears in this issue on the page with Publisher's Notes. The work is one that will be played by a great many of the most eminent pianists of the day. It is a work that will take rank with the Second Rhapsody of Liszt and the other popular waltzes of Moszkowski. Pianists who are seeking something new, that will repay them for study, will do well to investigate this new waltz.

The "On Sale Plan" We are just as well equipped at In Summer, this season as during the winter to make up and send out the usual assortments of teaching pieces, studies, etc., and to patrons whose wants are beyond the scope of the monthly packages we will gladly send "ON SALE" packages containing sufficient material for a full summer's work or for a longer period if required.

Vocal Studies  
By H. W. F.

most ready to deliver, but we shall continue the offering during the present month. The world has been somewhat delayed on account of the war, but we are now endeavoring to make them of additional value. Some of the good features of this work are the following: They are written in a pleasing, methodic manner by one who understands the voice of the child, originality and invention. The accompaniments are not difficult and are kept down so that they will be within the grasp of the average vocal student. They are well suited for the use of the medium voice. They are in the form of Grade 4 or 5 in the scale of 10. All who are interested in the voice would do well to procure a copy of this work this month. Our special offer price is \$1.00. The price which will no doubt expire with this issue.

New Parlor  
Album.

completion. The pieces in this volume will comprise the most pleasing of our catalogue of late years, that are suitable for the parlor or for recital work. A great many of these pieces will be those that have already appeared in back issues of THE ETUDE.

Our introductory price for this month is but 20c. postpaid.

**A New Comprehensive Scale and Arithmetical Book** A scale book on new and unusual lines, and yet so

with the pr

taught by the teacher, cannot fail to be of great value to the student in the musical and educational world. The author's foreword, "Mastering the Scales and Arpeggios," by James Francis Cooke. The writer has been engaged upon this work continuously for over seven years. The writer has been able to find all the best ideas in the standard scale books and will by vastly more comprehensive and explicit. It starts the pupil much earlier than the ordinary scale book in that by the time the student is ready to take up the regular scales with a ready and accurate fingering he has had an exhaustive theoretical and practical drill in learning the keys and signatures. The exercises are made more effective by exercises, which have the merit of the exercises, although they are so simple that they may be employed by any teacher with any method without previous study. All the standard major and minor scales are included. The book is generally used by teachers. The water sections of the book give exercises by means of which the pupil may readily develop a speed of one thousand notes per minute. The book contains there will be an appendix, which will contain historical and theoretical information designed to answer the hundred and one inquiries about major, minor, and chromatic, harmonic, melodic, and rhythmic. The index is complete to the Arrangements. All the descriptive notes are characterized by the same gift of making technical subjects perfectly simple and interesting, which marks the entire work with success. The book is published by Music. Before the date of publication our readers may have of

opportunity of securing this work by sending us in advance 30 cents. This offer will be withdrawn as soon as the book is published. It is made solely for introductory purposes, and merely covers cost of making the book.

**Technical Exercises** in Musical Setting. By Carl A. Preyer.

This important technical work for piano by the well-known technician, Carl A. Preyer, will be issued by this house. His "Six Octave Studies" are almost universally known. This work is an original one and covers a field in technique which would not heretofore be overcrowded. There is a blending of the technical with the musical that will make the work acceptable to all pianists. The grade of the work is somewhat the same as Pischner's Studies and would range from five to seven in the scale of ten. A number of the studies are taken through all the keys, leading to a special difficulty. Thus, No. 11 is a wrist study, No. 13 is a chord study, No. 19 is a scale study, No. 20 is a chromatic study, etc. The work is approximately about 20 pages. The work is a serious one by a mature musician and will be a positive edition to our teaching material along the upper grades. This work is now in process of engraving and will be issued in a short time. Our price in advance of publication will be 35 cents postpaid.

**Maybells, Op. 45.** This work is now ready for publication.

By F. Spindler. This special offer is hereby withdrawn. This set of one-page pieces, published complete in one volume, is very popular with teachers. Young students gain much pleasure as well as accuracy from playing these pieces. Our new edition is a very fine one, carefully edited and revised. It is one of the regular numbers in the Etude Collection. Copies will be sent on approval to all who may be interested.

