

# THE ETUDE

Presser's Musical Magazine

JUNE 1914

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on

The Music of Today

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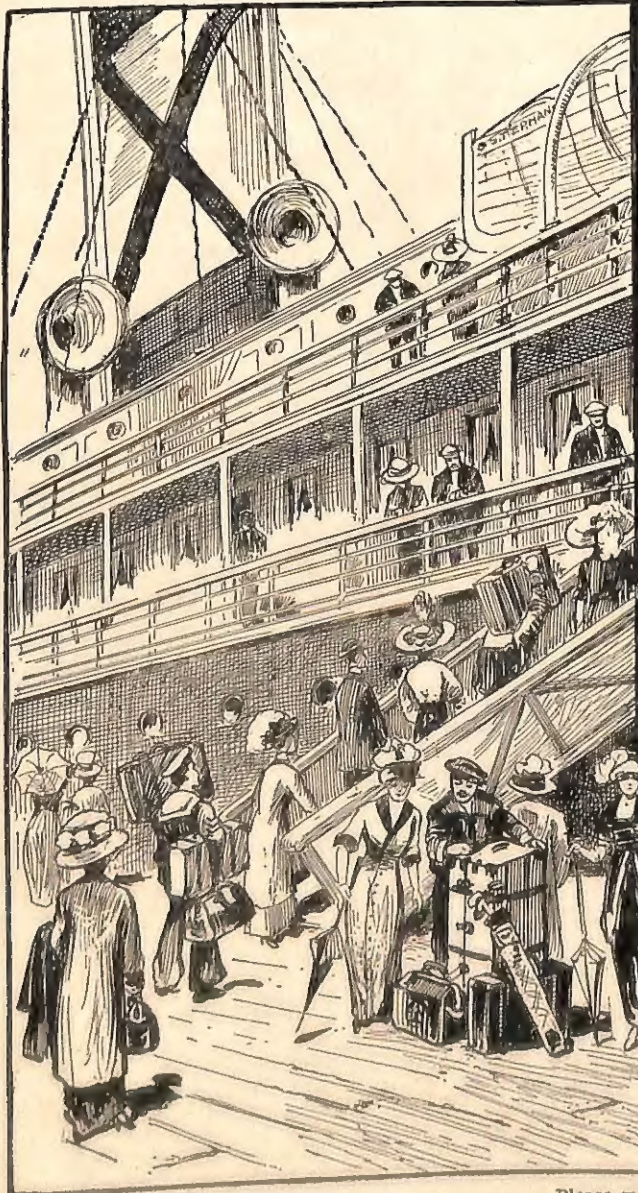
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A great many minds are called to help you through THE ETUDE and you will find it is better to take advantage of the thoughts of many rather than depending upon your own. Every issue will contain some "Why didn't I think of that before" article.

## Salon Music.

## Described by a Foremost Authority

One of the most successful of all writers of Salon music is the celebrated French composer, Theodore Lack. If you haven't played his Idillio in A flat you have missed one of the most graceful of all piano pieces of the Salon type. He has prepared a fine article upon this subject that will appeal to all who look for charm in piano playing. It will appear in THE ETUDE shortly.

## Help from England's Most Famous Pianist.

The past season has seen one of the most successful tours Miss Katharine Goodson has ever made in America. Journals from coast to coast have been loud in her praises. In addition to her public work at the keyboard, Miss Goodson has gifts as a teacher and an interview which will appear with her in the July ETUDE is cram full of fine ideas which every student will try to work out at the keyboard.

If you have difficulty with a slovenly technic, if you are troubled with timidity or any of the many faults which beset the way of the pianist it will be fortunate for you if you can have Miss Goodson's view of these questions, you will surely be helped.

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## CONTENTS—JUNE, 1914

	PAGE
Editorial	405
Making Drill Interesting	G. H. Howard 406
Helpful Pedal Exercises	Hannah L. Smith 406
A Musical Party	G. Busenbark 406
Contemporary Music	Claude Debussy 407
Economize in Energy	B. H. Wike 408
High Teaching Ideals	W. A. Kramer 408
Positions in Hotel Orchestras	Edith L. Winn 408
Classic and Romantic Schools	E. B. Perry 409
Well-Meaning Friends	B. H. Wike 409
Teaching the Lines and Spaces	F. Garnet 410
A Point in Musical History	T. Tapper 410
Begin Music Study Early	K. Hackett 410
Concentration in Music Study	Olga Samoroff 411
Have I Real Talent?	J. F. Cooke 413
Leading the Pupil	E. L. Beatty 414
Diagnosing Talent	H. A. Kelso 414
The Romances of Chopin	Beulah W. Sickles 414
The Art of Transposing	F. Corder 415
Keeping in Good Health	A. G. Mahon 416
Devising Natural Fingering	R. W. Wilkes 417
Music in The Old World	A. Elson 418
The Passing of Nordica	A. Elson 418
Noted Piano Methods	A. Elson 419
Principles of Dr. Mason	L. S. Ashton 420
Turning Over	Mary C. Carrington 420
Fundamental Elements	Otto Krausell 421
Musicians for the Home	G. M. Greenhalgh 421
Hans Engelmann, 1872-1914	422
New Music Issued by Leading Publishers	422
The Real Gottschalk	423
Teachers' Round Table	N. J. Corey 425
Notes on Etude Music	P. W. Orem 426
Paolo Giorza, 1838-1914	426
Carl Koelling, 1831-1914	426
The Need for Fine-Toned Instruments	Rita Breeze 426
The Music Lover's Digest	426
Voice Department	D. A. Clippinger 427
Organ Department	427
The Fairies' Reunion	J. Moore 427
The Farm House Piano	C. W. Fullwood 427
Violin Department	R. Braine 428
Children's Department	J. S. Watson 428
Popular Music and Touch	E. L. Winn 428
Publishers' Notes	428
How They Financed Parsifal	429
World of Music	429
War Songs	429
What Others Say	429
Questions and Answers	L. C. Elson 429
Old Bull's Shattered Dream	429

## MUSIC.

Taps	H. Engelmann 427
Orientale	W. C. E. Seeboeck 428
Signs of Spring	D. Rowe 429
Home, Sweet Home	Theo. Presser 430
Lotus Blossoms	F. A. Williams 434
Ol' Uncle Mose	Marie Crosby 435
Soldier's Dream (Four Hands)	Emile Foss Christiana 436
Song of the Brook	H. D. Hewitt 440
Homage A. Beethoven	Ad. Adam 442
Indian Flute Call and Love Song	Th. Licurance 443
Orfa Grande Polka	L. M. Gottschalk 444
Canzonetta (Pipe Organ)	Geo. Noyes Rockwell 445
Rose of Andalusia	James Francis Cooke 447
Tuning Up!	Geo. L. Spaulding 448
Romeo and Juliet (Violin and Piano)	H. Parker 448
Good-bye! (Vocal)	P. Tosti 450
The Secret (Vocal)	Ira B. Wilson 452
Slumber Sweetly, Baby Dear (Vocal)	E. J. Darling 453
Dialogue	James H. Rogers 454

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# THE ETUDE

JUNE, 1914

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## SUMMER PROGRESS OR SUMMER STAGNATION?



WHAT do you suppose would happen if every business enterprise hung up a notice

**Business Suspended from  
June 15th  
to  
September 15th**

Imagine a great metropolis with blinds closed for a quarter of a year,—locomotives rusting in the round houses,—factories with cobweb-draped machinery,—printing presses silenced for months,—building operations at a standstill, libraries and banks with barred portals. The grim ruins of Thebes or Memphis could hardly be more desolate than such a picture.

Suspension of activity is another name for death. Yet many musicians and music students deliberately choose to suspend their work during some of the best months of the year. This is due in a large measure to the old custom of stopping education for several months at a time. In the olden days schools were closed in summer for many reasons. The foremost was that insufficient money was appropriated to keep them open. Another was that in country districts the grown boys were needed in the fields. Arising from this came still another condition. The school terms were so short that a boy in the country found himself well on to manhood before his education was really fairly begun.

But the old order changeth. Our universities are now conducting most successful summer schools. Conservatories, at one time shut for three or four months, now remain open for twelve months. Vacation schools for children have brought both happiness and progress to thousands of youngsters who formerly spent their summers in indolence, *ennui*, malicious mischief or moral decay.

Again, suspension of activity is death. If you want a summer of real delight you can not get it by loafing. In music more than in any other art, uninterrupted progress is most desirable. The teacher who hopes to make next year a better year than the last, will find that every moment of the summer contains a golden opportunity to make plans, get acquainted with new teaching works and most of all keep up the interest of pupils, who formerly deliberately planned to seek enjoyment in stagnation. Wise and fortunate is the teacher who can put out the sign

**Business Continued from  
June 15th  
to  
September 15th**

Do we believe in vacations? By all means. But we do not believe in wasted vacations three or four months long. Get a vacation, a change, a rest every day of your life, or you will never know what a vacation is.

Take a lesson from the trees and flowers, and make the coming summer your hour of greatest growth, richest development and highest joy.



## GETTING BREADTH.



PROBABLY in no other country of the world is there such a widespread effort to secure breadth similar to that which so many Americans are now making through Chautauquas, Public School Lectures, University Extension Societies, Institutes, etc., etc. Certainly no country possesses anything like the number of magazines—good, bad and indifferent, but all for the most part informing, now being put out in all parts of the United States. If we are denied a systematic schooling in our youth we do not spend the rest of our lives deploring the fact, but do our best to improve ourselves through the wonderful means ever at hand.

Musicians are often accused of being narrow. That is a charge which may often be brought with justice against any professional man who attempts to specialize. One of the narrowest men we have ever met was a very celebrated authority upon higher mathematics. He had virtually sold his intellect for mathematical proficiency.

Travel and reading are perhaps the most popular means for "getting breadth." If one can not come in direct personal communication with the great men and women who are shaping the progress of our civilization one can at least see as much of the world in which they live as it is possible to see, and also keep in touch with the leaders of thought through magazines in which they are represented. Particularly valuable for the music student who wants to keep in rhythm with the big pulse of the times are such splendid reviews as *Current Opinion*, *The Outlook*, *The Independent*, *The International*, *The Literary Digest*, *The Review of Reviews*, *Collier's Weekly*, *The Atlantic Monthly*, *The Metropolitan Magazine*, *Travel*, *Harper's Weekly* and a host of excellent publications crowding every news stand. In fact, all of the better class general magazines are likely to contain splendid formative material. Even the highest priced of these really comprises as much printed matter from renowned authors and celebrated specialists as many a book costing several times as much.

Beautifully printed, abundantly illustrated, finely edited and surprisingly cheap in cost, our best American magazines offer opportunities for "getting breadth" which always pay the subscriber more than he puts out for them.



## COMMENCEMENT SEASON.



ROSES and smilax, the warm June air, clouds of white *crêpe de chine*, dotted Swiss, net and china silk, laughing *sweetyoungthings*, flustered *Prexy*, the pompous valedictorian, palpitating maiden aunts, and—Oh, don't let us forget him—the solemn old gentleman with an imposing row of initials in the wake of his name, who says for the fiftieth time in his life,—“My friends, this is not the completion of your education,—it is only the beginning, the commencement.”

Only one who has journeyed to that apex of human achievement, a commencement, knows the real meaning of complete happiness and perfect self-satisfaction. Alexander, Napoleon, Nelson or Dewey surely never felt so triumphant after their victories as the young person who proudly goes forward to receive a diploma on commencement day.

This is THE ETUDE's message to all those of its friends who feel their greatest joy at this commencement season. Agree with yourselves that you will celebrate the event by some new achievement, some rich accomplishment every year. Take our warmest, heartiest wishes for your life success.



## MAKING DRILL INTERESTING.

BY GEORGE HENRY HOWARD.

ALTHOUGH drill is not the only duty of a teacher of the piano, it is nevertheless a very important part of his work. Many teachers are very inspiring in their example and very efficient in leading their students to a good appreciation of music; and yet some of these earnest and devoted workers in musical education are not as successful in training and disciplining.

Drill may be (a) constructive and (b) remedial. Constructive drill is that kind which secures:

First, a definite and explicit idea of a thing to be done.

Second, gives all necessary details regarding the requisite manner of doing it.

Third, names the conditions for doing it accurately, and

Fourth, then secures an example which exactly meets the requirements specified.

In other words, good drill of this kind makes sure of one perfect example. The motto, "Begin right," needs to be used in plans of drill.

Having begun with a flawless example, three more perfect examples may be added to it; this makes the beginning of a good habit of playing the exercise or fragment of a piece. If eight perfect times in succession follow, the chances of failure on any passage are very small. Some passages need, of course, scores and hundreds of repetitions. Ideally, constructive drill makes sure of the following list of pianistic virtues:

1. Beginning right.
2. Proceeding attentively and correctly.
3. Self-reliance.
4. Efficiency.
5. Economy of time.
6. Composure of spirit.

Constructive drill is not always possible. Some students are restive under any kind of restraint. They are not receptive; they are not wholly teachable. Leading such temperaments is like capturing some birds or animals; a great deal of cunning has to be used and many devices employed. The most resourceful teacher is sometimes obliged to wait for months for an opportunity of this kind.

Yet earnest teachers will cherish the conviction that constructive processes in their professional work may be the rule and remedial processes more and more exceptions.

