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James Francis Cooke

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PRESSER'S MUSICAL MAGAZINE

THE ETUDE

FEBRUARY
1913



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It must be understood that the foregoing criticism, which of course is personal and arbitrary, refers not to students and not to artists, for I owe it to the truth to admit that virtuosos *di primo cartello* frequently come to us in France from all these countries whose abilities excite our admiration and whose concerts are eagerly attended by our dilettantes.

Colomer, Chaminade, Chabrier, Moszkowski, Pessier,
Grieg, Théodore Dubois, Saint-Saëns, Bizet, Borodine,
Rachmaninoff, Wieniawski, Vincent d'Indy, Chausson,
Franck, Pugno, Paderewski, Fauré, Charles Re
Galeotti, Widor, Claude Debussy, and others.

how to extract from the methods theories and practical points which he adapts to his needs, simplifying or amplifying them according to the aptitude of each of his pupils.

The classic repertoire of indispensable works acquired during childhood is formed from the exquisite and instructive compositions of John Sebastian Bach, Haydn, Clementi, Mozart, Dussek, Steibelt, Beethoven, Cramer, Schumann, works which all children have played, are playing and will play as long as they play the piano. Many of my fellow musicians have also enriched the treasures of music with a number of charming pieces that bring joy to the little ones. I have myself published a very great number of studies, exercises, and very elementary pieces.

With advanced pupils as with the little ones, the piano works of the great classic masters, Couperin, Scarlatti, Rameau, Sebastian Bach, Handel, Haydn, Clementi, Mozart, Dussek, Steibelt, Beethoven, Cramer, Hummel, Field, Ries, Weber, Czerny, Moscheles, Schubert, Mendelssohn, Chopin, Schumann and Liszt, form the basis of our teaching, both official and private, and occupy the first place on the shelves of our teachers.

The special selection of Etudes and technical exercises in this use are: *The Well Tempered Clavier* of John Sebastian Bach, a unique and admirable work of its kind which I consider the "Vade Mecum" of virtuosos great and small; the *Little Preludes* for beginners, and the *Inventions*, Nos. 2, 3 and 4, works by the same composer, perfect and most valuable for a beginning; the most excellent *Gravitas ad Parassum* by Clementi; the celebrated *Etudes* by Cramer and works which no student can afford to ignore. We also include the *School of Czerny* in its entirety, regarding it as the daily bread of pianists.

Here I wish to make a digression. That rascal of

BY HERBERT ANTCLIFFE.

Czerny was Speed made human! He wrote an incalculable number, metaphorically speaking, of books of Etudes and exercises for students of all ages, for all kinds of hands, both large or small, for all degrees of advancement, the constant use of which will bring to reason the most rebellious fingers, be they as unbendable as sticks. To him alone a pupil may be entrusted to learn his A, B, C, and to be conducted to the highest summits of virtuosity, like those astonishing manufacturers—Americans without doubt—who place the skin of a rabbit in one end of their machine and produce for you a hat all complete at the other end!

Are you aware that Czerny has published more than twelve hundred and fifty works of all kinds? Usually, each opus is at least a hundred pages long (a collection of études, or a collection of exercises, etc.), and one can easily see how many tons of single paper have been stained by the pen of a music paper hound. Think of the ingenuous candor of the biographies, which tell us that this laborious Benedictine was of a retiring disposition, and that he went but little into the great world. In fact, he could never have found the time to dance or to lead the cotillon in the ballrooms of society. I believe that I am right in affirming that he did more quick-stepping with his fingers than with his feet.

- Having completed my digression, I will go on with the list of composers whose works find a place in our music studios: The beautiful and useful Etudes of Moscheles; the great special Etudes of Kessler; the Etudes of Stephen Heller, which are so colored with personality; the Preludes and Fugues of Mendelssohn, which are so full of melody and inspiration; the pianistic and musical Etudes of Henselt; the transcendental Etudes of Rubinstein; and the Etudes of Paganini, which only pianists who have great technical skill can attempt; and then the adorable Etudes of Chopin. All hyperboles are permissible when we come to these eighty little masterpieces of Chopin, played and heard with such perfection by the virtuosos of the entire world without ceasing by all the amateurs of the entire world. These Etudes and the *Well-Tempered Clavichord* of John Sebastian Bach are, in my opinion, the two most beautiful works of the entire musical literature. In the Etudes, for study purposes that have been written for the piano, I have spent the most time. I have cited all these different exercises without attempting to class them in the order of their difficulty.

MODERN COMPOSERS.

It must not be supposed that the modern composer who have written for the piano are excluded from our study; on the contrary, the works of Stephen Heller, Brahms, Thallerg, Prudent, Ravina, Schulhoff, Gottschalk, Sinding, Bendel, Delahaye, Jensen, Raff, Massenet, Wollenhaupt, Ketten, Schwarwenka, Rubinstein, Tschaikowski, Francis Thomé, Benjamin Godard

The Application

How the Principles of "Scientific Management" May be Applied in Keyboard Work

By PERLEE V. JERVIS

EDITOR'S NOTE.—It is the privilege of THE ETHER to present to the world over. In recent issues many articles have appeared. Readers must not imagine however that we undervalue the fact, America has produced many authorities upon musical Emerson. S. F. B. Morse, Walt Whitman, Thomas Edison, V. of thought in other nations. Mr. Jervis is one of our sane and fine complex subjects not only clear but very

THE best thought of the business world of to-day is being concentrated on the study of "efficiency." Many years ago the merchant could turn his goods at a profit of twenty-five to fifty per cent.; to-day he is

often glad to get five, and even this is only possible by a study and application of the science of efficiency. How can the output be increased at the same or less cost? How can a workman, with the expenditure of no more energy, increase the amount of work done in a given time?

financial success or disastrous failure often depends upon a solution of these problems. Efficiency has become a science employing the brains of qualified experts who investigate a business and show how a loss may be converted into a profit. Psychologists are studying these problems, and, by "standardizing" muscular movements, are enabling a workman to do from forty to fifty per cent. more in a given time, and to do it more easily. The peculiar title of a recent magazine article upon efficiency tells the whole story—"More Brains, Less Sweat!"

CHOPIN'S CHARACTERISTICS.

BY GEORGE SAND.

[illegible]

It is somewhat amazing but true in a general sense that Melody and Harmony, the chief factors of music, do not exist in nature, but are the creations of the sense of the masters.—E. J. HANSLICK.

THE best thought of the business world of to-day is being concentrated on the study of "efficiency." Many years ago the merchant could turn his goods at a profit of from twenty-five to fifty per cent.; to-day he is often glad to get five, and even this is only possible by a study and application of the science of efficiency. How can the output be increased at the same or less cost? How can a workman, with the expenditure of no more energy, increase the amount of work done in a given time?

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WHAT THE EFFICIENCY EXPERT FOUND.
Now, what has the study of efficiency to do with piano playing? Before answering this question, it may be well to see what efficiency means in the business world. Perhaps an actual example will make this clear. A friend of the writer was at the head of a large business which, for over forty years, had been paying a handsome profit. Owing to changed business conditions, the profit and loss had just balanced each other for the last four years.

An efficiency expert was called in, and, after a thorough investigation, made this statement, "Your business is suffering from waste—waste of energy, time, and money. Here is a workman who in eight hours turns out a certain number of articles. Give him this labor-saving machine and in the same time he can double his output and at the same relative cost. Here is another man whom you pay \$500 a month to do work that, with the aid of another machine, could be done for \$300. In your office, five men are employed making out bills by hand. Introduce the billing machine, and two men can do the work. Here are workmen who waste so much of their minutes every day in going from one part of the building to another. With a different arrangement of their premises this time can be saved." In short, the expert made a long list of suggestions for saving time, every postage stamp, every sheet of paper, every piece of string, every minute of time for itself, with the result that the next year the business was able to make a profit of the same amount of sales. Thus it will be seen that efficiency means *economy* of time and labor through getting off of every particle of waste, whether it be of time, muscle, brain, or money.

CONCENTRATION AND EFFICIENCY

Probably it is no exaggeration to say that there are thousands of piano students practicing from three to five hours a day who might, by eliminating waste, be doing the same or better results in half the time. In a study of efficiency in piano playing, let us examine some of its factors, the first of which might well be concentration. The average student wastes from one to fifteen minutes of each half hour's practice. This waste is largely due to lack of concentrated thought. The pupil who plays without thinking, strikes a key only to find it is wrong; the next attempt may be

in the right note but the wrong finger; the third attempt gets the note and finger right, but the touch is wrong. On the fourth trial perhaps everything is played correctly. Now the point to be made is that the first three performances are simply waste time which has accomplished nothing. Time has been wasted in making the mistake, and the same amount of time wasted in correcting it. Say this process takes five seconds; if there had been no mistake there would have been five seconds saved. It is surprising how the waste seconds accumulate in the course of an hour.

A SIMPLE REMEDY FOR MOST CASES.

Now the sure for all this is very simple. It is to name aloud each note, the finger to be placed on it and the touch to be used; do this always before playing and the chances of a mistake are reduced to a minimum, with the result that much waste time will be saved.

The second factor in efficiency might be muscular repose. Only the muscles actually required in producing any action should be at work—all others should be in a condition of repose. For example, in raising a finger, the extensor muscles contract; the flexor muscles which shut the hand should take no part in the action, but remain quiescent and perfectly loose. The same thing applies to all the other muscles of the hand, arm, shoulders, and trunk.

Eliminate the waste of energy exerted by opposing muscles, and technical difficulties are overcome in much shorter time; sometimes they disappear entirely. The writer has seen more than one technical difficulty that hours of practice failed to conquer, because of muscular contraction in the wrong place. When the contraction was removed, the passage almost played itself.

KNOWING HOW

Another factor in efficiency might be called "knowing how." If one wishes to go to any point, San Francisco for instance, he consults a map, or asks someone who knows, to tell him the most direct route. Having learned this, he can reach his destination without waste of time. Should he, however, instead of traveling west, go in the opposite direction, he might possibly reach the object with consequent loss of time, depending around the globe, but only after just as long. Many piano students are trying to reach the west by going east. There is a shortest way to do everything in playing, and when the shortest way is known it will be found that it is also the easiest way. Modern piano teaching, which is based on immutable scientific laws, leaves little room for guesswork.

Now this knowing how necessitates a study of the correct movements to be used in playing every technical form—trill, five-finger passage, scale, arpeggio, chord, octave, or what not. Sometimes simply locating the action in the proper muscle will accomplish instantaneous results. A new pupil came to the writer recently with the statement that she could get no power in chord playing. Her previous teacher, knowing nothing of arm touches, had taught her to play chords by slapping at the keys, the resulting tone being weak and unmusical. When the action of the trill

and scapular muscles in chord playing was explained to her, she was able in a few days to play heavy chords with a rich, resonant, and musical tone. The exact movements used in the playing of any form of

nical passage, can be minutely analyzed; consequently the player who knows these movements and applies them intelligently, will save fifty per cent of his practice time.

Having learned the movements involved in the performance of a passage, the next step toward securing efficiency would be to make just the number and kind of movements required, and no more. This means (to use a mechanical term) the elimination of all "lost motion." A psychologist, studying the movements of a bricklayer, found that out of eighteen movements made in laying a brick, ten were unnecessary. When the process was reduced to the eight movements actually required, the same workman was able to lay 2,000 bricks in the time formerly required to lay 1,000.

SPEED IN FINGER ACTION

The player who studies his playing movements carefully, will be surprised to see how many of them are not only unnecessary, but a positive hindrance to ease in performance. Let us consider for a moment finger action. Speed in passage playing depends upon the speed and equality of up and down action, *not* on height of raise. Now what is the sense of practicing a run slowly with high finger action till the habit is in the fingers, only to have high action when the proceeding arpeggio is played? The question when it is played fast? The reconstruction of the finger action when it is played fast? On one plays, the closer the fingers must be kept to the keys. Why not in slow practice study the greatest quickness of up and down action, always keeping the finger as nearly as possible in contact with the key? Yet there are thousands of pupils wasting their time and energy in the struggle for high action, when they should be studying quickness. Joseph, when the little book, *Piano Playing*, was first playing legato, his fingers arched but he kept the keys, but—hardly loose with the ivory—glide sideways to the right or left. This, naturally, saves both time and exertion, and thus allows an increase of speed.

There is another form of lost motion which is rarely considered by the average player, yet the elimination of it makes surprisingly for efficiency. To get a good example of this lost motion, take the chromatic scale in octaves, using the fifth finger on the black key. The player who has not carefully studied his movements will strike the white key C midway between the end and the edge of the black key; then, in order to play the next sharp the arm will be pushed forward till the hand is over the black key. In playing D the arm will be pulled back, again thrust forward for D sharp, and then forward and backward movement kept up through the rest of the passage.

To eliminate this lost motion, when playing white keys, keep the thumb and fifth finger close to the edge of the black keys. Thus it will be possible to pass the passage with an action of the hand at the wrist joint unaccompanied by the objectionable push and pull of the arm. Many finger passages and runs, composed of white and black keys, will be played with more greater ease when this lost motion is eliminated. It may often be necessary to strike the white keys on the surface which lies between the black keys, so that the hand may be carried along the keyboard in a straight line instead of a zig-zag. Very valuable practice in this kind may be had by playing the scales of C, D, E flat, G flat, A flat, and B flat, using the fingering

LATERAL ARM MOVEMENTS

In the study of efficiency the lateral movement of the arm requires the most careful consideration, upon it largely depends smoothness in scale, arpeggio and octave playing. This movement may be studied as follows: Rest the hands in playing position lightly upon the keys, which should not be depressed. Then, by moving the arm at the shoulder joint, move the hands to the right, as far as the keys will permit, and then, without exit from the keyboard, the keys. In this position, the fingers should always be parallel with the keys, and there must be no twisting of the hand at the wrist joint. If the wrist is kept loose, this movement is easy to execute. Now, reversing the movement, carry the arm to the left, as far as possible, and then, without exit from the keyboard, move the arm back to the right, as far as possible. These movements at first, very slowly, and gradually increase in speed, until the action is so rapid that the fingers do not fail to keep the fingers exactly parallel with the keys.

The music of *Falstaff* seems perfectly fitted to Shakespeare's comedy. The *Merry Wives of Windsor*, a play which the libretto was adapted by the Italian librettist Arrigo Boito. In arranging a work of this description it is always difficult to determine what shall be retained and what rejected. Even Verdi—who possesses the true dramatic instinct—pronounced this libretto excellent. Coming from the maestro, this was an endorsement for the librettist. Verdi delighted in referring to Boito as "His Satanic Majesty," thus playfully alluding to the opera, *Mefistofele*, for which the poet had written both words and music.

Convention has ever deprived him of the convenient gestures that give ease to the opera singer.

DON'T TRY TO LEARN EVERYTHING.

The selection of useful material for concert purposes is immensely difficult. It must have artistic merit, it must have human interest, it must suit the singer, in most cases the piano must be useful for accompaniment and the song must not be dependent upon an orchestral accompaniment for its value. It must not be too old, it must not be too far in advance of popular tastes. It is a bad plan to wander indiscriminately about among countless songs never learning any really well. The student should begin to select numbers with great care, realizing that it is futile to try to do everything. Lord Bolingbroke in his essay on the shortness of human life shows how impossible it is for a man to read more than a mere fraction of a great library though he read regularly every day of his life. It is very much the same with music. The resources are so vast, and time is so limited, that there is no opportunity to learn everything. Far better is it for the vocalist to do a little well than do much ineffectively.

