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James Francis Cooke

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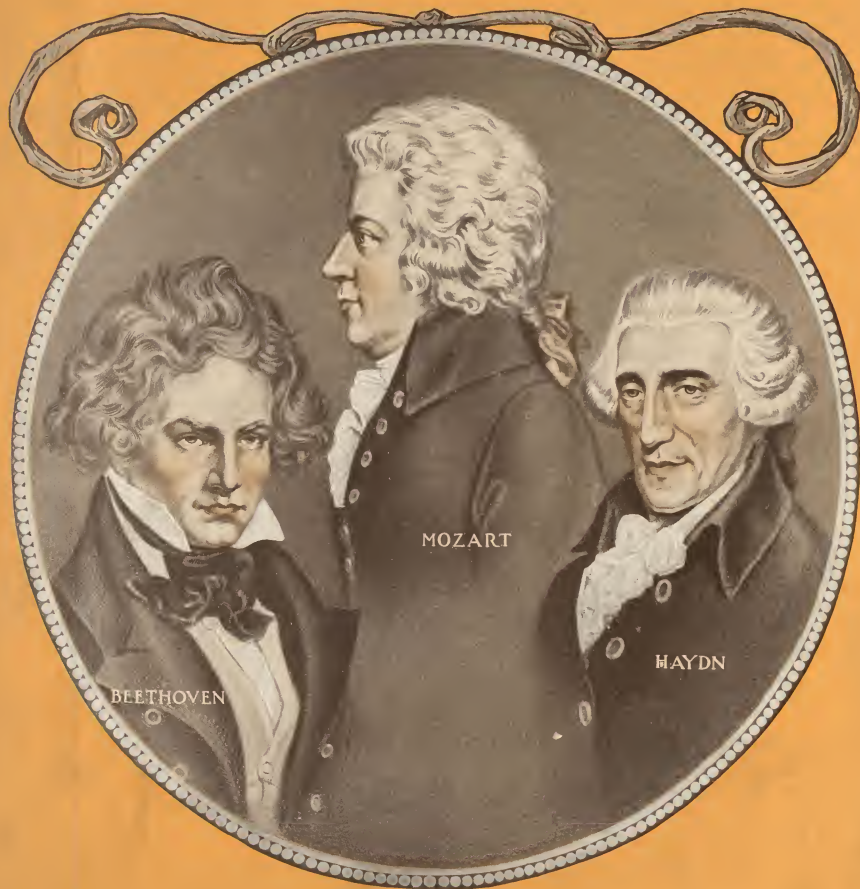
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THE ETUDE

JULY, 1913

VOL. XXXI. No. 7



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The oldest of the bigger conservatories of Europe is the Paris Conservatoire, founded over one hundred years ago as a part of a national scheme of education. We who go poring about in old libraries and bygone musical journals for research purposes are sure to encounter every now and then the tale of some remarkable feature of sight-reading surrounding some incident at the Paris Conservatoire. We are told that the students are continually compelled to read manuscripts they have never seen before. We know that in some of the sight-reading tests recorded in *Musica* a few years ago new pieces were especially composed for the occasion so that there could be no possibility of the student having seen the composition prior to the examination day.

The French child's natural quickness is developed through innumerable drills in sight-singing as well as in sight-reading. His do, re, mi, fa, sol, la, si, do, becomes a genuine language to him. The printed music page does not mean a trip to the piano for he can understand it. The picture accompanying this editorial was originally printed in the Paris *Le Ménestrel*. It shows the reading room in the new Paris Conservatoire library, a library, by the way, which contains one of the finest musical collections in the world. Notice that these students from the child on the left to the older man are reading without the assistance of any instrument. There is no reason why one should not read a piece of music with the same interest and pleasure that one takes in reading a book.

Gustav Mahler, shortly before his death, told the writer that he hoped some day to be able to read his music in solitude and not be compelled to tax his ears and weaken his imagination by hearing it played in a manner often far below his ideal. Again, other masters are more than anxious to hear their works actually sounded. A German hausfrau once told us that Richard Wagner came to her home during the time he was working upon *Die Meistersinger*. For some days he was without a piano to help him in composition and according to the hausfrau was "ganz verrückt."

Schumann was at first unable to compose without the aid of a piano upon which to work out his ideas. As his powers matured, however, he developed his musical imagination to such a pitch that he was able to dispense entirely with instrumental aid. Dvorak once astonished Edgar Stillman Kelley, the distinguished American composer, by his powers of musical assimilation. After silently examining the score of one of Mr. Kelley's larger orchestral works, he went over to the piano and played a great part of it from memory, as if he had been studying the composition for weeks instead of minutes.

There can be no question that our students would be better off in America if we could get them to "auralize" the printed musical page, so that they would take as much pleasure in reading Schumann's *Träumerei* as Kipling's *Jungle Book* or Stevenson's *Child's Garden of Verse*.

We sometimes think that musicians are not nearly so alert as they might be in attending to their business necessities. We are sure that they miss a great deal by not holding together and working for a common purpose. There are certain things which musicians have a right to demand in the way of making a living. For instance, *THE ETUDE* of last month took up the matter of "Missed Lessons." We want to lend every particle of influence a journal of the prominence of *THE ETUDE* may possess to fight for your advantage. But all this publicity will amount to nothing unless you take a personal, direct, business interest.

You will be interested in learning how the Philadelphia Music Teachers' Association treated the matter. The Philadelphia daily papers supported them splendidly in their campaign which is now becoming a national campaign. The *Public Ledger*, one of America's most noted newspapers, printed an editorial upon the subject. It is to your interests to see that your public is informed and prevent any further losses from missed lessons.

Call upon the editor of your local paper with a copy of this issue of *THE ETUDE* in your hand. Explain to him that the campaign is a national one and ask him to devote a little space to the subject.



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The love for "good measure" is one that knows no national or racial boundaries. It is thoroughly human. More people have courted failure by giving of their time, labor and goods grudgingly than in any other way. The employee who gives a little less of his effort and hours, the shopkeeper who is too scientifically exact in getting just the right number of molecules of sugar on the scales, the workman who drops his hammer when the whistle blows, all these are people with failure in their marrow.

Tintoretto, the great Venetian master (whom Titian turned from his studio because he thought the boy would eclipse him later in life), based much of his success upon the principle of doing a little more than was expected of him. Once he was asked to compete with several other artists who were expected to furnish designs for mural paintings. The designs were made directly upon the walls of the buildings. When Tintoretto's screen was removed it was found that he had made not an outline sketch as had the others but a complete painting so beautiful that the commission for the balance of the work became his.

Music teachers sell time and information. It should be the teacher's constant aim to give just as much information to the pupil as possible.

By ARTHUR ELSON

EARLY TONAL SYSTEMS

AN Introduction to Gregorian Melodies, written by Peter Wagner, serves as a reminder that both the past and the present show many different scales, beside the two or three that we possess. Our major, melodic minor, harmonic minor and chromatic scales do not form a very impressive list, although our composers have given them an extremely varied use. The Plain-Song, for instance, which is the Gregorian system used by the church, had as many as twelve modes, or scales, though some churchmen brought the list down to eight.

The last two days of the introduction of Plain-Song was due to the Ambrose, Bishop of Milan, and took place at the end of the fourth century. He was quite progressive and adopted new methods of antiphonal singing, and on other things. Two points in the Gregorian system differ from our scale ideas, and must be understood at once by the student. The first is the fact that both the dominant and the keynote could have different positions in different scales. The melodies sung on nearly every more than an octave in compass, and these octave scales were like the different key-octaves on our piano. But the fourth, and the keynote always began the fifth, and the fourth, and the keynote always began the fifth, and the fourth, and the keynote always began the fifth, and the fourth, whether the fourth was above or below the

In the latter case the keynote would be the fourth note of the scale, instead of the first. With the authentic mode beginning, the modes were *authentic plagal*. The sixth authentic mode, each of which had its own name, D, E, F, G, A, and C. The plagal modes began a fourth lower in each case. The authentic modes had the dominant on the fifth position, except for the second scale, which began with E, but had the second scale, for the dominant. The plagal mode, however, showed more variety. With keynotes the same as the authentic keynotes, mentioned above, the scales began respectively on A, B, C, D, E, and G; but the dominants were, respectively, D, E, F, G, C, and E. The sixth authentic modes were given numbers, each with its corresponding plagal mode following on the even number. Thus in No. 7, the eighth mode (plagal derived from No. 7, authentic) would begin on D, have E for the keynote, and C for its dominant. Pope Gregory the Great, who lived in the fourth century after Ambrose, said to have lived the modes to eight instead of twelve.

The beauty of this system is evident to those familiar with the Catholic service and the early church music written in this style. The melodies of Lassus and his contemporaries were often in Gregorian modes. The unusual intervals of these works offer many new ears. The plaintive originality of the modes, too, allowed great variety of effect. The dignity and force of the Japanese nishiki-hymn will serve as a good example. The first octave begins on A, and the second more than an octave above it, remaining in that octave almost wholly, and showing some emphasis on A, it then drops and responds to the first (authentic) octave. The second church mode, the second authentic, *Ionian*, *Auld Robin Gray* (the older tune), begins and ends on E, lies thirty (the octave above), and has some emphasis on E. The third (the second authentic) gives the effect of the third (the second authentic) mode.

OLD GREEK MUSIC.

The old Greek music, on which these modes are based, had a similar variety of modes and effects. As many as fifteen scales were given by some writers, but seven principal ones were afterwards described. For the large lyre these were all much like our minor modes without any accidentals (A to A on white keys), but they began on different pitches. The scales for the octave lyre were eight-note scales taken from the longer ones, but always starting with the same pitch. The intervals in these short scales varied accordingly, and were the same as white-key scales based on each of our seven white

MUSICAL NOVELTIES.

piano notes. In Claudius Ptolemy's system the E below middle C always served as the lowest string of the octave. The intervals above were such that the scale would appear to be in different positions in a diatonic series for each different mode. The next scale would be like our E major scale, the next like an octave scale on E in the key of D major, the next an octave scale on E in the key of C major, the next an octave scale on E in the key of B major.

We have very few remnants of the Greek music, but the famous *Hymn to Calliope* does show that it must have much more of a "diminished" quality than our modern hymns. Some Macfarlane has set harmonies to this hymn. Some critics have said that the hymn is "diminished" because it has only unison music. But Zielinski has translated a description of a Greek festival in the year 300 B.C., during which many instrumental performers played in a graphic tone. In the key of Apollo playing the plectrum. In the key of Athena playing the lyre. This would put Richard Strauss to shame, for it had the same effect as rapping on the instruments to make the clicking of the monstrosities. The point made here, however, is that some sort of harmony must have existed when scores, and even hundreds of players united in one band.

Among other interesting scales is that of the Hungarian Gypsies. This is like our harmonic minor, but with the fourth note raised a semi-tone. The two augmented seconds in this scale give it a most passionate power of expression. The pentatonic scale (like our black piano-keys) shows much beauty in Scotch (and even in Chinese) music. Some Oriental nations, like Siam, have a scale of whole tones, thus antedating the work of Debussy. Our Indian music is largely pentatonic in effect, while that of British India has smaller intervals than our semi-tone.

MUSIC AND RAG-TIME IN LONDON.

The dissonance of theatre music still goes on in London. It will be remembered that one theatre there started the idea of giving movements between the quartets and other numbers, and between the acts. The idea has been taken up by more and more theatres, and it has been successful. The question is a music with a classical belief. Mood and fitness enter in, and the music should have something to do with the spirit of the play. The music of good music is a gradual growth. But it must be based on some system. The plays of Shakespeare often suggest their own music in part, for they are full of allusions to songs and melodies that can be picked up and played now. The music of the compositions of that epoch. But as a general rule, let the music after each act continue the mood with which that act ended, and let the music of the next act be a new mood. There is to be found in the comedies of the heroines has been to be found in a snowstorm, for instance, let the music be pathetic. But we know that she will not be left to die. The hero will come along just in time with an extra. The music of the sand- time will be found, so that she will become rich enough to wear Russian sable and lunch at the Savoy or the Hotel Astor. Therefore the music should be sad, but should change gradually to a more

But at night London has been invaded by American rag-time. The sedate *Times* remarks that there is still a ray of hope if the music can be kept separate from the weird modern dances that sometimes support it. Rag-time, however, has a certain elevating. This tonal outcome of the "rag" tags, or more-raising festivals of the negroes, depends too much on one factor, rhythm. This is of course the most potent factor in its appeal, for even animals respond to it. But variety of melody and harmony is equally important. Syncopation, the element present, but is not an essential factor; *Alexander's Rag-time Band*, for instance, has little or none of it. Lively rhythm is what rag-time depends on. Now Beethoven's 7th and 8th symphonies are remarkably lively, and this suggests the plan of the rag-time music that the public will not miss its rhythmic effects.

Meanwhile a number of composers have been busy in Europe. The present writer intended to be original, but he must mention Wagner during his century; but circumstances bring him in. This Wagner, it seems to me, was a composer for moving picture theatres, and the films of a play called *Parisul* will soon be made with his music. But it seems that he did once try to compose a symphony. Now Dr. Istel has classical and modern manuscript in a Munich establishment that looks like a Wagnerian attempt at a second symphony. It consists of twelve sheets of music paper, with a treble and a bass staff, and a few extra percussion staff that end trombones, but with no notes. There is a bit of funeral march, and allegro con bri, 2/4, and an allegro assai, 6/8. The sheets are numbered from 182 to 200, and with Wagner this might mean that the work was near, though no cadence occurs. The missing pages concealed hopes that if anyone could find the missing pages, it would be to light.

[illegible]

Among the stars, Dracsek's Terzin receives the loudest notices. His story is much like Melissin's: "I don't know the added idea that I was going to be Terzin, pursue the idea of Terzin, but trying to do right in spite of him." Paris applauded *Le Pays*, a music-drama by Ropartz, and he will have a chance to do the same with a singing role in *Le Paysan Breton*, the new opera of Maurice Strakosky's *Cain and Abel*. Nice enjoyed his *Le Paysan Breton* and *Viola* in the same house. He heard *Yeto*, by himself, in Paris. Games is looking forward to *Le Cœur Doux*, a new work of Saint-Saëns. Milan enjoyed *L'Assommoir*, by Alessandro Onofri, and *L'amore di mia madre*, by Mantecchini, while a new opera, *Il Re di Napoli*, by Arrigo Boito, was planned. Catania gave high praise to *Il Re di Napoli*, by Arrigo Boito, and *Il Re di Napoli*, by Arrigo Boito. Antonio Savasta's *Vera*, while Rome approved of *Il Re di Napoli*, by Arrigo Boito, and *Il Re di Napoli*, by Arrigo Boito. Leon's *Arabella* and Amadei's *Favola del Principe* were also mentioned. Enrico's posthumous *Le Cœur Doux* was also mentioned. Lerkov's cantata *Yeto* was well received at Frankfurt.


A wicked "April Fool" joke was played on the tenor Bussetti at Treviso. When he was ready to start a certain solo, the orchestra suddenly began it at a higher pitch than the composer called for. But Bussetti turned the joke on the others by going through the selection without a break.

AN EMPEROR'S OPERATIC RULES.