Remedial drill is that kind which has for its aim the ability to remedy defects, or to overcome faults. While constructive drill is quite practicable with students who are being easily moulded under the teacher's guidance, remedial drill has to be employed for children (or older persons), who will fall into errors in spite of the greatest care which may seek to prevent them. Some pupils seem to possess more talent for bungling and blundering than for anything else! Therefore remedial drill need not be despised; it has its place and fills a need.

This kind of drill, too, is valuable in the case of pupils who have had indifferent instruction and who, perhaps, have never learned to be thorough in anything. When they at length come under the instruction of a thorough and painstaking teacher it may be necessary, for a few months, to spend considerable time in drill which shall remedy defects and overcome bad habits. But a skilful teacher will make short work of this. In my Outline of Technique (which appeared two or three decades ago) were three sentences which have encouraged many. They are these: "A right habit in its actual formation has a power to establish itself which a wrong habit after years of growth can never possess. The habits may be, and often are, revolutionized in an hour's effort of teacher and pupil. This can occur when the heart, mind and soul are all enlisted."

The skilful and ambitious teacher will in a few weeks or months lead the pupil away from remedial work into the sunnier regions and more direct and flowery paths of immediate achievement, instead of roundabout and haphazard efforts.

Some illustrative experience. Mr. H. asks a new pupil, who has been playing very carelessly, with many discords, wrong fingering, etc.:

"Emily, do you like to practice?"

E.—"No, I hate it."

Mr. H.—"Is that so? (with affected surprise). Well, on the whole, I don't blame you. But you needn't practice at all if you don't want to."

E.—"What is that? Do you really mean that?"

laughing. Mr. H.—"Certainly. Certainly I mean it. You can take lessons without practicing and I will take care

that you make progress. You will doubtless do better than you have been doing."

E.—"I guess I can practice a little."

Mr. H.—"Can you? Let's do a very little now. We will drill slowly on this hard measure. All you need do now is to play it exactly right once. Good, perfect! Let us have it once more just as nicely, which is usually harder to do than the first time. Are you ready to play it exactly right? Bravo! If now you can do it twice more just as well as you have done it that will be enough, for I shall then feel sure of two fine qualities within you, namely, bravery and perseverance. Good. Those four times mean a noble habit. Can you do them eight times at home?"

E.—"Yes, Mr. H. I have learned to practice." A sunny face looked up. In four weeks Emily had also learned to find zest in hard work; she was grappling with severe tasks like a virtuoso, although only a girl of fourteen years.

## HELPFUL PEDAL EXERCISE.

BY HANNAH L. SMITH.

How shall we define the pedal, that fascinating part of the mechanism of the piano which with a simple pressure of the foot raises the felt fingers from the keys and liberates the wires so that they can sing until they are silenced again by the expiring vibrations or the falling of the felts which "damp" the wires and give the pedal its name "damper pedal?" "The soul of the pianoforte," says one writer. The sustainer, as a living breath, of the tone initiated by the stroke of the hammer on the string, the factor which enables ten fingers to do the work of twenty; above all, the master magician at whose signal awakens the "heavenly choir" of harmonics to envelop earthly tone with a glamour of almost unearthly glory. An indispensable agent in the performance of modern pianoforte works, as well as an essential and determining factor in the composition of music for that instrument, how is its use to be translated into effects of beauty? And how may the teacher help the pupil to acquire such control of its mechanism as shall with almost involuntary action produce these effects?

A cynic has said that of every ten amateurs, nine use the pedal badly, and the tenth does not use it at all. Surely, after all these later years of good teaching, too sweeping a condemnation to be applied to the dilettante efforts of to-day; but still the fact remains that too much piano playing, otherwise good, is blurred and distorted by misuse of the pedal, while here and there a timorous amateur, recognizing the evils of its abuse, weakly declines its aid, and offers a tame and colorless performance which a little knowledge of how to produce pedal effects would have rendered artistic and pleasing.

To judge from the older pianoforte methods, it would seem that pedaling, the highest art of the modern pianist, was deemed unworthy of attention. Or else it was taken for granted that a talented pupil would without teaching use the pedal correctly, and that one who lacked talent could never learn to do so; for amid the myriads of exercises for the fingers there is never even a hint of the coöperation of the foot. And even after the necessity of the use of the damper pedal for artistic effects had been fully recognized, and indicated in most pianoforte compositions, the directions seem to imply that it was immaterial whether the foot motion was made at the moment corresponding to the initial or at that corresponding to the final letter of the abbreviated word. That is, whether before, simultaneously with, or after the stroke of the finger upon the key. In the initiation of the tone-sustaining power of the pedal at the beginning or at the end of this fractional interval of a time beat lies much of the difference between a really artistic performance and the merely correct translation into sound of notes arranged in rhythmical sequence.

## PRACTICAL EXERCISES.

In ninety-nine cases out of a hundred, both pressure and release of the pedal should follow the striking of the key, instead of coinciding with it. If the pedal is released exactly at the moment the finger touches the key, it will fail to bridge over the little gap between the new tone and the preceding one; especially if the player is nervous and inclined to hasten every motion. If it is pressed down simultaneously with the finger attack, some vibrations of the preceding tone will surely be caught in with the new one, with blurring and most unpleasant effect.

The real difficulty in the use of the pedal being, therefore, that it must be played, as it were, out of time—neither simultaneously with the finger nor with the count, but always lagging a little behind both—the foot should at first be trained separately from the hand. The heel should rest on the floor, as a fulcrum, and the pressure on the pedal be entirely from the ball of the foot, which should not be so far raised at the release as to make the contact with the metal audible at a renewed pressure. Until this can be done without contracting unneeded muscles, or contorting the rest of the body, there should be no attempt at pedaling in connection with music.

When a good foot motion has been well established, count steadily one, two, three, four, six times over, pressing the pedal down at three and releasing it at one. Repeat this, pressing the pedal down at two and releasing it at one. Then count one, two, three, pressing the pedal at two and releasing it at one. Then count rapidly six, putting down the pedal at two and releasing it at one. This last approximates nearly to the motion required by artistic pedaling.

Now, with the middle finger of the right hand play the scale of C major, one degree to each measure. Count four, putting the key down at one and releasing it at three, and do the reverse with the pedal—that is, press it down at three and release it at one—allowing the motions of hand and foot slightly to overlap, so as to make the scale perfectly legato. Then play the same scale with the same count, but striking the key at one and releasing it at two, and pressing down the pedal at two and releasing it at one, joining the scale tones in a perfect legato. Play it again in triple time, putting down the key at one and releasing it at two, with the reverse for the pedal. Finally, play the same scale in six-eighth time—finger down at one and up at two, while the pedal is pressed down at two and released at one—making perfect connection of the tones by the pedal.

Now take some simple melody, preferably one with many and wide skips, and play it with a single finger—first without pedal, and then by its coöperation joining the disconnected tones to a perfect legato. It will be found that to make this perfect connection it is necessary to change the pedal not exactly with the count, but an instant after; and this is what is meant by playing the pedal out of time. The defect of faulty pedaling is quite as often that of too speedy release by the foot, as that of continuing the pressure too long. This should be practiced at first quite slowly, but the tempo gradually increased as much as possible; and a few minutes daily will soon establish the habit of the necessary deliberation in the use of the pedal.

## A MUSICAL PARTY THAT PAID.

BY GRACE BUSENBARK.

THERE had been a number of recitals that had been successful, but we determined that a "Musical Party" had a flavor to it that would touch the little folks far more than a recital. So a musical party we had, and it was a great success. After the musical numbers, there were games, and it is these games which may make this article practical for other teachers who may wish to try them.

First there was bouncing musical balls. Colored rubber balls were given to the children, who bounced them to the time of pieces played at the piano. The one who kept the best time won a prize. That was voted "lots of fun."

Then we had the familiar game of finding a hidden object by means of music. Loud music meant that the seeker was near the object, soft that he was far away from it.

Next we marched for four beats and stood still for the corresponding number of beats. This was done alternately, and then six and eight beats were marched. During the waiting period the children clapped the time with their hands. In this manner careful listening and accurate counting were stimulated.

The favors were paper caps on which were pasted large black whole, half, quarter, eighth and sixteenth notes. These were relieved by such other musical signs as we could cut conveniently and quickly out of black paper. Of course you understand that the pupils did the cutting out themselves. After that most of our recitals for the very little folks were elevated into parties, with all the "trimmings" of the party, but with good measure of wholesome educational food served with the games and the ice cream and cake. Need say that the little folks looked forward to these events with the keenest pleasure?



# An Appreciation of Contemporary Music

From an interview secured expressly for THE ETUDE with the renowned French Composer

CLAUDE DEBUSSY

By M. M.-D. CALVOCARESSI  
the distinguished French critic

[EDITOR'S NOTE.—M. Debussy's life has frequently been reviewed in THE ETUDE in the past. The career of M. M.-D. Calvocaressi, who has secured this interesting interview for THE ETUDE, is one of unusual interest. M. Calvocaressi was born in 1877 at Marseilles, France. His parents were both Greeks. At the age of nine he was taken to Paris where he received his education. For a time he was the pupil of the renowned French composer Xavier Leroux. Twelve years ago he entered the field of musical criticism. Astonishing linguistic skill enables him to write in several languages with great fluency. His interest in modern Russian music has done much to advance that art on the continent. Many important Russian musical works owe their French translations to M. Calvocaressi. He has likewise turned French works into German versions and English into French. In 1913 he delivered a course of lectures at Oxford University. He is now one of the two editors of the *Revue Française de Musique*.]

THERE are, as regards music, two categories of opinions and of judgments—that of the layman and that of the expert. Without laying undue stress upon the distinction—for when it comes to the last it is instinct and sensitiveness that judge, sweeping away theories and systems—one may say that never were the judgments of trained, cultured, well-informed musicians more needed than at the present time. Events are proceeding at a tremendous pace; fast enough indeed to bewilder even the expert, while the average music lover finds it impossible to realize the trend of modern art. Hardly has one made up one's mind as to the many questions called up by recent developments like that of the Russian school of the nineteenth century from Glinka to Rimsky-Korsakov, of the French "impressionists," of Richard Strauss, than events, following one another with incredible rapidity, throw the student of music upon first one new track and then another.

The present situation of musical art is undoubtedly the most intricate that has ever existed. Arnold Schönberg has appeared.

In Austria and in Germany a whole school of young composers, intent upon ideals similar to those which he was the first to assert, have mustered around him, and exhibit convictions strong enough not to be overlooked. Throughout the musical world the very writers who would aver that his art is beneath contempt prove by the fury of their onslaughts that the impression created by his doings is greater than they care to acknowledge. In Russia, the Benjamin and *enfant terrible* of the national school, Igor Stravinsky, had hardly given the public time to recover from the effects of his score, *L'Oiseau de feu*, than he followed it up with the even more daring *Petrushka*, and a twelve-month later with the *Sacre du Printemps*, the Paris production of which occasioned the most prodigious effervescence remembered since the days of *Tannhäuser* or of the first performances of Debussy's *Pelleas et Mélisande*. Another Russian, Scriabine, intent upon associating modern experiments in musical substance and thoroughly unmodern symbolic or literary intentions—to say nothing of his having added a luminous keyboard to his orchestra and meditating, we are told, stranger additions, such as a "perfume organ"—sedulously weaves the intricate patterns of *Prométhée* or of the *Poème de l'extase*.

In France, Claude Debussy, but recently considered as a revolutionist and a curiosity, is already acknowledged as a classic. Unexpected fascinating things have occurred in Hungary with the advent of Bela Bartok and Zoltan Kodaly. Great Britain is in a fever. In Spain many keen musicians are budding, and a great number of Italian composers—apart from the rather ludicrous "futurists"—have given up the time-worn tradition of opera, *verismo* or sentimental.

The greater number of those who speak or write on musical topics add to the confusion. Some confidently proclaim the decay of classical forms (which

afford the most obvious and easiest, if not surest, standards), and others no less confidently predict an early reaction against the excesses of modernism.

## A BEWILDERING PRESENT.

What the future of music is to be, considering how bewildering the present is, has more than ever become an anxious question. The writer, therefore, considers it a singular piece of good fortune that during a recent conversation which he had the honor to hold with M. Claude Debussy this very topic should have been moved.

It is quite natural to expect that M. Claude Debussy, being one of the chief innovators of to-day, and one whose works have been the objects of passionate criticisms, bitterly censured, warmly upheld, and have on the whole come to their own soon enough, should take an interested and not unsympathetic view of the turmoil that surrounds us. He also is a trained critic, and has provided many essays to Paris dailies and periodicals. To the present day he reviews concerts for a musical monthly.

M. Debussy may be briefly described as a keen, thoughtful observer and a philosopher capable of enthusiasm as well as of scepticism.

The former point is shown by his great fondness for the music of Bach, of Couperin, of Rameau, of Chopin, of Balakirev, of Moussorgsky; the latter, by pungent, irreverent comments upon certain songs of Schubert "that smell of long-closed drawers and of flowers forever faded," or upon Wagner's *Ring* with its "stilted, not very purposeful flourishes." But apart from occasional sallies such as these, he expresses himself very reticently, and when referring to his articles one should never fail carefully to read between the lines.

"I do not profess," he said, "to supply 'criticism,' but simply and candidly to give my impressions. In criticism the individual factor plays far too great a part. And often the outcome of all that is written or said can be reduced to 'you are wrong because I happen to think differently,' or the reverse. The thing to do

is to discover the many impulses that have given birth to works of art and the living principle that informs those works.