Good music well executed meets with very much the same appreciation everywhere. During our present tour we shall give almost the same programs in America as those we have been giving upon the European Continent. The music-loving American public is likely to differ but very slightly from that of the great music centres of the old world. Music has truly become the universal language.

SONGS THAT COMPEL INTEREST.

In making a repertoire the student might look upon the musical public as though it were a large circle filled with smaller circles, each little circle being a center of interest. The circle might insist upon old English songs, such as those delightful tunes of Dr. Arne, Carey and Montrose, another circle might expect the arias of the old Italian masters, Carissimi, Janeli, Sacchini, or Scarlatti, another circle would want to hear the works of the great German lieder writers, Schumann, Schubert, Brahms, Franz and Wolf; still another circle might grow angry disappointed unless they heard something of some of the ultra modern writers, such as Strauss, Debussy, or even the latest freak of "musical anarchy," Schoenberg. However diverse may be the individual tastes of these smaller circles, all the members of your audience are united in liking music as a whole. The audience will demand variety in your repertoire, but at the same time it will demand certain musical essentials which appeal to all. There is one circle in your audience that I have purposely reserved for separate discussion with the readers of *The Etude*. That is the great circle of the concert goers who are not skilled musicians, who are too frank, too candid to adopt any of the cant of those social frauds who reel in Regis and Schumlers just because it might stamp them as real connoisseurs, but who really can't recognize much difference between the *Liberal*, *Tristan* and *Leslie* and *Rein*, *Bruckner*, but the music lovers who are too honest to fail to state that they like *The Last Concert* and similar pieces. Mr. Plunkett Greene, in his recent work upon song interpretation, makes no room for the pleasure of some of this kind. Indeed, he would put them all in the waste paper basket. This seems to me a whole mistake. Surely we cannot say that music is the monopoly of the few who have schooled their ears to swallow strange dissonances with delight. Music is perhaps the most universal of all the arts, and with the gradual evolution of those who love it a natural audience is provided for music of the most complicated sort. We have seen like our musical caviar with surprising readiness. It was only yesterday that we were admiring the delightful piano pieces of Debussy, who can generate an atmosphere with a single chord just as *Martha* could generate an emotion with the stroke of the brush. It is not safe to say that you do not like things in this way. I think that even *Schoenberg* is arriving at the truth to his music. We must remember that *Wagner*, *Beethoven*, *Wagner* and *Brahms* passed through the fire of criticism in their day.

The more breadth the singer puts into her work the more likely it is to reap success. Time only can produce the unimpaired voice. The best is to find a joy in your work and think of nothing but large success. If you have the gifts it will surely come to you.

"The study of the history of music, interspersed with occasional representations of works from the masters, is the quickest way of dispelling musical ignorance."—ROBERT SCHUMANN.

THE RHYTHMIC IMPORTANCE OF ACCENT.

BY DANIEL BACHELLOR.

In the previous two articles which appeared in *The Etude* of November and December, the emotional effect of the two-pulse and three-pulse movements was shown. The two-pulse has always a straightforward effect; but there are two ways in which it can be used. In one way, the strong pulse precedes the weak; in the other the weak pulse precedes the strong, *e. g.*:

2-pulse—primary form—

Waking, rising, joyful singing

2-pulse—secondary form—

Awake, arise, rejoice and sing.

The three-pulse movement also has its primary and secondary form. Note the different wave flow in the two following lines:

3-pulse primary—

Joyfully, joyfully, onward we move—

3-pulse secondary—

Rejoicing and singing we hasten onward—

The secondary form is more frequently used than the primary, especially in the three-pulse measure.

A proper understanding of these accents is necessary to secure correct phrasing, for they are the basic element of all musical form.

All the different kinds of measure are allied either to the two-pulse or the three-pulse movement. We have now to see how these simple measures branch out into more complex forms.

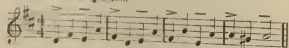
Play the unjoined movement at a slow tempo, firmly striking each strong accent:

Ex. 1. M. M. $\text{♩} = 50$.

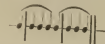


At this slow rate it has a stately, dignified effect. Now play it again at a much quicker rate, but still marking each strong pulse. It goes with a series of puls, because the heavy strokes follow each other too rapidly. We instinctively tone down the alternation of strong pulses to the medium accent and then we have this form:

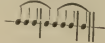
Ex. 2. M. M. $\text{♩} = 100$.



The four-pulse measure has a more easy and graceful movement than the two-pulse. It is so generally used that it is known as "common measure." The usual secondary form of this measure is:

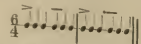


But another secondary form would often better express the idea, *e. g.*:

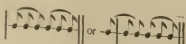


This gives prominence to the two most important words and so we get a proper phrasing.

The three-pulse measure can also be modified into six-pulse by toning down the alternate strong pulses, thus:



The effect of this, however, is tame, because the strong pulses are too far removed from one another. To correct this we increase the speed and so get more in six-eight time. It is a very interesting written movement. The first thing we notice about it is that in rapid movement the pulses group themselves into threes, *e. g.*:



In this we have practically two beats to the measure. Thus we get the complex effect of twos and threes

combined. Probably this is why the old musicians named it "compound time." Notice that the more slowly the time is taken the more evident becomes the curvilinear three-pulse movement, while in rapid time the direct movement of the two-pulse predominates. Test this by taking this simple motive at different rates of movement.

Ex. 3.



This form of measure is well adapted to express wild energy, such as a headlong rush in hunting or battle.

RUNS.

BY CHARLES W. LANDON.

VOLUMES have been written upon the subject of hand-shaping, yet the whole matter is not so complicated as it may seem to those who pore over intricate books which often serve to make the student's difficulties seem even more perplexing.

Any one who has ever watched a piece of modern manufacturing machinery take a given raw product and make it into some needed article, with little more direction by the man operating it than pressing the button connecting the machinery with the current which gives power to it, realizes what automatic action is. The machinery apparently goes of its own accord. Of course, no machine is more wonderful than the human machine and nothing really goes of its own accord. A machine derives its motor power from without. But in the human being even what we call automatic action is the result of intelligent conscious effort repeated so many times that finally the process seems to go on without the assistance of the brain.

This is practically what is done when automatic hand positions are formed. By thinking long and hard about the hand position, by giving great care to link details pertaining to the manner of holding the fingers and moving the fingers, after some time they seem to take care of themselves. By playing slowly for some time and with minute exactness, the student is rewarded with a freedom from the annoying burden of mechanical considerations. He is at liberty to consider expression, form, interpretative ideals, etc.

In shaping the hand for arpeggio playing the writer has found that it is highly desirable to observe the following:

Keep the outside of the hands curved outwards from the palm, not inwards.

Hold the outside of the hand high enough to make the back of the hand level with the keyboard.

Keep the fingers well curved so that they take the keys with their tips.

Keep the thumb flexible at the joint connecting it with the body of the hand.

Play the following arpeggio, first upwards and then downwards, at first with the right hand alone.

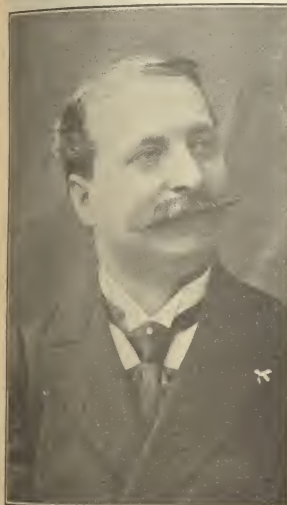


In ascending, the moment that the second finger strikes E flat the thumb liberates C, and flies deftly and easily under the palm headed in a direct line for the next piano key it is to strike, which is the C above. In other words, when striking E two distinct motions of the fingers are performed at one and the same time. After a little careful practice this becomes habitual—automatic. The thumb of the left hand would naturally have a similar motion in playing the descending form of the same arpeggio.

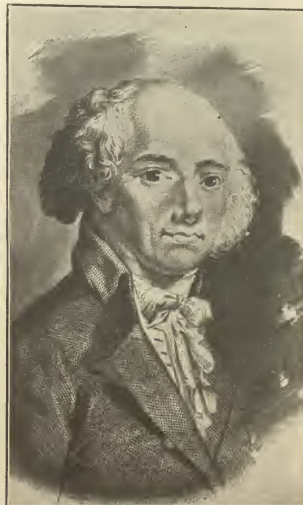
In fact, the action of preparing the direction of the thumb automatically shapes the hand for the best possible position for playing arpeggios, naturally compelling curved fingers, the right angle at the wrist and the right height of the outer side of the hands.

Form is the first element that is apparent in plastic art; perhaps the last to be comprehended in music. By taking mental account of the harmonic, melodic, and rhythmic structure of composition, we may spend our practice time to far better advantage than would otherwise be possible. There is scarcely a measure in which combined good judgment and natural taste would not dictate decided rules for crescendo and diminuendo effects. The rule of crescendo when ascending the scale and diminuendo when descending generally proves good.—W. H. Sherwood.

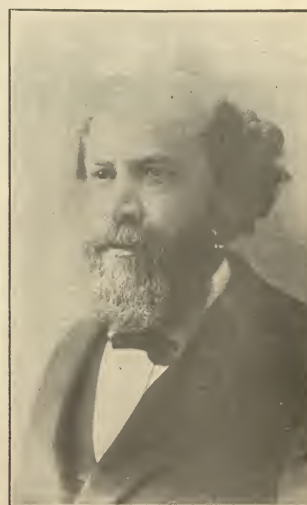
The Etude Gallery of Musical Celebrities



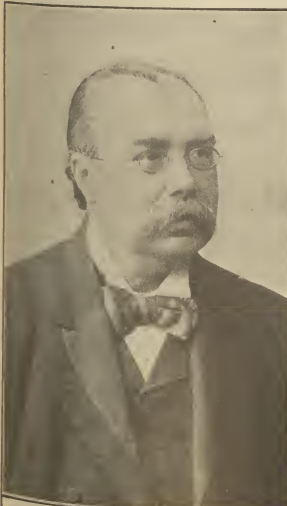
Paul Etienne Victor Wachs



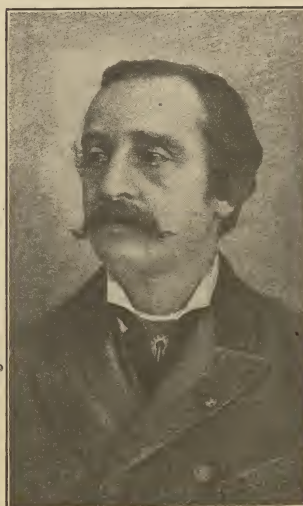
Giovanni Battista Viotti



Eben Tourjee



Berthold Tours



Ciro Pinsuti



Carl Koelling

Special Notice to Etude Readers

During the past four years THE ETUDE has presented, in its original feature page, "The Gallery of Musical Celebrities," over two hundred and fifty portraits of famous musicians of the past and present, making the most comprehensive collection of its kind in existence. When possible we shall present, other gallery biographies of famous musicians of the past and present, making the most comprehensive collection of its kind in existence. When possible we shall present, other gallery biographies of famous musicians of the past and present, making the most comprehensive collection of its kind in existence. When possible we shall present, other gallery biographies of famous musicians of the past and present, making the most comprehensive collection of its kind in existence.

EBEN TOURJEE.

Tourjee was born at Warwick, R. I., June 1, 1834, and died in Boston, April 12, 1891. He was the son of parents in humble circumstances and was obliged to work for his living at the age of eight. He managed to teach himself music, however, and at the age of fifteen became a clerk in a music store in Providence. Two years later he opened a store of his own in Fall River, and also taught music in public school. It was here that he first established the class system of teaching piano, voice and organ which has since become so popular in the United States. In 1859 he founded a conservatory in East Greenwich, and still further developed his ideas in class teaching. A trip to Europe in 1863 enabled him to study piano with various distinguished teachers, including August Haug, who also made a careful study of the European conservatory system. Upon his return he founded a conservatory in Providence, and in 1867 extended his operations to Boston, where he founded the New England Conservatory. He soon drew around him a distinguished body of teachers and placed a sound musical education within reach of all. He took an active part in the great "Peace Jubilee" of 1869, and much of his musical success was due to his enterprise and energy. Eben Tourjee must be counted among the great promoters of musical education in America. He is a startling example of how self-reliance and enthusiasm and a talent for organization will overcome a lack of fundamental education. (The Etude Gallery.)

CARL KOELLING.

Koelling was born in Hamburg, Feb. 28, 1831. He was the son of an excellent flute player, and took to music early in life. He became a pupil of J. Schmitt, and appeared in public at the age of eleven. He met with the favor of the reigning sovereign of Lübeck, a blind man, who became much interested in the boy, and offered to defray the expenses of his education. The boy's mother was obliged to refuse the offer as she needed his assistance. Upon returning to Hamburg he again went to Schmitt for instruction and also to Marksen, the teacher of Brahms. He became leader of the band of the English Battalion of the army, stationed at Hamburg, and also leader of many singing societies, several of which he founded. In 1878 he came to Chicago, where he has remained ever since, teaching and composing. He has been one of the most prolific of writers, and his works include many well-known piano pieces. The opera, *Schmeling*, was produced in Hamburg in 1891, and other works in the larger forms have also obtained a hearing. Most of his compositions, however, have been teaching pieces, in providing which he has been a "good angel" to many a student plodding along the road of technical efficiency. Among these pieces may be mentioned *Hungary*, *Two Flowers*, *Eight Measures Studies in all Keys*, *Teacher and Pupil Duets*, *From Norway*, *Three Leaves*, *Chasse Infernale*, and many others. (The Etude Gallery.)

GIOVANNI BATTISTA VIOTTI.

Viotti was born at Fontanafredda di Po, Verelli, Italy, May 23, 1753, and died in London, Mar. 3, 1824. His gifts as a self-taught violinist earned him the patronage of the Prince of Cisterna, to whose residence in Turin he went in 1766. The Prince sent him to study with Pugnani, and, according to Viotti's own statement, paid for his education that cost twenty thousand francs before it was completed. He then went on tour to Switzerland, Russia, Germany and France. He intended to remain in Paris only a few months, but remained there ten years, and was acclaimed the greatest living violinist by his many admirers. Owing, some say, to jealousy, he gave up violin playing to become manager of Italian opera. The Revolutionary troubles, however, forced him to retire to London, where he achieved further success, and gained the friendship of Mr. and Mrs. Chinnery, who befriended him through his later misfortunes. He was wrongly accused of taking part in a revolutionary correspondence, and was obliged to leave England in 1798, and took refuge on the continent. He returned to London in 1801 and established himself as a wine merchant, in which, however, he was woefully unsuccessful. Viotti settled in Paris from 1819 to 1822, he was director of the Opera. He returned eventually to London, where he died in great poverty at the house of the Chinnerys. He was undoubtedly the greatest classical violin player of his day. His pupils included Pizzis Baillet and Rolle. (The Etude Gallery.)

CIRO PINSUTI.