FREDERICK THE GREAT was the most distinguished musical amateur of his age, and his position gave him the power to regulate the style of composition employed by the musicians of his period. For instance, he made the following rules to be followed by operatic composers:

"All the principal singers must have big arias, different in character, as an *adagio arie*, which must be very cantabile to show off in good advantage the voice and delivery of the singer; in *da capo* the aria can then display her art in embellishing the notes, and in the *adagio arie* she can show her brilliant passages, a gallant aria, a duet, a first male singer, the *prima donna*. In these pieces the big forms measure must be used so as to give pathos to the tragedy; the smaller forms of time, such as two- and three-eight, are for the secondary roles, and these a tempo minuetto can be written. There must be the necessary changes of time, but minor keys must be used in the theatre, because they are too morose, and the instruments accompaniments must be simple and clear."

He insisted upon a punctilious observance of the conditions, and strangely enough did not seem to realize that they tended to cramp the inspiration of the composer instead of developing it.



S

Young Man fr

because the streets
after the great con-
do you expect to stay in
New Yorker—"Oh,
should say."

Young Girl from
am just going over to
from Madame X. She
know. Now, all I need is a little
don't you go to her? I should think
line for you. I heard that you
morning, and I was thinking at
Madame X could do for you."

Boston girl, in a superior tone—
over to work up my repertoire. You
some of the Berlin atmosphere."

Young man from Kansas—"Well,
of you ever played with an orchestra

wonderful experience. When I played the concerto last week with our great orchestra they tell me I never missed a note. There are some fairly difficult passages in it.

But this superior young man has a very good host, for there are several members of the orchestra who have played with him.

You can hear volumes of just every steamship going to Europe, the hundreds and thousands, each enthusiasm, each confident that he will have the old world at his feet. Return to Europe; it is different coming more likely to be seasick on the

fact, within a few weeks after your arrival you will meet some of your fellow students who will tell you of their experiences. The University of Kansas has dropped the Saint-Simonianism and returned to his five-finger exercise. I am probably finger for many years. I am a lady from California, I have been on condition that she will spend a preliminary work with a preparation of a young woman from New York. I will extend her proposed "six months" period of hard work. "Otherwise, I will extend it to a year." And, mind you, these are the best of the country, and they would, many of them, the great talents of any country.

these
real-
the

17. The deck of an

LE—The deck of an ocean liner. A group of young aspirants for fame are talking enthusiastically.

Young Man from Kansas—"Why are you going to Berlin to study music? Why not go to Leipzig? Advantages there greatly pass those in any German city."

from Texas—"Why think so?"

from Kansas—"Why
of Leipzig are named
composers. How long
in Berlin?"
about six months, I

California—"Well, I have a few lessons. It gives freedom, you have more freedom. Why don't you think she would be just sitting in the salon this afternoon. At the time how much time."

"Oh, well, I'm going to know, and to breathe."

"I don't suppose an orchestra. Ah, it is played the Saint-Saëns at orchestra at home. And you know there that concerto."

reckoned without him. The members of this group came to the orchestra and such conversations could

And so they go back full of beautiful memories. Within a few weeks, I said going back. One is always on a westward voyage. Your arrival in Berlin is a low-travelers and the young man from

sons concerto and his
ness, over which he w
months. The you
accepted by Madame
at least two years
sary teacher. T
has been advised
"stay to a six year
ise there is no hope
"great talents" of c
of them, he rated
y. Most of these s
successful recitals
if them in large cit
de to encourage the

to the following:

Getting a Start in Europe as a Virtuoso

By CECILE AYRES

[EDITOR'S NOTE—The author of this article while still a young woman has gained an enviable reputation as an artist. She studied in America with representative teachers and then spent four years in Germany studying with Safonoff, Gabrilowitz and others. Her appearances in recital and with orchestra have been especially commended by the daily press.]

They have had their hopes kindled by these minor successes. It was only when they set their feet upon a foreign shore that they seemed to wake up to the fact that there is a long, long weary road to be traveled before the most promising one of them may hope to make a successful Berlin *début*. And they are not even yet aware that there is another long road from the successful *début* in Berlin to the success of the routinized artist of maturity.

But it is not always the teacher's fault. There are scores of teachers in America whose standards are just as high as the American teachers' but who are not so successful. American teachers should go to Europe they would be able to command much higher fees and Americans would flock to Europe to study with them, but their loyalty is to their country. If they were to leave some of them, however, go to Europe after they have spent years of seemingly fruitless toil in America. Why is it that they work for years in America without results and then, when they go to Europe, in Europe splendid results are sometimes almost immediate? It is certainly not the teacher's fault. It would be absurd to believe that the teacher's ability varies with the country. The teacher's ability is not connected with the American pupil. The ideals of American pupils are not quite so high as the ideals of the German pupils, and the so-called best teachers in America are somewhat better than the best teachers in Germany. When an American achieves a degree of facility somewhat in advance of his classmates. He soon becomes the idol and admiration of his group. He is Harold is the best pianist in the class. When he receives the applause he receives is indicative of personal well-wishing rather than artistic discrimination. This well-meant adulation of the pupils

in many of the lefty standpoints held by the great virtuosi, is one of the quick-sands into which the American student sinks before he is aware that his career is in danger. Close your ears to praise unless the poet comes from the highest imagination; shut your eyes to the student unless he has first listened to the applause of reputable judges close to Europe with the expectation that he will be the object of as much attention in his home town. This condition of affairs, however largely it includes the student, is not a very healthy one by no means confined to those who come from large cities. It takes months for the student to awaken from his egotistical trance and realize that he must compete with the great artists of the world. Do not ask yourself, "How does my playing compare with the great artists?" but rather, "How does my playing compare with that of Busoni, Sauer, Carroli, Blochfeld-Zeissler or de Pachmann?"

The American teachers and the raised-voice student in America have already raised the standards to such a degree that the necessity for studying abroad is becoming less and less. The fault lies with the pupils and not with the teachers. A man who would really learn in the matters of engineering, law, physics and chemistry or metallurgy and who would willingly employ an expert to give him an opinion usually finds perfectly capable of criticizing any phase of music. Students find that they have won the enthusiasm of the local minister, an alderman, the superintendent of the high school or the popular church man who has achieved his fame through indifferently written church music, and assumes that the conquest of the musical world is an easy matter.

• What may be done to make the American teachers and the American pupils take a "right-about-face" attitude in this important matter of virtuosos standards? I cannot pretend to say. Obviously, the majority of our students are not in tune with the other view than that of musical culture in the home. All cannot be virtuosos. Broadly considered the most important branch of music teaching is not that which makes famous artists but rather that which brings music to the people. American people love music, but musical atmosphere as far as establishing a virtuosos standard is concerned does not exist so that upon the love for musical culture can be built an intelligent technical standard in music. This only the study of music can give. It cannot be had from people who set their critical ideals by listening to piano-playing machines.

THE GREAT ARTIST TEACHER

During the student period, leading up to the *débüt* there are four great items of expense, besides many minor ones, to be considered. There is really no sense in a student's going to Europe unless she is financially able to avail herself of the advantages of Europe. It is not even prepared to do so unless she has a passport and a visa, as well as advanced in her art. Great artists simply will not accept beginners, or any one who is anywhere near the beginning. A large proportion of those who go to Europe never have any lessons from celebrated teachers, but only with one or two assistants. But assistants are not to be depended upon. They are not to be depended upon to spend at least five hundred thousand dollars a year on the four main items here enumerated. The first is the cost of a teacher. A young artist will seek to study with some world famous artist, perhaps at the beginning, because of the desire thus to get into the right way of thinking. But she will find that this is the least important of the many advantages thus to be derived. No matter how great a virtuoso she may be, she will find that there are great unexplored realms of artistry yet to be explored. And the more she sees of her distinguished teacher, the more she will feel that she has not yet begun to know what she can gain something of his musical insight and power of understanding. Prestige is a poor substitute for artistry. No one but a real artist can open such doors into the wonderland of music, and some of the great teachers are particularly generous in this respect. But only the few are in position to communicate.

I remember well my own experience. Before I went to Europe I had been playing, as many other students do, the most difficult concertos and concert pieces. Some musical friends told me that I was doing it for no reason to believe that in some measure I had already "arrived." But what a tremendous awakening I experienced on my arrival in Berlin! I simply had to try the lists with the really great artists in order to find out just where I stood. I was not a very good player. I had always felt my limitations, at least some of the time. But hundreds of American girls are cruelly discouraged when they come to realize, as many do, that instead of a few "finishing touches," they need to go back to the very beginning.

There are three ideas of their former teachers. But it is not always the teacher's fault. I have seen pupils in Berlin, who had played concertos in public at a very young age, who were not able to play them with the better tripping feet as they wrestled in vain with the major and minor scales. It is no easy thing to play

scale well enough to please a great artist. A hundred minute differences will appear between his tone coloring and yours, and his delicacy of phrasing and singing tone will be your despair. After a protracted struggle with the endless difficulties of the "easiest" pieces, the specially fortunate young artist will be asked to resume her concertos. By this time they will appear like new pieces.

Instead of employing complicated exercises to strengthen the hand, the majority of European artists go back to the simplest forms. At first the five-finger exercises are played with what has been termed the "singing touch." It is extremely difficult to show the position of the hand in the execution of this touch, even when well-made drawings from life are employed. The drawings given here are superior to photographs for this purpose, but one must see the hand of the player many times to get the right idea.

In the matter of elemental hand position the European teacher of note makes little change from the position generally adopted by the best teachers in America. The hand is held with the knuckles quite prominent, the angle of both of the finger knuckles is obvious but not exaggerated, the thumb is curved, the little finger is held straight and the other fingers curved in such a manner that all joints are in evidence.



FIG. 1

All the weight of the touch comes from the shoulder and the wrist is held rather below the level of the keyboard than above it. This position of the hand gives the player what can only be described as a "grip" upon the keyboard. It gives him a positive, confident feeling, rather than one of laxity which some players confound with relaxation. The muscles under the arm behind the wrist feel strong and filled with vitality, while those on the top of the arm and behind the hand are not strained in any manner. It is a position of the hand that makes for bigger, stronger, more masterly playing.

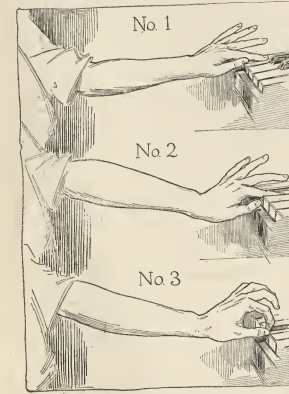


FIG. 2

In describing the following method of securing a singing tone, especially a tone calculated to fill a large hall, and at the same time a tone quite unallicd with anything suggesting pounding or thumping, the young teacher should not imagine that he is to abandon all his old methods and teach his young pupils after the manner

suggested. The old digital exercises for giving independence and fluency to the fingers, practiced in the old days by every individual finger action, are still indispensable for all beginners. Indeed one should not neglect the touch I describe until one becomes a master of the fundamentals of piano technique along established lines. The touch I wish to describe is one advocated by Gubrilowitch and other virtuoso pianists and employed by them constantly when required. In it the individual finger action is disarmed and the tone is a result of pressure upon the key. It is a touch of a milder, more intimate character. It seems to proceed through a thorough relaxation of the fingers, as if they were to play a big ringing tone in cantilena passages, and when the five-finger exercises have been employed and for some time, one's playing takes on an entirely different character. However, one must not expect results before months of steady practice. It is so unlike the touch one has been used to that some teachers may not realize the usefulness of this touch at first.

Prior to pressing the key the finger of the pianist is laid flat upon the key as in Fig. 2, No. 1. Upon pressing the key the entire pressure comes through the arm and the hand, still with the finger out straight, assuming the position shown in Fig. 2, No. 2. As the finger is depressed the tone is sounded the finger is drawn inward upon the surface of the key to the position shown in Fig. 2, No. 3. In this touch the force seems to be concentrated in the very tips of the fingers and the hand becomes vital and full of artistic sensitiveness. This produces a tone which, no matter how soft or loud, pressed, can be heard in any part of a large or small auditorium. The relaxed arm should in any part of a large or small auditorium be held in a loose hook. The muscular development resulting from practice of this kind is in the shoulders and back rather than in the arm.

Then the same five-finger exercise is used to develop tone such as that employed in brilliant passage work. The hand is held in the same position as described above, and the touch is still from the shoulder, all the weight of which is concentrated in the finger-tips. The finger, however, instead of being lengthened and curved as before, is now held curved throughout, and the resulting tone is brighter in quality. To avoid a metallic sound the key is never struck, but pressed, except on very rare occasions when special effects are to be gained.

The same exercise is used for the staccato touch—hand and wrist is kept low. The key is merely pressed and immediately released. When thus produced the staccato note can never be harsh. The weight is thrown from the shoulder and the finger-tips are sensitized. It is only when they are sensitized that they can be capable of a variety of color.

(Miss Ayres' excellent article will be continued in the August issue, in which she will tell of some of her own experiences in getting a start in America.)

TEACHING TOO MANY PUPILS.

BY WILLIS G. MARKEY.

The trouble with many teachers is getting pupils enough, but, nevertheless, there are teachers who actually try to teach more pupils than they are rightfully able to instruct. It is not better to raise one's income by charging less than more when there is such a demand for the services. It is just to the teacher to over-burden himself so that he has no time for recreation—healthful fun. One teacher told me recently that he had no time to keep up with the new music, no time to read any of the magazines, no time to get new ideas from the magazine. He went away to brag about the amount of business he was attending to. This teacher will continue for a little while, and then the very fact that he is letting himself get behind the times by neglect will affect his work so that his pupils will be behind. The teacher who is too busy to read will be stupid in such a way that everything he does will become a drudge to him.

If you should have two seasons in succession when your calls are so full that you have to teach from early morning to late at night, why not follow some such plan as this? With every new pupil applying insist upon a higher rate, telling the pupil frankly that your present rate is lower but that it applies to old pupils only. All new pupils will have to pay the advanced rate. Then, when one of your old pupils drops out, do not fill that time with a new pupil, but devote it to self-betterment. In this way in a few years you should be able to raise your income, raise your efficiency, and at the same time have more leisure for yourself.

The Story of the Orchestral Instruments
Told for the General Music Lover

By A. S. GARBETT

NO. III. THE WOODWIND SECTION.

PROBABLY the first instrument ever invented was the flute. The world could not have been very old by the time somebody cut a reed from the river bank and discovered that by blowing across the hole at one end a musical sound might be produced of surprising mellowness and softness. Others later made experiments with the mouthpiece, and found that by blowing down the tube over the edge of a split reed, or of two split reeds, quite different tone qualities were produced.

From such humble beginnings have sprung the sections of the modern orchestra known as the "woodwind section," or simply, "the woodwind." This section comprises the flute (and its smaller, shriller brother the piccolo), which is simply a wood or metal tube closed at one end but with a hole to blow across thereby setting the column of air enclosed in the tube in vibration; the clarinet, a "single-reed" instrument, in which the air blown into the tube by the performer causes the edge of a small, single strip of cane, or the oboe, in which a double reed—two strips of cane—are used.

Similar but larger instruments, and consequently deeper in pitch, are the bass clarinet, the cor anglais (English horn—an alto oboe), the bassoon, a double reed instrument that corresponds to the violoncello of the string section, and the contra-bassoon (double-bassoon), sounding an octave lower than the bassoon, and corresponding to the double-bass.

Owing to the differences of structure of the mouthpiece, there is great difference in the tone color of the various woodwind instruments. The flute has a soft, round tone, and the instrument is very agile. Mendelssohn has used it to perfection in his *Midsummer Night's Dream* music, the velvety quality proving just what

required for his tonal excursion into fairyland. The clarinet, with its single reed has a more golden quality of sound. Its lower register (the *chalumeau*) is particularly rich. Berlioz has said, "The clarinet is an instrument. Its voice is that of heroic love. The character of the sounds of the medium register, imbued with a kind of loftiness tempering a noble tenderness, renders them favorable for the expression of sentiments and ideas the most poetic." It may also be added that the clarinet, like the flute, is very agile.