## A PERPLEXING CONDITION.

"Interviewers have often ascribed to me surprising things which I greatly marveled to read. It is often difficult to say much upon the subject of contemporary music. Events are accumulating with incredible speed, and to try to focus them is often to strive after impossibilities. At the point actually reached by musical art, who could make a choice between the many diverging roads that composers follow? The task is distressingly puzzling. We have to deal not only with a great number of contemporary works but also with the many, often contradictory, teachings of the works of the past, whose influence upon our sensitiveness and our culture is ever becoming greater. And if even in the patrimony that came to us from the past we find food for perplexity, what is to be said of the present?"

"As far as I am concerned I have little to say as to it, and still less as to the future of music—all that is more or less guess work, and tempts me little. Moreover I do not see much of what is happening. There comes a time in life when one wishes to concentrate, and now I have made it a rule to hear as little music as possible.

"Take Arnold Schönberg for instance. I have never heard any of his works. My interest being roused by the things that are written about him, I decided to read a quartet of his, but I have not yet succeeded in doing so.

## THE EVIL OF PREMATURE JUDGMENT.

"A point that I really wish to emphasize is, that I consider it almost a crime to judge prematurely. The former policy, which consisted in allowing artists to ripen in peace and of taking no notice of them until their art had fully asserted itself I consider far sounder than the actual one. It is unwise to unsettle young artists by making them the subjects of discussions that are often shallow and prejudiced. This febrile haste to dissert, dissect and classify is the disease of our time. Hardly has a composer appeared than one begins to devote essays to him; one pounces upon his works, one burdens his attempts with ambitious definitions.

"I esteem, for instance, that, tempting as the thing may be, the moment has not yet come to judge the younger Hungarians like Bartok and Kodaly. Those two are extremely interesting and deserving young artists, eagerly seeking their way; no doubt about that. They are pretty sure to find it. And a noteworthy feature of their music is the obvious affinity between its spirit and that of the modern French. But further I shall not go.

## MODERN RUSSIAN AND SPANISH MUSIC.

"Igor Stravinsky affords another excellent instance of a young artist instinct with keen and fervid curiosity. I think this attitude of mind most praiseworthy at his time of life. It is good for young artists to be alive and to cast all around themselves, but I think he will sober down in due time. He is the only one of the younger Russians with whose output I am acquainted. During my recent stay in Petersburg and in Moscow I met several other composers, but I had no occasion to hear their music."

Debussy, a keen lover of Russian music—he was one of the first in France to praise Balakirev and Moussorgsky—evinces great sympathy with the doings of contemporary Spanish composers who, like the Russians, have sought and found in national folk songs the foundation of their musical style.



CLAUDE DEBUSSY.



"Practically the whole of modern Spanish music comes straight from folk time. And yet it never lacks variety, so that one may well judge how inexhaustibly rich the fountain is. Among the Spanish musicians of to-day the most typical, perhaps, is Albeniz. He has drunk at the springs of folk music deeply enough to be absolutely imbued with its style and its very spirit. The profuseness of his imagination is positively stupendous; no less so his capacity for creating atmosphere."

#### MODERN ITALIAN OPERA.

On modern Italian opera he is not lavish of praise: "Why talk of modern Italian opera? That would be ascribing to it an importance that it remains altogether destitute of. The greater part of the public revels in the vulgar and the meretricious, and at all times has bad taste been catered for. The Italians, well aware of what the public wants, act accordingly. I do not think their influence harmful, for every artist writes the works that he was preordained to write. If any one be drawn toward the mediocre, the fact shows him to be mediocre himself, and we are to presume that under no circumstances could he prove capable of rising above mediocrity."

The vehemence of the foregoing sentences contrasts very forcibly with M. Debussy's usual reticence a reticence in which one should acknowledge the outcome, not of indifference, but of the composer's innermost temperament. Indeed his music tells of a similar fondness for moderation in the suggestion of all emotions. And it should likewise be remembered that in M. Debussy's opinion the worst sin against works of art is indifference.

"The old quarrels are revived," he recently wrote. "So much the better! For if freedom of spirit is a characteristic trait of our time, that freedom does not go without a tendency passively to accept all kinds of styles and methods, and that inertness is almost an outrage to art."

#### THE ATTITUDE OF THE PUBLIC.

To conclude the conversation I asked M. Debussy his impressions as to the comparative receptivity of the different publics before which he had appeared as pianist or as conductor. His answer was:

"There can be, I think, no general rule. It all depends upon affinities. As I said a while ago the Hungarians are very near to us Frenchmen, and, therefore, our music succeeds with them. The Russians are likewise well prepared to appreciate the output of the modern French school. From Great Britain also I have carried away an altogether favorable impression. The British public has a most remarkable capacity for attention and respect; it does not think itself compelled noisily to express dissatisfaction whenever it fails to grasp at first hearing the purport of a new work. And this of course, as far as the appreciation of modern music is concerned, is the best attitude. To believe that one can judge a work of art upon a first impression is the strangest and most dangerous of delusions."

#### SCALES AND THE CHILD.

BY DOROTHY L. BUSS.

AFTER tone equality an even tempo seems to be the principal trouble that children encounter in scale playing. The majority of children do not have enough practice in counting aloud as they play. A very good way to overcome both of these difficulties is to combine them, paradoxical as it may sound.

Have the pupil take the scale, with one hand at a time, and running up and down two octaves only, at first. The first time the playing is very slow, and the pupil counts aloud, "one-and-two-and-three-and-four-and," giving the first tone the counts "one-and" and the second "two-and," etc., running up and down once. Without hesitation he plays it the second time with but one count to each tone, and the third time is a continuation of the second, only that there are two tones to every count.

As the counting is kept perfectly even from the beginning, it requires concentration to make the changes in the speed without stumbling. Another thing, the child by constantly practicing this exact doubling of tempo learns a truer valuation of time. The results will show in every other kind of playing, where quarter notes follow halves or sixteenth notes follow eighths. In sight playing where there is a measure of quarter notes and then one of sixteenths, the child who has practiced this way can almost always play correctly and easily.

#### HIGH TEACHING IDEALS OF AMERICAN MUSICAL PEDAGOGS.

BY A. WALTER KRAMER.

THE present day teacher—and here the American teacher is referred to—is a pedagog in the same sense as is the teacher who instructs our children in literature, science, in fact in all academic subjects. He has studied his instrument with care, not with a view toward concertizing but with the set purpose of giving the principles of his art to the younger generation. He analyzes every bit of study-work; he digs deep into the finest subtleties of a sonata or study and finds out what is the most advantageous method by means of which the pupil will be enabled to play that composition with the least effort and the best results. He makes a study of the history of education, of the principles of pedagogy from the time of the great Pestalozzi down to the most recent work of contemporary educators. He studies the peculiarities of each and every student, realizing that what is of use to one is harmful to another and *vice versa*. What is more, he regards his work as a mission, as a calling that is as important to one phase of his country's development as is any in existence. And having done this, he is equipped to produce musicianly students who understand the technic of their instrument; who realize what music is and who are made by it better members of the community in which they live.

This is not all by any means. There is another factor which must be also considered. In teaching, one of the most important things that a teacher must do is to select material for his pupils. And in doing so, he must always remember that in addition to the interest he stimulates, a correspondingly large amount of interest will be brought to bear on the student by the music he plays.

#### VARIETY NEEDED.

If the foreign teacher, who directed the musical destinies of America for so many years, knew this, he lost sight of it among the many things he was called upon to do. It was his policy to use in piano teaching, let us say, the "Method" of Louis Köhler, for the beginner, then the same composer's elementary studies and immediately thereon Czerny, then more Czerny, and finally the artist's studies of Czerny. These were supplemented by sonatas of the early masters, easy sonatas and finally the sonatas and fantasias of Mozart, Haydn and Beethoven. Czerny! In that name there seems to dwell a holy fear and terror; it is unlike any other name in piano literature, for with it goes the story that he was a pupil of Ludwig Van Beethoven, before whom all bow in reverence and honor. But if he was Beethoven's pupil, what of that? His studies, planned with utmost care are surely not all there is in musical literature, and many a student of piano has been turned from a career by being compelled by a stubborn instructor to practice these exercises three and four hours per day, with the remark that without them one could not learn to play the piano. Let the pupil have variety, such as may be found through the use of the studies of many writers, especially Heller and Berens.

The American teacher must in selecting studies for his pupils, find material which will be so interesting that the pupils' practice-hour will be a pleasure to him, not something to be avoided. Just as our teachers in the schools are given story-books with attractive pictures to make boys and girls want to read, so must the music-instructor find pieces with titles which immediately call up in the child-mind some story or picture. The étude or study, and what is commonly known as a "piece" must be combined at the very beginning; to be sure, five-finger exercises will be tolerable to some serious pupils in their pure and unadorned form, but to the many a coating of sugar will make them much more attractive.

LEOPOLD DE MEYER, a famous pianist of Dresden, has recorded his experience of playing before the Sultan of Turkey. When the Sultan came into the concert-room and observed the grand piano he started back in dismay, asking what that "horrible creature on three legs could be." Nothing would satisfy him but that the legs should be taken off. The unfortunate artist with the pedals before the Sultan could be induced to listen. The Sultan, however, expressed the greatest pleasure at the performance.

#### QUALIFICATIONS FOR POSITIONS IN SUMMER HOTEL ORCHESTRAS.

BY EDITH L. WINN.

YOUNG students are not usually cursed with too much fortune, and many of them who desire to earn a living in the summer months naturally turn to the summer resort hotels which include "music with meals" among their attractions. These positions are often very desirable. Salaries vary from \$5 to \$10 and \$12 a week according to experience. The hotel pays the carfare one way and also includes board and room for the summer. The players are usually received on a plane of equality by the guests. They have a table in the dining-room and they occupy excellent rooms, and so long as they do not monopolize the reading-room, writing-room and verandah to the exclusion of the guests, young women who undertake summer engagements usually have a pleasant time as well as a profitable one.

Unfortunately not all those who apply for such positions are qualified to do the work. The following is a record kept by one manager who was instrumental in bringing many hotel keepers and musicians into communication with each other. It will readily be seen how many points have to be considered in securing such engagements:

#### A RECORD OF APPLICANTS.

No. 1. This person cannot play dance music. Has had no experience. Is an advanced pianist and fair accompanist, but cannot concentrate. Cannot read at sight very well, and is apt to beat time with foot while playing. Can play her solos rather well. Careless table manners. Wants a professional salary without having professional skill.

No. 2. Plays the organ. Cannot play piano solos as well as No. 1, but has a better knowledge of routine. Is prepossessing and bright, eager to learn and ready to affiliate with anyone. Is eligible for a position and does not over-estimate her importance.

No. 3. Has lived in a little town and taught there. Does not fit into hotel life. Has not a reciprocal feeling when criticised. Plays in too dominating a manner. Is not a good timist. An excellent soloist. Has not learned to mingle with people and make friends.

No. 4. Can play viola or violin. Is a clever student, soloist and orchestral player, but has personal traits that might be a drawback in a hotel orchestra.

No. 5. Is a thorough lady, willing to play orchestra music and routine, but is also a good student and musician. As some hotels desire soloists as well as orchestral players, a café orchestra girl is not always eligible though she knows routine, unless she studies all the time during the winter.

It will be observed that personal habits have to be considered as well as musicianship, and it is not always the most "temperamental" artists who are the most desirable, all things considered. In trying out artists this manager would first play a waltz like the *Blue Danube* or *Artist's Life* on the violin and have the applicant accompany (if a pianist, of course). Freely-outset. The signs "D. S." and "D. C." are perfectly plain, but the player is not accustomed to them, cannot concentrate, and doesn't know where to go. This habit lasts at least the first month of the summer. The same test holds good of a two-step or march. The same ties for rehearsal are frequently impossible, it becomes important that young musicians should if possible obtain some practice in routine work before making application.

#### MUSICAL HISTORY A PROD TO SUCCESS.

BY MRS. A. J. OSBORNE.

I FIRMLY believe that every teacher should conduct a class in musical history and keep it up so that every new pupil will be in a position to take advantage of it. It is difficult to think of anything that will urge pupils ahead more than musical history—first, by inciting them to emulate the lives of great masters; second, by broadening their knowledge of music, and third, by showing them how great musical accomplishments are the result of the efforts of hard-working men and women not so very different from themselves. The student should read closely and regularly and the teachers should emphasize:

- The master's trials.
- The master's successes.
- The master's industry.
- The master's habits of study.
- The master's rewards, etc.

Try the history class plan and you will never give it up, as the interest of your pupils will become manifest at once.



## The Nature of the Difference Between the Classical and the Romantic Schools

By EDWARD BAXTER PERRY

IN what follows I shall endeavor to show the radical difference between the clever and intellectual development of a *theme*, as in the older schools of composition, and the spontaneous and emotional consistency of a *mood*, as found in modern music; in other words, between the so-called classical and later romantic schools of composition.

### A DEFINITION OF CLASSICAL MUSIC.

Strictly speaking, classical music is the best, most enduring music of all times and countries, just as classical literature consists of the best books produced in all ages and localities. It simply means the highest class, whether written to-day or centuries ago.

Technically, however, musicians have come to draw the line sharply between the music, or some of it, which was written up to the early part of the nineteenth century, in which the scholarly handling of form was the chief essential, and in many cases the only element of interest; and the music which has come into being in the last hundred years or less, in which the direct forceful expression of life, emotional or external, is the aim and end.