Pinsuti was born at Sinalunga, Siena, Italy, May 9, 1829, and died in Florence, Mar. 10, 1888. He was given some instruction by his father, and at the age of eleven appeared in Rome with such success that he was elected an honorary member of the Accademia Filarmonica. He was taken to England by Henry Drummond, M.P., in whose house he lived while receiving instruction from Cipriani Potter (piano) and H. Blagrove (violin). He returned to Italy in 1845 and became a pupil at the Conservatory of Bologna, where he also received private instruction from Rossini. Pinsuti went to England in 1848 and became a teacher of singing in London and Newcastle. From 1856 he was professor of singing at the Royal Academy of Music in London, and in addition to his many pupils he also gave extra instructive assistance to many eminent artists including Grisi, Bosio, Patti, and Mario. As a composer he wrote several operas that were produced with moderate success in Italy, but it is best known by his many songs and part-songs. Such songs as *The Bedouin Love Song*, *The Arrow and the Song*, *Lead, Kindly Light*, and *I Will One Year Kiss* have won great popularity both in England and in this country. No less popular are the part-songs, *Good Night, Beloved*, *The Sea Hath its Pearls*, and *Spring Song*. He had a great melodic gift, and these compositions are likely to retain a strong hold on the popular musical imagination for many years to come. (The Etude Gallery.)

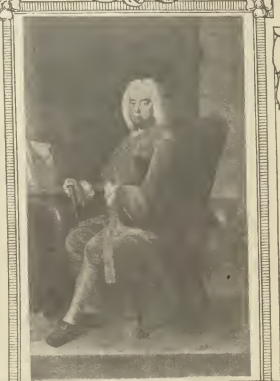
PAUL ETIENNE VICTOR WACHS.

Wachs was born at Paris, Sept. 19, 1851. He studied at the Paris Conservatory, where he was a pupil of César Franck, Duprato, and Victor Massé. He showed particular talent as an organist, and in 1877 secured the first prize for organ playing. After his student days were over he became "organiste accompagnateur" at the famous church of St. Sulpice, and then organist of the Church of St. Mary, which had formerly been St. Sulpice, Chauvet and Tissot. He became an Officer of the French Academy in 1900, and was appointed an Officer of Public Instruction in 1908. He has composed works for the orchestra, organ, piano and violin, and has earned an international reputation. Wachs has also published works on Harmony, Counterpoint, Plain-Song, and Improvisation. Nevertheless, he is best known by his many excellent salon pieces for the piano. These include *Nachsee de Gens*, *Rosy Fingers*, *The Song of the Bathers*, and the famous *Shower of Stars*. His best known organ pieces are, perhaps, *Pastorale*, and *Homage*. Wachs has melodic gifts of a very high order, and his works all have clever harmonic background. These works also have the merit of being extremely "playable," and it is evident that the composer possesses a unique knowledge of the piano keyboard and its possibilities. (The Etude Gallery.)

BERTHOLD TOURS.

Tours was born Dec. 17, 1838, at Rotterdam, and died in London, March 11, 1897. His father was an organist of some note and gave him his first instruction, which was afterwards supplemented by study with Verhulst. He afterwards studied at the conservatories of Leipzig and Brussels, and went for two years with Prince George Galitzin to Russia. He went to London in 1861, and occupied himself in writing, teaching and playing the violin in various good orchestras. He became musical adviser to the well-known music publishing firm of Novello, Ewer & Co., in 1878. This resulted in his making arrangements from many important orchestral scores such as Mendelssohn's *Elijah*, Gounod's *Redemption* and Beethoven's *Mass in C*. He also wrote a *Primer for the Violin*. Tours is best known, however, by his admirable songs, hymn tunes and Services for Episcopalian Church. Among these may be mentioned the well-known *Service in F*, the Easter anthem, *God Hath Appointed a Day*, and the popular *Pillars of the Earth* and the *Lord's*. His songs, *Because of Thee*, *The New Kingdom*, *Far from My Heavenly Home* and *The Gate of Heaven* have also won considerable favor. He also wrote piano pieces which have found a place in the repertoire of many piano students. Berthold Tours was a musician whose ripe scholarship found a favorable channel in his work as music editor. (The Etude Gallery.)

The Etude Master Study Page



1685 - The Real Handel - 1759



George Frideric Handel

HANDEL'S ACTIVE YOUTH.

Whatever Handel may have missed by not becoming a lawyer he certainly did not sacrifice variety of activity. His entire life was one of constantly changing vicissitudes. Told merely as a chronology of events it would require many pages and in the present chapter of the Master Study series we have space only to mention the main events. In 1696 we find Handel in Berlin meeting Ariotti and Buononcini, who in his later life were to meet him again in London. In 1702 he received the appointment of organist at the Cathedral of Halle at the same time entering the famous University. The next year he went to the well-known German Opera House at Hamburg. There a short time he succeeded the director, Keiser. There he met as contemporaries Telemann and Mattheson. A strong friendship sprang up between the latter and Handel. At one time they went to compete for the



THE WATER MUSIC. Handel is seen in the foreground with King George. In the background is a large company of musicians.

HANDEL'S PERIOD.

AFTER the close of the Thirty Years' War in 1648 a war which "tore the heart out of Europe," the different Continental countries made some attempt at peace under many regal despots. Only in England was political liberty making any notable progress. The spirit of conflict, however, was still in the air, and when Handel was born in 1685 the revocation of the Edict of Nantes was arousing a feeling of unrest in many parts of Europe. Bach and Handel, who both came into the world in the same year, in towns separated by only a few miles, are looked upon by many critics as the capital stones of the musical art that preceded them, and by others as the plinths of a musical art to come. Both seemed remote to us, largely because music is a modern art. Yet Handel was still living when our own Benjamin Franklin (at the age of 41) visited London as the representative of the Colony of Pennsylvania. Indeed, the great Shakespeare had been dead nearly one hundred years before the world commenced to recognize the art of George Frederick Handel. Music was still dependent quite as much upon royal patronage as upon private support. The splendor of the great courts appealed to Handel, and his music is for the most part, indicative of his love for pomp and splendor, while that of Bach represents a kind of modest sincerity, reflecting the serene industrious modest life of the great master of Eisenach.

HANDEL'S ANCESTRY.

Handel's name in the German form employed by his father was "Händel" ("a" sound like "a") in "day"). When Handel was in Italy he used another form of his name, *Händel*. When he went to England, however, he adopted the form *Handel*, with the pronunciation now commonly given to it. The name is derived from a German form (Handel's) signifying a sales or a merchant. Handel's grandfather was a cooper. His father was a barber, who through great ability rose to the position of surgeon to Duke Augustus of Saxony. He married his second wife when he was sixty-two years of age. She was the daughter of a provincial pastor. She became the mother of two daughters and two sons, but Handel was the only surviving son.

HANDEL'S BIRTHPLACE.

Halle, prior to the birth of Handel, had once been an important center of art, music and drama. With the death of the reigning Duke Augustus in 1680 and the cessation of the patronage of the arts the city gradually became a town like the conventional commercial center. Handel was born in Halle, at No. 4 Am Schloß, on February 23, 1685.

HANDEL'S EARLY TRAINING.

The records of Handel's youth are alive with interesting anecdotes. We know that his father desired to have him become a lawyer, and it is said that he even went to the extreme of burning up the child's musical toys, drums, trumpets, etc., when he found that the boy had a remarkable fondness for music. The pretty little juvenile romance of the talented child smuggling a clavichord into the garret so that he might practice in peace is, so far as our investigation goes, after the false in which his father was making a trip to visit the Duke of Saxe-Weissenfels, and when some distance from home was picked up by his protesting parent and taken the remainder of the forty-mile journey. At the court of the Duke he won the interest of the members of the Duke's orchestra, and of the Duke himself, who persuaded the father to let the son take up the career of a musician.

Handel then became a pupil of Zachau, organist at the Liebfrauenkirche. Zachau was a young, able musician, who instructed the boy in counterpoint, fugue, organ, harpsichord, violin and the oboe (Hautboy). Zachau was Handel's only regular teacher although he benefited much from association with other musicians of note. For a considerable length of time the boy was obliged by his master to turn out a long choral work every week.

post of organist at Lübeck. One of the conditions was that the victor should marry the none too attractive daughter of the retiring organist. The young men concluded that this requirement was slightly excessive and returned home.

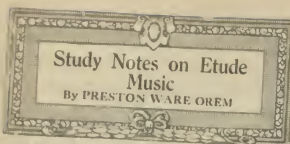
One of the most exciting episodes in Handel's long and troubled life was a famous quarrel between him and Mattheson which came near having fatal results. One of Mattheson's operas was extremely popular. It had to do with the time-old love of Antony and Cleopatra. Mattheson played Antony, and after his death upon the stage it was his custom to return to the orchestra and conduct the performance at the Harpsichord. Handel objected to this and a duel resulted. Mattheson's sword was broken on a button in Handel's coat, barely in time to save his life.

Handel's first opera *Almira* was produced in 1705 at Hamburg. A second, *Nero*, soon followed. These were succeeded by two more operas entitled *Daphne* and *Florinda*. 1705 found Handel in Italy. In Naples he met with great success and produced several of his works including the operas *Rodrigo* and *Agrippino*, the serenade *Acis e Galatea*, *Polyfemo* and the religious works *Diri Dominus*, *Laudate Pueri*, the oratorios *Resurrectione* and *Il Trionfo del Tempo*.

When Handel returned to Germany in 1710 he accepted the post of Capellmeister to the Elector of Hanover (who became George I of England) with the understanding that he might accept an enticing offer to visit England. This he did at the end of the same year. Early in the following year his opera *Rinaldo* was produced in London with enormous success. The spectacular side of the production given the work pleased Handel immensely, particularly one act in which live singing birds were introduced partly concealed behind the canvas foliage. This opera contains the famous air, *Lascia ch'io pianga*, which is still sung by many school children in America. In six months he was obliged to return to his post in Hanover. London, however, proved so attractive that he went back in 1712. When George became King of England he naturally felt annoyed because Handel had vacated his post in Germany. Peace was restored through the famous *Water Music* which Handel wrote for the aquatic fête. These pieces were performed by players seated in a boat which followed that of the King in its procession down the river Thames. This pleased George I and Handel was given a grant of two hundred pounds a year.

In 1715 Handel wrote his only German oratorio, which was a *Passion*, and bore very slight resemblance in style to his later works. In 1716 Handel became the Chapel-master to the Duke of Chandos, who lived in a most lavish manner, maintaining a chapel with a large orchestra and chorus. Here Handel produced two anthems, *Two Te Deums*, his first English oratorio, *Esther*, a serenade and a book of pieces for the clavichord (written for his pupils, the daughters of the Prince of Wales).

In 1720 he undertook the direction of the Italian Opera in London. His opera *Radamisto* was so successful that jealous enemies immediately arose, among them Buononcini and Ariotti, who strongly resented the German composer's intrusion in their particular field. Some bungling musical diplomat conceived of the idea of having a composite opera written by the three composers. The first act was by Ariotti, the second by Buononcini and the third by Handel. The popular verdict seemed to be in favor of the third act. It was even said that Ariotti hired another musician to write his act. Naturally the attitude of the public added fuel to the flames and this marked the outbreak of one of the most hotly contested operatic wars in the history of music. Indeed the struggle became the talk of the hour and one of the contemporary poets (John Dryden) wrote the following memorable jingle upon it:



STUDY NOTES ON ETUDE MUSIC

By PRESTON WARE OREM

MAIMÉ FANTASTICA—W. BARGIEL

William Bargiel (1828-1897) was a pupil of Mosè Gioacchino and Gail. He has been considered one of the most important composers of Robert Schumann. Many of his smaller forms, which comprise pieces in all the larger and smaller forms, are highly esteemed. The *Medley* from his *Claviers* appearing in the December 1930 began with a quotation from Bargiel's *March Fantastique*. Many of our readers, becoming interested, desired the Bargiel's piano pieces and is to be found in the *Suite*, the most successful examples of a march movement in the history of music. The *elf* like second contrast in 2/4 time is a novel and pleasing contrast to the ponderous *Andante* theme. This piece is a favorite recital number.

ARABESQUE—E. MEYER-HELMUND

Edo Meyer-Helmund was born at St. Petersburg in 1860 and is still living. His works comprise operas and ballets, over sixty songs, and many piano pieces. Some of these songs and piano pieces have attained wide popularity. One of the best of the piano pieces is the *Arabesque*. The first theme of this piece is very characteristic of the composer, containing some idiomatic features with warmth and feeling. The second section, marked *Andante*, reveals us strongly, both in style and tonality, of Chopin's *First Opus*. In music the term *Arabesque* is applied to pieces of flow and brilliant type. These are frequently in *rondo* form.

CRYSTAL SPRING—C. W. KERN

This new composition by Mr. Kern affords an opportunity for the cultivation of light touch in running passages. The term *rondo* is applied to pieces of this type, because the reason that they follow in a general way the *rondo* form is for scenic purposes, of course, the first section, and as it lies well under the fingers, it is played with showy effect, even by players of average ability. It will make a telling *rondo* number.

BRUNETTE—L. J. O. FONTAINE

This is another waltz movement, differing from the previous in many respects. It is of the capricious or *Andante* type, with striking changes of pace and strong contrasts. The first and second themes are taken from the *Andante* while the third theme has the character of a slow and dreamy waltz. The second theme has a waltz. The whole piece is interesting and original. It will make a fine study.

TO A PRIMROSE—F. SABATHIL

This is a very dainty and melodious drawing-room theme, in the *Andante* style. It is best, in the first place, to bring out the grace note directly on the beat, following immediately with the melody note. The *Andante* of this piece is in the style of a German *Andante* in four-part harmony. This will make a good illustration of the teaching piece.

THE MILL—C. MOTER

Ever since the days of Barban and Chopin, when the *Andante* of the *Andante* and the *Andante* were the chiefest in musical composition, the *Andante* has been a favorite subject for musical characterization. In this *Andante* the composer has still harks back to the *Andante* without number have been written, and many have become popular. Mr. Moter's *Mill* is a lively and vigorous characterization, which suggests the click of the water-wheel.

BERCEUSE—E. BERGER

Practically every composer, at some time or other, writes a *berceuse*. Although there is necessarily a certain degree of similarity in pieces of this type, nevertheless these composers succeed in adding a certain

touch of originality. The *Berceuse* by Emil Berger is a well-written specimen, with a principal theme that is slightly Scottish in rhythm and tonality.

THE ELF'S STORY—W. D. ARMSTRONG

An excellent characteristic piece of easy grade. The crossing of one hand over the other in piano playing is necessary at times for certain legitimate effects. Easy pieces in which this device is introduced naturally and effectively are scarce, but the *Elf's Story* is an excellent example. It would be played in no other way, and it gives the student just the necessary experience. Musically the piece is attractive, with interesting harmonies and vigorous rhythm.

THE CUCKOO—H. VAN GEL

This is another characteristic teaching piece by a popular Belgian writer. The familiar "call of the cuckoo" is introduced, first in the left hand, then echoed in the right hand. This must be emphasized each time it occurs, and it will be noted, the measures in which the call is introduced in the right hand are marked *Andante* (slowly). At the close of the piece the effect is intentionally comic; after the final C major chord has been sounded, full and strong, the cuckoo call is heard, slowly and softly.

ALL IS ROSY—CHAS. LINDSAY

This is a bright and cheerful *polka* movement. As a teaching piece it contains just sufficient finger workfulness renders it equally available for recreation or recital purposes.