The oboe, with its double reed, has a shriller, more intense, almost nasal tone. It is particularly well adapted for pastoral idylls and many notable examples of this use of it exist in Beethoven's *Pastoral Symphony*, Liszt's *Les Préludes*, Dvořák's *Symphony No. 7*, and the *English Horn* is similarly employed, but lower in pitch. Its tone is sometimes more mellow, and is frequently employed in passages of idyllic tenderness. The bassoon has perhaps a wider variety of tone coloring than any other woodwind instrument. It is known as "the clown of the orchestra," and has certainly been made to produce a wide variety of effects. It is heard in Mendelssohn's *Midsummer Night's Dream*, and in many of Gilbert and Sullivan operas. This name is, however, an injustice to the instrument, for it is capable of great beauty of tone, and is often used to great advantage. The oboe and bassoon are also of a peculiar sinister effect with the *Andante* of Tchaikovsky's *Symphony No. 6*, and with the *Andante* of Tchaikovsky's *Symphony No. 5*, and with the *Andante* of Tchaikovsky's *Symphony No. 4*.

will be readily understood that the woodwind section of the orchestra has nothing like the same homogeneity of tone that the string section possesses. The instruments are frequently used to sustain chords, to emphasize certain melodic lines. Too much woodwind unsupported by string, soon becomes somewhat monotonous. Moreover, this is the only section of the orchestra which does not apply to the same principle. The place of woodwind instruments have to breathe in order to blow, and frequent opportunities have to be arranged for by the composer. Nevertheless, the woodwind plays an incredible variety of tone coloring to the string orchestra, and many radical improvements in the developments of the instruments have been enabled composers to make. In portraying this wonderful group of instruments in portraying the widest variety of human emotions.



The Wisdom of Felix Mendelssohn

A Series of carefully selected paragraphs from Mendelssohn's Collected Works, giving an insight into the philosophy of the Master

THERE is a great difference between reform and revolution in music. Reform is desirable in all things, in society, in politics, in no matter what, as well as in music, for it is directed against abuses and removes what is obstructive. But a revolution which overthrows and condemns all that was cherished and respected before is to me of all things the most repulsive; it is in truth a mania, a fashion and nothing else.

What a divine calling is music! Though everything else may appear shallow and repulsive, even the smallest task in music is so absorbing, and carries us so far from town, country, earth and all worldly things, that it is truly a blessed gift of God.

I now feel more vividly than ever what a heavenly calling art is, and for this also I have to thank my parents. Just when all else which ought to interest the mind appears repugnant and empty and insipid, the smallest real service to art lays hold of your inmost thoughts, leading you far away from town and country, and from earth itself; that is indeed a blessing sent by God.

Music for me, you must know, is a very solemn matter; so solemn that I do not feel myself justified in trying to adapt it to any subject that does not touch me, heart and soul.

From the very first you took so kind an interest in my *Elijah*, and thus inspired me with so much energy and courage for its completion that I must write to tell you of its first performance yesterday. I was so confident of its success, and so much enjoyed the execution, or was received with such enthusiasm both by the musicians and the audience, as this oratorio, was quite evident at the first rehearsal in London, that I was pleased to sing and play, and to hear the orchestra and choir, and to see the audience acquire such fresh vigor and impetus at the performance. Had you only been there! During the whole two hours and a half that it lasted, the large hall, with its two thousand and fifty seats, was filled with an audience fully intent on the one object in question, that the slightest sound was to be heard among the whole orchestra and choir, and also the organ and the audience. How often did I say to myself, during the time. (From a letter to his brother Paul, during the

My symphony shall certainly be as good as I can make it, but whether it will be popular and played on the barrel-organs I cannot tell. I feel that in every fresh piece I succeed better in learning to write exactly what is in my heart, and, after all, that is the only right rule I know. If I am not adapted to

popularity. I will not try to acquire it, nor seek after it; and if you think that this is wrong, then I ought to say rather that I cannot seek after it, for really I cannot, but would not if I could. What proceeds from within makes me glad in its outward workings also, and therefore it would be very gratifying to me were I able to fulfill the wish you and my friends express; but I can do nothing towards or about it.

Music is more definite than words, and to seek to explain its meaning in words is really to obscure it. For really to explain it is to say that it is what it is. There is so much talk about music, and yet so little that does not fall far short of the mark. I believe that words do not suffice for such a purpose, and if I found that they did suffice, then I certainly would compose no more music. People often complain that music is too ambiguous that when they hear it they do not know what it is about, whereas everyone understands words. With me it is exactly the reverse, not merely with regard to entire sentences, but also to individual words. These, too, seem to be so ambiguous that I cannot understand them. I believe that with genuine music words are like the words of a dream, which are like words which fills the soul with a thousand things better than words. What any music I love expresses to me is not thought too indefinite to put into words, but, on the contrary, too definite.

Since that I have written a grand piece of music which will probably impress the public at large—the first *Walpurgis Night* of Goethe. I began it simply because it pleased me, and inspired me with fervor, and never thought it was to be performed; but now that it lies finished before me, I see that it is quite a masterpiece. *Concertstück*, and you must stir the Bearded Pagan Priest at my first subscription concert in Berlin. I wrote it expressly to suit your voice, and as I have hitherto found that the pieces I have composed with least reference to the public are precisely those which gave them the greatest pleasure, I have written this with the same intention also. I mention this to prove to you that I do not neglect the *practical*. To be sure, this is invariably an afterthought, for who the deuce could write music, the most impractical thing in the world—the very reason we are practical, and we are practical because we are impractical. I love it so dearly—and yet think all the time of the practical. I have written it for you, and you were bringing me a sonnet of love to his mistress in rhyme and verse, and recite it to her.

(Extract from a letter to the singer, Edward Devrien)

modestly declines Shakespeare, and the philosophers who proclaim Schiller to be rather trivial! Is this new, arrogant, overbearing spirit, this perverse cynicism, as odious to you as it is to me? and are you of the same opinion with myself, that the first and most indispensable quality of a man is to feel respect? Is it not rather to know how to down in spirit before him; to recognize their merits, and not to endeavor to extinguish their great fame, in order that his own feeble reputation may burn a little brighter? If a person is incapable of feeling true greatness, I would like to be able to say to him: *How can I make me feel it?* And as all these people, with their airs of contempt, only at last succeeded in producing imitations of this or that particular form, without any presentiment of free, fresh, creative power, unfettered by any worldly, or aesthetic, or critical considerations, I would like to see the critics do the same: do they not deserve to be abused? I do abuse them.

These are truly strange, wild and troubled times; and let those who feel that art is no more, allow it to be for Heaven's sake to rest in peace; but however roughly the storm may rage without, it cannot so quickly succeed in sweeping away the dwelling; and he who works on quietly within, fixing his thoughts on his own capabilities and purposes, and not on those of others, will see the hurricane blow over, and afterwards find it difficult to realize that it was ever so violent as it appeared to be at the time. I have resolved to act thus as long as I can, and to pursue my path steadily, for all events no one will deny that music exists, and that I am the chief thing.

Then the emptiness of the music! (Auber's *Parisienne*) a march for acrobats, and at the end a mere miserable imitation of the *Marsellaise*. As if it were not what this epoch demands. Woe to us who indeed what suits this epoch—if a mere copy of the *Marsellaise* Hymn be all that is required. What is the latter is full of fire and spirit and impetus, it is the former ostentatious, cold, calculated, and artificial. The *Marsellaise* is as superior to the *Parisienne* as everything produced by the enthusiasm must be to what produced by purpose even if it be with the view to promote enthusiasm it will never reach the heart because it does not come from the heart.

t.) Blue sky and sunshine benefit my very heart, they are so very indispensable to me!

I shall never call any time *lost* in which I was happy and bright, which I never could be in idleness.

It is fearful! It is maddening! I am quite giddy and confused. London is the grandest and most complicated monster on the face of the earth. How can

being used. With all pupils topics should be selected and mastered one by one, leaving some for more advanced stages. For example, there is a classification of scale fingerings, but it would be a very dull teacher who would attempt to teach this in one lesson before the scales were known. The information should be added to the pupil's knowledge item by item as the scales are learned one by one. This may seem needlessly explicit, but I have seen so many teachers who had themselves had celebrated teachers start out with the idea that some book of technique should be learned by the pupil from end to end in exact rotation until finished, before anything else should be undertaken.

Used as the writer desires, even elementary pupils can acquire a feeling for that much vexed question of tonality. They become thoroughly familiar with the idea of key and keys. Scale markers are given, whereby pupils may be taught to construct the scales for themselves, thereby gaining a complete understanding of them. When actual practice begins they are first taken up in one octave form. Although the pupil may construct each scale for himself, and should do so with each one, yet after learning in this way he should refer to the book and gain an eye knowledge of just how they look on the printed page. You can advance your student gradually and systematically by following this compendium, selecting the topics in accordance with the pupil's ability to take them up and master them. The pupil who has mastered the material in this book will be able to successfully pass an examination in Europe or America.

This sufficiently answers questions 3 and 5 also, except that scales should be taken up before arpeggios but that the latter need not be delayed for long. Notation should be taken up at the start, and he should practice reading and writing notes while doing his first table exercises. He will be able to name them then when he first applies his exercises at the keyboard. He should write the scales as he learns them.

You do not state the age of the student in question 4. If a small child, you will have to wait until nature supplies strength by the gradual growth of the fingers, gently opening and closing the hand very tightly and forcibly, repeating about twenty-five times several times a day, will do much in developing strength. You will not be able to induce your tiny tots to do much with exercises of this sort, however. Place the thumb on the table, using it as a sort of pivot, raise the second finger as high as possible and strike with force, repeating sixteen times. Take each finger in turn as a pivot, striking with the finger each side of them in the same manner. Keep the hand and fingers supple. This can be practiced at the keyboard if preferred, but can be practiced just as well on the table and save the distressing noise.

SOULFUL COMPOSITIONS.

"Will you kindly give me the names of a few compositions of about the grade of Beethoven's *Moonlight Sonata*, filled with a dreamy sort of sadness, that will contrast with the more lively works class? Something that will require a lot of soul to play well. The piano is a soulless instrument, and I want those things that will please throughout."—J. D.

No one who thoroughly knows the piano could ever say it was a soulless instrument, for indeed it is commonly known as one of the most expressive of instruments and amenable to the greatest variety of effects. When piano playing impresses one as soulless the fault is in the player and not in the instrument. I think you will find the following pieces suitable to your needs: Chopin, *Polonaise*, Op. 26, No. 1; *Nocturne*, Op. 37; *Nocturne*, Op. 15, No. 2; Rubinstein, *Kammenoi-Ostrov*; Barcarolle in G; E. R. K. Kroeger, *Arion*; Scambiati, *Nocturne in B Minor*; Schumann, *Fantaisie Sicile*, Op. 12; Liszt, *Liedstrum in A Flat*; Sonette de Petrarca in A Flat; *Les Cloches de Genéve*.

In just the same way that almost every one has a different voice, so has almost every one who plays the piano a different touch; and just as the voice can be improved by training and practice, so can the touch be altered. It is toward the matter of touch that the earliest lessons of the pianist should be directed; for the piano is such a sensitive instrument that the improper use of a single finger may alter the tone-color of a whole passage, and since tone-color is such an important factor in musical expression, it is of the utmost importance that the student should have perfect command of the keyboard in this respect.—Mark Hambourg.

MISSED LESSONS

Musicians of the country have adopted the rule which requires students to pay for all missed lessons except in case of protracted illness. Teachers are expected to conform to this rule.

A Resolution Passed by the Philadelphia Music Teachers' Association and Endorsed by the Signature of Those Noted Representative Teachers in all parts of the United States:

REDUCED FACSIMILE OF STUDIO WALL PLACARD USED IN COMBATING THE "MISSED LESSON" EVIL.

Combating the Missed-lesson Evil

In the last issue of THE ETUDE there appeared a full account of the widespread campaign started to combat the Missed-Lesson evil. Early in April, the Philadelphia Music Teachers' Association (organized 1891) held a meeting at which a resolution directed against this difficulty which all teachers encounter, was adopted. Since then this resolution has been printed on handsome cards measuring six by nine inches, and has been placed on sale for use as Studio Wall Placards. The object of these is to inform the public paragonizing these studios so that the custom of paying for all lessons missed may become more firmly established, thus enabling teachers to enforce it with more regularity and less opposition. This resolution was endorsed by three hundred active representative teachers in all parts of the United States. As one of them writes there is no real reason why the teacher's salary should fluctuate from week to week by reason of this abuse, that there is for the salary of any employee of a large corporation wavering from \$35.00 to \$15.00 a week because the corporation president happens to take it into his head to take a day off. THE ETUDE has received so many communications upon this subject that it can not undertake to agree to publish any more than those already received.

EDWARD ELLSWORTH HIPSHIRE.

My experience has been that, with so much competition from a large class of supposed-to-be teachers who have no real estimate of professional or business worth, and with so large a per cent. of parents who lack discrimination as to the quality of teaching, such a consummation is most difficult to establish. Good luck to every effort in this direction.

EVERETTE E. TRUETTE.

I am in sympathy with the spirit of the movement regarding "missed lessons," as it is a great annoyance to all teachers; but the conditions surrounding many teachers and many pupils are so varied that I do not see how it is possible to adopt a "rule" that will not require so many exceptions that it will fail to be a "rule."

WILLIAM H. PONTIUS.

One of the rules of this school is to compel students to pay for, or make up missed lessons.

GEORGE CHADWICK STOCK.

"ABSENCE FROM LESSONS EXCUSABLE ONLY ON ACCOUNT OF PROTRACTED SICKNESS." This statement is printed upon my bill heads. I find it necessary to adhere to this common-sense arrangement in order to prevent loss of valuable time.

MME. A. PUPIN.

I think I solved the missed lessons problem. I had a quarter, twelve weeks long, instead of a term, ten weeks long. The bill was sent for six weeks in advance, say from February 3d to March 15th, so many lessons per week. Patrons found it easy to pay small bills, even if they came oftener. If a pupil missed his lesson for some personal pleasure, without notifying me, it showed me she valued the pleasure more than the lesson. My time was usually wasted, and as it had been pre-engaged, I felt it should be paid for. Let teachers send smaller bills and expect payment in advance, and this habit will soon be established.

DANIEL BLOOMFIELD.

I am in hearty sympathy with your rule, and think every self-respecting teacher ought to be. It might be well to incorporate this idea in a code for music teachers.

FANNY MORRIS SMITH.

I used to lose a great deal of money when I first began teaching, especially from pupils whose parents would engage by the year, and then go South after February. I certainly do feel a sympathy with the movement.

T. L. RICKABY.

There can be no question as to the right of the teacher to be paid for lessons missed by the pupil. When the pupil arranges for lessons he practically buys so much of the teacher's time. If the pupil fails to take the time it is not fair that the teacher should lose by it. Teachers should never take a pupil without a distinct understanding of this much misunderstood matter. Make arrangements for lessons a contract, and a contract like any other contract which must be kept by both parties.

CHARLES A. FISHER.

Tuition, payable monthly, in advance, and no telephone in the studio—these will practically obviate the vexatious question of missed lessons.

The "Missed Lesson" campaign will be continued in the next ETUDE. So many letters have already been received that no more can be accepted for publication.