The first bases its claim to consideration upon its cleverness, its ingenuity, the beauty, finish and perfection of its form; the last upon its intensity, its fidelity to life, its vital content, and its emotional effect. The first appeals chiefly, if not exclusively, to the ear and the intelligence; the last to the heart and to the imagination.

Musical logic in the first place consisted in the correct and consistent development and elaboration of a theme, no matter how brief, trivial and inconsequential it might be in itself; which theme was enunciated clearly at the start, and then worked over and over, presented in every possible form and dress, now in the major, now in the minor, now inverted, extended or abbreviated, now dancing gaily in rapid tempo, now dragging dismally in mournful measure, with every conceivable twist and turn, embellishment and contortion.

### MUSICAL PUZZLES.

It was logical in the sense that the original theme, often valueless and meaningless in itself, was ever retained as the fundamental and controlling motive, more or less apparent according to the whim of the writer or the insight of the listener. Witness the fugue form, for instance, which by the way is the most intricate and difficult and the least artistic of all musical forms. It expresses absolutely nothing save the masterly ingenuity of the composer in dealing with musical material, and a certain mathematical sense of proportion, relation and symmetry in successive groups of notes. It appeals, if at all, merely to the technically trained intelligence, the same kind of mentality that enjoys unraveling a Chinese puzzle or a problem in higher mathematics.

Take, for example, the world-famous fugue founded on the letters that spell the name of BACH. I should explain for those not familiar with German musical nomenclature that in it our B-flat is called simply B, and our B-natural H, so that the notes B-flat, A, C, B-natural make BACH.

This is one of the most ingenious fugues in existence, and in a way interesting because extremely clever; but it is not music. It is not art. It is for that reason that neither this nor any other fugue is or ever will be grasped or enjoyed by the general public, and justly so. It means nothing, expresses nothing, has no more relation to the great throbbing sentient life of humanity than a problem in conic sections. It is simply a well constructed musical acrostic.

I speak not as one of the "ignorant herd" for whom we professionals in the pride of our narrow technical knowledge, are prone to have altogether too much contempt; but as a trained musician, with a life-time's experience behind me, who has not only studied and played but *written* fugues; Heaven forgive me for a

waste of valuable time! And I say without hesitation or fear of criticism that there is more real music and more real art in Schumann's *Träumerei*, or even in Leybach's *Fifth Nocturne*, cheap and hackneyed though it may be, than in all the fugues that ever were written, boiled down into one.

### THE THEME AND VARIATIONS.

The musical form known as the *Theme and Variations* is *per se* but little better, though there are some notable exceptions. It reminds one of the lightning transformation impersonator who appears one moment as a knight of the Court of Louis Fifteenth, then as a clown, next as a Roman Senator, and again as a painted Indian. Curiosity is piqued in anticipation of the next change, and one marvels at his facility in getting out of one costume and into another. That is all there is, no art in it, no pleasure for the æsthetic sense, no stimulus for brain or heart, no lasting benefit. Ten lines from *Hamlet*, as recited by Booth, were worth ten whole evenings of the antics of this mountebank.

Of course, when in this form of composition the theme is of real musical merit, a melody that has an inherent right to exist on its own account, and the variations are original and interesting, showing the latent possibilities of the theme, as presented from different points of view; suggesting the varying aspects of a character, brought out and modified by changing experiences, as sometimes is the case, we must modify our adverse judgment of the form to some extent; or, rather, we must admit that in spite of its hampering restrictions, the real musician may sometimes succeed in making it the vehicle of a real musical message; as in such example as Handel's *Harmonious Blacksmith*, the first movement of Beethoven's Opus 26, Schubert's *Variations in B-flat*, and Schumann's *Etudes Symphoniques*; but even then we cannot but deplore that they did not write in freer form.

With the birth of the modern romantic school of literature and music, in the early decades of the nineteenth century, a new idea became suddenly dominant—namely, that the subject matter of a book or poem or composition was far more important than the form in which it was presented; that the meaning to be conveyed, being of chief significance, must control the manner in which it was conveyed; that the thing said was more vital than the way in which it was said. In other words, that henceforth, in all art work, *expression* must dictate terms to form.

This idea was the natural and inevitable outgrowth of the changed conditions of human life and social order. The divine right of kings and the feudal supremacy of the few crashed to their fall before the tidal wave of free thought, intense feeling, and sense of human right, generated by that tremendous seismic upheaval, the French Revolution; necessarily carrying with them to destruction and ultimate oblivion many of the artificial and useless forms and time-honored traditions which had grown up around them.

### THE MUSIC OF MOODS.

In art, as in political life, inherent truths and power of reason began to assert their right to supersede inherited codes and customs. Scholastic pedantry, clever elaboration of ingenious nothings, ornate and polished reiterations of pointless platitudes, were swept aside; to make place for the vital human element, the real thoughts, feelings, and issues of humanity. The same causes and movement that produced a Dickens and a Victor Hugo gave to the world a Chopin, a Liszt, and a Wagner. Since the dawn of the new era literary productions have been founded upon, not hair-splitting metaphysical disputations or fantastic plots drawn from an obsolete mythology, but upon the real thought, problems, situations, and above all the intense elemental emotions of actual life as we see and experience it.

No less in music the modern composer, to win a hear-

ing, must give us, not the logical and scholarly thematic development of a haphazard series of tones, like the noted *Cat Fugue* (whose theme was actually formed of the notes struck by a cat walking over the piano keyboard), but the living logic of a consistently developed mood or sequence of moods.

### MUSIC THAT SAYS SOMETHING.

To-day a musical theme is selected or created, not because it can be readily inverted or turned inside out, or made to serve later for a new contrapuntal figure, but because it has, or is believed to have, an inherent symbolic meaning; because it *says* something, signifies something; in brief, because it contains at least one heart throb of real life. Its subsequent treatment, its rhythmic and harmonic development, are governed, not by the cut and dried technical laws appertaining to what is called the abstract art of pure music, but by the inherent necessities involved in the direct, vivid, forceful expression, and consequential evolution of some human experience; that is, by the logic of the subject, not of any form.

As a simple example, no good composer nowadays would start with a mournful minor melody, expressing profound depression, and transform it in the second period into a jig in the major key to show what possibilities it contained for variety of treatment. Nor would he write music for a tragic episode or a death scene in lively valse tempo, as was frequently the case in the older school of Italian opera. Such offences would be preposterous, grotesque, inartistic in the extreme, even though perfectly logical in structure from a purely musical standpoint.

Every art work, to justify its claim to that title, must reflect or embody some phase of life. It must be consistent, true to itself. We cannot juggle with it or introduce the incongruous without making it ludicrous, and this is the death-blow to every æsthetic impression. The world at large cares not a fig for the technique of music or any other art, for the mechanical means employed in the making of it. It is the general effect, the emotion produced, that give it its value if it has any. What the people ask, and with right, is, what does it bring to us, what does it do for us? And in this respect the romantic school of music is as far in advance of the old classic forms as the political situation of to-day is in advance of the absolute monarchy of bygone ages.

Let no one hesitate to endorse the foregoing facts and theories lest he be called a musical heretic, probably by some foreigner whose education was had in the old-time schools of Leipsic or Stuttgart, and who has not kept pace with his generation. Let him say to himself, and to such critics, that what was the avowed creed of Schumann, Schubert, Liszt, Berlioz and Wagner is quite good enough for Perry and the readers of THE ETUDE.

### DON'T BE DECEIVED BY WELL-MEANING FRIENDS.

BY B. H. WIKE.

CONFIDENCE in one's self has much to do with advancement, and this can be developed by playing for your friends pieces that you have mastered. In any case don't believe all they may say about your being "fine;" for if they say so and you believe it your progress will stop, and conceit is not desirable for the musician. The student who studies alone has no way to judge what progress he is making unless he can compare his playing with what may be called the "good" playing of others. He should lose no opportunity to hear the best music, even though he may have to go a distance to hear it. When a master pianist comes near your town attend his concert; it will be a great inspiration and a pleasure you will never forget. Frequent self-examination is justifiable and very necessary, and musical friends will give many good pointers.

A careful study of the fingering as marked in the very best editions is of first importance; too much cannot be said in favor of it. Mason's *Touch and Technique* is a very desirable work to have. The easier parts of Bach's *Well-Tempered Clavier* will assist in forming tone and securing finger independence. Plaidy's *New Technical Studies* are popular and very good for the student who studies alone. Some time the student may feel a need for understanding harmony, counterpoint, or composition. Even a little harmony is a great help in playing and in sight-reading.







## Concentration in Music Study

An Interview Secured Expressly for THE ETUDE with the Distinguished Pianist

OLGA SAMAROFF

(Mrs. Leopold Stokowski)

[EDITORIAL NOTE.—Olga Samaroff (Mrs. Leopold Stokowski) was born on August 8, 1882, in San Antonio, Texas. Her mother, the daughter of George Loening, a native of Bremen, Germany, was born in Munich but educated in America. Her father is of Holland Dutch extraction. Mme. Samaroff received her first instruction from her maternal grandmother and mother, both fine musicians. At the age of fourteen she entered the Paris Conservatory, being, so far as the writer knows, the first American woman to be admitted to the classes of that famous institution. After graduating from the Paris Conservatory she studied with Jedliczka (a pupil of Rubinstein and Tschalkowsky) in Berlin. It may be mentioned that at various times Mme. Samaroff studied the piano for a short time under Constantin von Sternberg, Ludovic Breilner, Ernest Hutcheson, and the organ with Hugo Riemann.]

In spite of her serious studies and ever prominent passion for music, Mme. Samaroff did not intend to make a public career. It was not until January 18, 1905, that she made her first appearance on any stage at Carnegie Hall in New York with the New York Symphony Orchestra. Her success was so rapid that many concert-goers are under the impression that she has played for a much longer period. It was not until her success was thoroughly established in America that she played in Europe, and it is significant of the prestige which an American success now gives an artist that Mme. Samaroff at once obtained engagements with the leading orchestras in the cities where she played, and made her *début* in Paris, Vienna, London, Munich and elsewhere as soloist at the most important orchestral concerts of those cities.

After this single season in Europe and four seasons in America, Mme. Samaroff's career was interrupted by a very serious illness, which forced her to abandon all concert work for nearly four years. Three years ago she became the wife of Leopold Stokowski, then conductor of the Cincinnati Orchestra, now filling the same position with the Philadelphia Orchestra. Mme. Samaroff will resume her concert work next autumn. It may be added that the very Russian sounding name of Olga Samaroff is a stage name—the name of Mme. Samaroff's maternal great-grandmother, who was a Russian.]

"The subject of concentration in music study has been discussed so many times that it would seem well nigh impossible to say anything about it approaching novelty. Yet, concentration is a matter of such great consequence to all students, particularly music students, that there are few artists who would hesitate to place it at the very foundation of all serious work. Successful concentration is a mental process attained only after much intellectual effort. There is unfortunately a tendency among certain American students to look upon anything intellectual connected with music with more or less contempt. They do not hesitate to criticize certain great artists in such a way that one readily discovers that the students makes 'intellect' synonymous with inferiority. One realizes how absurd this is when one remembers that all higher musical work is based upon a development of the individual's intellectuality.

"The precious divine spark which the artist must keep flaring on his high altar is not to be dimmed by higher mental culture. But the emotional content of the artist's interpretation will not be lessened because he uses his brain every second during his study hours. It is true that we often hear music performed with a kind of technical coldness which many ascribe to a superior intellectual attitude—the divine spark quite extinct. We can but say that the warmth of emotion, the fervor of interpretative genius, never existed in

the soul of the performer. If it had, no amount of so-called 'intellectual effort' would have done away with it. The *bête noir* 'intellect' has misled many a careless student who has imagined that by some mysterious process musical success will come to him without any special mental industry. I would in fact almost be inclined to say that while an intellectual 'performer' may lack the divine spark the performer with the divine spark in the highest sense can not be lacking in intellect, but on the contrary is one of the highest manifestations of the possibilities of intellectual achievement.

a refined understanding of music considered from the highest aspect. Let us repeat to those who hesitate to consider the intellectual processes in their work—if the flame of genius within the musician is so feeble that it could be extinguished by the development and use of his grey matter it would scarcely in any case be capable of producing distinguished artistic results. Of all the intellectual processes none is more helpful to the student than concentration—directing one's thinking powers toward one thing and keeping them upon that thing until some definite purpose is accomplished. The student should always fasten upon the conviction that whatever is his in the way of natural talent is there to remain. Concentration upon technical details will enhance the value of his natural talent a thousand fold. There are doubtless hundreds of students now who are struggling along hopelessly because they do not know how to concentrate their forces. Why will some students persist in being so short-sighted in this particular? The playing of Bach demands concentration in a remarkable degree. Yet, I have students come to me and say, 'If I play Bach I shall not be able to play Chopin.' One might as well say, 'If I read Shakespeare I shall not be able to read Maeterlinck.' Can anyone imagine anything more absurd? The qualities which one develops through playing Bach are of incalculable benefit in playing Chopin.