**The "New Beginner's Method"** is well advanced toward completion. The work is now in this office under Mr. Presser's special supervision, and can only be taken up when the pressure of business will permit. It is the aim of the publisher and author to make this work one of the most standard that they have ever issued. The material that goes into this work has never appeared in any instruction book, and the presentation will be along entirely new lines. The work will be as close to a kindergarten method as it is possible to make it. This work will appear in a number of volumes, but this first volume, upon which we are now at work, will contain the various elements for a piano player, and will go up to about the beginning of the scale, or afford material for the first nine months of a child's musical instruction.

Those desiring to procure a copy of this work at a very low rate will do well to send in their orders at as early a date as possible, as the work will be withdrawn from the special offer. Our advance price is but 20c. postpaid.

**Hour Glasses.** It has been suggested by some permanent teachers that hour glasses would be a very useful and useful article for the music studio. In fact, there are some teachers who now use no hour or half hour glass to gauge their lesson time. We have attempted to furnish these simply a number of times, but have not found it possible, so we have decided that if enough demand exists, to im-



## Announcement Extraordinary

### IN PRESS

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We have much pleasure in calling the attention of the musical public to the most recent composition by this eminent modern writer, which he has named:

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This work is destined to surpass in popularity the same composer's wonderfully successful waltzes in E, op. 34, as well as his other well-known waltzes, in the opinion of competent judges. The principal theme of this piece is one of those rare melodies which seem to haunt one after even a single hearing. All the themes are of exceeding interest and the technical working matter is brilliant and masterly. There is not a single superfluous note. As a whole, the work is not more difficult than the waltzes in E, but it will prove more interesting to practice.

Concert players in search of a novelty or teachers in need of an advanced etude piece need look no farther. This is a permanent addition to the classic repertoire.

We have obtained the exclusive rights to this composition for all countries.

*For Introductory Purposes, we are offering copies of the new waltzes at the Special Price, in advance of publication, of 40 cents, postpaid.*

**Theo. Presser Co., Philadelphia, Pa.**

port them ourselves. And along this line we want to say that we will accept orders in advance of our importing these instruments at extremely low prices, delivery to be made in about six weeks. The following are the glasses which it is possible for us to obtain:

We can supply 30-minute glasses, postpaid, for \$1.50, and 60-minute glasses, postpaid, for \$2.00. We can supply a 30-minute glass, which will automatically turn itself, for \$1.75.

**\$500 Prize Offer for Vocal Compositions.** This contest closed on March 31, and the judges are now busy engaged in going over the manuscripts preparatory to making the awards. Announcement of the result of their labors will be made in the June number of *The Etude*. A widespread interest in this contest has been shown and manuscripts have been received from all over the world. The most care will be taken in reaching the final decision, and every manuscript submitted will receive due consideration. The number of manuscripts submitted was surprisingly large.

**The Fairy Shoemaker School Operetta.** By A. H. Hall and T. J. Hewitt.

This is a delightful operetta which we are about to publish for girls and boys. It is a charming story of a pastoral character divided into two episodes. There is a chorus of fairies and a chorus of shepherds, together with three principal characters. This work is especially suited for outdoor performance, but it can be arranged very effectively indoors. The music is very pretty and easy to sing. The choruses are all in unison, but there is an ad libitum alto part for any who may wish to use it. We are offering copies of this work at a very low figure for introductory purposes.

The special advance price during the current month will be 20 cents, postpaid, if cash accompanies the order.

**New Anthem Book.** The preparation of our New Anthem Book is well advanced. Our series of anthem collections has proved exceedingly popular. Every volume has been a success and all have run through a number of editions. We feel confident that the new book will equal if not surpass the others. We have a splendid lot of anthems from which to make up this book, and we feel sure that none will be disappointed. None of these anthems will be found in any other collections.

As has been our custom in the case of preceding volumes of this series, we are offering this book at an exceedingly low price for introductory purposes. The advance price during the current month will be 15 cents postpaid per copy or two copies for 25 cents. If charged, postage will be additional.

**Operatic Album for the Pianoforte.** This will be the first month of the new series of the introductory offer on this new work, as it is now almost ready. It is a splendid collection of operatic gems taken from the standard works of the masters, transcribed and arranged by some of the best writers, all carefully edited and revised. It will be one of the best operatic collections ever issued, handsomely gotten up and substantially bound.