THE CONTENTED BIRD—D. ROWE

This is an entertaining little number, vocal or instrumental, of a type which has been used with much success in elementary piano teaching with young pupils. These pieces are also useful in kindergarten work.

CAPRICANTE (FOUR HANDS)—P. WACHS

As a piano solo this number has proven one of the most popular compositions of Mr. Paul Wachs. The *Andante* arrangement is well balanced and effective, bringing out strongly the beauties of the piece. It should be played in the grand march style, with breadth and sonority, and not hurried.

DANCE OF THE IMPS (VIOLIN AND PIANO)—H. LE STEANE

Mr. Le Steane, the talented English composer, who is known chiefly through his anthems and songs, has written a set of very interesting violin and piano. *Dance of the Imps* is one of these. It has the rhythm of a waltz, and, in addition to its attractive musical qualities, it will afford excellent practice in *scacato* bowing. It must be played steadily, but not too fast.

LARGO (PIPE ORGAN)—G. F. HANDEL

The immortal *Largo* makes one of the best of pipe organ music. Its dignified and expressive theme and registration should be handled in such a manner as to increase gradually the force and volume of the instrument leading to the final climax. The arrangement by Bayton Smith is faithful to the original, and excellent in all respects.

DEAD MARCH, FROM "SAUL"—G. F. HANDEL

One of the most famous of all funeral marches, majestic in its simplicity. It is unique among funeral marches in being written in the most familiar of keys, or truly pathetic, there is none more appealing pace, the repeated chords in the left hand suggesting the beating of muffled drums.

THE VOCAL NUMBERS.

Mr. John S. Camp's "Two Late" is a beautiful setting of the familiar text by Mrs. Mulock. This will make a splendid recital song for a contralto or mezzo-soprano. Mr. Thurlow Learner, whose songs and piano pieces are well known to our readers, has recently been spending some time among several tribes of North American Indians. He has made phonograph records and transcriptions of some of their traditional songs and songs. The two interesting songs, *The Weaver* and *Love Song*, are fine specimens of the results of his

research. *I Love You* by Dr. F. C. Hamlet, is a very original love song which should prove just right for song purposes. It will also make a valuable teaching

Well Known Composers of To-day



JOHN SPENCER CAMP.

Mr. Camp was born at Middletown, Conn., Jan. 30, 1888, and graduated at Wesleyan University in 1910. He studied piano and harmony with A. R. Parsons, organ and composition with Harry Root, Shelley, Dudley Buck and S. P. Warren; and composition and orchestration with Dvorák. His first organ position was at Davenport Congregational Church, New Haven, Conn. In 1912 he went to Park Congregational Church, Hartford, Conn., where he remained for twenty-four years. In 1906 he went to the Center Church in Hartford, where he still holds the position of organist and choirmaster. For ten years he was director of the Hartford Philharmonic Orchestra of fifty-five men, and produced many dramatic works, both classical and modern. Owing to ill health, however, he was compelled to give up this connection in 1911.

Mr. Camp has given many organ recitals of exceptional merit, and has written a number of songs, as *Themselves*, organ pieces, and three church cantatas (including the well known *Morning Star*). His anthem, *Behold I tell You a Mystery*, is an excellent example of his musical craftsmanship, as also are the hymn anthems arranged from well-known themes, such as *Jesus, Savior, Pilot Me*; *I Need Thee Every Hour*, and *Now the Day is Over*. In addition to these works he has composed a setting of the 46th Psalm for chorus, solo and orchestra, and a ballad for chorus and orchestra, entitled *Song of the Winds*. He has also a string quartet, and has several compositions for orchestra in manuscript. Mr. Camp was also one of the founders of the American Guild of Organists.

THALBERG'S CONTEMPT OF LISZT.

In his *Musical Memories* Dr. Spark, a well-known English organist of former days, relates the following anecdotes of Liszt and Sigismund Thalberg:

"Thalberg's immense popularity, and the unbounded enthusiasm his playing and works produced in Paris, unfortunately excited the jealousy of Liszt, who was striving for the applause of the public at the same time. On one occasion the two met, and Liszt proposed that they should play a duet in public, whereupon Thalberg sharply replied, 'Je n'aime pas d'être accompagné' (I do not like to be accompanied), which greatly amused the Parisians. On another occasion Liszt made free with Thalberg that he did not admire his compositions, when the latter replied, 'Since you do not like my style it is wild and unconnected, so odd that it can scarcely be called composition at all.'"

The learned Dr. Spark is evidently, from his subsequent remarks, in full agreement with Thalberg as to-day he would doubtless be surprised to find that Liszt's "wild and unconnected" works are on every pianist's music rack, while Thalberg's works are almost completely forgotten!

TO A PRIMROSE SONG WITHOUT WORDS

FRED. SABATHIL

Moderato M. M. ♩ = 72

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

ARABESQUE

ERIK MEYER-HELMUND

Allegretto M.M. ♩ = 60

pp

p

mf

ff

cresc.

last time to Coda

CODA

rit. molto

marcato

p

f

cresc.

D.C. al Coda

OLIVE HALL

Andante moderato M.M. ♩ = 108

THE CONTENTED BIRD

VOCAL OR INSTRUMENTAL

DANIEL ROWE

mp

p

cresc.

D.C. al Coda

THE ETUDE

ALL IS ROSY

POLKA

CHAS. LINDSAY

Tempo di Polka M.M. ♩ = 108

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BERCEUSE

EMIL BERGER

Andante cantabile M.M. ♩ = 54

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THE ETUDE
CAPRICANTE
MARCHE DE CONCERT

Quasi Allegro M. M. $\text{♩} = 120$

SECONDO

PAUL WACHS

ff martellato

ff con bravura

Tempo di marcia M. M. $\text{♩} = 108$
un poco meno vivo

dim. e rit.

mf sotto voce

ten.

marcato

strepitoso

cresc.

ff

ben marcato

ff con fuoco

marcato

sempre

ff

marcato.

mf

cres.

cen - de

a tempo

ff

mf sotto voce

strepitoso

ten.

marcato

cresc.

ff

Fine

THE ETUDE
CAPRICANTE
MARCHE DE CONCERT

Quasi Allegro M. M. $\text{♩} = 120$

PRIMO

PAUL WACHS

ff martellato

ff con bravura

Tempo di marcia M. M. $\text{♩} = 108$
un poco meno vivo

dim. e rit.

mf sotto voce

ten.

marcato

cresc.

strepitoso

ff

con fuoco

sempre ff

ff

mf

a tempo

cresc.

mf

mf sotto voce

strepitoso

ten.

marcato

cresc.

ff

Fine

THE ETUDE

SECONDO

Piu lento M. M. $\text{♩} = 92$

p scherzando poco rit.
una corda

p *f*

Tempo giusto M. M. $\text{♩} = 104$

f *mf* (ECHO)

molto stringendo
ff *fff* *mf* dim. e rall.

M. M. $\text{♩} = 92$

p scherzando
una corda

p *f* D. C.

THE ETUDE

PRIMO

Piu lento M. M. $\text{♩} = 92$

p scherzando con eleganza
ten. *ten.* *ten.* *ten.*

con delicatezza *p* *leggiere* *ten.*

f rapido

Tempo giusto M. M. $\text{♩} = 104$

f *mf* (ECHO) *molto stringendo*

fff *mf* dim. e rall. *a tempo* M. M. $\text{♩} = 92$ *p* scherz. con eleganza *leggiere* *ten.*

con delicatezza *p* *leggiere* *ten.*

f rapido D. C.

To Miss Flora Piehler

CRYSTAL SPRING

VALSE-IMPROMPTU

CARL WILHELM KERN, Op. 267

Vivace
p *rit.*

Tempo di Valse M.M. $\text{♩} = 69$
mf *cresc.* *senza pedal* *last time to Coda* *p*

CODA
Vivace *f*

Meno mosso
una corda *acqui- tre corde* *f*

mf *p* *dim.* *cresc. molto* *f* *D.C.*

DEAD MARCH FROM "SAUL"

G.F. HANDEL

Grave M.M. $\text{♩} = 52$
p *mp* *pp* *f* *mf*

ff *p dolce.* 7#

p *ff* *rit.*

THE ELF'S STORY

Allegro con spirito M.M. ♩ = 126

W. D. ARMSTRONG

sp. stacc. *cresc.*

f *ff* *dim.* *p*

Cantando *p* *pp* *Fine* *mp* *cresc.*

notatiz *l.h.* *l.h.* *cresc.* *D.S.*

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BRUNETTE

SCHERZO VALE

L.J. OSCAR FONTAINE

Allegro M.M. ♩ = 92

f *l.h.* *l.h.* *p*

cres. *cen.* *rit.* *do* *ff* *do* *ff* *Più vivo*

a Tempo *rit.* *p*

Tempo I *f* *p*

cres. *cen.* *rit.* *do* *ff* *rit.* *ff* *Fine*

Tempo di Valse lente M.M. ♩ = 58 *pp* *p* *pp* *cresc.* *mf*

Tempo *pp* *p* *pp* *rit.* *p* *D.S.*

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MARCIA FANTASTICA

WALDEMAR BARGIEL, Op. 31, No. 3

Molto moderato M.M. ♩ = 96

Ped. simile
cresc.
dim.
Ped. simile
dim.
perpendosi
ppp
Pleggiere
Allegro M.M. ♩ = 120

sempre p
sempre Ped.
accel. e cresc.
Tempo I.
perpendosi
pp
ppp
Tempo II.
ff
Ped. simile

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

leggerissimo
sempre Ped.
accel. o cresc.
Tempo I.
pp
subito
p
dim.
ppp
Tempo II.
p
leggerissimo
pp
perpendosi
rit.

DANCE OF THE IMPS

MOVIMENTO PERPETUO

Con spirito M.M. $\text{♩} = 144$

BRUCE STEANE

VIOLIN
PIANO
stacc.
f
ff
p

First system of the musical score for 'LARGO FROM XERXES'. It features a grand staff with three systems of staves. The top system includes a guitar part with various fingerings (1-4, 2-3, 3-4) and a 'poco accel.' marking. The middle system has a piano accompaniment. The bottom system continues the piano accompaniment with a 'ff' marking.

LARGO FROM "XERXES"

Registration: { Gt: 8ft. coupled to Sw.
Sw: 8ft. & 4ft. with Reed.
Ped: 16 ft. & 8ft., coupled to Sw.

G. F. HAENDEL
Arr. by Boyton Smith

Maestoso ma non troppo lento M.M. $\text{♩} = 60$

MANUAL

PEDAL

Second system of the musical score. It includes a 'MANUAL' part with a 'Sw. (open)' marking and a 'PEDAL' part. The system concludes with a 'Gt.' marking and a 'Sw. (closed)' marking.

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Third system of the musical score. It features a grand staff with three systems of staves. The top system includes a guitar part with a 'Gt.' marking and a 'poco accel.' marking. The middle system has a piano accompaniment. The bottom system continues the piano accompaniment with a 'ff' marking.

Registration: { Gt: 8ft. coupled to Sw.
Sw: 8ft. & 4ft. with Reed.
Ped: 16 ft. & 8ft., coupled to Sw.

MANUAL

PEDAL

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THE ETUDE

THE MILL

CARL MOTER

Allegretto M. M. ♩ = 144

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Dinah M. Mulock

TOO LATE

JOHN SPENCER CAMP

Con espress

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THE ETUDE

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THE WEAVER

(THE BLANKET-THE ROSARY)

WM. FELTER

The poem is after the "Rosary" only Indian in nature. The melody is a Crow tobacco dance melody. The planting of the tobacco in the spring is a religious ceremony. The melody was sung by "Felix Bear" in the

THURLOW LIEURANCE

Cloud, "Sitting Eagle," "Thos. Gardener" and recorded by the author in January 1913 on the Crow Reservation, near the Custer Battlefield.

Maestoso moderato

Allegretto

1. hold the dia-taff in my hand, And sing the while I weave, Of wood-y glades and run-ning brooks, Till I would fain be -
2. hold the dia-taff in my hand, And weave when stars are bright, And so my blank-et hold-eth all, The se-crets of the

lieve, Of wood-y glades and run-ning brooks, Till I would fain be - lieve, That they are in the blank-et, wove, As
night, And so my blank-et hold-eth all, The se-crets of the night. It know-eth all the night-birds calls The

part of web and woof And that the dyes I stain it with, Are hope and love and truth, Are hope and love and truth.
moon-lights fair-y gold, And of love's ten-der whis-per-ings, It could a tale un-fold, It could a tale un-fold.

EDNA DEAN PROCTOR

LOVE SONG

(FROM THE RED WILLOW PUEBLOS)

THURLOW LIEURANCE

The melody is one of the Red Willow ceremonial songs and the text is from an Omaha Legend. The young Indian when he feels the spring of love dawn, mounts the hill overlooking the valley where the camp is located, and calls upon his flute to his love. The love songs are played upon the Indian flute, which is made of two pieces of cedar,

glued together with the pitch from the pine tree, wound around with sinew. It is blown into from the end. A partition about four inches from the end, causes the air to circulate through a resonance chamber, then again into the remaining length of the flute. Some have four tones and others six. They blow so as to cause the tone to ascend to higher registers.

1. Paden the star of morn-ing, West winds gen-tly blow; Soft the pine trees mur-mur,
3. From my tent I wan-der, Seek-ing on-ly thee; As the day from dark-ness

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soft the wat-ers flow, Lift thine eyes, my maid-en, To the hill-top nigh, Night and day will
comes from stream and tree, Lift thine eyes, my maid-en, To the hill-top nigh, Lo! the dawn is

van-ish While the pale stars die, 2. Lift thine eyes, my maid-en, Hear thy lov-er's cry— Lift thine eyes, my
break-ing Ros-y beams the sky.

maid-en, Hear thy lov-er's cry— Lift thine eyes, my maid-en Hear thy lov-er's cry—

S. K. BOLTON

BECAUSE I LOVE YOU

FRANCIS P. HAMLET

1. I can-not bring you wealth she said, I
2. When tri-als come to test you, sweet, I
3. On-ly my-self, my all, I bring, But
4. I bow be-fore no oth-er shrine, If

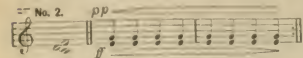
can-not bring you fame or place, A-mong the not-ed of the race, But I can love you.
can be sun-light to your feet, My kiss your pre-cious lips shall greet, Be-cause I love you.
count it love, a pre-cious thing, To give my life an of-fer-ing, Be-cause I love you.
I go first a cross death's line, I shall re-turn to claim you mine, Be-cause I love you.

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BY HARRISON H. LOWELL

[illegible]

Far more difficult is the following



No. 3. *pp*

VARIETY IN TOUCH

No. 4.
(a) (b) (c)

A PAGE FROM A MUSIC-LOVER'S NOTE-BOOK.

BY MERRITT E. WALSH.

SOME SECRETS OF INTERPRETATION.

EDMUND J. MYER

TO THE STUDENT OF THE
SINGING VOICE.

be used to a certain extent to study correct technique, but to ask the pupil to correct the tone without first giving him

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demands the conditions that allow the voice to reveal itself, the things which allow you to express yourself freely, not

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Editor for February, J. Cuthbert Hadden

The Department for March will be Edited by
Mr. Frederick Maxson

SOME COMMON FAULTS IN SERVICE PLAYING.