### NO PATENT RULES FOR CONCENTRATION.

"By concentration the student must not imagine that I have any proprietary methods in mind. There are no patents, no rules, no schemes. What is needed is everyday common sense. Common sense ought to reveal to the average student that if

he can play a passage once correctly he should be able to play it again and again correctly, if only he reproduces the same degree of concentration which insured perfection in the first case. That is to say, that if the student's technical ability and musical understanding encompass a passage in question once, it is largely a matter of mind control if the student succeeds in reproducing the passage without the customary needless and wasteful repetitions through which so many students go before they seem to get results. Every time the passage you have selected for practice fails to 'go right' after you have once succeeded in playing it to your satisfaction just tell yourself that you are not concentrating. Some misguided young musicians seem to fail in realizing that in order to insure results one must invariably preserve that intimate connection between the brain and the fingers that spells concentration. They seem to think that they may dream away at the keyboard and let their blundering digits take care of themselves. Years of study are wasted in this way and the ears of students, to say nothing of others who are obliged to listen, are tortured by bungling practice that never in all the world can possibly lead to real success.



MME. SAMAROFF AND HER HUSBAND.  
(Mr. and Mrs. Leopold Stokowski.)

"We have to-day, as there have been in the past, artists who have attained wide popularity through a certain instinctive musical quality such as that one often finds in the Italian and Slavic peasants. Their music seems to come to them apparently without study, as though they work entirely through the sub-conscious mind. Such musicians combine a certain amount of fire and natural breadth of tone, and, for want of a better term, 'magnetism.' Often such a musician succeeds in casting a spell over an audience, particularly an undiscriminating one. Such a performer was Blind Tom, a mere freak of nature. To my mind, however, these performers do not deserve to be seriously considered as artists. The truly great artist is one who not only possesses all the gifts which the natural performer may have, but who also combines these with intellectual breadth achieved through years of intelligent study and experience.

### MAKING ONE'S PRACTICE A THOUSANDFOLD MORE VALUABLE.

"The student then should have a high regard for all intellectual work demanded by his music study, technical mastery, and all those faculties which make for



"The first mistake, like all first offences, is the beginning of the end unless the student takes great care to avoid such a custom. Mistake making in most cases is an entirely avoidable habit, often resulting from not checking the matter at the very start. If the student would only learn to stop the very moment that the first mistake is made and give himself a severe lecture on the lack of concentration he would stand a far better chance of ultimate success than if he blindly continued to conceal his blunders under that most deceptive of legends 'Practice makes Perfect.' Practice does make perfect, it is true, but only right practice brought about by concentration can lead to the perfection which all young musicians aspire to attain. It is not lack of talent, not lack of opportunity, not lack of atmosphere which stands in the way of many students—it is wool-gathering. In the olden time the shepherd boys used to run far and wide over the hills and dales for little clumps of wool left hanging on bushes. It was a task with slender profit that demanded thousands of steps for very little wool. In some similar manner some pupils run through miles of scales, arpeggios and finger passages in order to get very little out of them. The successful performer has not time for this wasteful practice. He must get his results with as few wasted notes as possible.

#### A FAMOUS ACTOR'S POWER OF CONCENTRATION.

"This does not mean, however, that numerous repetitions are undesirable or unnecessary. I recollect a story told to me by an old friend, Ernest Coquelin, the famous French actor, which illustrates how a great artist, even in another branch of interpretative art, realizes the necessity for concentration upon detail. In the play of Thermidor, in which Coquelin gave a really marvelous performance, there was a little passage in which he was obliged to get up and walk around a chair. All the while he was obliged to signify the dawning realization of a great danger. Coquelin told me that in order to master the ways and means leading to an impressive theatrical effect that the audience would at once perceive and comprehend he once practiced the little bit some two hundred times. With every repetition he became more and more absorbed, so that he entirely forgot everything else. Not only did several important engagements escape his mind, but he also failed to remember that he was to take a certain train for the south of France, where he was engaged to appear, thus losing his last chance for a lucrative performance. It seems needless to say that all those who saw his performance were especially impressed by this particular passage.

"To the artist who has once gained complete control of himself and his medium there is such a thing as a sub-conscious governing or directing by the mind which gives him sureness and a kind of technical liberty, permitting his imagination to have the freest possible play. But this sub-conscious governing of our work comes only with the complete control resulting from years and years of right practice habits at the keyboard. Most of the problems confronting the average student and performer may be solved by the kind of concentrated thinking which comes through the habit of collecting one's thoughts and focusing them upon one point until something is actually accomplished.

"In preparing a passage for public performance the student should endeavor to keep in mind the ultimate manner in which the passage will be performed. That is to say, he will gain nothing by practicing the passage in any other way. The idea surprisingly advocated by some otherwise fine teachers of always practicing things as they are *not* to be played eventually, has always struck me as preposterous. Some teachers tell their pupils to disregard the phrasing, the pedaling, the expression marks, etc. It is easy to see how the student can, by giving special attention to any one of these phases of his playing through concentration develop that phase, but at the same time he must realize that in playing a single measure he is called upon not to do one thing only, but to control many different things all occurring at the same instant. That is one of the things that makes music study so fascinating. The mind is given one short moment to perform a number of different actions and these must be executed with perfection of digital detail, fine appreciation of artistic values and correspondence with the rest of the composition. The artist with the brush may stand before his easel for months, painting, painting, erasing one color here and supplying a line there, but he has all eternity in which to complete his task if he chooses to take it. The canvas of the interpretative musician is the attention of his

listener. He paints at a miraculously rapid rate and his mind must be trained to think with a speed demanded in no other art except perhaps that of the stage. This in itself should emphasize the necessity for concentration in study so that the student will realize how very vital it is to his progress.

"I find pupils who will completely learn and produce the notes of a work and expect by some mysterious means to be able to supply all the fine points of phrasing, accenting, pedaling and correct tempo at the moment of playing, without any detailed concentration upon these matters before the hour of the concert. Before the student permits his work to reach the ears of the auditor he must have studied not only in all its parts but he must have played it many, many times just as he expects to play it on the evening of its ultimate performance. He must concentrate upon his work so that he can sit at the keyboard with supreme confidence and paint a tonal picture that will leave a permanent artistic impression upon the mind of the hearer. If the student would only keep before him the fact that he has such a very short time in which to create a master work in interpretation he will surely see that he can not afford to waste any moments during his practice periods in wool-gathering.

#### DON'T TRY TO DO TOO MUCH AT ONCE.

"Some students attempt to learn a whole composition at one time. This usually results in a succession of disasters. The student works prodigiously and produces nothing. For instance, in the Beethoven Sonata in D Minor (Opus 31, No. 2), there are 232 measures in the first movement. The right way to proceed after a general idea of the movement has been obtained through a cursory survey of the piece is to take, let us say eight measures. In this case we will take the first eight measures which appear thus:

*Largo.* ( $\text{♩} = 44$ ) ( $\text{♩} = 88$ ) *Allegro.* ( $\text{♩} = 108$ )

*una corda. Ped.* *Tutte corde.* *cresc.* *Adagio.* *sf* *p*

"Very simple you will say, but let us make a little catalog of the things you must observe in this little passage which takes only a few seconds to play. Considering them in order we must learn:

- Seventy-three notes.
- Thirteen marks of phrasing.
- Three marks of tempo.
- Three important pedaling marks.
- Sixteen marks indicating a certain kind of touch.
- Nine marks pertaining to dynamics (*cres.*, *sf.*, etc.).
- Twenty-three fingerings specified by some painstaking editor.
- Two significant pauses.

"An embellishment which must be properly interpreted. And all in eight measures! Yet, the student has only skimmed over the surface of the measures. He must study the nature of the phrasing not indicated in the phrasing marks; he must know how the opening

arpeggio is to be played; he must note the extent of the main theme before the second theme is introduced; in fact there are many things yet to be considered in this little passage of eight measures. Some people have the gift of observing, comprehending and fixing these technical and artistic points so that they are able to do the work in a much shorter time. These people are those who have learned to concentrate.

#### HOW CONCENTRATION HELPS MEMORIZING.

"Concentration helps immensely in memorizing—indeed it hardly seems necessary to mention this very obvious fact. One little device I have employed in memorizing may be of assistance to the student. In studying a new phrase with the view to fixing it in the mind one should not merely study the phrase alone but also part of the preceding phrase. The actor in studying his parts lays great stress upon his cues. He learns the last words of the previous speech so that the moment he hears them his own lines come out automatically—that is without apparent thought or effort. In memorizing I apply a similar method which seems to help me immensely in works of a complicated nature. In studying a new phrase I always commence in the middle of the previous phrase. For instance, in a section of the sonata to which we have just referred we find these two phrases:

In memorizing the second phrase I would practice it as follows:

"This gives to the musical memory the same assistance upon which the actor depends for his security in reciting his lines on the stage.

"A great deal may be gained by watching the fingers work of the pianist playing from memory. It may be necessary at the outstart for the student to practice with his eyes away from the keyboard, but after that his eyes will help him immensely in preserving accuracy. One famous virtuoso, one of the very greatest, always keeps his eyes upon the keys. The superficial student might think that this would make the playing of the virtuoso stilted, and lacking in the abandon of the old type of pianist, who focused his eyes on the ceiling, and his fingers on the wrong notes. However, there is something in the attraction of the keyboard that becomes almost hypnotic and the eye learns to help make the playing more definite, more dependable while at the same time the poet interpreter's imagination is not robbed of any of its phantasy.

"It is gratifying to note that American artists are gaining more and more recognition in their own land. No symbol of our musical progress could be more wholesome and the American's ability to focus his efforts upon the business at hand has had much to do with this change in public musical appreciation."



## Have I Real Talent?

By JAMES FRANCIS COOKE

THE gravity of this question is immense. To thousands of young men and young women the answer may mean either complete life happiness or the agonies of mediocrity. No subject provokes more live comment in teaching bodies than that of giving school children means to help them make up their minds upon some life work for which they may be trained with hope of success.

Teachers, everywhere, are sickened by the sight of thousands and thousands of students floating into this or that calling largely through chance, and usually without any study of their inborn fitness for any special trade, art or science.

Indeed, how immense the gravity of the question really is may be found out by asking any jailkeeper who has risen above the lash, strait-jacket, dark cell or chain-and-ball level. Give a man in jail the right job, the right tool, the man's just claim to the kind of work at which he can do best, and in many cases the "hardened criminal" becomes an honest workman. When comes that wonderful day that shall shape our prisons into educational institutions to make men better instead of worse, we shall doubtless find that one of the first things the jail directors will do will be to find out what the real talent, the real bent of the prisoner is and then let him exercise it for his own social and moral salvation.

### AN AVERAGE CASE.

Have I real talent? Parents, teachers, individuals have overlooked this question far too long. The same course that happens all over the world every day of the year is reflected in music study. The usual plan of starting a young man out in life is this: The boy sees an advertisement in a daily paper. He answers it in person and learns that he can at once earn the fabulous sum of five dollars a week. Five dollars! His spending money has hitherto come to him in dribbles of nickels and dimes. Five dollars! Why—he will be a Cræsus when Saturday night comes around. His employer notes that he has clean hands, a bright eye, and says "Yes, sir," very pleasantly. Archibald (or is it Barney?) is started upon his life career. Will he find himself at fifty years hence in some trifling clerical situation scribbling away at musty books like Bob Cratchett in his tank-like room, or will he be the head of some great company?

You pinch your under lip and mumble wisely, "That depends upon how hard he works." "Not on your life!" answers the man who runs the freight elevator. He knows. He has seen man after man work hard, long and loyally for years and years only to find themselves very little nearer success at the end of the journey than they were at the start. The whole matter is determined by the boy's natural fitness for his job. If the boy discovers that he cannot help making verse on his way to business in the morning, if he feels that he has more fun at noon drawing caricatures of his friends, if his evenings are spent in striving to make an aeroplane out of a motorcycle, helped out by last year's awnings, it might have been far better for that boy if he had never seen that advertisement.

The boy or the girl who has a mind to take music as a life work may well do some very deep thinking before taking the step. Let us take the case of a youth who had to make a decision without much outside help. He had studied music after the fashionable custom in his childhood, largely because it was believed that music was one of the refining accomplishments

which every gentleman should possess. There was very little idea in the minds of his parents and guardians that music might have an educational influence upon his whole life that would bring out finer qualities and train his intellect along subtle lines that would benefit him in almost any occupation he might select.

The question as to whether he had talent or had not talent was not considered. He was given a teacher who was for the most part a kind of pacemaker. Together they raced up and down the keyboard in scale after scale until the whole course seemed a kind of jumbled sea of black and white objects. Music was never mentioned. His juvenile outlook upon the tone world was that of unending waves of ivory and ebony. Later a guardian impudently demanded to hear a piece. This intrusion upon the teacher's rights and methods was met with a prompt resignation. The next teacher this youth had was a very intelligent and sympathetic man, gifted in educational work although with scant ability as a pianist. He produced the pieces and before long the youth could play them with skill.

At the age of thirteen or fourteen our young man was informed that his guardian had lost money very heavily and that he would have to earn something. The boy was then in high school and did not want to stop. He played no better than the average boy, but he had many friends and social opportunities among men and women of influence in a great metropolis. Furthermore, the young ladies of his acquaintance were very much impressed with his callow essays at Chopin *Nocturnes*, and the boy was not above their flattery. He thought:

"Music is very attractive."

"Music makes me popular socially."

"Musicians seem to be very generally lauded."

"Music teachers seem to have a good social position and earn money easily."

"I probably like music very much."

"I am sure I like music very much."

"I shall try music teaching and see if I can make it pay."