The special advance price is 20 cents postpaid.

**Album of Second and Third-Grade Study Pieces.** Op. 123. By Geza Horvath. This is the title given to the new volume by Horvath, consisting of instructive pieces or studies especially suited to be used with pupils advancing in various styles.

from the second to the third grade. The various numbers in this volume partake of the nature of pieces and of studies. They are in characteristic style, each bearing an appropriate title under each with some technical feature, which makes it useful for educational purpose.

As the work is now ready the special offer is hereby withdrawn, but we shall be pleased to send a copy for examination at any time.

**Grieg's Lyric Pieces.** Op. 43. We will issue an edition of this popular set of Lyric pieces.

Edward Grieg. This volume contains the most popular of the Grieg pieces. Among them will be found, "The Butterfly," "To the Spring," "Little Bird," "Eroikion," "In My Native Country," "The Solitary Traveler." Every piece in this volume is a gem and is too well known to need comment here. The volume is now out in the Presser Edition in the usual substantial manner. The fingering and phrasing will be of the best. The volume will be printed in a very short time, and we are ready to receive orders on the advance offer. If your order is sent in before publication, 15 cents will purchase the work. As the work is almost ready, it will be necessary for all those wishing a copy of the work at the advance price to send in their orders at once.

**The Pennant.** An original, sparkling operetta is well advanced in preparation, and we are anxious to have it ready at an early date. It is one of the best works of its kind to produce, and it will prove a pleasure both to the participants and to the audience. The music is exceedingly pretty and catchy and the libretto is most interesting.

The special introductory price during the current month will be 35 cents postpaid if cash accompanies the order.

**Album for the Young.** Op. 131. This work is now ready and may be ordered by F. Spindler.

This work is hereby withdrawn, but in accordance with our usual custom we shall be glad to send a copy for examination to anyone who may be interested. It is one of our best books we know of for elementary piano material, beginning in the simplest possible manner and proceeding by very easy stages. It will be one of the regular volumes of the Presser Collection.

**Ten Duets for Teacher and Pupil.** This pleasing volume is made up of popular songs.

as "Little Bo-Peen," "Jack and Jill," "Curly Locks," etc. The teacher's part the pupil plays the simple melody while the teacher sings. The work makes a very effective review of the first and second number for children. The teacher's part is quite elaborate, with modern harmonizations, but although the conditions sound quite effective, beyond the second number no new goes.

The advance order price on this work is 25 cents with postage included, if your order is received before the date of publication.

**On the Playground.** This volume by M. B. Willis, this pleasing writer of children's pieces will now



pieces in the first grade. The special feature of the pieces is that each hand remains in the live-finger positions. The author has woven pleasing material into this limited compass. The pieces are rather descriptive. Among the pieces to be found are, "Playing Tag," "Slipping Rope," "Playing Marbles," "The Slide," "The Sandpile," and "The Swing." None of the pieces cover more than a page of music. The volume is an excellent one to place in the hands of the beginner, to afford variety with the instruction book or as a supplementary work with the instruction book.

The advance price is 15 cents post-paid.

**Kum's Cannons.** This new volume in the Presser Collection is now ready and the special offer is hereby withdrawn. Kum's Cannons is considered to be the standard preparatory work for all polyphonic playing. It is especially useful as a preparation for the first study of Bach.

**New Gradus Ad Parnassum—Double Notes.** By I. Philipp. This is one of the most important volumes of the entire series.

devoted to the various departments of technic. Double note passages bear an important part in all modern pianoforte music, and a student cannot afford to neglect ground in this branch of technique. The studies here assembled embody all the important features of work in double notes.

For introductory purposes, the special offer price on this new volume will be 15 cents postpaid if cash accompanies the order.

**Summer Study Books.** Self-help study in the Summer Study Books is becoming more common. Books that really do help one to "get the hang of the thing" without expensive lessons are their weight in pearls, and are the only kind of ordinary "how to do" on the half-shell." We know that pearls do come in oysters, and that there are really books worth while. It is most desirable to have a list of books which are educational pearls. This ETUDE for last September contained an admirable selection of 125 books. Our readers are referred to that issue. All of the books are worth while. Those of especial interest for Summer study are:

**Christiana's The Principles of Expression in Pianoforte Playing.** This is a most excellent book, and one from which the piano student and teacher can derive very practical ideas in pianoforte playing.