"Fast is wrought by want of thought," said Tom Hood. The saying is peculiarly applicable to many of the little faults one often finds in church service playing. The organist may be technically competent, but either from indifference or from want of "thinking" enough about the details of his duties, he may fail in securing the most satisfactory results in the work to which he has been appointed.

THE OPENING VOLUNTARY.

Let us be practical and take the ordinary church service in its usual order. That means beginning with the opening voluntary. Now, what should our opening voluntary be like? Obviously, it should be of such a nature as to prepare the minds of worshippers for the service which is to follow. It is perfectly true and easy to say that the bulk of the congregation generally arrive after the voluntary has begun (time even after it has ended), and after it becomes merely a cover for all the noise and distraction of people settling into their seats. But there are always the alphas to be considered—those who like music and come to church in a devout and worshiping spirit looking to the organist to put them in "the right key" as given them in his voluntary—some thing that will harmonize with their mood, something that will arouse a responsive heart in their breasts.

Now many organists completely fail in this particular. They will ramble through a formless, ineffectual, senseless extemporization which will give out something of an entirely inappropriate nature, with perhaps a casual accompaniment of the concert hall, or even the opera; or they will actively set up the organ tone until the whole power of the instrument is expended. In all such cases a mistake is clearly being made. An opening voluntary should be quiet, dignified, and gradually increasing in breadth of effect, full of rich harmonic progressions, beginning and ending softly and with no attempt at display or ear tickling ornamentation. A service prelude of this kind can hardly fail to do its purpose with those to whom the voluntary is a matter of interest and a devotional incentive. If it does, it will not be the organist's fault.

STIMULATING GOOD CONGREGATIONAL SINGING.

Consider now the question of playing over the time or chime before choir and congregation rise to sing. This would seem to be, for any competent organist, a very simple matter. Nevertheless, it is astonishing what errors are committed here, even by organists of some distinction. A tune will be "given out" with such a soft organ tone that the congregation is quite unable to distinguish it, because the sound does not penetrate any distance into the church. The late W. T. Best said:

ted method of leading off after choir and congregation are on their feet. One at a time he will sound the melody note a little in advance; yet again he will choose the last note and sound it on the pedals. Personally, I prefer the last method as being less obtrusive, especially if the pedals are for the first time uncoupled to the manuals. Sounding the melody note in advance always strikes me as vulgar, and the full-choir-at-once plan seldom gives a clear start, unless one has a very fine choir. The point is that the organist should do what he or the other method and stick to it.

One would like to enlarge on this important subject of expression, for here more faults are committed than in any other direction. It is not only that organists fail to bring out, by the amount of accompanying tones, the ever-changing points in the text of hymn or psalm, but that they too often attempt a sort of "word-painting" which is wholly opposed to devotion and distracts the attention of the congregation. Never a bird must be mentioned, but they are tempted to twitter on the higher ranges of the manuals; and thunder cannot be hinted at without the aid of the lower notes of pedal and manual. No worshiper really likes this sort of "expression." Now, let organists be assured, no worshipers like the persistent use of a loud accompaniment to the singing, which is only too prevalent. The organ should never be made the chief factor in the musical service. It is there to support, not to drown, the voices; and the best effects are always produced where the player keeps his instrument well in reserve.

THE CLOSING VOLUNTARY.

In that case may the organist not "let himself out" in the closing voluntary? It depends. There are organists who, always, as a matter of course, indulge in "fireworks" at the end of the service, whatever the nature of the service may have been, or whatever may be the ecclesiastical "season"—Lent or Christmas. To catch the proper inspiration for a concluding voluntary, it might be suggested that the organist should listen to the sermon. It is very bad taste, after an expressive and emotion-laden discourse, to hurry the people out of church with a trivial march or show piece. Something of a quiet, dignified character would be far more appropriate. There are times when such music as fugues, oratorio choruses, joyful postludes and stately marches would be very effective and in harmony with the preceding service. But the organist must note such occasions intelligently and with sympathy, and have his repertoire always ready to his hand to choose from as may be dictated by circumstances. In a word, to go back upon Tom Hood, he must "think" from beginning to end, so that evil may not be wrought.

O MUSIC, thou who bringest the receding waves of eternity nearer to the weary heart of man, as he stands upon the shore and longs to cross over, art thou the evening breeze of this life, or the morning air of the future?—JEAN PAUL RICHTE.

MUSIC is well said to be the speech of angels; in fact, nothing among the utterances allowed to man is felt to be so divine. It brings us near to the Infinite; we look for moments, across the cloudy elements, into the Eternal Sea of Light, when song leads and inspires us. Serious nations that can still listen to the mandate of nature, have praised song and music as the highest, as a vehicle for worship, for prophecy, and for whatsoever in them was divine.—THOMAS CARLYLE.

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SIR HUBERT PARRY ON ORGAN MUSIC.

People are often surprised at the limited quality of really first-rate organ music here, as compared with music for orchestra and piano. In a lecture given some years ago, Sir Hubert Parry showed how an instrument can be made to do so much more than is to be expected. There is a great deal of romance about it, and long association with religion and religious art has cast a sort of glamour over its sound which enables people, up to a certain point, to make great effects with very simple means. It seems easy to produce a simple means by extemporizing; and in a theatre an organ has almost always a very telling effect in a church scene of any kind.

But when music comes to be written down, or taken away from the listener, it is judged by everybody, consciously or unconsciously, in a very different way. Then nothing but what is worthy of the instrument will stand. So that it is not the use of the highest pitch of grandeur, dignity and "fineness" for the organ may take people in for a little, but it cannot stand the test of time; while the average show piece, such as modern marches, offertories, fantasias, and the like, made to play the misdirected abilities of organists at the expense of a noble instrument, are nothing less than ignoble and repulsive to the refined taste.

The organ seems to be essentially the instrument for the accompaniment or performance of religious music of a pure kind. Not the kind of religion that is fostered by trumpety kicshaws and tinsel, and dressed-up dolls, and every kind of theatrical trickery, which is only an external tickling of the senses, and has no part in the outer than; but that religion which lives in the innermost soul of man, and holds its place and exercises its influence in its deepest emotions.

In such effect, is Sir Hubert Parry's explanation of the death of first-rate original organ music. The reader will readily infer that Sir Hubert is one of the puritans who declaim against arrangements for the instrument. There, of course, Sir Hubert is somewhat illogical, for if there is such a dearth of original organ music as he admits, why not draw on other sources?

SHOULD ORGANISTS EXTEMPORIZE?

The question as to whether an organist should extemporize is a very practical one, which, judging by recurring correspondence in musical and other papers, seems to excite a perennial interest. The answer would seem to be: "Why not, if they can do it?" We all know that Mendelssohn's improvisations were enchanting. Gounod was a master of the difficult art. Alfred Hollander, the blind organist, is a perfect genius in this direction. And there are other capital improvisers whose names will at once occur to the mind.

So, then, in answering the question whether organists should improvise, one would say, "By all means—if they can do it." The reservation is crucial. Few organists can do it. And there are fewer people, let it be added, who know whether they can or not! The improvisation which delights an ignorant audience is one that makes plenty of noise, introduces an abundance of crashing chromatic chords, runs arpeggios, shakes, rattles hums and vibs, collects effects, and makes for thunder, shrieks on the swell for lightning, and so on.

Not long ago the writer heard an organist extemporizing an introduction to an anthem. He began with a phrase or

two of the anthem, but then deserted his theme, and dashed up and down the keys—from manual to manual—with excellent agility and graceful exuberance of tone, color, but with no relation whatever to the anthem which was to follow, and, indeed, in a way singularly inappropriate. Of course, the majority of his hearers received an impression of the immense cleverness of the executant, while only the few better-informed detected the tricks of the trade, and set the right value on them.

An orderly, well-built improvisation is a pleasure to listen to, but a pleasure of rare occurrence indeed. The art should be more freely cultivated by organists, but it must be cultivated in a systematic and intelligent manner. Improvisation has to be "worked for" like other things; it will not come by itself. "Those persons," says a French musician, "who suppose that the improviser advances himself uncontrolled by the chances of inspiration, that he rushes headlong into the unknown, have the falsest notion of his art that it is possible to hold, and the most unworthy, also. The great improviser is, on the contrary, the most sagacious, well-balanced, level-headed of musicians. These qualities are indispensable." They are, and it is because they are so generally lacking that improvisation is more often a pain than a pleasure to the listener. A word to the wise should be sufficient.

ABOUT ORGAN "ARRANGEMENTS."

THERE are "back-number" purists who continue to insist that the organist should play nothing, either in church or concert hall, but music originally written for his instrument. It is a very absurd contention, not for a moment to be taken seriously. Certainly there is plenty and to spare of "original" organ music, but apart from the classic composers for the instrument, the bulk of it is very dull stuff.

Beside Bach, Handel and Mendelssohn, which of the great composers have written specially for the organ? Not one. Even Brahms, whose sombre and serious style would have exactly suited the organ, gave the instrument practically no attention.

As a matter of fact, organ arrangements are necessary if only because there is not enough interesting and inspired original organ music to go round. Without arrangements there could be no *Pastoral Symphony* from the *Messiah* from the organ at Christmas; no *Dead March* at funeral services; no *Wedding March* at weddings; and the average person would fail to hear a vast amount of the best music. The puritans tell us that there is no excuse for organ arrangements now, when everybody can hear a composition played or sung as the composer intended. This, of course, is very far from being the case. In large towns you may hear most things in their original form if you have patience and persistence. But in small towns and in the districts generally it is very different. Orchestras are not to be had, and never will be, as common as organs, and there are thousands of genuine music-lovers who are entirely dependent—and gratefully dependent—on organists for a hearing of transcriptions from orchestral scores.

Besides this, it is often a pleasure to those who have heard a good orchestral or piano piece to refresh their memory by listening to it on the organ. And further, though the greater amount of adapted music is better heard in its original form, some things are intrinsically better suited to the organ than to the instrument for which they were composed. Mendelssohn's so-called *Funeral March* in E minor, from the *Lieder ohne Worte*,

comes out with more effect on the organ than on the piano. The same may be said of some of Handel's oratorio overtures and choruses, as compared with his concertos written expressly for the organ.

After all, what is organ music? Look at the last movement of Mendelssohn's first Organ Sonata. This is one of the finest organ pieces ever written, but it is absolutely the only thing of its kind. One has even heard it denied the title of organ music! But surely here is an answer to the question, "What is organ music?" It is not, stated in a word, music that can be made effective on the organ? Let the thing you select to play be good in itself and suitable for performance on the organ, and whether it is original organ music or an arrangement from voice, violin, piano or orchestra, you may be sure that, if you are a capable executant and have an adequate organ, your work will be appreciated.

THREE IN ONE.

BY FRANK G. ROBERTS.

THE student who takes up the serious study of the pipe organ finds that the great difficulty is to get both hands and the feet working successfully at the same time. The student sees three parts—right hand, left hand and pedals—but the psychologist sees four parts—right hand, left hand, right foot and left foot.

This suggested to me the idea of exercising the right hand with the right foot, the right hand with the left foot, the left hand with the right foot, the left hand with the left foot, both hands with the right foot, both hands with the left foot, and then finally both hands with both feet. There are practically no exercises which covered this point, but I succeeded in making up some from a hymn book—some indeed were only a measure long. Just then I was working upon the exercises in Stainer's Instruction Book and having great difficulty with them. By the specialized practice indicated above I found that it was possible to play the Stainer exercises with much less floundering. It is simply good pedagogy applied to organ playing going from the known to the unknown—not jumping into the deep sea of organ complexities without any knowledge of how to swim a few strokes. I found some of the exercises in Mr. James H. Roger's instruction book very helpful and interesting.

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through their noses—but it requires an immense amount of training to make them mellow enough to blend with others. And it frequently happens that after a painstaking choirmaster has removed the choir from a boy's voice, the little chorister shows his gratitude by going off to some other church where the pay is perhaps a shilling a week more. Of course you may legally find him down, but he may turn nasty, and a sulky boy is intolerable.

"It is also important to bear in mind that it is impossible to put old heads on young shoulders. A boy's singing—with rare exceptions—is mechanical and soulless compared with a person of mature years. You cannot expect to get a proper appreciation of and feeling in the voice by boys under 14; and even if you could, there remain the difficulties attendant on their training and behavior. Some churches may be so favored as to secure good boys from cultured families, but the ordinary Sunday-school boys' manners, for instance, apart from their vocal training, require a deal of polish and cultivation before he can be pronounced fit and proper. Choir boys are a source of endless anxiety and trouble to most choir-masters, and far greater results in every way can be more easily secured when the choir is made up of women in church choirs.

"Boys are sometimes enlisted in mixed choirs, but their voices do not always blend with those of women. In Wales especially they are frequently used in the alto part, but the effect is often spoiled by a forcing of the voices. Speaking generally, it is better to have either boys and men, or women and men in church choirs, the latter being the most satisfactory in every way."

CONCERNING THE ECHO ORGAN.

By HARRY B. GAUL.

The use of the Echo organ often seems unjustifiable. It is often abused as a trick instead of being used as a legitimate means to gain an effect. For instance, a favorite "stunt" (and the word "stunt" is really the word for it) is to use the Echo organ in the middle of a melodramatic piece, say *The Storm* by LeFebvre-Wely or Lemmens. The performer's idea may be to portray that "Holy Peace" or prevailing quiet, that is supposed by the musical nature fakes to come in the middle of all storms. You take a good healthy "storm" and let it rage chromatically up and down the great manual, and even have the thunder and lightning growling upon your 32-foot London. Presto! The turmoil and tumult stops and away off somewhere the tremulo and trill of some bird-like stop in the Echo organ is heard.

The contrast is certainly marked, but the effect is somewhat absurd. The "heavenly strain of far-off bells" is in truth a rather crude form of creating picture music. In this way it is laughable when a storm piece, the Echo organ is used. One feels inclined to turn and look for the music and most people do. It is just like watching fireworks and saying, "Ahh-h!" at the sky-rockets.

There is a way in which the Echo organ may be legitimized from that the organ is not big (large) but that the organist's playing of it (style) is not, and that is to play a few (intentional) chords on it preparatory to a recital. The old school of pianists were very much prepared for a minute or two very quietly after they opened a recital. Suppose an organ recital opens with a heavy *Fugue* or a *Toccata* of Bach's. The effect of the opening passage is a crash for the audi-

ence. The opening smash of tone is as startling as the sudden blast of a steam-whistle. Would it not, then, be a good idea, assuming that the recital opens with a fortissimo passage, to prepare the audience by playing a short hymn or a few chords as a sort of prologue to the recital proper? The pianist uses such a scheme and it sounds very well. The prelude need not be lengthy, on the contrary, it is better short. The influence on the audience, providing it is relevant to the program, would be very gratifying.

TALKING DURING THE VOLUNTARY.

In church playing, it is the function of the voluntary to create the proper atmosphere for the service. The conscientious organist is greatly annoyed, therefore when members of the congregation talk throughout the voluntary. Of course, they think they are disturbing no one, as the organ drowns them out. Nevertheless, under such conditions, even the genius of a Handel or a Bach could never create an atmosphere. With malicious pleasure, I have at times cured such disturbers by ending a loud passage with a sudden pause—a complete stop in the music. Of course this leaves the disturbers in the midst of a sentence, talking rather loudly, and the consequent confusion has effectively cured them of their habit. These are vigorous measures and this method should be used only as a last resort.