### HOW THE BOY BEGAN.

The consequence was that the boy took a few pupils, or shall we call them victims? He had a natural gift for teaching which might have been applied to any phase of educational work. Soon the pupils commenced to run away with him. He found that he would have to study more, very much more, himself in order to keep up with his pupils. Accordingly he secured the services of celebrated teachers in his own city and later went abroad to learn from distinguished masters in the Old World. He loved music and made many friends among the great musicians of the day. He was very successful in teaching largely because of his natural gifts in administration, etc.

In all this time there had been no really intelligent examination of that boy's real fitness for music. No one had ever attempted to find out whether he had real talent—that is, the great musical ability which would make him an outstanding figure in the musical world.

The boy grew older and began to think. He had had what might be called a very fine musical training. Finer perhaps because he had dug it out himself and paid for it with money he had earned. He found that he could write music that people liked well enough to purchase in large quantities. He directed several choirs, played the organ in prominent churches, gave successful lecture recitals and produced pupils who in

turn became successful teachers. One might say that this case was certainly not one of mistaken or ill-chosen vocation. However, a good income and other evidences of material success do not always indicate that the individual has found that phase of work at which he could achieve the greatest triumphs.

The boy we are discussing found that he could write. Naturally, he at first wrote on musical subjects, as he knew more about music than anything else. Soon he found that his writing attracted more attention than all his musical attainments. His gift was obviously with the pen. He was not naturally a musician. His bent was writing. This discovery came as a surprise. Then he saw that others who were genuinely gifted in music could produce certain kinds of musical work in much shorter time and with far less effort. Most every one has musical gifts to a degree. Very few have them to a pronounced degree. Properly speaking, those who have musical talent of the most pronounced kind are the only ones who should really be encouraged to become professional musicians. Many very fine teachers have not had unusual musical gifts. In fact, some of the finest musical instructors have, through a peculiar balance of business ability, personality, common sense, general breadth and pedagogical fitness, eclipsed musicians with real genius for the art. Fortunately for the individual we have been discussing, he was enabled to utilize his comprehensive musical training, teaching experience and natural talent for making words do his bidding by becoming the editor of a famous musical paper. Possibly an early discovery of his ability to write might have resulted in a wholly different career.

The most perplexing question for the teacher and the student alike is, "How can the musical talent of an individual be discovered or determined?" Du Maurier was a man past middle life when it was revealed that he was more skillful with his pen than with his crayon. A similar transfer is much less likely to occur in music because music requires a long, special technical training. It is very necessary, then, that musical talent be discovered as early in life as possible. The great difficulty is how to discover it. Many celebrated teachers have in the past pronounced applicants quite without talent and then lived to see these rejected students become masters. If experts have so much trouble in finding out whether a student has talent, how may he hope to get success from other sources?

In music we have three fairly well-defined divisions of activity in any one of which a musician may succeed without winning laurels in one of the other branches. These are:

I. The creative branch.

II. The interpretative branch.

III. The pedagogical branch.

The student should first of all consider what part of musical work is most to his liking and then try to determine whether his talent for that part is manifest. The degree of talent is something which can only be determined after the student has made a fair start. Then his degree of progress should be compared with the best models. Because pretty Pansy Perkins sings "ever so much better" than old Miss Jones, who has held the soprano position in the Simkinsville M. E. Church for forty years does not decide the degree of Pansy's accomplishment or talent. In justice to her she should be compared to Patti, Melba or Sembrich as they might have sung at a similar age. The comparing, moreover, should be done by some expert disinterested listener who is too conscientious to base his judgment upon hearing one or more songs. In any event, no standard can be too high.

### THE REAL TEST.

Evidence of work accomplished is perhaps the best method of determining whether or not the student's talent and his industry are sufficient to warrant success. In this the quality of the work is the one great consideration. One might play a simple *Song without Words* by Mendelssohn in a manner that would reveal far more musical talent than a much bungled *Rhapsody* of Liszt. It is impossible for any expert, no matter how experienced, to render a competent opinion in matters of this kind without hearing the student in person and then pondering over the matter for several days. A personal audition is absolutely necessary, except in the case of musical theory. It is next to impossible to diagnose musical talent through correspondence any more than the best physician could diagnose a disease by reading some of the suspicions of the sufferer.



## IF?

If after a year or so of earnest musical work you find:

1. That your sense of hearing is remarkably good and that it is capable of development so that you can immediately identify chords and intervals the moment you hear them. (Not necessarily from the standpoint of absolute pitch.)

2. That you find music the uppermost thought in your mind, day and night, that all your hopes, wishes, ambitions center in music, that it is the greatest thing in your life, the keenest of all your joys.

3. That your progress in your art compares with that made by great masters of whom you have read, who worked at an age corresponding to yours.

4. That you find yourself continually reaching out for new and better ways of securing results.

5. That candid and experienced critics find real interest in your work—then you may be somewhere near determining for yourself whether you have that wonderful thing known as real musical talent.

There are students who imagine that a catalogue of music they have played to their own satisfaction should indicate talent. It is, indeed, the custom of these good people to send lists of pieces they have studied to noted musicians and hope for some appraisal of their talent. None but a charlatan would advise them by means of such a representation, as only by hearing the individual play can one reach any honest conclusion. Therefore, do not write to musicians who cannot hear you and expect an estimate of your musical talent. To do so is to waste your time and be duped in the bargain.

### LEADING THE PUPIL TO SEE THE BEAUTY OF IT ALL.

BY EMMELINE S. BEATTY.

COULD you imagine a great artist taking a class of young painters through the Louvre and pointing out the chemical nature of the pigments of Rubens, the texture of the canvas of Rembrandt, or the picture frames of Van Dyke and at the same time forgetting to say anything about the beauty of the great masterpieces of the brush?

The pupil looks to music for the beauty of it. If the teacher can reveal the exquisite manner in which a musical principle is developed he will excite the latent artistic enthusiasm of the child. The desire to "see the wheels go round" is primitive. Children want to "know how." Cheat them out of this and they will resent it by lack of interest.

The diatonic scale taught as one of the initial necessities for good playing, is a most uninteresting study to the beginner. Why? Because he does not yet understand that to know the vital rule governing all major scales, and the vital rule governing all minor scales means the power to build for himself the sequence of scales without further aid. Where the average teacher makes a mistake is in teaching the scales by arbitrary rules of practice without bringing to the vision of the student the beauty of building upon established rules which will not lead him astray. Why not equip the student and start him on his own voyage of discovery?

Chords are built on the most solid foundations, and the student entering the field of counterpoint, harmony and composition, finds the science of chords to be the fundamental of all composition. The common-chord (triad), of any key is composed of the key-note, its third and its fifth. It adds no harmony to play the upper tonic (the eighth degree of the scale) in combination, but a sense of completion—of having reached a resting place, is the result. Hence most compositions end with the eighth uppermost. Many composers end with the third uppermost, and the tonic in the bass (rarely the fifth uppermost inclosing) and the truly musical soul welcomes this pleasing variation. But the ending is always on the common chord. Each note of the scale, having its own part to perform, is named accordingly. The seventh from the tonic, for example, in major or minor progression is known as "the leading tone." To stop on the seventh in playing the scale gives a sense of incompleteness and we are conscious of a lack of fullness. We naturally crave the assistance of the eighth to give us rest. The "leading tone," therefore, is so called because it strains upward, leading into the tonic. What a subtle ring of a restful, joyous confidence in Browning's words "'tis we musicians know."

### DIAGNOSING THE TALENTS OF THE NEW PUPIL.

BY HUGH A. KELSO.

MUSICAL talent is, after all, a high manifestation of the ability to hear musical sounds, supplemented by the ability to feel and the ability to see.

Feeling is represented in two ways:

First. Through the emotions.

Second. Through the kinæsthetic or the sense of muscular effort.

By exercising the hearing, seeing and feeling faculties, the structure of the brain cells may be so modified as to increase their capabilities. Thus talent may be extended.

It is the business of the teacher to know the pupil; to understand the internal workings of his mind; his process of remembering; the condition of his will—whether it is healthy, unhealthy, explosive, obstructed or perverse; his type of decision—whether it is rational, emotional, premature or effort type; his physical condition—whether his muscles are lymphatic or irritable.

This knowledge enables the teacher to know *what* to give, *when* to give it, and *how* to give it, to the best advantage of the pupil. It may be obtained as follows:

#### VISUAL TESTS.

Visual mental images may be tested by requiring the pupil to describe as minutely as possible the shape and contents of a room recently seen; or of clothing, color of eyes and hair of a person recently seen; or of a figured design of a cover of a book or magazine. After which apply the visual tests to a musical phrase. Require the student, after one look, to write on ruled music paper the signature, the notes, the rests and marks of expression—all details which are left as mental images. For beginners who do not understand musical notation, easy examples must be used. A student who knows how to use his eyes will do wonders with one look at the music, while a second and even a third look is necessary for some not so highly developed to see consciously.

#### AURAL TESTS.

Aural images may be tested by requiring the pupil to name without looking at the keyboard, the various notes within the compass of two octaves sounded indiscriminately by the teacher. Begin with various tones of the scale of C major, then follow with more complicated skips. After the faculty of naming the given tones correctly has been acquired the pupil should sing, hum or whistle the notes named by the teacher.

#### KINÆSTHETIC OR TACTILE TESTS.

Kinæsthetic images involve a consciousness of joint sensations which arise from surfaces such as those of articular cartilage, tendons, ligaments, and the skin around the joints. They are mental copies of the feelings arising from the various positions in which these are squeezed; they enable the pianist to measure the distance, the hand, arm, wrist and fingers' move. Here is my definition of technic, one which I have used for the past fifteen years and have never seen it in print, namely: *Technic is the ability to register kinæsthetic mental pictures.*

#### TESTS.

There are two sets of kinæsthetic sensations which should be cultivated by two ways of practice. First, with closed eyes, play one note with the thumb, then with the fifth finger reached out towards the note to be played, slide the thumb on the surface of the keys an octave or two until the fifth finger is over its key; then slide the fifth finger when the thumb is to play; by this means the sensations arising from the thumb and fifth finger sliding on the keys will be added to the mental cue, which regulates the distance the hand moves. The second way depends entirely upon joint sense. With closed eyes play the thumb and fifth finger alternately with a bounding movement on each key; employ any skip from one to three octaves.

The attention of the mind must first be directed to the visual image of the distance on the keyboard, then to the joint sensations, which measure the exact distance.

By these experiments the teacher may measure the talent of the pupil, and through this knowledge accomplish better results than is done by haphazard work.

### AN INTERESTING ASPECT OF THE ROMANCES OF FREDERIC CHOPIN.

BY BEULAH WINTON SICKLES.

MUCH has been said about Chopin's love affairs, but the truth is he was never really in love in his life. He had many infatuations but preferred his dreams and ideals of the beautiful ladies, who pleased his fancy, to the reality. The first woman of any note to attract his attention was Constantia Gladowska, whom he met when she was studying singing at the Warsaw Conservatoire. She was a sweet and pretty girl, but Chopin, while seeing her every day and easily able to secure an introduction, preferred to embody her in his music and to write of his passion for her in romantic fashion—"He will fly! No! To fly will be to die among strangers in a foreign land." At last he decides to die at home and have his friends carry Constantia the message—"Even after death my ashes shall be strewn beneath thy feet." It is a well established fact Constantia gave Chopin a ring, but this was probably given to help the bashful lover a little. It failed to accomplish its intent for Chopin could not be allured from his dreams, and, during the Revolution he wrote of Constantia—"What happened to her? Poverty stricken! Perhaps in the hands of the Muscovite soldiers! Ah, my life! Here I am, alone, come to me, I will wipe away your tears, will heal your wounds of the present by recalling the past;" as for Constantia, she was neither murdered nor strangled by the Muscovites and the following year she married a more practical lover, a Warsaw merchant.

Marie (sister of Count Wadzinski, of the Polish colony in Paris) next won Chopin's heart, but he was content to dedicate a few waltzes to her and to allow her image to inspire his improvisations. The last one is George Sand, that strange attachment between two people of such different natures and characters. George Sand was neither beautiful nor pleasing in manner, but she possessed traits of character which were wholly lacking in Chopin—strength of will and decisiveness. Moreover, she was his senior, and her affection for Chopin was rather that of a mother than that of a woman for her lover. It may have begun, on her part, with an impulse of conquest, but it deepened into a close relation of comradeship and pity for the poor artist—poor in the sense of failing health not worldly goods.

#### MANDOLINS AND CAMELIAS.

The visit to the island of Majorca has generally been spoken of as a sort of honeymoon spent by the sighing lovers, amid the music of guitars and mandolins and the perfume of sweet scented flowers. In truth, George Sand took her son and daughter to Majorca, hoping the warm climate would cure her son of rheumatism. About the same time Chopin's physicians ordered him to winter in the South to arrest his growing chest trouble. The journeys were combined to allay the lonesomeness of traveling among strangers. To George Sand, Chopin was a companion, an adult with whom she could converse; to Chopin, George Sand was a sort of parent and guardian. This supposed flight of tender lovers was probably preceded by as much foresight on George Sand's part for Chopin's baggage as for the trunks of herself and children.

The hotel where Chopin stayed became a place of horror to him (used as he was to every luxury), and the landlord finally turned him out when he could stand no longer. Chopin's complainings no longer. George Sand took him in, cared for and nursed him, but even she gradually grew tired of him on account of his variable temper and unreasonableness, caused by sickness. When Chopin interfered with the marriage of her daughter, she tried to pour oil on the troubled waters and was rewarded with the first bitter words Chopin had ever spoken to her; she accordingly seized the opportunity to end a friendship which had become distasteful to her.