Secrets of Artistic Phrasing

By Dr. HUGO RIEMANN

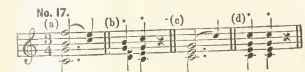
Professor of Music at the Leipsic University

IV.

[The following is the fourth in the monumental series of articles upon phrasing written by this world renowned authority especially for THE ETUDE.—EDITOR OF THE ETUDE.]

THERE may be further added, by way of proof, that an "unaccented" beat necessarily belongs to the next following "accented" beat, a fact that was familiar to the ancient Greeks when they compared *measure* and *step*, the lifting up of the foot being called *arsis* and its setting down again *thesis*. In this way they coordinated the lifting up and the setting down of the foot. And it is also very true in music that the backward relationship of an unaccented beat upon its immediately preceding accented beat plays a much less important part than the counter relationship that of the forward relationship of an unaccented beat to an accented beat. Not only did the same thinker (Mörmögny) formulate the principle of the upbeat relationship, but also he defined the term *feminine ending* (*cadence feminine*) for all those many cases where an unaccented value must be referred back to a preceding accented beat as belonging to it. I have given so many examples of feminine endings it would seem quite natural for someone to suppose mistakenly that motive bounds start from a relatively accented beat. But it may be assumed that Mörmögny was right when he stated that the *feminine ending is derived from the masculine ending* and that the two are nowise coordinated. In point of fact there are no feminine "motive formations" but simply "feminine endings," but, as can be seen, these feminine endings play a very considerable part in the ending of subdivision motives within accented measures. It now can be stated with some precision that feminine endings occur:

1. At the close of a composition as a part of the same, not only when a dissonance is resolved, as in the progression from a dominant chord to the chord of the tonic, but also when the harmony remains at a standstill and the melody progresses further within the same harmony as a repetition of the same:



2. Where notes of ornamentation (auxiliary notes) such as suspensions and appoggiaturas upon the accented beat resolve on a consonant principle note on the unaccented beat. These notes form feminine endings quite as much as the others but without that close coherency that exists between an embellished beat and the next following beat which is to be ornamented, as, for example, (Beethoven, Op. 7):

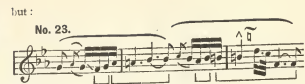
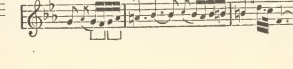
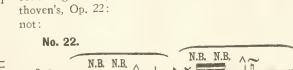
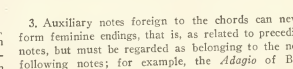
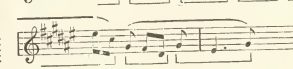
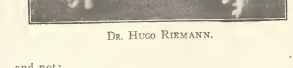
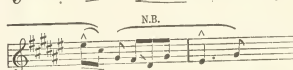


This example shows not only a division into two notes, *f-cb* and *cb-d*, of fractional value, but the *cb*, which is doubly related, remains, in spite of its being embellished, the upbeat note to the second motive. In like manner in Beethoven's Op. 31, No. 2:



In performance a slight accentuation is required for the second note but this note, unlike the fourth one, is not an ending.

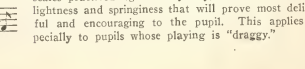
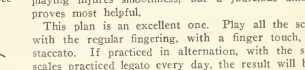
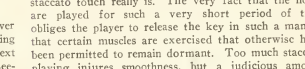
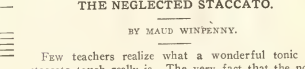
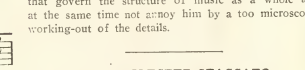
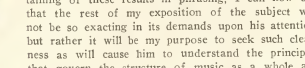
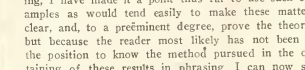
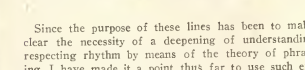
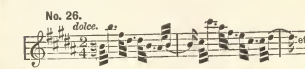
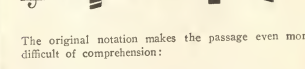
The consonant feminine endings—those within the chord—are only possible for metrical motives but not for subdivision motives. The symmetries in the first movement of Beethoven's Op. 78 will be as follows:



Possibly the most remarkable example in all musical literature of rhythmic complexities in the form of feminine endings is the first Variation of the B-Major Theme at the close of Beethoven's *Placidia*, Op. 77, in which there is developed in the upper voice the following form of motive:



and makes use of consonant syncopations and tone repetitions. Hans von Bülow has called particular attention to the rhythmic motives in this edition (Cotta). It seems wise, however, that I should present to THE ETUDE readers my interpretation of these motives as they are given in my edition, and so make the difficult places more obvious:



How Music Has Impressed Some Great Minds

MUSIC AND COLOR

To many color is the most characteristic fact in the hearing of music, though it will be perceived that it is a prominent feature in all the examples thus far adduced. Perhaps the most remarkable instances of colored audition are those given in a passage in the autobiography of Ludwig Ganghofer, from which it will be seen that with him that the sensation of color is not infrequently annulled the sensation of hearing. He relates the following reminiscences of his childhood:

Of late scientists have begun to take note of the visual impressions excited by tones—pictures, images, colors, landscapes, etc. Thus far, for the most part, the accounts of such phenomena have been taken as exaggerated modes of speech, as rhapsodical expressions designed to serve as poetical comparisons to heighten the effect of music as music. One of the great minds of the world, one, too, that was peculiarly sensitive to the reaction of music, Goethe, says in a conversation with Eckermann:

"It is remarkable whether the present highly developed
musical and mechanical devices (this was in the year 1827)
prevent our modern composers; works cease to be music.
They go beyond the limit of human sensation, and such
compositions can no longer be judged by mind and heart."
Still the *Allegro* is not without character. This
constant turning and whirling about brought the witches'
dance on the Blockberg before my eyes, and I therefore
believe to which I can refer this strange music.

Musicians themselves, owing to their stronger associations with auditory impulses, are less liable to be thrown off balance, yet Robert Schumann offers a typical example of these phenomena. His letters and criticisms are full of passages in which he describes them as self-evident—not, as is generally assumed, as merely figurative and highly imaginative poetical language, but as objective images actually impressed on the retina of the eye, e.g., of some études by Szymanowski he says, "They are tender blue things that weigh downward or bear upward." Of a collection of com-

positions by Lickl: "The most prominent color of the whole set is a cheerful blue throughout; it is but seldom that it assumes a paler, grayer hue in its descriptions. These are comparisons by means of color; in speaking of a trio by Hiller he abandons himself to landscape for several minutes it seemed to me that I stood in a plain American forest under gigantic leaved plants among which were curling snakes, while over them fluttered silver pheasants; such were the remarkable pictures that the trio excited in me by its singularity."

HEINRICH HEINE'S IMPRESSION

As might be supposed, Heinrich Heine was particularly susceptible to the appearance of "music phantoms," which is the name given by scientists to such visions as are evoked by the agency of music. In his *Florentine Nights* he gives a description of the sensations awakened by the playing of Paganini, which is one of the most graphic that our subject has to offer:

"So far as I am concerned, you know my musical sense slight—the gift that I possess with every tone I hear—such a corresponding tone in the music of Paganini brought before my eyes the forms and situations which were like a color to me. I saw such a rich and such a varied picture that I became the chief role. Even with the first stroke of his bow the strings the coalition with the music stand in a cheerful room that was decorated in a taste particularly gay; with highly ornate and brilliant costumes, with a variety of colors, with a few seen small mirrors, gilded cherubs, Chinese porcelains, a delightful chaos of ribbons, garlands, and such ornaments as could be seen in the boudoir of a prima donna. Paganini's music appeared before me in the form of a woman, with knee-breeches of lilac satin and a white velvet embroidered in silver, a coat of light blue velvet with gold

That seer of things from the realm of the supernatural, E. T. A. Hoffmann, speaks of being transported by Haydn's symphonies into "invisible green hedges" or in their music he sees "youths and maidens swaying in circling dances, laughing children spying behind trees, behind rose bushes, pelting each other with flowers."

It is a fundamental law of human nature that whatever remains unused will soon become unusable, whether faculty of mind or body.

We have always been taught that the pianist's greatest enemy is the weakness of the third and fourth fingers; and we have very largely offered ourselves our sympathy, and then gone ahead to do our best against the (supposed) odds of the two weaklings. True, Schumann wanted more than sympathy, and in his haste got destruction. We were glad he was driven from his piano to his manuscript; but we took warning, and reverted to nothing more than his predecessors had employed to overcome the supposed inherent defectiveness of the maltreated third and fourth. And we have pretty largely been sticking to our five-finger exercises ever since.

The writer once hurt the end of his first finger, and had to play without it till it got well, some weeks later. Finally one day he tried to use it again after the pain was gone, and lo! it was as stiff as a doornail. This was, of course, to be expected, but the incident started some thinking: If the index finger gets stiff when unused, why is it that the third and fourth have not the same privileges?

Most of us have a hand divisible into three distinct parts—a thumb, an index finger and “the others” thrown in to fill up. The thumb we use most, the index we use next, and the “some others” we use but a very little. Of them the second is most used, the fourth next, and the third least of all. (Of course, speaking of daily use, not piano playing.) Then why blame it if it is the weakling. Why not *set it to work*? So we put it to use, just plain common use.

Was a coat to be buttoned? It was done with the thumb and third finger, and not the *index*. Was a door to be opened? The knob had to be turned by the thumb and same finger. When a paper pencil was used the third finger was employed, even when a window was to be opened, the same finger was used; and so on *ad infinitum*. In the same way, in the hand, the third, and occasionally the fourth finger took the place of the strongly developed first; and only in thoughtless moments did the index finger pervel-lop strongly and usefully. If work and precise development should be the aim, the determination was that they should do so to the advantage of the weak and fingers. In spite of the physiological construction of the hand and ligaments controlling the third finger, the latter should receive its proportionate share of exercise; this physical condition had not better say *because* of this physical condition, the finger should receive even more than that, the finger should receive

The result was astonishing. For work, the positive of the proposition that the weak fingers are not really weak but are stiff from disuse. The application of work, work, work, and yet more work, is all that is necessary to rid the pianist of three-finger (to put mildly) of the trouble with his third and fourth fingers. Experience is the guarantee. Use the third finger for everything. Use it when you dress in the morning, use it when you open the door to go downstairs, use it when you move your chair in place, use it when you open your mail, use it when you pick up the knife and fork; use it every time and in every place. Never forget to use it. It will grow stronger at once. Even when you must use the whole hand for large objects, feel the grasp from the third finger more than from the first. Make it do more than share till it grows to full maturity.

hords and fingers to your practicing. Don't play hords and fingers in the easiest way possible, but play them in the most difficult. The easy way is already easy enough; it is the difficult way that gives the trouble. Play the hords using the third and fourth fingers, instead of the easiest and most natural way; play figures whenever possible with the weakest fingers; and even the most reasonable passages; utilize them for the special development of the neglected fingers. THE EASIEST WAY MAY BE THE BEST TO-DAY, BUT IT SURELY WILL BE WORSE FOR TO-MORROW. Remember in all practice to search out these stunted fingers and give them their chance to mature. They deserve it; and will abundantly repay you for all you invest in them.

playing in time with the metronome while the more than simply to keep on playing, while the metronome is ticking—often it is necessary to insist on considerable preliminary practice in *counting* ticks as the metronome ticks—"one, two, three, four," or whatever the measure may be, before attempting to play in time with it. I have seen some so deficient in sense of rhythm that they could not even do this at first. It requires great persistence and firmness on the part of the teacher, but remember that without exception, the more a pupil objects to the metronome, the greater sign it is that it is needed. By the way, many of our best-known composers (including, of course, the one commonly known as the Musicians' Union), include a test in ability to play with the metronome in their examination for admission.

A perfect metronome should beat absolutely uniform rhythm at any speed it may be set, but, unfortunately, there are some on the market which do not work up to the mark. Some of them are so slow that they are almost left not exactly alive. Even these work fairly well at the moderate and slow speeds, and sometimes a clever watchmaker can benefit them by a little tinkering. In purchasing one, of course, it is best to buy only such as have a reputation for accuracy.

I have not spoken of their use in the practice of scales and other technical exercises, as a criterion of speed, but this is also an important part of some good methods now in vogue.

Metronome as a time-keeper. This attachment adds about a dollar to the cost of a metronome, and is of very little use to an advanced musician, but often is a great help with young pupils, or those having a feeble sense of rhythm, to give an idea of the recurring time of the beats, and the necessity of properly filling up the measure.

BY WILBUR FOLLETT UNGER.

If teachers could only affiliate more and compare notes they might in time agree upon some definite plan of action that would in time have the effect of "boycotting" any pupil unfair enough to object to the system employed by leading teachers. This may sound rather harsh, but any hard-working serious-minded teacher who has sacrificed hundreds of dollars annually, not to mention lost time and effort upon nervous, through being "easy" with thoughtless pupils will agree that it is better in the end not to fear the loss of the pupil, but to stand firmly to the principle of making the child learn his lessons and know that he is right. The following letter that I have had printed. I show this to all my applicants before accepting them as pupils:

"Owing to the fact that in the past years of my teaching have been subjected to so much inconvenience and loss of time, I have been forced to resign my position, effective September 16th, 1912;

"I hereby recommend with me to study music Must not be a student of the school, and I have no objection to *Take Lessons Regularly, or Pay* for the same, except in the case of sickness, or pupil, in which case, the teacher may, at his discretion, excuse the student or endeavor to assign another time for that pupil to attend school, and I have no objection to the teacher's making any arrangement to assist a pupil in that effect, and I regret the apparently unreasonable position I must feel the reasonableness of my position will appear in the long run.

"I have no objection to the teacher's school making a *Use of a Certain Day is Reserved for That Pupils Only*, and I have no objection to the teacher's making any other use, even though the pupil does not come to school."

[illegible]

THE pupil who begins by knowing more than his teacher ends by knowing less. There is no sense in being, as Mrs. Malaprop said, "As headstrong as an egory on the banks of the Nile."

BY EDWIN H. PIERCE.

A FEW weeks ago an elderly maiden lady living near borrowed the writer's metronome, and on returning it some days later, said that she had found it very efficacious until "they" became accustomed to it, when it seemed to her longer and longer. When she went on to explain that "they" referred to some rats, I had a good deal of difficulty in not laughing. I had already had a nasty experience by gnawing in the walls or under the floor at night. She would make up and set the metronome to go on, and the rats, being suspicious animals, would retreat. I had then used the metronome to make it use for a metronome that I had ever heard of, and started me thinking a little as to what were really the most frequent and legitimate uses of that instrument. Compositors must of course be familiar with it, for, for I had owned no less than three, one of them when one was broken I bought another—yet I had been without one now for several days without missing it. The most common uses of a metronome, though important, are occasional rather than constant. It is used, for example, an important use is to indicate the exact tempo at the beginning of a piece, or at a change of movement, without the risk of ambiguity which arises from different conductors' notions of what is meant by "moderato," etc. This ought to be a method of indicating tempo free of all chance of error or misunderstanding, yet such is not always the case. No less a composer than Brahms, for example, is thought by many good critics to have given certain of his pieces a tempo which was, in them, in fact—reading from the wrong side of the weight—taking the numbers at the lower edge instead of the upper edge, which would give a figure almost impossible to interpret. Brahms, however, was not alone in his great oratorio, *The Last Judgment*, have been misled in various ways by modern conductors, to the great improvement of effect. Composers, too, are sometimes misled by their own use of the metronome in their own works, and by the different and often conflicting indications, especially when the tempo is to change, in experience in orchestra work, or in conducting. Many times one sees the metronome figure of common time given in half-notes, which would probably show that the rhythm is to be in half notes, and the tempo is to be to the measure—and sometimes one sees 6/8 time with the metronome unit a plain quarter-note, which is an obvious absurdity, as the beat in 6/8 time is dotted and the tempo is rapid, or an eighth-note, if the movement is a slow one.