Naturally, effective use of the pause depends entirely upon the selection being rendered. Some works present ample opportunity for effective pause, while others do not.

THE QUALITY OF GOOD MUSIC.

Any student of the best contemporary musical journals in Europe and America cannot fail at times to wonder what becomes of all the new music that is written—not the cheap music of commerce, but music designed to reach the hearts, or at least the heads, of cultivated musicians. Operas, symphonies, cantatas, tone poems innumerable, are launched almost daily on the sea of life. For the most part they make their little splash and then sink gracefully to the bottom. Now and then one of them manages to keep afloat, and thoughtful people wonder why this one frail bark should sail safely where many apparently stouter built vessels have sunk. Why is it that one composer can use the twelve notes in the chromatic scale as to produce a living work, while another fails utterly?

"As the same block of marble," says Eduard Hanslick in his work *The Beautiful in Music*, "is converted by one sculptor into the most exquisite forms, by another into a clumsy blotch, so the musical scale, by different manipulation, becomes now an overture by Beethoven and now one by Verdi. In what respect do they differ? Is it that one of them expresses more exalted feelings or the same feelings more accurately? No, but simply because its musical structure is more beautiful. One piece of music is more beautiful than another because it invents a theme full of life, another a commonplace one; because the former elaborates his music with ingenious originality, whereas with the latter it becomes if anything worse and worse; because the harmony in one case is varied and miserable in the other it drags on like the rhythm is like a pulse, full of strength and vitality, whereas in the other it is not unlike a tattoo."



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THE UNCHANGING VIOLIN.

EDITED BY ROBERT BRAINE.

It has often been said that the violin, of all musical instruments, has not been improved or changed in form for the last two hundred years. About the year 1600 Antonio Stradivarius, the immortal maker of violin making, was entering on his "golden period," in which he produced his most glorious masterpieces, some of which are, at the present day, regarded as the finest of the kind. Now, two centuries after, our best violin makers are devoting their best efforts to make violins which are, to the best of their ability, exact copies of these masterpieces.

Think of the improvements which have been made in other instruments during this time. Compare the wonders of a modern grand piano, with its magnificent sonority and singing tone, to the tinkling of the piano of to-day with their wilderness of pipes and vast resources of tone, to the simple organs of the day of Bach; think of the inventions which have made modern wind instruments marvels of tone, the invention of the valve system, the development of the modern French horn and other brass instruments. In the face of all this the violin has remained the same in every respect as when it left the hands of Stradivarius, Guarneri, Maggini and the other masters of violin making.

Glaxton, the late prime minister of England, said that it had taken fully as much ingenuity and genius to perfect the violin as it has to produce that marvelous mechanical invention, the locomotive. He neglected to say that while the violin seems incapable of radical improvement, the locomotive has been constantly improved and changed since its first invention, and is still in process of evolution.

While no improvements have been made in the violin for two hundred years, which have come into really general use, the exception of the lengthening of the neck and increasing the size of the body, which are mere details, it is true because violin makers have not tried to improve it. Thousands have experimented, and countless theories have been advanced, but all to no avail. A few changes and slight improvements have come into vogue for a brief period, only to sink into oblivion in a short time.

BAKING VIOLINS.

A large volume could be filled with interesting accounts of these efforts to improve the violin. Every kind of material has been experimented with. Wood of every conceivable kind has been used, as well as other materials. I have seen violins made of iron, tin, aluminum, glass, porcelain, and even one made entirely of glue. It goes without saying that this "glue" fiddle failed to develop a very brilliant tone.

In experiments, however, it has been found that nothing gives so good a tone as wood, and that the kind of wood and the way in which it is made of maple. The vast amount of experimenting has been done in treating the wood by dif-

ferent processes. Many years ago some genius suggested the plan of baking the wood from which the violin was to be made, and this method had quite a vogue for a time, only to be discarded as worthless. Some valuable old violins, made by the great masters, were put in the oven and baked in the hope of "improving them." It is needless to say that they were practically ruined in the process. Another theory which has been often tried is that the tone can be improved by filling the pores of the wood with some kind of oil or other material, before the violin is made. All sorts of "fillers" have been used, including many different chemical substances, but no great results have been achieved.

Violin makers have done much experimenting with changing the shape of the violin, and altering the thickness of the top and back, only to find that nothing gives such good results as the dimensions laid down by Stradivarius. Savart, an eminent French scientist, made a violin in the shape of an oblong box, with square corners, in the hope of proving that the shape of the violin had nothing to do with the tone. This "box fiddle" is celebrated in the history of the violin, but although many interesting facts were developed during the experiments of Savart with his "box fiddle," there has never been any danger of its supplanting the creation of Stradivarius, with its artistic shape and beautiful lines.

TUNING THE PLATES.

Probably more experimenting has been done along the lines of tuning the plates of the violin—the top and back—than any other subject, but to the various theories that have been advanced, the top or back is suspended by a caught string and struck with the knuckle, it gives a musical note of definite pitch, just as when one of the bars of a xylophone is struck. It has been the favorite theory of many violin makers that if the thickness of the top and back of the violin is gauged so as to give forth certain relative tones when struck, the violin when completed, will possess an exceedingly fine tone. Many believe that the system of tuning the plates is the secret of the tone of the old Cremona violins. As might be supposed, there is much controversy as to the interval of the notes to which the plates should be tuned. A few years ago a firm of violin makers in Berlin announced that their experts had solved a secret system of tuning the top and back to certain notes. Many violins were made and submitted to all the leading music testings of the day, many of whom gave testimony to the firm, alleging that the violins were the equal of genuine old Cremonas.

SOUND POST AND BASS-BAR.

As might be supposed, the sound post and bass-bar, the proper placing of which has so much to do with the tone of the violin, have come in for their full share of improvements. Sound posts have been made of every size, shape, and kind of wood, and of every kind of material. I have seen sound posts made of ivory, glass, bone, metal, vulcanized rubber tub-

ing, and glass tubing, and of a hollow pipe of wood. Not long ago a violin maker showed me a sound post which flared out to three quarters of an inch in the middle, forming a circular disk, in which was bored a hole a quarter of an inch in diameter. The inventor claimed wonderful things for his invention (?). Then experiments have been made by increasing the number of sound posts to two, three, or even four posts set around at certain points in the violin, the bass-bar being removed sometimes, and one or more sound posts substituted.

Experiments have been made of making the bass-bar of various sizes and different kinds of material, of using a bass-bar under the E string, instead of a sound post, and using as high as four bass-bars. An experimenter in New York made a violin with four bass-bars, one under each of the four strings, and another violin with four sound posts, one under each string. He varied his experiments by trying two sound posts, and two bass-bars. While interesting as experiments, none of these changes from the established order has come into general use, and the best violinists will not have their violins fitted with anything but a sound post and bass-bar of pine, of normal size, placed in the same positions as in the days of Stradivarius.

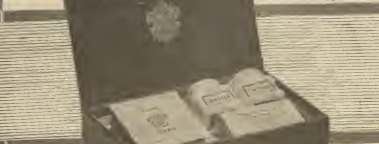
Violin players are the most conservative of all instrumentalists, when it comes to supposed improvements, and want their violins fitted up exactly as in the time of Stradivarius. The chin rest is about the only invention which has come into patent offices of the United States and the European countries are full of inventions supposed to improve the violin, but their inventors have made nothing from them because violin players will have nothing to do with them. Considerable money has been made, however, by inventors of various forms of chin rests, and shoulder rests.

There are a few inventions of a minor character which depend on the use of vulcanized rubber tail-piece, which has an elbow, bending down at the back, over the ribs of the violin, and fastening on the pin which holds the tail-cord. This does away with the tail-cord altogether, as the tail-piece fits directly on the pin. The tail-piece of the tail-cord to break, letting all the strings go, and causing the bridge to fly off, is one of the weak points of the violin, since it takes a good while to put on a new tail-cord, and get the violin back in tune. The new tail-piece does away with all this danger.

FIVE IMPROVEMENTS.

An Ohio violin maker claims to have made five distinct improvements over the ordinary violin, mostly in minor points, but which he makes the pin which holds the tail-cord at the back hollow, with another removable pin inside it. By pulling out the middle pin it is possible to look inside the violin, to see if the foot of the sound post fits, or for any other purpose, without taking off the tail-piece, letting down the strings, taking off the bridge, etc. This is an undoubted advantage. Every violinist suffers the inconvenience caused by the wearing of the notches in the bridge by the strings, with the constant tuning. The Ohio maker inlays the top of the bridge with four small pieces of ebony, where the notches for the strings come. As ebony is an extremely hard wood, the notches wear much less than if they were cut in the soft maple of the bridge. These notches, cut in the inlaid pieces of ebony, do not seem to alter the tone of the violin unfavorably. Another improvement of this maker is the hollowing of the string box somewhat further into the head of the violin than is ordinarily done, thus making it possible to push the A string further through the peg, when a new one is put on. In an ordinary violin, when

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a new A string is pushed through the peg, it strikes the end of the string box, which will not let it go through the peg far enough to admit of its being grasped by the fingers. Violin players often carry of the string when putting on a new A string. The maker's other improvements consist of making the ribs of the violin of several pieces glued together, which he claims gives greater elasticity, and consequently better tone.

Every little while some inventor thinks of some change in the violin which he believes is bound to revolutionize the art of violin making, or of some little improvement which will work wonders in the tone. One day a man came into my studio and said he wanted to sell me the patent rights for the country, under a patent for improving the tone of violins, which had just been granted to him. All the invention consisted of was the lacing of a little silver wire between the bridge and the tailpiece. He said that he had discovered that these short lengths of string vibrate when the violin is played, and produce discords with the notes being played on the other side of the bridge with the bow. The silver wire was to check these vibrations, and he claimed that the tone of the violin was wonderfully improved thereby. He demonstrated his invention for me, but unfortunately I could not see the slightest difference, whether his improvement was on or off, and did not invest.

THE BRIDGE.

It may readily be imagined that so important a feature of the violin as the bridge has not escaped attempts to improve it. Bridges have been made of various substances other than wood, such as ivory, bone, aluminium, etc. Every possible kind of wood has also been experimented with, as well as wood which has been soaked in various kinds of oil and chemical substances. Bridges have also been made with an extra foot in the middle and also with four feet, one under each string. The four-footed bridge had quite a vogue in England among amateur violinists seeking for novelties. After all these experiments and changes, however, the best violinists prefer the bridge made of maple with two feet, and with the same shape as originally designed by Stradivari.

Possibly at some future time some genius will discover some really radical improvement for the violin, but although thousands of bright minds all over the world have been working on the problem for the past two hundred years, there have not yet been any results.

THE SOUND-REPRODUCING MACHINE AS AN AID TO VIOLIN STUDY.

One of the great disadvantages under which the violin student who lives in the country or in a small city or town labors is the difficulty of hearing good violinists, or good music of any kind. To such students the various sound-producing machines and the player piano offer great assistance. Records of the playing of leading violin compositions by the world's greatest violinists can now be procured, which, while they are very far from being as effective as the original, are still of immense educational value to the struggling violin student living in a place where good violin playing is never to be heard. Moreover, the student can have the record repeated as often as he likes, which would be impossible if he were hearing the original on the concert platform. Being the owner of a sound-reproducing machine he can make himself familiar to a great extent with the

great compositions of violin literature, as performed by great violinists. This cannot fail but to be of the greatest assistance in his violin studies.

The player piano can also be made of value to the violin student living at a distance from a musical center. The first place, of course, to all the leading violin solos, for the player piano, is now available, and the student can make himself familiar with the accompaniments of the works he is studying. Many of the leading works for the piano, and which are ranged as solos for the violin are also accessible for the player piano. If he possesses these the violin student can learn much of the general musical effect of the compositions.

Schumann in his rules for young musicians says that no one can become musical by "shutting himself up in his room like a hermit, and practising scales for several hours a day, but by a many-sided musical intercourse."

Of course, no mechanical invention can ever take the place of the actual human performance, both as regards singing, violin, piano, or in fact any musical instrument; but just as pictures, maps, photographs, and designs of all kinds are of the greatest advantage to students in other branches, so sound-reproducing records and the work of the player piano can be made of immense assistance to the student whose opportunities of hearing actual concert work are limited, if intelligently used.

I know of many leading teachers of singing who advise their pupils to get records of the leading grand opera singers, and other great vocal artists, for in their studies, and there is no reason why the violin student should not also avail himself of these wonderful inventions. Music is like a language, and, just as the student of French or German makes double progress if he hears the language constantly spoken, so the progress of the student of music is enormously expedited who is constantly listening to the best music. The next best thing to actually seeing an object is to see a photograph of it, so the next best thing to hearing a great violinist is to hear a sound-reproducing record of his playing. While much of the tone and shading of the performance of a human violinist are lost in the record of his playing, yet the phrasing, the brilliant passage work, and the general conception of the piece are preserved, and the violin student can learn much from them.

ANSWERS TO VIOLIN QUERIES.

A. M. R.—It would be as difficult to advise you at four ranges what size violin your pupil would take, as it would be to say what size suit will best suit you. What gives the choice of a properly sized violin is the length of arm and hand, and the size of the pupil's right hand. Your best plan would be to have your pupil try different sizes, and by so doing you will be able to select the one of a full sized violin, in tune, by all means let him use it. If his fingers are not strong enough to stretch the intervals on a full sized violin, he will not be able to stretch the intervals of a full sized instrument, and he will make the mistake in continuing him to use the smaller size until his fingers are ready to stretch the intervals of a full sized instrument, which is very injurious to the tone, and he will be continually playing out of tune to the fingers falling short, which often occurs from the use of a violin which is too large.

J. G. M.—It is impossible to say what is wrong with the tone of your violin without seeing it. Possibly there are ridges worn long, continued ridges, or maybe the tone is too low. The half of your bow may not be fresh, or you may not be properly bowed. Then again you may not have enough bow in getting first class strings. The best violin cannot give forth a good tone large size. Why do strings? You live in a place where you do not take your violin maker, who makes a specialty of repairing high class old violins.

A. VAN D. M.—The Dancel Method, Hohmann Violin School, German Violin School, and the Saxer Binder, Op. 30, contain much excellent material for the beginning and intermediate student.

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PRESERVE YOUR BEST IDEAS.

BY THE EDITOR OF "THE ETUDE."

SOMETIMES our friends ask us how it is possible to find new subjects, new ideas, new material in the musical educational world. Let us say all admit that there is nothing new under the sun. That thought has been a platitude when Solon first wrote it into Ecclesiastes.

There doubtless was something new before there was amber to give it its name. Yet electricity comes now in a thousand guises that are really very new. Wireless telegraph is an infant in the scientific world, yet the marvels of radiance have not yet done with our imaginations and toppling the iron-clad theories of the old-time thinkers, who fail to realize that the things which seem the most substantial are after all the most fluid.

Again every writer has his own different way of presenting new facts, or old facts digested in new verbal forms. Each writer catches the rhythm of the hour and throws it into his lines in such a way that the reader of the musical journal feels the best and is animated by it. Some teacher working quietly in a remote village discovers a better method of developing some one of the thousands of little details that come up in the daily work of the pupil. She puts this in simple words and we are always glad to put it on to THE ETUDE, thousands who with unprejudiced minds seek the best, no matter where it comes.