Chopin had by this time become so dependent upon her, that deprived of her sustaining presence he gradually grew worse, the affair, undoubtedly hastening his death.

Some say Chopin never forgave her but on his dying bed he said, "she promised I should die in no arms but hers." She did come to see Chopin while he was dying but was excluded by his jealous pupil, Gutta, who held the master while he drew his last breath.





## The Art of Transposing

By FREDERICK CORDER

Professor of Composition at the Royal Academy of Music, London

T

HE subject of transposing, upon which I have been invited to write, is not one I should have chosen of my own accord, for it will lay bare all my reader's weak places. I am often asked: "How can I learn to transpose a song?" to which query I always reply with another: "Are you a good sight-reader?"

The answer is always: "Not very." Few have the honesty to own that they—that is 90 per cent. of amateurs and 50 per cent. of professionals—are wretchedly bad readers. But my retort is obvious: "If you can hardly read a thing as it is written, how can you possibly be able to read it as it is *not* written?" Whereupon my questioner goes away discomfited and humiliated.

### HELP IN SIGHT READING.

Now I do not like humiliating people; it is my business to try and improve them; let us see if we cannot help them a bit in spite of all. To do that we must be sure that we understand the conditions of the problem. Firstly, why is sight-reading so difficult and why do we master it so ill? The reason is that the signs we use to represent sounds are all variable in their meaning and every one depends upon some other for its interpretation. Just as you can only tell whether the word "read" is to be pronounced "reed" or "red" by the context, so in music the simple succession of notes:



may take nine different forms according to whether either of the notes is sharp, flat or natural. The eye easily learns to associate these notes with the white keys of the piano, but it resents looking at the sign for A and having to play the note next to the right or left of it. Still, the artifice of "key-signature" enables us, after much toil, to surmount this difficulty, only to present us with another. The inadequacy of the signature to a minor key necessitates the frequent use of accidentals, and here the eye is baffled perpetually. In reading such a phrase as



the G# at the end of the bar is certain to be played Gb unless we *listen* to the notes as well as look at them. In the case of a double sharp or double flat the difficulty of retaining the alteration is still greater. Yet, again, constant practice enables some of us to learn to read even in the extremest minor keys. But how much more difficult is it when *all* the notes of a piece are thus shifted one step to the right or left! We have all

along been effecting *partial transposition* in reading; we now transpose everything and *doubly transpose* all the flats and sharps. The notes hardly appeal to the eye at all and we are baffled again.

Let us see now how people have endeavored to solve this problem. There are three classes who may require to do so; those who copy music, those who sing it and those who perform it. The first two are easily disposed of; the copyist *must* have some knowledge of elementary harmony, without which he cannot even transpose a song from the key of E to that of E flat. The singer is positively at an advantage when possessing no sense of pitch: it is as easy to sing in one key as in another. Indeed it is only to pander to the weakness of the singer that the instrumentalist ever needs to transpose at all. Next, instrumentalists are of two kinds; orchestral instrument players and pianists, or organists. The former who seldom need to transpose are always taught the art and learn it very badly, the latter, who frequently require to do it, are never taught and seldom acquire it at all.

### HOW TO GO ABOUT IT.

Now there is a right way and a wrong way of doing everything and if you trust to instinct experience shows that you are nearly certain to choose the wrong way. The French have a most elaborate method of teaching reading and transposition based up a mis-use of the various musical clefs and starting from the following fallacy.



If this blank stave be shown to any persons who have learnt a little about music and they are asked the name of the top line, say, they will answer F. Of course the person who has learnt a little more about music will see that the answer should be "It is impossible to tell." The French method is to regard the five lines as representing the notes from Treble E to Treble F and all other staves, as arbitrary alterations of this. This is both unscientific and mischievous. Musical notation can only be properly learnt on the basis of a Great Staff working up and down from middle C. The French do indeed teach transposition by means of clefs, but it is a laborious process, the results of which are very vague, for while knowledge of the clefs familiarizes the eye with various sets of note-names it leaves the matter of sharp, flat and natural as hazy as ever. To transpose, say, from G to F by imagining yourself to be employing the Tenor clef instead of the Treble involves remembering that the semitones are now differently placed and that the music is an octave higher than it appears to be. But a far more fatal objection than even this is that the two hands of the piano, already in two different clefs, are transposing differently, for to make the Bass a note lower we should have to employ the Alto clef. This is quite impossible and as a matter of fact I find that pianists who profess to transpose by imaginary substitution of clefs do not really do so for both hands, but they transpose the treble and make a guess at the bass. The method is therefore faulty and of very little use.

### A LESSON FROM THE BLIND.

If you are ever so fortunate as to know a blind musician you will learn many things you did not know before and among them the true and only way of transposing. This is *by ear*. Do you ever play by ear? I don't mean drumming over a piece till your fingers can play it automatically, but do you ever play anything that you have only heard and not seen? I dare say not, but if you have you will find not the slightest difficulty in playing it in any key whatever. Clearly then the eye is of no assistance in transposing and the blind man is better off than the person with sight. And—when you have learnt to read, *not before that time*—the sooner you learn to dispense with the use of your eyes in music the better for you. Try now a simple experiment. If you care for music at all there must be some tune—*Old Folks at Home, Yankee Doodle*, what you will—that you can sing by heart. Play it, first in the key of C, then in G then in D, and so on until you have gone the round of the twelve keys. Do this with all the tunes you know, it will not take long. During this experiment you will make the discovery that the more you listen the more easily you will get the tune right in the extreme keys. It will be a help, too, to preface each new version of the tune by just running over the scale of the fresh key. Where you have succeeded in thus transposing a few tunes *by ear* you may try to do some *reading them at the same time*. Get a book of airs for the violin or cornet or songs that have been written without accompaniment and now try a different experiment. To transpose these into keys a fourth or a fifth away is a thing you would never need to do and it is excessively difficult. But, encouraged by your previous practice, you will now find it perfectly possible to play these in any key from a semitone to a major third higher or lower and this is all you would ever want. It will be found that so long as you regard the printed notes as merely rough indications of the distance between notes you will be able to play correctly, *provided always you retain in your mind the scale of the new key*. Just so long as your mind is governed by the ear you will find little difficulty. Relax that attention and let the eye assume control—you will play wrong notes immediately.

Only when this much is achieved may you dare to approach the real object of your striving, the transposition of a song accompaniment. If you are one of those people who never really read or hear the bass



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of music, but allow the left hand to make shots at it, you may pass over this article; I cannot pretend to help you. But if you really can read the bass clef as well as the treble then we may venture on our next step.

For this a book of hymns written in four-part score is the best. Take a few hymns that you know and try transposing them the whole round of the keys, as we did with just tunes. This had better be done without any reference to the copy, except at first; you had better get the whole thing by heart. When you can achieve this proceed to repeat our second experiment; that is, play the hymn a note or so higher or lower with the copy before you. The moment the eye tries to read both treble and bass the additional labor of transposing becomes too much and you will make mistakes. Whenever this occurs shut your eyes and think of the scale of the key you are trying to play in. If this is too much mental effort stop and play that scale (just one octave of it, quickly). All this will coax your ear to do its duty and take charge of the whole affair. And now you will be able to understand how it is that blind people do so well with their music.

#### THE REAL DIFFICULTY.

When we have succeeded thus far it will not be found a very difficult step to play the accompaniment to a simple song. The whole thing depends upon keeping in mind the new key we are playing in.

But where this changes!

Here is the real hard thing in transposition. The original was in G, let us say, and modulates to B minor or D major. Your transposed version is in F and how are you going to tell what key it modulates to? To tell you the truth I don't think you will ever be able to spare brain enough for this until you are a much better musician than you are, but at least your ear will help you to the following extent.

The actual harmonies employed in song-accompaniments are not very numerous nor difficult to grasp. If you will teach yourself to play a few successions of chords like the following:



and, having committed the *sound* of them to memory, if you will play them in all the twelve keys, you will be prepared to encounter them in a song. And still more forcibly will it be brought home to you that so long as you *memorise the sound* of what you are wanting to play you will succeed, but if you allow the eye to control the matter chaos results.

#### ALL MAY TRANSPOSE.

I believe there is nothing in all that I have here described which is beyond the powers of the humblest amateur; I have known a good many to learn the art of transposing thoroughly by just these methods and the only requirement is that they shall care to take the trouble. For I must remind you that the reason why the musician rather looks down upon the amateur is that the former does not grudge trouble for the art in which he is interested and the latter does. The true amateur is one who wants to achieve results without labor. Don't be a true amateur, I beg of you. If you were to take half the trouble about your music that you do about golf or base ball or chiffons you would become a real musician. I can assure you it is good enough.

## HOW THE MUSIC TEACHER MAY KEEP IN HEALTH.

BY ANNE GUILBERT MAHON.

THE manager of a big American railroad recently had occasion to send a gang of men out into desolate, swampy country to accomplish some construction work under conditions in which they would be exposed to malaria. A generation ago the men would have been sent with no special provision other than a stock of quinine, or some such medicine, and the delay, to say nothing of the misery, caused by sickness among them would have been regarded as the inevitable result of "conditions." The modern manager, however, "thought different." He sent a doctor along with the men not merely to cure any sickness that came, but to prevent any sickness from coming, with the result that not a single man fell ill. On the contrary, many of the men came back in better health than they went out. In consequence of these measures the work was accomplished without suffering, in less time, and with greater efficiency than anybody expected, and the extra expense of having a doctor in attendance was overwhelmingly justified.

The moral for the music teacher in this little incident is obvious. The conditions, of course, are not quite the same—the teacher does not have to give lessons in the middle of a swamp—but all teaching involves more or less nerve strain, loss of vitality and magnetism, and this means a corresponding loss of efficiency in one's work. This loss of efficiency can be avoided by carefully studying the conditions under which the work is to be done, and taking proper steps to recuperate from the effects of an expenditure of energy. This is all the more necessary because the steps to be taken are simple ones, involving little effort.

In the first place, teaching (at least, teaching piano and organ) is a sedentary occupation, and to counteract the effects of nervous strain and sedentary employment, exercise in the fresh air is necessary. With the exception of walking, it is often hard for teachers to obtain the necessary exercise. These teachers should make a practice of standing whenever they can, in order to counteract the bad effects of sitting too much. Very often one can teach standing as well as sitting, and it is wise to alternate these positions as much as possible.

#### DEMAND GOOD VENTILATION.

There should be good ventilation in the studio, so that there is a current of fresh air in the room at all times, for nothing tires one out so completely as breathing stale, vitiated air, especially when one is expending nervous force in teaching. Between lesson periods the windows should be opened and the room given a thorough airing. The teacher may derive great benefit at such times by going through a series of deep breathing exercises, standing in an erect position before the open window, inhaling slowly and deeply through the nose, holding the breath for a second or two, and then exhaling very slowly and evenly through the nose or through the slightly parted lips.

If possible, the teacher should also go through a few exercises to counteract the effect of too much sitting. These exercises will take but a few moments yet be truly marvelous in their effects as to refreshment and invigoration at the time and permanent benefit to the health and carriage of the body. Here are a few simple ones which can be practiced to advantage:

Standing in erect position, heels close together, toes pointing out, with arms down at the sides; swing the arms forward and up, keeping them straight and parallel, until they reach high over the head. Stretch as high as you can for a moment, then bring arms down and backward, describing a circle. This is one of the arm circumduction exercises and is a splendid one for the whole body, strengthening all the muscles and stretching and invigorating the organs which have become cramped by sitting.

Standing erect, with hands resting on hips, or clasped at the back of the neck, bend the body forward and backward (being careful to bend back only a little and to do it slowly, making the movement really a raising of the chest, carrying the head back with it). Bend the body first to one side, then to the other; then twist it slowly from center first to right, then to left. In these trunk exercises the knees should be kept rigid and the movement come from the hips alone. These exercises strengthen weak waist muscles and benefit all the internal organs, as well as giving suppleness and poise to the body.

To counteract round shoulders caused by too much

bending forward supervising pupils' efforts, there is the exercise called "The Swimming Movement." This consists in placing the hands on the chest, palms facing outward, elbows pointing straight out on a level from the shoulders, then flinging the arms outward to describe a circle as in swimming.

There are many excellent books and pamphlets to be procured at trifling cost which contain valuable directions for the various kinds of exercises. It will pay the teacher to procure a good one and then select and practice those exercises which are especially needed in his own case.

The teacher should also try to get as much exercise as possible in the open air each day. Even those who are confined all day in the studio can take a brisk walk morning and evening, practicing deep breathing all the while. If outdoor sports such as golf, tennis, bicycling and others can be enjoyed during leisure hours or at the end of the day's work, this will be so much the better. Even a half hour's ride in an open trolley car will give one plenty of fresh air to breathe and refresh tired nerves to an astonishing degree—but, of course, it must be an *open* trolley, for the obtaining of the fresh air is the object to be sought after.