WHERE THE METRONOME HELPS.

In spite of all these shortcomings there remains one very valuable use of the metronome in this connection. I refer to the practice of études and technical exercises, in review, by advanced students. In a pupil's review of the études of Czerny's *School of Velocity*, or Clementi's *Gradus ad Parnassum*, or other similar lists, say Podé's *Caprices*, most good teachers do not insist on any particular speed of performance, so much as on accuracy and correctness at a very moderate tempo. This is perfectly right, for the time being, but the student should be given to understand perfectly that a real review of these études involves working up to a real tempo, and that the review of the études at an additional years of work, off and on, before it can be reached. Sometimes this review may be conducted by the teacher in the regular course of lessons, but more commonly he leaves it to the pupil to accomplish by himself in future years, and the metronome marks furnish a very valuable means of progress. If you have never tried it, take up some of these études and see if you can play them all strictly up to time!

The second use of the metronome which we shall consider is that of an aid to correct counting and steady tempo. There is here a perennial prejudice, I find, against this use of the metronome. "I am at a loss to know how such a prejudice could arise," says one.—"Will not practicing with the metronome develop a mechanical style of performance?" Frankly speaking, I do not know—I never yet met any one who had practiced with the metronome sufficiently to develop "a mechanical style" of performance. I have met, however, many one who ever had met such an unfortunate individual, so I think the danger must be, as Mark Twain said of a premature report of his own death, "much exaggerated." The fact is, no teacher would set a pupil to practice with the metronome who had an exceptionally keen sense of rhythm, and a good power of counting time steadily, while those who lack this power, and who practice with the metronome so distastefully that it is next to impossible to get them to use it sufficiently for

THE VISION OF SCHUMANN

Neither is the phenomenon of telepathy unknown in these singular experiences. Schumann was once playing a Schubert march with a friend and suddenly asked him if he did not see strange shapes before him. "Of a truth, I did," he replied. "I found myself in Seville, but more than a hundred years ago—among promenading Dons and Donnas with trains, pointed shoes, poiniards, etc."

"Strange," returned Schumann, "our visions were identical to the very city!"

Franz Grillparzer, the dramatic poet, had reason to thank the revivifying power of music in the case of his great tragedy of *Medea*. He had worried himself to death by the time when he was prevented from going on with it by many hindrances—his mother's death, illness, travel, domestic contraries, etc., until years had elapsed; then when he essayed to finish it he found that he had forgotten the plot, and he was obliged to wait until he had made a complete note of his scheme. During the earlier period he had played the classical symphonies on the piano with his mother while his mind was deeply engrossed with the framing of his play, and it so happened that the strains of Haydn, Mozart and Beethoven brought with them the forgotten scheme in all its details. Their influence revived what he had thought was buried beyond recall and he set to work and finished the play. The director of the theatre, who had been a prominent one, not only experienced separate keys as of different colours, which is not an uncommon occurrence, but that every instrument appeared as a different colour. Thus he heard the piano as blue, the clarinet as red, the violin as yellow, the flute as golden yellow, the kettle drum as chocolate brown.

THE PASSING OF F. S. LAW

It is with regret that we have to announce the death of Frederic Stanley Law, who is well known to our readers through many valuable contributions to this and other musical magazines. Mr. Law was born at Jamaica, N. Y., January 12, 1862. He was a pianist, and a vocalist. His early showed signs of great musical ability, but beyond a few lessons in fingering given by his mother on a little old melodian, the only available instrument, he received no instruction. On entering the University of the City of New York, he received a more complete musical education. At the age of fourteen he was organist of a church in Carlisle, and held that position for three years. On graduating from the seminary, he was organist of the First Presbyterian Church in New York City. Two years later he resigned in order to come to Philadelphia. He received further instruction from Dr. D. D. Wood and Charles Jarvis, two of the ablest musicians of that day. He also studied singing with George F. Root, and later became a teacher in his school of vocal art.

For many years Mr. Law steadily devoted himself to teaching, playing, musical composition and journalism. Apart from his musical work, however, he was an ably linguist, and had an excellent knowledge of French, Italian, German and Spanish. These accomplishments naturally stood him in good stead in his journalistic work, and one of his most important works has been the translation from the German of Hans S. mid work on the pedals of the pianoforte.

Mr. Law had many warm friends and admirers, of whom were deeply grieved when it became apparent about five years ago that Mr. Law was suffering from the worst affliction a musician can know—deafness. In spite of this, however, he kept on with his work as far as he could, although he endured much suffering. He was a sincere, kindly, earnest worker in the field of music, and will be greatly missed by all who knew him either personally or through his writings.

Above all things, parents, do not say to your child, "You are a musical teacher: 'Can't you give Minnie some new pieces instead of all those scales and finger exercises and then add, like a covert threat, 'We heard Florence from next door, play such a lot of pretty things today.' It is almost the same as telling him that unless he does as you wish, and not as he, who is made musical instruction his life study, thinks best, you will take your child out of his hands and engender Florence's teacher for her. It may demoralize her unless he is a person of strong individuality, and greatly retard your daughter's musical progress." *Gustav Kobbé.*

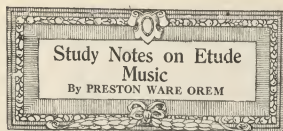
THE LATE FREDERIC S. LAW.

"When Her Keeler improvised on the organ in varying keys the whole church often suddenly became of a deep uniform color to my eyes; everything appeared blue. This always lasted but a few seconds and then faded away. Generally I saw but the one hue, and when that disappeared everything as it was in reality. But often it happened that the key changed by a sudden transition the color changed with equal rapidity into another that glowed with even greater brilliancy. This was especially the case when the organ was more and more pronounced in later years. When I play Haydn's first trio with my children, toward the end of the first movement the organ assumes a deep, *cadente* and *cantabile* tone, and continues into a deep steel blue."

HOW WAGNER WROTE.

This is a very interesting example of the case in point; that is, the taking up of the sensations of one sense and directly translating them into those of another. With Wagner as we know him the case seems somewhat different. It would seem that he conceived music in terms of poetry, or vice versa, rather than seeing it depicted objectively as form or color to the eye, though no doubt this phenomenon was also present. He could gain no inspiration from the poetry or

others and wrote all his own librettos; *Tristan und Isolde* he wrote and composed simultaneously—that is, as the text was written the music was created in the same instant.



FANTASIE-IMPROMPTU—C. MOTER.

The term *fantasie* and the term *impromptu* are in music very nearly synonymous, a *fantasie* being a composition in unrestricted form and an *impromptu* being a piece written in *extempore* style. An examination of pieces by good writers bearing either of these titles, reveals the presence of a very definite formal design on the part of the composer. Chopin's *Fantaisie Impromptu*, for instance, is an elaborate sonata-form. Mr. Moter's *Fantaisie Impromptu* is in a sort of free *rondo-form*, very effectively worked out. Both in form and content this piece tends rather towards classic models. It merits serious study, and it should serve as an admirable vehicle for the cultivation of the art of singing on the piano, pure tone production, and an expressive manner of delivery. Technically, it should come within the range of a player well past the intermediate stage.

PENDANT LA VAISE—TH. LACK.

Theodore Lack, the popular French composer, born in 1846, has made a specialty of brilliant and individual pianoforte pieces of various degrees of difficulty. He has been a very prolific writer, and is still active. *Pendant la Valse* is a fine example of his style. It is real pianoforte music, at once scintillating and sonorous, lying well under the hands, with highly characteristic passage-work. The first section, with its tinkling, broken octaves, should be played with a brilliant manner. The middle section, with its broad litanic melody and chromatic ornamental work, should be taken more slowly, with dignity and elegance. This is a fine recital number.

BARCAROLE—G. EHRLICH.

This is a graceful and polished effusion from the pen of a modern German writer, talented and well-schooled. This composition will require considerable technical fluency, and a refined style of delivery. It is a fine teaching piece for a student somewhat advanced.

LA FIESTA—E. J. DECEVEE.

Mr. Decevee's portrait, together with a brief biographical sketch, will be found in another column. *La Fiesta* is his most recent composition. Owing to the necessary similarity of rhythm found in all *taranellas*, it is difficult to write with originality, but Mr. Decevee has really something new to say, and he has evolved a bright and cheerful number which should prove a pleasure to practice, and a success as a recital number. In a *taranella*, a certain rapidity of execution is always demanded, but clearness and accuracy should never be sacrificed to mere speed. In pieces of this type, steadiness is needed also, and but little freedom of tempo is allowable.

JUNE TWILIGHT—R. R. BENNETT.

This attractive drawing-room piece introduces to our readers a promising young American composer. The flowing and expressive melodies are tastefully harmonized and the general effect is full and rich. This number should be played in the style of a song without words. The piece is rather slow, and much freedom is allowable.

GARDEN OF GIRLS—J. W. BISCHOFF.

J. W. Bischoff (1850-1900) was a noted and American musician, a successful singing teacher, pianist, organist and composer. He wrote more than 150 songs, anthems and pianoforte pieces. His *Garden of Girls* is a clever *schlager* in *schottische* rhythm, very graceful and characteristic. Mr. Bischoff's compositions are all melodious, and display good taste and sound musicianship.

THREE LITTLE CLASSICS—ARR. BY A. SARTORIO.

Many inimitable gems from the works of the great classic masters should become familiar to students, when possible, in the early stages of their musical education. It is possible, in many cases, to present these excerpts in simplified form without impairment to their content. Mr. A. Sartorio, by reason of his long experience as a writer and educator, is peculiarly well-equipped for a task of this nature.

The aria of *Orpheus* in Gluck's opera of the same name, contains a melody of wonderful beauty and simplicity, full of true pathos. Mr. Sartorio's arrangement is well done, and true to the original version.

Premiere Valse contains the first two themes from Schubert's Op. 9. The dances of Schubert serve to display his fondness for folk music, and the fluency and simplicity of his melodic invention. The second of the themes here given is the well-known *Schneise* (Longing)—*Walse*. The present arrangement is well adapted for small hands. In his *Soleil de Vienne*, Liszt has elaborated some of these Schubert waltzes into large concert numbers.

Schumann's *Schlumber Song* is one of the most charming of all pieces of this particular type. In the original, it is not very easy to play. Mr. Sartorio's arrangement brings the piece within the powers of the young players, preserving the melody and the harmonic structure intact.

JOLLY BLACKSMITH—HUBBARD HARRIS.

A lively and effective teaching piece taken from a new set, just published. Mr. Hubbard Harris is a well-known and successful American composer and organist, who has not been represented previously in our music pages, and whom it is a pleasure to introduce to our readers.

PIPER IN THE WOODS—P. BROUNOFF.

A quaint and characteristic number, from Mr. Brounoff's new *Oriental Suite*. It illustrates the fact that local color and originality may be obtained frequently by comparatively simple means. Note the use of the older form of the minor scale (without raised seventh), also the open fifths in the accompaniment.

SUNNY DAYS—SPANISH WALTZ. BRAVE HEARTS—POLISH MAZURKA—CHARLES LINDSAY.

These are two characteristic dances, very decided in rhythm and pleasing in melody. For second grade teaching or recital purposes they will be found very satisfactory. For pieces of such early grade they are remarkably full of color. There is always something alluring about the Spanish waltz rhythm and the *mazurka* suggests vigor and action.

GITANA (FOUR HANDS)—C. HEINS.

A good light duet number, well-suited to the summer season. Carl Heins is one of the best known German writers of music of the drawing-room type. *Gitana* is equally effective either as a solo or a duet.

LOVE'S OLD SWEET SONG (VIOLIN AND PIANO)—MOLLOY-BANNER.

J. L. Molloy (1837-1900) was a gifted amateur, some of whose songs, notably *Love's Old Sweet Song*, have enjoyed considerable vogue. This number, as transcribed for violin and piano by the well-known virtuoso, Michael Banner, makes a beautiful recital solo or *entrée* piece. As played by Mr. Banner himself, it never fails to evoke enthusiasm.

PETITE MARCH (PIPE ORGAN)—DUBOIS-ROGERS.

In the original this is a piano piece, but as arranged for organ, by Mr. James H. Rogers, it is remarkably effective. Although Mr. Th. Dubois is more particularly known as an organist and composer for the organ, he has written many successful piano pieces. *Petite Marche* will make a good recital number or closing voluntary.

THE VOCAL NUMBERS.

The many admirers of the songs of Tod B. Galloway will welcome his most recent composition, *The King of Dreams*. This song is much on the order of Mr. Galloway's very popular number, *Gipsy Trail*. Mr. H. W. Pettie's *Star of My Heart* is another song, which should achieve much popularity. It has a refrain which seems even more catchy than that in his successful love song, *Until the End of Time*.

Every complete sentence has its noun, verb, and their modifiers. The relative importance in meaning of such words is expressed by a good speaker by great variety of intonation. The relative value of notes in a phrase are equally varied. The average phrase should commence with a subordinate accent, gradually increase (crescendo) toward some high note of some principal accent, and then decrease toward the end. There is a climax of unequal importance in one phrase may be two climaxes of unequal importance in one phrase, and so on. It is nearly always a series of phrases leading towards a climax, and forming a separate "period" for each division of a piece.—W. H. Sherwood.

Well Known Composers of To-day



E. J. DECEVEE.

Mr. Decevee was born in Brooklyn, N. Y. At eleven years of age he commenced the study of music with his mother. Later he studied for several years with S. B. Mills. In 1884 he entered the Conservatory of Leipzig and remained there three years studying under Zwintscher, Weidenbach and Jadassow. At the same time he took a course in philosophy and German literature. One year was spent at Dresden studying under Janko. During this year Mr. Decevee also took up the study of the history of art. Two years more were spent in Berlin, where he studied with Robert Klein and Otto Tiersch, doing special work at the same time in philosophy and German literature. When the subject of his organ studies was completed, he became organist of the Bedford Ave. Baptist Church, and taught in the city of his birth for several years. Later he went west to Sioux City, Iowa, where he became organist of the First Congregational Church. When the Harrisburg Conservatory of Music was established, in 1896, he was called to take part of the piano and theoretical departments. He is now organist of the Zion Lutheran Church and conducts a large and widely known choir. Mr. Decevee is now the Director of the Harrisburg Conservatory. During one season he conducted a course in musical aesthetics in Dickinson College.

His compositions are marked by a fine melodic feeling and are distinguished for their absence of triviality and commonplaceness. His best known works are: *How Sweet the Moonlight Sleeps*, *Terpsichore*, *Polacca Graciosa*, piano pieces, and the sacred song, *O Jesus, Thou Art Standing*. He has published recently some new songs and piano pieces.

CLEANING UP MUSSY OCTAVES.