**Brown's Master Lessons in Piano Playing.** This is the most unique work of its kind published. It affords the reader an admirable opportunity of overhauling the foundation of his pianoforte playing. Moreover, it is written in a very engaging and understandable style. We can safely say that anyone who applies the principles of this book to his work during the two months of the Summer months will be a better pianist all next year.

**The Philosophy of Singing.** by Clara Kathleen Rogers, is a work which will both fascinate and instruct the earnest lover of good singing.

**Mr. F. F. Field's Success in Music** is a work of great value to beginners in music and ambition, and at the same time attempts to show the reader how to guide his course to the common goal of musical material success.

**LOUIS ARTHUR RUSSELL** will hold his 1914 Summer Session for Teachers and advanced students. Special 1914 Session, 1914, 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1927, 1928, 1929, 1930, 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 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## The World of Music

All the necessary news of the musical world told concisely, pointedly and justly



**Abroad.**  
**TEMPERANCE** has so far recovered from his penitence which he has been reported to have moved from Berlin to the Riviera.  
 The little town of Berlin, the birthplace of Verdi, intends to make a monument in honor of the eminent composer, who will have the form of a bronze statue.

**ROBIN CAMPBELL** recently turned over the entire proceeds of one of his concerts to the popular fund of the Philharmonic Orchestra of Berlin. The gift amounted to \$200,000, \$22,500.

**LACROIX** spent, in the *Opéra de Monte Carlo*, has recently been invited to Paris with such success that he is being directed away from the door. The composer, who in his eighteenth year, was present at the opening performance.

The "Orchestra Follies," composed entirely of women, recently gave a concert in London. A similar orchestra has been formed in Berlin, the intention being to secure an absolute number of players upon wind and brass instruments.

His committee engaged in collecting Verdi's correspondence, which is to be published next year, recently sent him the manuscript of his last opera, *La Forza del Destino*, which he has discovered at the Villa San Agata, where Verdi spent most of his life, the complete score to date. There was some delay in the delivery of this score, although it was said that the composer died it after the final rehearsal for the first performance. His opera, *La Forza del Destino*, was not submitted with it.

One of the women composers of England who are active in the present movement is Mrs. Margaret Macdonald. She is a grand pianist and has composed a number of the most important works in the field of the organ and orchestra has obtained several prizes.

MATTHEW's eighth symphony, which involves the employment of 1200 people in orchestra and chorus, has given its premiere at the opera house in Berlin. The work was well received, though the composer's appearance as conductor was not so successful as was expected when the work was introduced at Munich.

JOHN CAMPBELL's *Thru the Forest* recently had its first public performance in Berlin. The work was given from first time by the Metropolitan Opera Company in New York, but did not win the success which the composer expected. It would seem that the success of an opera is often a matter of guessing.

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others seem to be working their  
heads off trying to find a comfort-  
able means of avoiding any kind of  
labor. My attention was first drawn  
to the desirability of working in  
summer by a friend who owned one  
of the books of the great Italian  
philosopher, Lombroso. Lombroso  
gives many examples of great mas-  
terpieces written in the summer in  
climates where the temperature is  
often much more uncomfortable  
than in my own.

This set me to making my own  
investigations, and I found that  
many men, with and without genius,  
did their best work in the summer  
season. Wagner, for instance,  
always a terribly hard worker, chose  
the summer for his most important  
work. His festivals were all held  
in the summer months.

I also found that Tschewchen had  
a special method of work which  
recognized the summer season as the  
time in which his abilities were at  
their highest. All year he collected  
notes in his many books, but he  
always reserved the summer season  
for working out his ideas in a  
quiet and seclusion of the country.  
He took frequent walks to the  
woods, and his masterly treatment  
of his themes was doubtless largely  
due to the effect that the warm  
bright sunlight, fragrant flowers and  
restful foliage had upon his re-  
cited mind.

The further I went the more I  
stances I found of successful work  
in the summer, until I began

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