Some of the world's greatest advances have come from the impulses first sent out from hamlets. From the very start THE ETUDE has been splendidly democratic. Side by side with some article written by a musician whose name will be immortal you will find paragraphs by some writer delivering her first message to the musical world. We want it that way. Merit, suitability for our needs, tenderness, and pulsating vital interest determine the availability of all articles sent in. Influence, prestige, advertising last ending whatever to do with it. We are glad to read anything that has some new and refreshing thought—anything that shows that the writer has the rare ability to consider old educational ideas from a new angle or the gift to invent practical methods.

Successful writing, whether in music, poetry, navigation, plumbing or in any other field, depends upon richness of thought. It is the expression of that which comes from a sound, alert, unprejudiced mind, housed in an active body which has tried through the halls of learning, those wonderful edifices which nature has erected round about all of us. Sometimes we think that if we of the writers who submit articles to THE ETUDE had taken the pains to make a closer study of the delightful art of writing—say, for instance, read such books as Arlo Bates' *Talks on Writing*, English, or Barrett Wendell's *English Composition*, they could express themselves far more successfully. Having a message and having the ability to express it, are not two quite different things.

At this moment there are doubtless many teachers just upon the edge of a splendid work that deserves to be preserved—yet that must be wasted because these teachers do not understand the preserving process. The gift of writing can not be cultivated merely by reading books. As in the case of the composer, the message is always more important than the delivery. Mr. Robert Parry in *Style in Musical Art* expresses the thought in its relation to music in the following way:

"The unsophisticated justly realize by instinct that the musical work of art does not establish its value by the manner in which it is put together, nor by the mere skill in management of machinery or deftness in organization that it displays. These latter may be intensely valuable and interesting in a secondary sense, but the real ultimate value of works of art depends on what they have to present. When the composer actually has to say."

When the delivery becomes technically excellent and the message is great the composer becomes a master. So, in the case of the writer, many have a real message and yet have not the skill to present it effectively. A short time ago we met an elderly physician who late in life acquired the writer's skill. He published his first book and made way for the immediate acceptance of three other books by another publisher. He had the wonderful knack of employing words that lifted the thought right up from the printed page and transferred it to the reader's mind like a flame. To take a technical subject and infuse it with so much interest that it becomes genuinely "absorbing" is a far higher test of literary skill than the production of transient fiction. "Macternism" has done it with the Bee, Henry Ward has done it with Religion, Ruskin did it with Painting, Dr. Woods Hutchinson does it with Hygiene, Kent did it with the History of Education, Tyndall did it with Physics, Agassiz did it with Anatomy, Dickens did it when he wrote on Education and Frederick Corder has done it with Instrumentation and Composition.

USEFUL ARTICLES.

Every day we receive articles that resemble paragraphs fished from some text book, or some dictionary. They are cold, destitute of charm and devoid of that stimulating interest that should mark all manuscripts intended for THE ETUDE. The fact that we have been fortunate in discovering material that has freshness, vigor, character and novelty in treatment enables us to make each issue of THE ETUDE have the stamp of newness, that makes our readers write us that "each issue seems better than the last." It is a splendid practice for the teacher to write down his thoughts, if only to get his ideas straightened out in his own mind. If he writes a long article upon some special proprietary method, or upon some high-brow subject of interest only to one in a hundred readers he may expect to have his manuscript sent back very promptly. However, if he writes a short, clear, crisp article of a few hundred words, bringing out some idea that will make the average student want to rush to the keyboard to test its usefulness, his article stands a splendid chance of being accepted. There is always far more chance for a short article (300 to 500 words) than for a long article, and there is always more chance for an article that appeals to the teacher, since than one that appeals to the student. The latter articles are written by known specialists. An appropriate anecdote is like a window letting light in a technical article. THE ETUDE is always glad to read articles from writers who really have something to say, and who are able to say it in a talking manner without using too many words. Henry Ward Beecher used to say: "When you want to make a switch tingle, take off the leaves."

We demand that every issue of THE ETUDE shall have an atmosphere of newness, freshness, soundness set off by brilliance. Perhaps you can help us. We shall be glad to help you if we can.

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At Home

It is with regret we announce the death of E. R. Bonelli, head of the San Francisco Conservatory of Music.

HERBERT L. CLARK, declared by John Philip Sousa to be the finest cornetist in the world, has retired from active band work.

MA. LOUIS ARTHUR BUSH, gave a performance of *The Messiah* in Newark. The soloists and most of the choir were his own pupils.

An exceedingly splendid performance of Mozart's *Don Giovanni* marked the opening of the Metropolitan opera season in New York.

VICTOR MAZUR, the famous baritone, who was formerly a member of the Metropolitan Opera Company, will appear in the role of Napoleon in a Vienna light opera.

THE St. Louis Orchestra Club, under the direction of Mr. Frank Geck, has eighty-five members. Practically all of the orchestral instruments are represented.

THE Riverside Symphony Orchestra of Riverside, California, played in Adelphi Opera for strings by the conductor, H. Rossen, at the first concert of the season.

T. TERTIN NORRIS, the organist of York Minster, England, who is now touring America, has made a number of appearances in organ recitals in Europe.

GEORGE E. SHEL, the American singer, has received the distinguished honor known as "Palma Académica," entitling him to be considered a member of the Académie.

In March the Chicago Madrigal Club will perform Mr. Louis Victor Sain's new choral play under the direction of Mr. D. A. C. (The composition was the recent prize offered by the Madrigal Club).

REPORTS received regularly from Miss Eileen Fulton, Press Secretary of the National Association of Musical Clubs, indicate a surprising activity in this rapidly developing work.

THE Ma Phil Epsilon Society of Connaught, Ireland, has recently started a musical paper in Philadelphia, called *The Musical Echo*. Although confined mostly to Conservatory news items, papers of this sort have an interesting field and may do much good.

THE Motet Choral Society of Washington, D. C., gave a very successful concert in December, under the direction of Otto Terrell. Bantock and Elgar were given.

FRITZ KREISLER's appearance with the Boston Symphony at Carnegie Hall, last week, resulted in a most successful performance. "Ideal perfect reading," of the Beethoven concerto, has been given in the concert since to equal Kreisler's.

San Liberty Bell petition is now on view in San Francisco. It is now nearly a mile long and it is hoped that when the petition contains a million signatures, it will be sent to the Mayor of Philadelphia. It is the little chance of a petition being granted that it is said that a new crack has been discovered in the bell and the experts do not see its present resting place.

In spite of the fact that the Metropolitan Opera Company of New York has refused to sanction Oscar Hammerstein's efforts to interpret operas in English in that city, the company is now in the city of New York, and it is hoped that the company will be able to give the Metropolitan a clear field in the city of New York in opera in New York for some time.

SCOTT created some comment at a recent performance of *La Traviata* in New York by the staging of the production in a very large hall. It was in the hall that the production was given, and it was in the hall that the production was given, and it was in the hall that the production was given.

THE death of Franz Liszt, the great Hungarian pianist, has been announced. He was a brother of the celebrated pianist, and he was a pianist and composer of the highest order.

A WELL-DEIGNED artist, posing as an artist, stole jewelry and money to the value of about \$5000 from a fashionable hotel in Germany, while a confederate held the guests in the drawing-room, and the artist was playing. The London *Morning Observer* has a paragraph recording this information, "Orpheus with his Loins."

was born in Wittenberg, Germany, about twenty years ago. His musical studies were continued later in Stuttgart, Germany, and in a very modest way, but gradually the force of Miss Rupp's remarkable personality made itself felt, and the influence grew under her care to be one of the first in the second oldest music school in America, the first being the New England Conservatory in Boston.

MISS RUPP, the distinguished English composer, is said to be contemplating the formation of a chamber music club, which members will be assured of finding a large and a varied number of pupils, as a girl is assured of a game if on putting in an appearance. She may play a round with a professional.

AMONG the effects of the late Mrs. Lina Rupp, who died recently at Munich, have been found a number of hitherto unpublished songs and documents relative to Franz Liszt. Lina Rupp intended to write a group of songs in which the names of the children were to be included. They have been found in the work Mrs. Rupp had begun.

THE GRADUATE CONSERVATORY of Western Illinois, which has just completed its first year, is said to be one of the best of its kind in the country. It is reported that Mrs. Costanza Wagner is seriously ill in Germany.

ERICH VALERIAN's new opera, *Chorus of Lore*, has been successfully produced in Vienna.

MARIANO PERONI, a brother of the famous composer, has just completed a new opera entitled *Jenny*.

ALBERT SPALDING, the American violinist, has met with large success in a recent tour of Southern France.

THE opera *König Heinrich*, by the Australian composer, G. H. C. Cullen, has met with success in the hands of the Berlin Opera.

THE London Chronicle reports that the Sultan of Turkey sent his private orchestra to play in the hospitals and other buildings where the wounded are being treated.

A NEW symphony by Sir Hubert Parry, principal of the Royal College of Music, London, has been successfully produced in London.

AN effort is being made in Waterford, Ireland, to give a more musical character to the monument to Vincent Wallace, the composer of *Maritana* and *Lurline*, who was born there.

PROFESSOR AUGUST RINNHARD, well known for his compositions for reed organ (harmonium), died upon his eighty-first birthday, Nov. 27th, 1912.

A NEW opera company has been opened in Berlin, located in the part of the city known as Charlottenburg. It is to be a company for the presentation of opera for the people at popular prices.

THE widow of Joachim Raff, the composer of the famous *Capriccio*, etc., has just died in Munich at the age of eighty-six.

AROLD SCHONBERG, who enjoys the distinction of being the most modern of modern composers, says that he found his inspiration in the music of Gustav Mahler.

THE fee received by the publishers of Elgar's Violin Concerto for each performance, according to their own statement, amounts to about \$35.00. At least two-thirds of it is handed over to the composer.

PARFUMS is to be given at La Scala, Milan, in February. It is interesting to note that the work has been translated into Italian. We shall probably hear more of it before the Metropolitan Opera Co. presents it in English in New York.

In the latter part of December two notable personages gave a concert in Berlin. They were Ferruccio Busoni and Max Regner, who had just returned from a tour of the United States.

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IMPROVIZATION is the gymnastic grand quality of the arena in which all her powers in handling the rule, and the meditative spirit of form—may produce them in all possible gradations.—A. K. K.

MR. LENARE, father of the celebrated organist, John H. Lenare, has just completed his new continuous service organ at the Trinity Church. In order to make the organ, the members of the congregation presented him with a piece of the organ, on his seventy-second birthday.

DR. LEONARD DAMBROSKI, father of Walter Dambroski, has just completed his new continuous service organ at the Trinity Church. In order to make the organ, the members of the congregation presented him with a piece of the organ, on his seventy-second birthday.

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THE PAUSE IN MUSIC.

BY H. L. KITSON.

A PAUSE properly introduced is a most effective factor in public performance. I have made this a matter of special study and observation, and have obtained some very interesting results. For instance, I have noted a listener in a drawing-room rocking rhythmically to music, instantly stopped at a sudden pause, lean forward without breathing, until the music started again. Similarly, a lady fanning herself vigorously throughout the open air performance of a symphony suddenly stopped at a pause in the music, and with fan poised in mid-air, remained in fixed, strained attitude until the music started again.

There is unquestionably some deep physiological change effected by a pause. When the emotions have been wrought to a high pitch by some mighty climax, there is no outlet for the pent-up feelings except a long pause. Then the nervous system readjusts itself. Sometimes a very sympathetic listener is almost "sweet out of his seat" by the intensity of a certain passage, and a pause offers opportunity to regain normal control of his feelings, and incidentally his seat.

ATMOSPHERE.

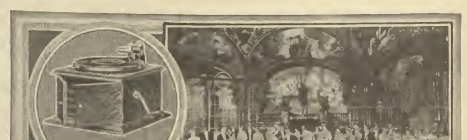
It is, however, as a producer and sustainer of "atmosphere" that I have personally found the pause most helpful. Begin its use at the very moment when you are about to play a new piece, and you will find it most helpful.

An impressive pause invariably focuses the attention of the whole audience. An eager, expectant attitude is aroused, and the attention of the entire audience is at the command of the performer. Thus an atmosphere is created for the opening note which then strikes every listener with force. Orators always employ this means of gaining control of their audiences, and their example would very profitably be followed by musicians.

MUSIC AND THE PERSISTENCE OF HABIT.

THOSE who have studied mechanics are acquainted with a natural force known as "inertia." It is the tendency of a given body to persist in whatever it is doing. That is, if a body is at rest, it will remain stationary on the ground, ironable effort would be needed to overcome the tendency of the mass to remain stationary before it could be set in motion. If, on the other hand, it were once set in motion, the difficulty would be to overcome the tendency of the mass to go on moving. A familiar example of this is found in the once familiar sensational device known as "loping the loop," wherein a carload of people were sent along a track which described a complete circle in mid-air. The tendency of the car to persist was so great that the journey was made in complete safety, even when a section was removed from the rail track and the car jumped an open space.

This same force of "inertia" is present not only in material things. It is present in live human beings. It is the great force which tends to the formation of habit. If music students play their pieces carefully, without mistakes, their pieces will be played with a certain persistence. If, however, music students permit themselves to play their exercises and pieces in a slovenly way, they will have a tendency to persist in making the same mistakes over and over again.



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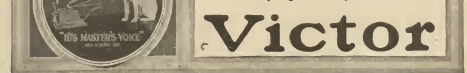
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A VALENTINE MUSICAL.

One thought in giving the Valentine Musical was to have it uncommon, and we succeeded in making it the most novel of the year. Instead of myriads of hearts, we had but one. We turned it into a useful assemblage on which we announced our musical pictures.

The archway between the two large rooms was the opening to our impromptu stage. This opening was cut out on an enlarged postal card size, the nature of the room was darkened and the stage alone was lighted. We had to raise our piano to the level of the lower edge of our big postal. A carpenter did it in an hour or so, and he also helped us with some of our movable backgrounds.

We tried to conventionalize the pictures as much as possible; in fact, we had little room for elaboration and detail.

The musical program was not the usual valentine one of spring time waltzes and love ditties. We were serious in our effort in giving something worth while. Our invitations read this way: "Please come to hear the music stories of all nations illustrated by original picture postals." These were sent on postal cards, and we were fortunate in securing cards with foreign scapes and flags.

We had some difficulty in arranging our lighting system, but with the aid of two reflectors and a looking glass we succeeded in throwing a light on our pictures that was equal to any first-class theatre's newest device.

- GERMANY.

Germany was a cunning enemy. Our property consisted of a small round table, two low stools, two tall stems, one lay tree in a tub and a black, white and red paper background.

John and Jean, in German peasant costume, sat at the table with upraised stems. Mary at the piano played *Ich bin ein deutsches Mädchen* (Elyne, November, 1910). Then the children stepped forward and sang *The Watch on the Rhine* in very small but spirited voices. Of course, they received an ovation and the three sang several German folk songs. I forgot to say that the piano was almost too large for our stage, and one end of it didn't show at all; but the curtain was a joy. It worked beautifully, with two little cups in airy white dresses to pull it securely shut.

Our big billboard heart announced this number as "Fritz and Johanna in the Fatherland" and as an extra number we gave a piano duet *Germany*, Moszkowski (ETUDE, May, 1910).

ITALY.