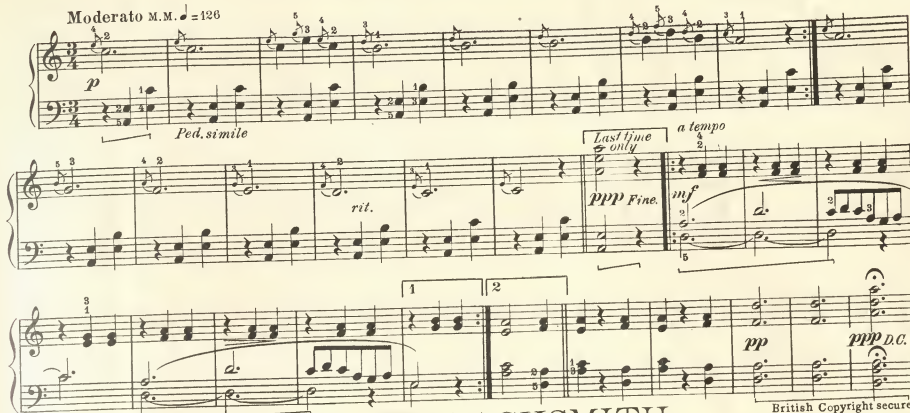
BY MAUD WIMFENNY.

MUSSY octave playing is unforgivable. It may easily be remedied if the proper methods are taken. Sit squarely before the keyboard with the wrists held level or slightly below the level of the keyboard. Place the hands upon the keys in any convenient octave position and press them gradually inward on the keys toward the instrument. The wrists should be held as loosely and freely as possible. While the hand is in this position raise the wrist as high as it will go with the fingers still upon the keys. Slowly return to the original position.

Play the octave C with the right hand at first slowly and then gradually quicken to *allegro*. Then play the octaves up and down for one octave with loose play all the octave forms in all the major and the minor scales. Watch the wrist motion very carefully and see that there is no tightening of any kind. Play held on the level of the keys, to avoid the strain that sometimes accompanies a single position.

PIPER IN THE WOODS

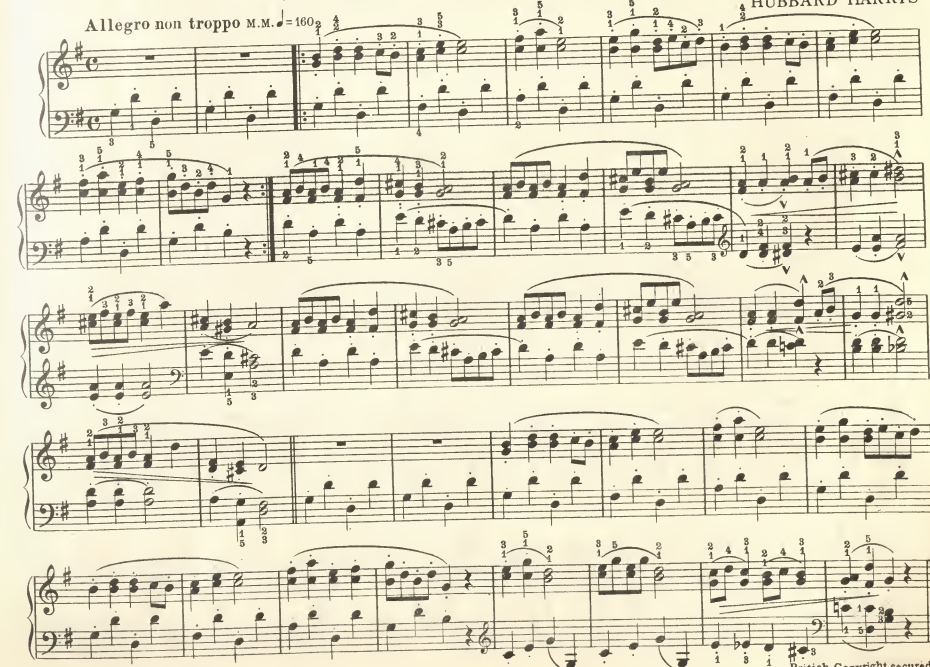
PLATON BROUNOFF



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JOLLY BLACKSMITH

HUBBARD HARRIS



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LA FIESTA

TARANTELLA

E. J. DECEVEE

Allegro molto M.M. ♩ = 160

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CODA

acc. ed cresc.

PENDANT LA VALSE

CAPRICE

THÉODORE LACK

Vivace M.M. $\text{♩} = 72$

ff sf *p grazioso*

p

Ped. simile

p

p

Ped. simile

cresc.

p

a tempo

last time to Coda opposite page

ff

p

ma ben

Molto meno mosso

cantando

cresc.

dim.

poco rit.

espress.

p dolce

rall.

Tempo I.

cresc.

dim.

rall.

Tempo I.

ma ben

cresc.

molto e con brio

ff

Tempo I.

ma ben

THE ETUDE
GITANA
MAZURKA BRILLANTE

SECONDO

CARL HEINS, Op. 156

Allegro non troppo M.M. ♩ = 126

First system: Bass clef, 3/4 time. Treble clef has a melody with eighth and sixteenth notes. Bass clef has a simple accompaniment. Dynamics: *f*, *p*, *mf*.

Second system: Treble and bass clefs. Treble has a melody with eighth notes. Bass has a simple accompaniment. Dynamics: *p*, *mf*.

Third system: Treble and bass clefs. Treble has a melody with eighth notes. Bass has a simple accompaniment. Dynamics: *p*, *ff*, *mf*. A bracket labeled "Last time to Coda" spans the last two measures.

Fourth system: Treble and bass clefs. Treble has a melody with eighth notes. Bass has a simple accompaniment. Dynamics: *f*. A bracket labeled "CODA" spans the last two measures.

Fifth system: Treble and bass clefs. Treble has a melody with eighth notes. Bass has a simple accompaniment. Dynamics: *f*.

Sixth system: Treble and bass clefs. Treble has a melody with eighth notes. Bass has a simple accompaniment. Dynamics: *f*.

Seventh system: Treble and bass clefs. Treble has a melody with eighth notes. Bass has a simple accompaniment. Dynamics: *f*.

THE ETUDE
GITANA
MAZURKA BRILLANTE

PRIMO

CARL HEINS, Op. 156

Allegro non troppo M.M. ♩ = 126

First system: Treble and bass clefs. Treble has a melody with eighth notes. Bass has a simple accompaniment. Dynamics: *f*, *p*, *mf con grazia*, *p*. A bracket labeled "8" spans the first four measures.

Second system: Treble and bass clefs. Treble has a melody with eighth notes. Bass has a simple accompaniment. Dynamics: *mf*, *p*, *mf*, *p*. A bracket labeled "8" spans the first four measures.

Third system: Treble and bass clefs. Treble has a melody with eighth notes. Bass has a simple accompaniment. Dynamics: *ff*, *mf*, *f*. A bracket labeled "8" spans the first four measures. A bracket labeled "Last time to Coda" spans the last two measures.

Fourth system: Treble and bass clefs. Treble has a melody with eighth notes. Bass has a simple accompaniment. Dynamics: *f*, *ff*. A bracket labeled "8" spans the first four measures. A bracket labeled "CODA" spans the last two measures.

Fifth system: Treble and bass clefs. Treble has a melody with eighth notes. Bass has a simple accompaniment. Dynamics: *f*, *ff*. A bracket labeled "8" spans the first four measures.

Sixth system: Treble and bass clefs. Treble has a melody with eighth notes. Bass has a simple accompaniment. Dynamics: *f*, *ff*. A bracket labeled "8" spans the first four measures.

Seventh system: Treble and bass clefs. Treble has a melody with eighth notes. Bass has a simple accompaniment. Dynamics: *f*, *ff*. A bracket labeled "8" spans the first four measures.

Eighth system: Treble and bass clefs. Treble has a melody with eighth notes. Bass has a simple accompaniment. Dynamics: *f*, *ff*. A bracket labeled "8" spans the first four measures.

THE ETUDE

SECONDO

Musical score for the Second Piano part of 'The Etude'. The score is written in B-flat major (two flats) and 3/4 time. It consists of seven systems of staves. The first system begins with a forte (*f*) dynamic in the bass and a piano (*p*) dynamic in the treble. The second system features a mezzo-forte (*mf*) dynamic in the bass and a piano (*p*) dynamic in the treble. The third system has a mezzo-forte (*mf*) dynamic in the bass and a piano (*p*) dynamic in the treble. The fourth system has a forte (*f*) dynamic in the bass and a piano (*p*) dynamic in the treble. The fifth system has a fortissimo (*ff*) dynamic in the bass and a mezzo-forte (*mf*) dynamic in the treble. The sixth system has a mezzo-forte (*mf*) dynamic in the bass and a piano (*p*) dynamic in the treble. The seventh system has a forte (*f*) dynamic in the bass and a piano (*p*) dynamic in the treble. The score concludes with a fortissimo (*ff*) dynamic and a *D.C.* (Da Capo) instruction.

THE ETUDE

PRIMO

Musical score for the First Piano part of 'The Etude'. The score is written in B-flat major (two flats) and 3/4 time. It consists of seven systems of staves. The first system begins with a mezzo-forte (*mf*) dynamic and a *con grazia* marking. The second system features a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic. The third system has a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic. The fourth system has a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic. The fifth system has a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic. The sixth system has a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic. The seventh system has a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic. The score concludes with a fortissimo (*ff*) dynamic and a *D.C.* (Da Capo) instruction.

THREE LITTLE CLASSICS

"I HAVE LOST MY FAIR EURYDICE"
from "ORPHEUS"

Arr. by A. SARTORIO

CHR. W. GLUCK

Andante con moto M. M. ♩ = 84

This page contains three musical pieces for piano. The first piece, "Andante con moto," is in 2/4 time with a key signature of one sharp (F#). It begins with a piano (p) dynamic and includes markings for "1st time only" and "last time only." The second piece, "Vivace," is in 3/4 time with a key signature of one sharp. It starts with a "p dolce" dynamic and includes a "poco rit." marking. The third piece, "(SEHNSUCHTS-WALZER)," is in 3/4 time with a key signature of one sharp. It begins with a "poco meno vivo" tempo and includes markings for "p cantabile," "mf," and "cresc." The page concludes with a "D. C." (Da Capo) instruction.

Andante con moto M. M. $\text{♩} = 84$

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

f *dim.* *p* *Fine*

poco lento

p *poco rit.* *D. C.*

Vivace M. M. $\text{♩} = 144$ PREMIÈRE VALSE FR. SCHUBERT

p dolce *f* *p*

(SEHNSUCHTS-WALZER)

poco meno vivo

p cantabile *mf* *cresc.* *f* *D. C.*

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R. SCHUMANN

Allegretto M. M. ♩. = 63

Allegretto M. M. ♩ = 63

SHUMLIN SONG

p dolce

p

cresc.

f rit e dim.

D. C.

BRAVE HEARTS - POLISH MAZURKA CHAS. LINDSAY

Tempo di Mazurka M. M. $\text{♩} = 126$

Tempo di Mazurka M. M. ♩ = 126

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CHAS. LINDSAY

[illegible]

THE GARDEN OF GIRLS

DANCE PICTURESQUE

J. W. BISCHOFF

Slowly M.M. ♩ = 96

Moderately slow tempo - strict time M.M. ♩ = 108

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BARCAROLE

Andantino grazioso M.M. ♩ = 48

GUSTAV EHRLICH, Op. 5

THE ETUDE JUNE TWILIGHT

REVERIE

ROBT. RUSSELL BENNETT

Moderato con sentimento M. M. ♩ = 72

p
ad lib.
rit.
a tempo
Ped. simile
dim.
Fine
mf poco agitato
senza Ped. tranquillo
p
mf
rit.
a tempo
Ped. simile
leggero
f
dim.
senza Ped.
cresc.
fp

THE ETUDE

cresc.
p
mf
molto rit.
ff
ad lib.
rit.
d.s.

Prepare
Sw. soft 8' and 4' with Oboe.
Great Gamba and Fl. 8'
Choir, Melodia Dulciana Fl. 4'
Pedal, Bourdon 16'
Sw. to Gt. Sw. to Ped.

Allegretto M. M. ♩ = 108

PETITE MARCHE

TH. DUBOIS

Transcribed for Organ by James H. Rogers

p
mf
f
Gt.
Sw.
Gt. to Ped.
Gt. to Ped. off
Fine

Gt. Gamba off

mf Sw.

Sw. both hands

p poco tranquillo

atempo

Gt.

Sw.

mf

Sw. both hands

D.S.

LOVE'S OLD SWEET SONG

J.L. MOLLOY

MICHAEL BANNER

Andante con moto

VIOLIN

pp semplice

PIANO

rit.

atempo

pp

ten.

III Corde

rit.

Sul D

pp

pp

espressivo

con sordino

rit.

p

atempo

ppp

sempre perdendosi

rit.

FANTASIE-IMPROMPTU

Andante con espressione M.M. = 108

CARL MOTER

p

p dolce.

p scherz.

cresc.

ff

marc.

f sempre stacc.

mf

f

f sempre f

cresc.

Tempo Primo

p

p dolce.

p scherz.

cresc.

ff

marc.

f sempre stacc.

mf

f

f sempre f

cresc.

a tempo
ff
string.
brillante
cresc.
ff
grandioso

R. Bronner

STAR OF MY HEART

H. W. PETRIE

Moderato

The dew was fall-ing on the clo-ver, The
"For you," she said, I'm al-ways lone-ly, No

stars were shin-ing far a-bove, A maid-en roam-ing with her lov-er, Was list-ning to his words of
oth-er love my heart can know, To you I've giv'n my prom-ise on-ly, Be-cause, sweetheart, I love you

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love, The sweet-ness of the clo-ver bloss-oms, That drift-ed o'er the mead-ows wide, Was
"Of you," he said, I'm ev-er dream-ing, And long-ing for you day by day, The

not as sweet as words he whis-per'd, As she was stand-ing by his side:
world with out you would be lone-ly, And once a-gain she heard him say:

Cantabile
"Sweet-heart, my love is true, True as the skies are blue, I

long for the day that no more we shall part. I

ff
love you, A-dore you, Bright star of my heart.

THE ETUDE THE KING OF DREAMS

CLINTON SCOLLARD
ModeratoTOD B. GALLOWAY
poco rit

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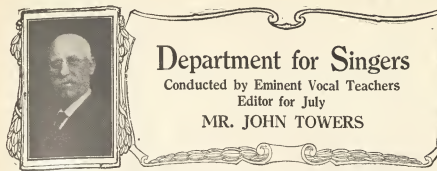
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Department for Singers

Conducted by Eminent Vocal Teachers

Editor for July

MR. JOHN TOWERS



Mr. John Towers, editor of the Voice Department for this month, is one of the most experienced voice teachers living. He was born at Salford, England, in 1836, and commenced his musical work in 1854. He was a pupil of Pignati, Rosadi, Jewson, Lucas, Kinkaid and Marx. A new edition of his musical accomplishments fills a large page of the type. His "Dictionary of Opera" is without question, the most monumental work of its kind ever written. Mr. Towers devoted six hours a day for sixteen years to this subject. A continuation of his department will appear in a later issue. — Bureau of the Etude.

INCREASING THE BREATH POWER.

There are twenty-four hours available in the twenty-four hour day for every civilized human being. If these be divided in three periods of eight hours each, one for sleep, one for work and one for study and recreation, there should be no difficulty whatever in the way of practicing deep breathing at the open window, or anywhere else where pure, unalloyed air can be inhaled. The aspirer should be instructed to begin with a single breath of six seconds, the time to be carefully taken from a nearby watch, or clock. After the complete inhalation, through the nose, the inhaled air should be expelled from the mouth to the last available particle. After this practice has been indulged in from five to ten minutes every available hour of the day, a given tone, beginning on a low one, should be sung for the time stipulated time. This tone, which should be sung to all the vocal sounds to turn, should creep up by semitones, by day, until the highest at command be reached, without the slightest strain or effort. Then a fresh start should be made, and so on, *ad caput*, not only two days but weeks, months and, if possible, years. This should all be done without support from the piano, or any other instrument.

Each week there should be an additional second added to the duration of the breathing, and of the vocal effort. By this means the control of the breathing apparatus gradually develops, and after a year's perseverance the pupil has the satisfaction—no little one it is added—of holding a note, close on to sixty seconds with as much ease as the six at the beginning of the practice. This is the way this branch of the vocal art is taught by all the noted teachers in Italy, the true home of the human song-bird, and this fact explains why a thoroughly trained artist, such, for instance, as Caruso, can sing with one unbroken inhalation, a difficult and complex recitative or passage, accompanied with trying physical action, for a whole minute, without any apparent fatigue whatever.

By way of showing what can be accomplished in the way of breath control, may be quoted the instance of a man who is, or was, the "Champion tank swimmer of the world." He and I happened to be pupils at the same swimming school, oh, hundreds of years ago, at least so it seems. I remember well that even then, while I could barely struggle a few feet under water, he seemed to have no difficulty in compassing the whole length of the plunge, some seventy or eighty feet

in length. Whilst I was puffing and fuming and blowing, to equal his feat, and never succeeding, he filled my cup of bitterness with envy, hatred and all uncharitableness to the brim, by not immediately swimming under water the one length of the bath, but turning and swimming back again, without coming to the surface. At last my milk of human kindness was exhausted, and I boldly charged him with either witchcraft or unpardonable meanness for so far surpassing me in this particular line of swimming.

His reply to my taunts is still fresh in my memory. He simply said that I did not go the right way about it. He then explained that he added a second each week to his endurance test, and found but little difficulty in so doing. Some thirty years after, a poster appeared under a certain vaudeville play-house in New York, announcing that the "Famous champion tank swimmer of the world" would perform his great feat of remaining under water FOUR MINUTES AND A HALF. Recognizing my man, from the picture given, I went and surely saw him do it. When the stunt was over I walked round to the stage door, and after considerable difficulty with the door keeper I got an interview. All that passed between us need not be told here. The essential part of it was this: Mr. Johnson, so he related, had held on all along to his original method, increasing the time under water every day, but the sooner a reform in this direction is started and carried out to its logical issue the better it will be for the oncoming vocal artists and for the long suffering public destined to listen to them. At the time of writing it is an unbearable bore, nuisance and annoyance, that not a title of that which is sung on the platform and stage is intelligible to the average listener, and specially so to those who pose as authorities on the subject. It may at once be said that the badly needed improvement in this respect will not be forthcoming until pupils are instructed in freedom of lip manipulation and action. They should, one and all, be carefully and unremittingly trained to form the various and varying sounds peculiar to every possible combination of vowel and consonant. By doing this before the mirror it will easily be seen what particular muscles are in action for each such combination, and with continued effort and practice these muscles will act almost automatically in producing precisely the sound needed to make the sung word just as clear and distinct as the spoken one. In addition to this practice, the pupil should be called upon as frequently as it is well possible, to recite the words to be sung with becoming dramatic action, not only to the teacher alone, but at pupils' instruction recitals before each other. Personally, I attach so much importance to this part of the training of a fully equipped vocalist that I insist upon its being done in the public recital, given regularly by my pupils. This insistence has, it is true, caused me the loss of not a few pupils, but, however much I regretted, this loss has been amply compensated by the unasked for thanks of many others, who ascribe much of their subsequent success with the public, to this very feature of their previous

UNREMITTING PERSEVERANCE NEEDED

Mobility and flexibility of voice, paramount in importance, can be obtained only by the same unremitting and long continued effort on the part of the student. The head and front of the needed exercises are the major and minor scales, which by degrees, are followed by the arpeggio, the chromatic scale, the trill and all other grace notes and varied gymnastics for the voice which may be found to repletion in the almost innumerable books devoted to voice training and development. The fatal objection to most of these misguided books is the accompanying piano part. In the majority of cases the aspiring pupil pays far too much attention to this accompanying busling and far too little to the main object in view, the uplifting of the voice.

Ciro Pignati, under whose able training I had the privilege of being vocally brought up, did not permit any accompaniment at all to his foundation work. He maintained, and rightly so, that while in action the pupil had all he could do

first to form the lips and mouth for tone emission before the mirror, then listen intently that the tone and the syllable were true to nature, then to watch the play of the features that they too were natural and void of exaggeration and grimace, and last that the brain power—when, as he used to say, there is any—be brought to bear on the immediate work on hand, without any distraction of any kind whatsoever. He never tired of reminding his pupils that at least three of the best faculties were simultaneously engaged in the voice, namely, seeing, hearing and thinking. He held, moreover, that pupils trained to sing from the outset, without any accompaniment, got by degrees so thoroughly self-possessed that they tripped easily over difficulties which seemed insurmountable with those other pupils who had been used to having everything played over, for and with them, and who when left alone, as is the case mostly in recitatives, were completely at sea, perilously, indeed near figurative shipwreck.

SOME PRACTICAL ADVICE

All these and other exercises should be sung to alternating vowel and diphthong sounds, by which means alone, clear and natural enunciation of words, no matter what the language sung, can possibly be attained. Especial care should be taken with the thin sounds, such for instance, as *e* and *o*, so that there may be as little inequality in the singing of the vowels as possible. As most teachers know, many pupils fight very shy of the thin sounds, and, preferring the majestically open "ah," a preference, it is regrettable to say which is not limited to those taught but which enters into the philosophy of a rather large number of our very simple and common mistic letters "O. K." Be it as it may, it is beyond question that indistinctness of enunciation is one of the crying evils of the day, and the sooner a reform in this direction is started and carried out to its logical issue the better it will be for the oncoming vocal artists and for the long suffering public destined to listen to them. At the time of writing it is an unbearable bore, nuisance and annoyance, that not a title of that which is sung on the platform and stage is intelligible to the average listener, and specially so to those who pose as authorities on the subject. It may at once be said that the badly needed improvement in this respect will not be forthcoming until pupils are instructed in freedom of lip manipulation and action. They should, one and all, be carefully and unremittingly trained to form the various and varying sounds peculiar to every possible combination of vowel and consonant. By doing this before the mirror it will easily be seen what particular muscles are in action for each such combination, and with continued effort and practice these muscles will act almost automatically in producing precisely the sound needed to make the sung word just as clear and distinct as the spoken one. In addition to this practice, the pupil should be called upon as frequently as it is well possible, to recite the words to be sung with becoming dramatic action, not only to the teacher alone, but at pupils' instruction recitals before each other. Personally, I attach so much importance to this part of the training of a fully equipped vocalist that I insist upon its being done in the public recital, given regularly by my pupils. This insistence has, it is true, caused me the loss of not a few pupils, but, however much I regretted, this loss has been amply compensated by the unasked for thanks of many others, who ascribe much of their subsequent success with the public, to this very feature of their previous

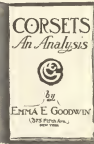
training in this direction. Readers of THE ETUDE require no telling that a very large percentage of aspiring public vocalists fall through want of this self-possession before an audience. In any case the best remedy for this is to get the habit of singing while in the inevitable leading strings to any body and every body who can be persuaded to listen.

THE NEED FOR VOICE TRAINING IN PUBLIC SCHOOLS.

The mention of school life is a reminder of the distressing fact, that the child voice is hopelessly ruined through over-strain. As a rule, in other branches of knowledge in the public schools, the teachers are called upon to furnish proofs of their own scholarship, and of their general fitness for the respective positions to which they aspire. With some few notable exceptions public school music teachers are engaged "at sight," frequently through some local "pull" or influence, in many cases too without having the faintest knowledge of the subject they are called upon to teach. The inevitable consequence is that they do vastly more harm than good. It is easy of proof, anyhow, that thousands of the oncoming generation know very little more of singing from notes when they leave the public school than they did eight years before, when they entered it, and that oftentimes they either have no voice at all left, or, at least, have far less voice, so far as vocal purposes are concerned, at the ending of their school career than they had at the beginning.

Many so-called teachers of singing, both in and out of the public schools, act altogether as though they knew nothing at all of the very simple and common sense dictum, that where there is disturbance or inflammation of any part of the human anatomy, there should be absolute rest. The Doctor who, in handling a fracture, recommended gymnastics as a cure, would promptly and rightly be relegated to a back seat in the nearest asylum. Yet nobody has been so stupid as to say to the thousands of real, or supposed vocal teachers in schools, colleges and elsewhere, who, amongst other ill-advised things, urge and incite the children under their care to "sing for all

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too little of the poetic and artistic.
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ing are exalted amongst organists to a
position of importance out of all proportion
to the real worth; also, far too
much time is spent in working cramped
and soulless exercises with the idea of
gaining some coveted honor. The rules
of Harmony are not like the laws of
Nature, invariable and unchanging. They
were one thing half a century ago; they
are quite another thing to-day.

In a few years they will have changed
again. The most that can be said for
them is that they show the student what
he (or perhaps I ought to say, what our
fathers and grandfathers) in the light of
modern harmony, thought sounded nice
and pleasant. The student is free to
order his thoughts, but they alone are
not enough to express the message he has
in him. The rules of counterpoint are
crowded together to produce smooth,
flowing music. Such music naturally can-
not express any deep emotion, for its
very lack of anything but plain concerns
and carefully-prepared discords makes it
so static and unchangeable that it fails to
stir the heart at all. Here again the study
of counterpoint is necessary as a start;
but is not the gentle, poetic English
Organ Fugue which we know so well—
which keeps to the lines as invariable
as the Scotch Express—is it not largely
the work of men who have been over-
worked with text-book exercises, and
having never tried to do without them, must
always have the lines ruled before they
can write?

Examinations are a good thing, inas-
much as they give to the deservant man
the hall-mark whereby the public may
know that they are not being deceived in
his knowledge of the rules, or in his
ability to play technical pieces with tech-
nical accuracy and a certain proportion of
artistic feeling. They are also a check
to the number of charlatans and imposing
rogues. Still, English musicians put
examinations on much too lofty a pedestal,
and devote far too much time to study-
ing for them. Viewed in their proper
light, and not looked upon as the aim
and end of all study, they are no doubt
a good thing; but they are multiplied
they are paralyzing at art.

SUGGESTIONS FOR CHOIR BOYS.

BY THE REV. N. N. BONAVIA-HUNT.

The following appeared first in the form
of a letter in the London *Musician*.
The author is familiar to THE ETUDE read-
ers through his work on musical history.
(JOURN. OF THE ETUDE.)

TO PARENTS OF CHOIRBOYS.

I. Boys are eligible for admission to
the choir of . . . Church between
the ages of nine and eleven.

They are received first on "probation."
After sufficient progress has been
made, are formally admitted (at the Sun-
day afternoon children's service) as
junior chorists.

On working his way up to the eighth
place (on either Soprano or Cantor's side)
a junior chorist becomes a senior, and
receives payment.

II. Payment (at the rate of . . . per
full particular of the amount due to each
boy are entered on the weekly report
which the choirmaster sends to the
parents.

III. A boy is liable to fines for absence
or unpunctuality, and also to a suspension
for irregularity or disobedience.

Information of suspension will always
be sent to the parents of a boy thus
punished.

N. B.—Full particulars of fines are in-
cluded in the quarterly report.

IV. As the manners and conduct of
choirboys are important outside the
church as well as within, it is advisable
that parents should know the hours at
which their boys are required to attend.
The present arrangement of hours is
as follows:

[Here should follow the hours of
practice and services.]
Additions to these hours are very rare
and exceptional. Practices will attend
punctually at the hours stated.

V. Boys are expected to attend either
the Sunday-school or the children's in-
struction service which is held every
Sunday afternoon at 3.30 P. M., in the
chapel of the church.

Any boy absent from one or the
other, leaving school, such neglect is
viewed as liable to suspension from the
evening service.

VI. Parents are earnestly requested to
co-operate with the choirmaster in his
effort to keep their boys in the choir as
long as possible; (1) by not allowing
their sons, up to the age of fourteen, to
undertake any work or occupation which
will interfere with the practice hours of
the choir; and (2) by seeing to them,
when leaving school, such need of occu-
pation or profession, as will enable them
to attend at least the Friday practice.
VII. Notice will be given to all
parents of any permanent alteration in
the hours of attendance required.

(Signed) Choirmaster.

QUESTIONS OF ORGAN PUPILS.

Q. Should you sound to advance the
note of a hymn, chant, or anthem to give
the choir its cue?

A. Most emphatically not. Only a
choir properly prepared can do the work
of anticipation. The choir that is trained
to the word "trained" ready and
waiting, and knows how to "anticipate" with
a feeling note.

Q. Are interludes between the verses of
hymns permissible?

A. They are permissible, but a question-
able. Most organists feel that they are
an end in themselves, and as such, are
appropriate as entr'acte music in a
theatre and about 100 years ago.

They destroy the sentiment and disturb
the continuity.

Q. How often can the Vox
Humana stop in a piece?

A. Once! and sometimes that is too
often. There are some compositions or
stops to convey the same effect; they are,
Vox Celestis, Vox Angelica and Undina-
mus. These have the literary quality
without the sentimentality.

Q. Should I play an organ piece for
the choir?

A. Rarely. The best kind of offertory
is one sung by the full choir or quartet.
Solas, either vocal or instrumental, should
be seldom used, as they seem out of place.
There is a singular feeling of fitness when
the entire choir sings the offertory that
is lacking in solo efforts.

Q. What is the time division of the
Amen?

A. Invariably the tempo of the piece
which precedes it. If it is a hymn of
three counts to the bar, then it should
be three counts to A and three counts to
men, not more, nor less. If it is an Amen
after a prayer, then the division is two
counts after each syllable. The Amen should
be clearly articulated and clearly released.
Remember a choir is judged by the Amen
it sings. It is the test of finality.

Geo. F. LE JUNE once said a good or-
ganist chooses his preludes and postludes
as he would his furniture. They should
be suitable and appropriate," he said.
"Only most organists know little about
furniture."



CLEAN PASSAGE WORK.

A correspondent writes: "I am a vi-
olinist after a fashion, that is, I have
studied for some years, and play, some
say, very well indeed. I have a full
round tone, fair technique—but I cannot
do rapid work. Something is wrong—
can you tell me what it is? For instance,
in rapid passages played with single bow-
ings in the middle of the bow, I get very
much confused and stumble. This is a
fault I should like very much to remedy."

Our correspondent's trouble is, I
doubt, caused either from the failure of
bow action, or from a fundamental lack of
correct bow and rhythm. In order to
play fast passage work cleanly it is nec-
essary that bow and finger act at the
same time. The right and left hand
of the brain must coordinate pre-
cisely. Many piano pupils suffer from
the habit of anticipating with the left
hand, the right striking slightly after, thus
creating an uncertain, see-saw effect.
The beauty of the playing of a
really good pianist comes from the fact
that notes which are intended to be
struck exactly together are played so, giving
a clean rhythmic effect. A failure
to do this is the cause of much of the
slovenly piano playing we hear, in the
case of imperfectly educated pianists.
Many violin students have the same fault.
They play low and finger do not move
exactly together, we have a muddled,
slovenly effect which utterly destroys
the beauty of a rapid passage.

The best way to overcome this trouble
is by practicing at first, with the speed
gained, to increase as proficiency is
gained. Do not know of any better
exercise to begin with than the famous
Kreutzer's exercise in sixteenth notes of
Kreutzer (No. 2). The exercise should
be played slowly at first, as if written in
quarter notes, then in eighths, then six-
teenths, then thirty seconds. As soon as
the student finds that his playing is un-
even, he should drop to a slower tempo.
The metronome is a great help. At first
play one note to each tick, then two notes,
then four, and then eight.