The next picture was "Giovanni in Italia." Giovanni, in black velvet trousers, scarlet sash and gold-laced jacket, posed in the center of our stage with a basket of oranges and bananas. Maria, in gay Roman Campagna dress, wearing *Zava Capri*, Horvath (ETUDE, November, 1910). The curtain was drawn for a moment, and then one of the larger girls, dressed as Giffetta in *Tales of Hoffmann* played the lovely *Barcarolle* (ETUDE, August, 1910), from Jacques Offenbach's famous opera.

As an encore the three sang *Santa Lucia*.

SPAIN.

Spain came in glowing colors—red, yellow and black. Edith, in old-red yellow satin, with a draped overdress of black lace, went through some pretty dancing poses, while Eugenia played *Tambourin*, Petri (ETUDE, November, 1910).

As an extra number we gave *Carmen March* (ETUDE, February, 1911), arranged from Bizet's *Carmen*.

SCOTLAND.

Our popular number was the Scotch one. Paul was a Highland laddie and Ethel was a sweet Scotch lassie. They entered from opposite sides of the stage and passed through a rose field that we had made with great difficulty from last year's wheat sheaves. They sang *Comin' Thro' the Rye* and this pleased every one. Then they gave *Robin Adair*, and as a final encore Ethel played *Highland Lally-burgh*, Harder (ETUDE, January, 1910).

There were two scenes in the American picture. First Lucy, in quaint colonial dress, sat at a borrowed spinning wheel, and sang *Swing Low, Sweet Chariot* (ETUDE, November, 1910). Jane, her accompanist, then played *Virginia Dance*, Atherton (ETUDE, October, 1910).

The second scene was a rousing one. All of our boys, in Indian suits, danced a war dance to Bromm's *Indian War Dance* (ETUDE, July, 1910).

AMERICA.

Our closing table was truly beautiful. To lean the Goddess of Liberty, held high the American flag, and all our little actors and actresses joined in singing *America*.

This you will find a novel way to present any musical program. The idea can be worked out with the aid of interesting novelties, as a recital of *Folk Songs and Folk Dances*, *A Nature Recital*, *Cradle Songs of All Nations*, *A Playtime Musical*, etc.

Children often forget themselves in the home-believe, and many shy and self-conscious pupils may be helped over the dreadful fear of a stiff and staid students' musical—J. S. Watson.

CHARADES.

My first is the name of a girl.
My second the name of a boy.
My third is a beverage fine,
My whole has to do with time.

(Andante.)

My first is the opposite of "borrowed."
My second is sometimes spelled "Oh."
If you put them together in music,
The whole that you get means "go slow."

(Lento.)

I am an instrument.
My whole is a girl's name.

(Vivace.)

—J. S. Watson.

FEBRUARY MEASURES.

Who Are They?
Feb. 3, 1819. F--- M----- (Composer).
Feb. 5, 1810. O--- R----- (Violinist).
Feb. 9, 1761. J--- D----- (Composer).
Feb. 13, 1820. L----- G----- (Pianist).
Feb. 18, 1784. N----- P----- (Violinist).
Feb. 20, 1791. C--- C----- (Teacher, Composer).
Feb. 23, 1685. G--- F----- (Oratorio Composer).
H--- - - - (Oratorio Composer).

Some people affect to consider Music as a secondary art, and have asserted that it requires natural feeling, but not intelligence; but, on the contrary, instrumental music is one of the greatest triumphs of human intelligence. To construct from isolated sounds a sonata or symphony, to infuse into the work that irrefragable energy and interest which compel a large audience to listen as if spellbound this certainly requires a high degree of intellectual power in the musician.—Anon.

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Q. What is the difference between the tremolo and the vibrato in singing? Is there the same difference in violin playing?—BUSINESS.

A. In singing, many people would call a vibrato a tremolo, but a distinction should be made. A tremolo in this case would be a regular series of swells and subsides in volume, while the vibrato would be a regular recurrence of a very slight rise in pitch. This would make the voice tremble the same as that of the violin, which is obtained by wiggling the left hand regularly while keeping the finger on the string. The violin tremolo is wholly different in principle. If not effect, for it is a series of separate tones made by moving the bow rapidly to and fro. Monteverdi introduced this, to picture sobs; and we often hear it in the melodramas of today, when the villain is about to kill the hero, or the heroine is dying in a snowstorm. The vibrato of the voice is not much cultivated or forced in Germany, England or America, but in France and Italy the public craves it, especially in the male voice.

Q. I have read explanations given by several authorities, about the time and accentuation of appoggiaturas and double grace notes (two grace notes following each other and preceding a principal note). Their opinions differ greatly. Will you please give an opinion about it, and about the following example?—A. W.

Example 1. Karguoff, Nocturne, Op. 18, No. 1; measures 20, 21, 22, also

Example 2. Grieg, Dance Caprice, Op. 68, No. 3; measures 1, 2, 3, 4, etc.

Example 3. Grieg, Dance Caprice, Op. 68, No. 3; measures 1, 2, 3, 4, etc.

Example 4. Grieg, Dance Caprice, Op. 68, No. 3; measures 1, 2, 3, 4, etc.

Example 5. Grieg, Dance Caprice, Op. 68, No. 3; measures 1, 2, 3, 4, etc.

Example 6. Grieg, Dance Caprice, Op. 68, No. 3; measures 1, 2, 3, 4, etc.

Example 7. Grieg, Dance Caprice, Op. 68, No. 3; measures 1, 2, 3, 4, etc.

Example 8. Grieg, Dance Caprice, Op. 68, No. 3; measures 1, 2, 3, 4, etc.

Example 9. Grieg, Dance Caprice, Op. 68, No. 3; measures 1, 2, 3, 4, etc.

Example 10. Grieg, Dance Caprice, Op. 68, No. 3; measures 1, 2, 3, 4, etc.

Example 11. Grieg, Dance Caprice, Op. 68, No. 3; measures 1, 2, 3, 4, etc.

Example 12. Grieg, Dance Caprice, Op. 68, No. 3; measures 1, 2, 3, 4, etc.

Example 13. Grieg, Dance Caprice, Op. 68, No. 3; measures 1, 2, 3, 4, etc.

Example 14. Grieg, Dance Caprice, Op. 68, No. 3; measures 1, 2, 3, 4, etc.

Example 15. Grieg, Dance Caprice, Op. 68, No. 3; measures 1, 2, 3, 4, etc.

Example 16. Grieg, Dance Caprice, Op. 68, No. 3; measures 1, 2, 3, 4, etc.

Example 17. Grieg, Dance Caprice, Op. 68, No. 3; measures 1, 2, 3, 4, etc.

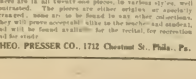
Example 18. Grieg, Dance Caprice, Op. 68, No. 3; measures 1, 2, 3, 4, etc.

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"presto" which does not require a slow tempo in passages whose effect would be marred by too much hurry. But let no one imagine that he is justified in indulging that foolish mannerism which a

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THE CRYING NEED FOR FUNDAMENTAL TRAINING.

BY FANNIE, EDGAR THOMAS.

ONE of the greatest obstacles in the way of receiving the full value from good music lessons is a lack of knowledge of the fundamentals which logically precede finished artistic study or performance. There is a strong innate rebellion on the part of some pupils, and even of some parents, against a proper tilling of the ground before planting seed. This failure to realize the need for fundamental training is usually the outgrowth of undue haste to "arrive" at some vaguely defined point of perfection, and of a tendency to place appearances far above real musical values.

A man does not try to leap upon a roof; he gets there by means of ladders. The steps seem very small compared with the distance, but they are safe and certain. All study is ascent, and must be accomplished one step at a time. There is but one right way to study music and that is to begin at the beginning, and follow on step by step through successive grades, arriving at certain points only after preceding ones have been safely passed. And yet how frequently one finds young American girls—and older ones, too, for that matter—in foreign countries, "taking" opera, oratorio, lieder, or studying the works of Brahms, Schumann and Beethoven, who have not mastered time, tune, rhythm, phrasing, finger motion, or voice production; not even the essential point of listening to their own music or to an accompaniment. They are obliged to have from two to five sub-teachers push and prod them into some sort of condition before the "great master" is able to do anything with them. Even so, these same "great masters" complain bitterly of the task. It goes without saying that such lessons are practically valueless. Such instruction is neither logical nor even legitimate. It is mere stuffing and stuffy-thing. Students of this kind should never have left their native shores, even if it were necessary, for all preparatory work can be done abroad, or even better in view of the fact that both pupil and teacher can both speak the same language. When finally, in foreign study, some semblance of being "finished" is reached teacher and student alike feel a dry and barren deadness instead of the warmth of enthusiasm which accompanies all genuine study.

FRENCH METHODS.

In the free music schools of France, maintained by the government as the public schools are here, everything is graded from first entrance at nine years of age until the student leaves after successful completion. Every step is bounded by an examination conducted by a jury of twelve high authorities who give an average marking, as in the case of arithmetic or chemistry in our schools and colleges. Nothing is taken up in either vocal or instrumental music until the preceding step has been accomplished and passed upon by examination. Sight-reading and other fundamental principles must be assured before either voice or piano can be begun. If this method were not necessary, it would not be maintained at great expense as it now is. And if necessary there why not here?

PARENTS MUST WORK WITH TEACHERS.

The pursuance of the art of music in this way not only teaches it successfully, but also develops in the mind of the student a respect for right doing, a sense

of perfection, a detestation for blundering inefficiency, and a conscience compelling him at least to do the very best that has been pointed out to him by the best educational authorities, instead of trying in every possible way to shirk the fundamentals of his art. Parents must collaborate with teachers in this important matter or it cannot be accomplished. It is much wiser and more agreeable to follow advice than to learn in the bitter school of experience. The time is now at hand when musicians, like all other specialists, must be properly and thoroughly trained in their profession. Amateur work can give no pleasure without this. Audiences, accustomed as they are to the very best, recognize when performers are weak even without knowing why, and even our best friends have less patience than of yore with inefficient blundering inaccuracy. Let us by all means study the fundamentals and wait for succeeding work until the foundation is well and truly laid.

MUSINGS OF A MUSIC TEACHER.

BY R. H. WIKER.

Put your whole mind and heart into your practice, whether you are working on technique or on pieces. If you don't your musical spirit will suffer and your work come to naught.

The fact that you can play a few pieces tolerably well does not mean that you must fly off to Europe. Remember, there are many excellent teachers right here in the United States who more than likely can show you a thing or two yet.

Slow practice gives you more time to consider difficult phrases, so that when playing up to speed, the fingers know exactly what to do.

The more you play Bach the more you will learn to love him. He is wonderfully rejuvenating for body and soul, and will be a life-long friend.

The metronome is invaluable to music study, but if you allow yourself to be tied down to it your playing will be hardly better than that of an automaton. Metronomes are very, very good for technical practice, but they simply cannot give you expressiveness, for they are a clicking mechanism, and you are a living soul! Speak well of other musical people, or else say nothing at all. If their work is good, praise it. If it is bad, it will condemn itself.

THE SINCERITY OF THE ARTIST.

In his essay on Music and Musical Criticism, Mr. W. H. Hadow has said that "The composer who stands in any true relation to his idea will spare no pains to present it in its most attractive aspect, and to deck it with the utmost ornament that it can legitimately bear. 'If you wish to touch my heart,' writes Horace to the poets, 'you must begin by showing me that you have touched your own'; and no thought can ever arouse love and reverence in the audience which has not already aroused love and reverence in its creator. A great deal is written about the vanity of the artist, and no doubt when it becomes introspective and self-conscious it deserves to be satirized. But none the less the parental impulse upon which it rests is the one essential condition of all good art. It was not vanity that called forth Handel's tears over *He Was Despised*, or that made him see the Heavens opened above the splendors of his *Hallelujah*. In one word, if the artist does not love his work he forfeits his claim to the title; if he does, he should devote to its expression and elaboration the best skill at his command."

THE FIRST PIANO SONATA.

The first Piano Sonata was really written for the predecessor of the piano, the harpsichord, by Johann Kuhnau in sixteen ninety-five. It was distinguished as being the first piece of its kind divided into several movements which were not dance tunes. It should be remembered that the suite, which resembled the sonata very much, was made up of dance tunes. Kuhnau was a very versatile man. He was born in 1600 and died in 1722. He was a very learned and versatile man and was capable of making translations from Hebrew, Latin, Italian and French. He lived most of his life in the atmosphere of the church as he was Cantor at Leipzig, being one of the predecessors of Bach at St. Thomas's Church. In fact, he was appointed to that post one year before the birth of the great Bach. He wrote a curious set of Sonatas known as *Biblical History Revealed Through Six Pianoforte Sonatas*. His music is principally of interest to the antiquarian at this day.

TWO ASPECTS OF MUSIC.

BY HERBERT SPENCER.

MUSIC has two distinct components—the sensational and the rational. One part of the impression it produces results from the character of the tones, and the other part from the mode of combination of the tones. The feeling of a piece of music produces may be in various degrees pleasurable or sometimes painful, according as the component tones have timbres that are in various degrees agreeable or sometimes even disagreeable; while there is another pleasure which the successions and combinations of tones may give apart from their qualities.

The tones are the products of the voices or instruments employed, and though the singer and the player respectively try to improve them, they are in the main qualities fixed. The chief part of the executive skill to be gained, especially by the instrumentalist, is skill in producing successions of tones in the most perfect way, or, as on the piano, combinations of tones; the rational element of music predominates in his thoughts. Still more is this so with the composer. In his mind the rational element is practically the exclusive element. While he desires that his ideas shall be expressed in fine tones, and tones appropriately varied, yet, as composer, he is almost wholly occupied with such arrangements of tones, successive and simultaneous, as will convey his ideas. Hence, it happens that in chief measure the composer, and in large measure the performer, when judging of a musical effect, think more of its relational characters than of its sensational characters.

A Paganini will take greater pride in his marvelous dexterity of arm and finger than in the timbres of his tones, though he desires that these also shall be good. And similarly a Beethoven, when listening to a symphony he has composed, will receive greater gratification from the beautiful successions and complexes of its notes than from the tones of the various instruments, however good they may be. Hence, then, musicians of both classes necessarily tend to overvalue the relational elements.

A STRIKING WAGNER ROMANCE.

ONE of the greatest and at the same time one of the most unfortunate of the Wagnerian singers was Emil Scaria. Neumann, in his *Personal Recollections of Wagner*, recounts some strange experiences with Scaria. Neumann first heard him singing the part of *Wotan* in Vienna, and engaged him to sing in *Die Walküre* at the first Berlin production. When Wagner came to superintend the rehearsals and saw the name of Scaria billed for the part of *Wotan*, he was so angry that he threatened to return at once unless the singer was dismissed. With the utmost difficulty, Neumann persuaded him at least to give Scaria a hearing at rehearsal. Scaria sang gloriously, and Wagner embraced him in view of every body.

After that Scaria became one of the best known of the Wagner singers, but when Neumann went to London to produce the *Ring* Scaria began to act queerly. In the production of *Die Walküre*, the opera in which he had made his reputation, he suddenly lost all power, and in the third act came on the stage shivering and looking around like a lost soul. He transposed his parts, singing the high notes low and the low notes high. Shortly after that he lost his memory completely, and was obliged to give up singing for a while. On the first production of *Parafal*, however, he was cast for *Gurnemanz*, and having been specially coached by Wagner himself, made a profound impression. But his recovery was not lasting and shortly afterwards he died insane.

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