Never leave a passage un-
mastered. Another good exercise for this
purpose is the No. 8 of Kreutzer, which
can be practiced first in triplets and then
in sextiles. The effect of slow practice
in work of this kind is almost miraculous,
and all the greatest violin teachers insist
on it. Mastering fast passage work in
a clean, rhythmic manner takes much
time and patience, and slow practice is
the best means to attain it. The average
violin student attacks fast passages as a
rule at a fast tempo, skipping along at
an uncertain hobbling gait—any way to
get the notes in. Leopold Auer, teacher
of Mischa Elman, Kathleen Parlow and
other famous violinists, insists on pain-
fully slow practice at first, with a grad-
ual increase in tempo as proficiency is
gained. Any difficult passage is bound
to yield to practice of this kind, if per-
sisted in.

Other violin students fall in doing good
passage work because they practice with-
out the natural and special accents re-
quired. I have heard advanced violin

students play difficult studies and pieces
without a trace of accent—everything in
monotone, like a grind organ. Some peo-
ple seem born without the feeling of
rhythm, and the playing of such people is
invariably uneven and irregular. Others
seem to feel all the accents by nature and
never have to be told. Where a pupil
seems to have no feeling of accent, the
teacher should not rest until the accents
are made in the proper places, when a
great improvement will be noted. Proper
accenting helps greatly in acquiring a
clean, even manner of playing fast pas-
sage work.

While the above methods of practice
will be effectual in improving the playing
of fast passages by the majority of pupils
of talent, it is undeniable that people are
occasionally met with who cannot attain
the requisite speed for passages where
great agility is required. Just as in the
case of horses, the great race horses are
capable of wonderful bursts of speed, so
in human beings, some seem to have the
natural gift of playing rapid passages,
which are impossible to others. One
thing is certain, however, persistent prac-
tice along the lines indicated above will
work wonders.

FRAUDULENT LABELS.

A correspondent from Pennsylvania
writes to THE ETUDE: "I think a stop
should be put to this mis-branding of
violins. I know of a case where a boy
gave \$25 for a violin marked 'Stradivari-
us,' the actual value of which would be
\$2 or less. It is a shame, an outrage
that this pernicious practice should be
allowed to continue."

The custom of placing the names of
famous makers in violins had its origin at
a very early date, in fact it commenced
about the time the great superiority of
the violins made in Cremona, Brescia and
other Italian cities began to be generally
acknowledged. The human race will do
almost anything for money, and in the
absence of any law forbidding it, the
violin maker who can get a higher price
for his violins by making them in imi-
tation of a more famous maker than him-
self may safely be relied upon to do it.
As far as I know none of the legislators
in any country have at any time consid-
ered the matter of counterfeiting violins
of sufficient importance, to pass a law
forbidding it, although courts of law
have occasionally awarded heavy damages
and other penalties against persons who
have sold violins for a high price when
guaranteeing that they were made by fa-
mous violin makers.

The old masters of violin making put
their names, the price of manufacture,
and the date in their violins by way of
trade marks. It is doubtful if their violins
were much imitated during their lives, be-
sides, the laws in regard to trade marks
were in their infancy, and chaotic condi-
tions in those days. If Stradivarius had
made his violins at the present day he
would not have patented them, and
brought suit for damages against anyone
using his name and counterfeit construction
trade mark. But he and his illustrious
compatriots in the violin making art have
been dead for decades, and there is no

one to object, so the merry art of turn-
ing out imitation "Strads" goes on apace.
In violin buying the legal phrase
"Caveat Emptor"—let the buyer beware—
obtains. There are imitations and coun-
terfeits in every trade. At this very day
American machinery and goods are being
counterfeited by other nations and sold
in South America. In many cases they
even bear the counterfeited name and
trade mark of the manufacturer. Of
course, the real manufacturer fights this
imposition wherever he can, but in many
foreign countries it is more trouble than
it is worth.

As far as fraudulent labels go the
principal part of the mischief is done
already as there are millions of imitations
violins scattered all over the world, con-
taining the names of great masters. These
violins are constantly growing older and
acquiring signs of age, and the older they
get the more likely they are to fool the
unwary and ignorant. To violinists of ex-
perience, and to violin makers who know
all the tricks of the trade, it seems absurd
that anyone should invest his money in a
violin purely on the strength of a label
which can be purchased for a penny and
stuck in any violin. The fact remains,
however, that thousands of ignorant peo-
ple buy violins thus fraudulently labeled,
and if they do not pay the high prices
which the originals would command, they
in many cases pay far more than the
violins are worth. The world is full of
frauds in other arts as well as violin
making, and there are hundreds of clever
workmen, and even factories in Europe,
which turn out vast quantities of bogus
antiquities, curios and fake works of art
which are sold to unsuspecting tourists at
high prices.

AMERICA THE DUMPING GROUND FOR CHEAP "FAKE" VIOLINS.

BY E. W. ARZEL.

ANYONE who has looked about much
for a good violin at a moderate price
has probably been disappointed. The
number of inferior instruments on the
market. Nearly all of these are made
in Germany, probably nine-tenths of them
coming from Markneukirchen, in the
southern part of Saxony, where more
violins are made than in any other part
of the world, if not in all the rest of
the world taken together.
There can be no doubt that good in-
struments are turned out at this great
centre of the industry. Indeed, every-
thing known in art is found there.
A high school for violin making is located
near Markneukirchen, probably the only
school of its kind in existence. Neverthe-
less, the superior instruments reach this
country in such limited numbers, and
so high in price, that the rank and file
of music lovers have to put up with an
inferior article.

The chief reason for this is our high
duty on violins which is now forty-five
per cent. The new tariff proposes a reduc-
tion of only ten per cent, leaving the duty
thirty-five per cent. This will make very
little difference in the existing unsta-
ble factory conditions. As a result of the
high duty this country is flooded with
the refuse, on which the duty per instru-
ment amounts to little. The manufacturing
cost of most of these cheap violins
is about two dollars. The majority of
which bear the fraudulent label which has
been the means of deceiving so many into
believing that they possess a real Cre-
mona violin. For this reason, therefore,
puts a premium on the cheapest product.

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musical instruments as a luxury, and has
made the duty what it is in order to



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obtain revenue from the well-to-do classes. The rich can buy good instruments and not feel it, to be sure, but where one of this kind is brought into the country a hundred cheap ones are imported. The revenue from the rich is negligible. Our people in general, who can ill afford it, pay the bulk of the duty and have to put up with instruments bearing "fake" Stradivarius labels that the Germans themselves would probably refuse to play on.

It may be asked why we do not make our own violins. It is for the same reason that we do not make our glass for telescopes, lenses, spectacles and other optical instruments. We buy it from Jena, Germany, or from Paris, where the art is far ahead of us. In Saxony a whole community devotes its energies to violin making, just as in this country Lansingburg, N. Y., makes most of our brushes, Troy, N. Y., our collars and cuffs, Gloversville, N. Y., our gloves, and Schenectady, N. Y., our electrical supplies. There are a few highly gifted and capable makers in America but not enough to supply the great demand.

The old world has made violins for centuries. The manufacture has become specialized. They are in close touch with the "old world" market and other supplies. Their restricted area has compelled them to become experts in small things, while we are devoting our energies to large affairs. It is doubtful whether we could afford to undertake competition with the Germans in making cheap violins during the next fifty years. The good violin makers in America make a higher class of violin.

To put violins and all violin accessories on the free list would hurt nobody and benefit multitudes. Anyone familiar with the situation knows that the comparatively few violin makers of this country are almost wholly occupied with repair work, with keeping our present stock of good instruments in playing order as long as possible. It is useless for them to try to make violins in quantities to compete with those from Germany. We have to do with a number of violin makers and music dealers. All are against the duty. With violins, strings, bows, etc., on the free list their increased sales would benefit them and the public. The duty is, therefore, not for protection, for there is no one to protect. It is for revenue only, which is not paid by Germany but by us, in the higher cost of the instruments and the supplies.

High duty has made this country the dumping ground of the cheapest possible imitations, fraudulently labeled inside "Antonius Stradivarius Cremonensis faciebat 1716," in deference to our craving for something really good. Thousands of thousands of violins have been sold in America. Perhaps we need a new law like the Pure Food and Drug Act to insure honest violins.

In all cases of repairs, address your own integrity. If convenient send to the repairs yourself as often as possible. I have already recommended that the greatest care should be observed in making experiments with the sound-board and the bridge. This attention must be increased with old instruments, as frequently, from the many years' pressure, the places under the bridge have already suffered much wear.—STOUT



Did the Stradivarius Factory Look Like This?

Our cartoonist has caught a delightfully humorous aspect of the old violin swindle in this picture. No amount of publicity seems to be sufficient to convince the owners of violins that many of the instruments they own containing Stradivarius labels stand about one chance in a million of being genuine. Antonio Stradivari, according to some authorities, made 1116 instruments. Of these instruments there are records of 940 violins, 12 violas and 50 violoncellos. The last records of his instruments date from 1737. That so many instruments remain after nearly two hundred years have passed is remarkable in itself. It is very likely that most of the others have been destroyed through accident and age. The secret of the wonderful varnish was passed in the family bible of the Stradivari, but destroyed by Stradivari's son because of the fear that it might become common property.

The immense value which the old violins assumed naturally made imitations, not by the hundred, but by the thousand. Sheets of spurious labels were printed in thousand lots to supply the impostors who palmed off cheap violins as genuine Stradivarius instruments. The swindle became so infamous that at one time practically all of the countless cheap fiddles imported to this country bore the label of the genuine Stradivarius instrument. Sometimes this label was a facsimile, but at other times it was merely a bungling imitation. The result is that there are literally millions of violins in the world bearing the Stradivarius imprint, but which are altogether worthless. Some of these violins are fifty and one hundred years old and because they have been in the family for ages" the about one in one hundred thousand. Our cartoonist has imagined a picture of what the Stradivarius plant must have looked like if only a fraction of the violins attributed to the Italian master had been made by violins bearing the name of the other Cremona makers, as well as the best German and French makers, as numerous.

The ETUDE is compelled to refuse requests for information regarding old violins. It is absolutely impossible to appraise the value of instruments by correspondence. The only reliable method of doing so is by securing the advice of some absolutely reliable and dependable expert. It is by expert test, of course, a fee for his services. If his opinion is favorable to your instrument it would be advisable to secure the advice of still another so that there may be no uncertainty about the value of the instrument.

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GREAT VITALITY REQUIRED FOR VIOLIN PLAYING

A VIOLINIST writes from Massachusetts: "Do you know whether or not violin playing affects the nervous system or the heart? Sometimes I feel depressed and nervous after practicing an hour or so, and I am anxious to know if it is from eye strain, concentration on position, tone, etc., when not reading music, or what?"

Our correspondent's depression may come from any or all of the causes he has specified. The old adage tells us that there are "more ways than one of killing a cat." In the same manner there are more ways than one of playing the violin. If the player sits calmly in a chair, and plays easy music in a listless, feeble, expressionless manner, there is no doubt he could keep it up quite a time without any special wear and tear on the nervous system. If, however, he should play with fiery energy, great tone, passionate expression, much enthusiasm, and intense mental concentration, he would find that he was making immense drafts on his nervous energy and vital powers. For playing such as this, the entire nervous system and every faculty of mind and body must be kept up to the highest pitch. There are few human occupations which call for a greater expenditure of nervous force than playing difficult violin compositions with the energy and expression which they demand. I personally knew of a case where playing a Paganini concerto on the violin caused the temperature of a young man to rise two degrees, by the record of a clinical thermometer. He had been ill and febrile with the grippe, and the doctor forbade any violent exertion. Neglecting this advice the young man played the concerto with the result above named. Violinists with a weak nervous system and weak heart are naturally affected if the strain of playing is too great or long continued.

A great French violinist fainted on the stage in Paris a year or so ago while he was playing a concerto. He had been turning right and left in indignation in a customary round of gayety for some weeks, with the result that his nerves were worn to a "frazzle," and his vital powers "went dead" just at the wrong moment. Paganini is said to have ruined his nervous system by practicing in his boyhood and early manhood at the rate of ten hours a day, for months at a time, although it is claimed that his disposition had been good real to do with it also. However that may be, he had miserable health all his life, and died just when he should have been in his prime. Many a splendid young and brilliant young artist have been snuffed out because they could not stand the double strain of concert violin playing, and a wild life in the barge.

The moral of all this is that the violinist must conserve his energy and live the simple life, if he hopes to give the world the best that is in him, and enjoy a long career and the honorable old age which should be enjoyed by every artist. If the student finds that his practice is depressing his nervous system, he should take considerable periods of rest between his hours of practice, practicing in frequent periods of only one or two hours, or a half hour at a time, and resuming when he feels rested.

HINTS FOR THE VIOLIN STUDENT.

BY JULIUS W. HULF.

Never hurry to the studio. It is better to come early and wait a half hour than to hurry to the teacher with the fear that you will be late.

Nervousness is the bane of nearly every musician. At the very outset of your musical career aim to acquire as little of it as possible by plenty of outdoor exercise.

When going to a lesson carry your violin case under your arm and thus prevent tying your fingers and wrists unnecessarily.

Silence is golden on your part with your teacher, and yet during the most important points of your teacher's explanations.

Always have your bow and violin in condition when you step into the studio. Think your tones. Be alert to pitch at all times. Even on your way to the studio you can train "your cars." Listen to the pitch of the street car gongs, the whistles and human voices. Try to eliminate all sounds but the footfalls of the pedestrians, and you will be startled at the real men. It will surely be appreciated.

Never buy a violin without first consulting your teacher.

Earn the everlasting gratitude of your teacher by saying nothing about acquiring the "vibrato" until you have mastered all the positions.

Always clean the rosin from the body of the violin and the stick of the bow before placing them in the case.

Come regularly to your lessons. If you cannot come, pay for the lesson. Time is your teacher's life in trade. And do not throw your money at the teacher. Whatever the price, the teacher earns it.

I have yet to find a teacher who was not afflicted by students and other little gifts from his students.

A teacher who makes unkind comments on the character and teaching ability of other teachers cannot long hold the respect and confidence of his students.

Some come to the studios in autos, some in street cars, some on foot and a number, who should say at home, are brought, in baby buggies. A conscientious teacher should show no partiality. Genius often prefers the threadbare coat of the newsboy to the broadcloth garments of the idle rich.

Avoid facial distortions, swaying of body and beating time with the foot while practicing.

CONCERT ETIQUETTE.

A CORRESPONDENT wishes to know if, in case of a recall by the audience after a violin solo, the accompanist should return to the stage with the violinist and bow acknowledgments also. This depends somewhat on the nature of the composition which has been played. If the composition is a sonata or any composition in which the piano has equal honors with the violin, both performers would bow. If, however, the piece which has been played is a solo for the violin, the pianist part being merely the accompaniment, only the violinist would bow, although after several recalls a soloist sometimes insists on his accompanist coming forward to share the honors. To illustrate: after having performed a Grieg sonata for violin and piano, both pianist and violinist would come forward and bow, but after a performance of Paganini's "Witches Dance," only the violinist would acknowledge the applause.

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Six operas are to be given by the Metropolitan Opera Co. in New York next year which have not yet been heard in New York—at least not in opera form.

There will be one of Richard Strauss' operas, probably either *Der Rosenkavalier* or else *Die Frau ohne Schatten*.

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It was announced that the Chicago Symphony Orchestra was engaged under the direction of the conductor, and will appear at the Chicago Symphony Hall.

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