#### TEACHER WHO GOES FROM HOUSE TO HOUSE.

Those teachers who go from house to house giving lessons must take special care that on stormy days they do not contract colds or more serious illness by sitting in damp garments. Provision for the rainy days should be made by wearing high storm boots and substantial raincoats which envelop one from head to foot. Thus protected, the inside garments stand little chance of a wetting, and the raincoat and rubbers can be dried before the kitchen fire while the lesson is in progress. This may seem a trifle, but sometimes very serious consequences ensue from neglect in this respect. One teacher attributed a severe attack of pneumonia to being out one day without rubbers or sufficient protection against the storm and having to sit for several hours in wet clothing until she was chilled to the bone. On reaching home she was taken with a hard chill and the attack of pneumonia followed, entailing disastrous results in the way of lost lessons, expenses of illness and in leaving her weak and impaired in health for many months.

The teacher needs plenty of healthful recreation and diversion. One who teaches all day should, if possible, devote the evening to absolute recreation, doing as inclination dictates and putting aside all thought of work and duty. Reading an entertaining book in which one can lose oneself completely, attending a really good play or concert, are wonderfully in their effects in changing one's outlook and making a gray, monotonous world of routine one of brightness and happiness. Nothing is more beneficial to nerve strain than pleasant, wholesome diversion, which takes one out of oneself and makes one forget the trials, perplexities and hardships of one's lot, though of course such diversion should not involve late hours, or the partaking of rich or indigestible food.

Spent energies, tired nerves, need rest and plenty of good, wholesome, refreshing sleep, in a comfortable, well ventilated room every night. When it is possible to do so, on Sundays and holidays, extra rest may be taken to recuperate wornout energies. Even short rests and brief vacations will do wonders toward making the teacher feel like a new creature, ready and enthusiastic for work, each day as it comes with its varied duties and pleasures.

Regularity in living is an essential for conserving one's health. Plenty of good, plain, nourishing food—with an abundance of fresh fruits and vegetables—is necessary. The daily bath and rubdown for stimulating and improving the circulation is also essential. All these things the teacher must look to if he would keep in proper condition to do good work and to enjoy life. It is not a small matter. It is one of the greatest importance.

See to it that you keep up your health, teachers!

It is not the professors of languages, but rather the nations themselves which determine the character of the languages they evolve. Moreover, these languages are constantly in a state of change. In similar manner, it is not the professors of tones who have erected the music of to-day but rather it is they who have merely fixed and established what the universal feeling of all people—the spirit of the muse—has recognized through the discernment common to all.—EDUARD HANSLICK.



## How to Devise Natural Fingerings

By ROBERT W. WILKES

THE principles underlying the different fingerings used in piano music merit much more attention than they oftentimes receive, for upon the choice of a good or a poor fingering depends to a great extent the general effect of the passages that are played. It has repeatedly been the experience of the writer that when a poor fingering is used wrong notes are played, or that the tempo is too slow, or that wrong accents are given, or that the expression or tone quality suffers. But the slightest change in the fingering often effects a great improvement.

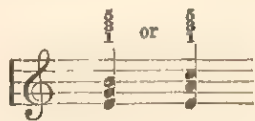
In the present article some of the principles underlying the different fingerings will be given and a practical application of these principles will be drawn from some of the most popular teaching pieces.

### THE NATURAL SPAN OF THE FINGERS.

One of the most elementary rules is that, under ordinary conditions, the hand and the fingers should be placed as nearly as possible in a natural, easy position. For instance, as a general rule a pupil should not be allowed to use this fingering:

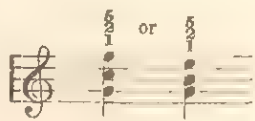


Very often a pupil will carelessly use a fingering similar to these and make no mistake in the notes. But after practicing the passage for one or two weeks it will usually be found that a change in the notes has taken place, due to an unconscious return of the fingers to a more natural position. Thus in case A the chord will often be changed to



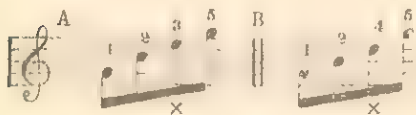
because, if the first and third fingers are put on E and G, the fifth finger will naturally play B; or if the first finger is put on E and the fifth finger on C, the third finger will naturally take A.

In case B, in like manner, the chord will often be changed to



These cases, of course, depend upon the fact that, owing to the conformation and structure of the hand, it is easier to extend the thumb than any other finger.

Similarly it is not advisable to allow a pupil to finger thus:



These arpeggios would tend to become:



In these cases even if an actual change of notes is not distinctly made, it will very often happen that the finger used incorrectly will strike two keys at once, playing both the note that is written and the note that it would naturally take.

Of course the rule will admit of exceptions; for instance, in the following example:



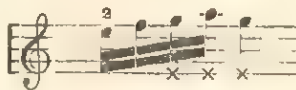
The third finger on E would ordinarily be incorrect, but would here be preferable, so that the fourth finger may be available for the F.

But this elementary rule will not detain us any longer, and we will now pass on to further problems.

### THE FOURTH AND FIFTH FINGERS IN COMBINATION.

Every pianist is familiar with the fact that decidedly the weakest combination of fingers is the fourth and fifth. Now, although it is very often desirable to use freely this weak combination in exercises, in order that these fingers may more nearly approach the strength and dexterity of the other fingers, still this combination should be avoided as much as possible in pieces.

For example, in the first measure of the popular first-grade piece, *The Merry Bobolink*, by Krogmann, we find the following:



It will be observed that the weak combination of fourth and fifth fingers is used on G, A, G. It would become easier for the pupil if the passage were marked first finger on E, in which case the weak combination would not be used at all.

Similarly in the popular *Hunting Song* by Gurlitt, Op. 101, No. 19, page 2, the fingering in the following passage,



would be improved if the E flat were taken with the second finger. In fact, all through the second page of this piece the weak combination of the fourth and fifth fingers is, in the opinion of the writer, used entirely unnecessarily.

It is really surprising how often the weak combination is used without justification.

For instance, in *Dorothy*, by Seymour Smith, fourth measure, we find:



I think the following fingering would be preferable for more than one reason.



In *Les Sylphes*, by Backmann, at the beginning of the second theme the fingering in parenthesis would, I believe, greatly facilitate the passage.



Such examples as these are common both in edited and in unedited pieces, and seem to indicate that the fingering of the editor or composer is often done carelessly or with a lack of appreciation of the underlying principles.

### PRACTICAL PRACTICE POINTERS.

BY GEORGE HAHN.

"PRACTICE Makes Perfect," what damage has this ancient and venerated saw done to music students. Practice of the right kind undoubtedly does make perfect but practice without a common sense system, logical planning, or recognition of the rules that make for progress, will inevitably lead to disappointment. Hurry through a few Mozart Sonatas, "just to get an idea of them," scramble through a Liszt Rhapsody "just to see what it is like," play your scales and arpeggios to put in time and not with the definite purpose of real technical accomplishment and your practice will make a perfect failure of you. The chief difficulty of the student is that of getting fixed in his mind just what is genuine practice and what is not.

Genuine practice for progress consists in meeting an obstacle—hunting for one, if necessary—and working with it until it is conquered. The obstacle may be an entire piece or merely one or two measures. Nothing improves technique at the keyboard quicker than forcing the fingers to do work they never did before, to solve a new problem by keeping at it until every vestige of difficulty disappears.

Five hours of playing pieces that you can play easily does not help you as much as one hour spent with one or two knotty keyboard problems.

The truth of the foregoing easily can be illustrated in a way to impress boys and girls, as well as their elders and teachers. Suppose, in ordinary school work, scholars did not press forward to study new lessons every day, but continually harped on those they already had learned. Such a course would stifle progress, though undoubtedly what little was learned would "stick." It is "tackling" and mastering new lessons every day that makes for progress.

Some students practice nothing more than what is indicated by their teachers. Their progress will be more or less satisfactory, but they certainly will not progress as swiftly as the person who is not averse to doing a little more than he is required to do. Of course, where the student does not possess the inherent ability to tackle more than his teacher demands, where all he can do is to master the work required of him, it would be folly to attempt more. But most of those having average ability can speed up their progress by developing the initiative to look for problems requiring just a little more skill than they possess and acquiring sufficient industry to tackle them.



## Musical Thought and Action in the Old World.

By ARTHUR ELSON

### THE REVIVAL OF A FAMOUS DANCE.

In the *S. I. M. Revue*, Julien Ecorcheville gives some interesting researches concerning the Furlane, or Furlana. Mascagni and Ponchielli wrote furlanas which he quotes, that of the latter being in "La Gioconda." He might also have added that Wolf-Ferrari included this little-known dance in his "Donne Curiose." As those who attack the tango have been upholding the furlana as a substitute, there has been a sudden accession of interest in the latter; but investigation brings comparatively little information. The district between Venice and the Tyrol was in ancient times called Forum Juliani. This was corrupted into Frioul, and also changed less violently to Furlana, by which name the dance is now known.

The first assumption claimed that the Furlana was an old dance of the nobles in the doge's palace, and that the people had kept the dance in popularity until the present. A very little inquiry, however, showed that the people had not kept up any such dance. In every case the authorities found themselves hunting up an obsolete dance, no more in use than the Passacaglia or the Pavane. Thus the historian Ostermann wrote in 1894 that "Formerly the people danced the Furlana, the Sticca, the Sonferrina, the Ziguzaine or Styrienne, the Slave," and so on. When the revived Furlana is presented, some places call it the Slave, others the Styrienne, and so on. It is danced in couples, with little hops, promenades, turns and motions of the hands. The present Furlana was therefore recently adopted by the Italians as being fairly like other Frioul dances.

The old Forlane was introduced at the court of Louis XIV, and was known in France through the 18th century. As early as 1609, J. B. Duval mentions Gaillards, Passé Puezzi, Allemandes and other dances, all given in a "Bal a la Furlane," which means that they were danced in the Frioul manner. A letter from Venice in 1683, however, rates the Forlane as a definite dance itself. It was done by one or two couples, who "turned in a circle while jumping and moving their feet with a marvelous speed and lightness, the dancers sometimes approaching each other and turning always in a certain way with arms interlocked and held above their head." Later, Feuillet gave a full description of the steps and music of the Forlane. The latter, as illustrated by Campra, Couperin, Rameau and others, was a fairly lively 6/8 melody, with the first two beats of the measure often given to one note, and the note on the fourth beat prolonged by a dot, making the next note come on the last half of the fifth beat. Thus the Forlane as a dance, both steps and music, was really developed in France, while the Italians merely continued to dance "in the Forlane manner," which merely meant "in the native manner." The Italian Furlana of to-day is really taken from the French Forlane.

### INTERESTING ABORIGINAL MUSIC.

In the *Quarterly of the Musical Society*, Charles S. Myers writes on Sarawak music, the Sarawaks being natives of Borneo. Of their musical instruments, the most important is the keluri, or set of six bamboo pipes let into a gourd. The approximate pitches of these are C, Bb, G, F, E and C, the lowest being mostly used as a drone bass. This instrument is used to accompany songs or dances, and during courtship it is used by the amorous native swains for serenades and other such purposes. There is also a two-stringed guitar, with a shovel-shaped body. This, too, plays its part at the dances. A bamboo harp and a nose flute are both used for solo work, and sometimes replace the keluri in its amatory purposes. Gongs and drums, so often found among savages, are here used for ceremonial purposes, or as a means of intercommunication; while they are often combined into primitive orchestras. Mr. Myers worked chiefly to record songs; but some keluri tunes given to him by Prof. Harrison Smith (of the Mass. Inst. of Tech.) proved rhythmic and effective. The dancers, moving about singly in their war coats and headgear, brandish their spears or shields or parangs (short swords), and occasionally supplement the music by loud shouts.

The songs, of which a number were given, seem fully as advanced as our own Indian music. The words cover the subjects of war, love, healing the sick, current or past events and various desires. Thus in one the Sebops ask white help against a hostile tribe. A lullaby, in which "The topmost branches of the bayou tree are swaying," seems poetic enough. Of much interest also is the healing song, in which the Dayang (Medicine Man) describes the return of a soul from the hill overlooking Malo, the river of death. If the soul, looking back from this hill, sees its possessions coming after it, then it first realizes that death is upon it. The Dayang, by singing, sends his soul after the other, and brings it back before it has gone too far to return. The imaginary scenes on this trip are described with much detail. Of the love-songs, one says, "My love for you is like having money in the hand," or, practically, "I am rich in loving you." But the Borneo version is not quite so concise in wording, and the song becomes of fair length.

In the simplest of the songs, the material is based largely on the three upper notes shown in the keluri scale. In this C, Bb, G combination the middle note is held and accented as the most important. The simplest songs do not have a definite cadence according to our notions, but are usually marked by a repetition of this three-note phrase. Nearly all the songs are based on a descending scale, or part of it. Another phrase, however, consisting of the notes F, G, Bb, G, does show some ascending character. Grace notes are often used, and are always above the note which they precede. The more advanced songs seem to have a more definite cadence in the phrase G, F, E, C. One specimen, a war-song, began by ascending with C, D, E, D, C repeated; then the notes D, C, A suggested the usual cadence-phrase. In those songs which have a chorus the cadence effect is still more marked, as the chorus simply repeats the last word on the lower C, with the solo note an octave or fifth above it. The songs abound in varying rhythmic effects. Triplets occur, and rapidly repeated notes, alternating with holding notes after a skip, the latter usually preceded by grace notes. The intervals differ slightly from ours, but are close enough to appeal to us; and the curious flat-seventh effect in a descending pentatonic scale is decidedly interesting.

### THE WIT OF "WESTMINSTER BRIDGE."

Dr. A. Eaglefield Hull, who contributes to the *Monthly Musical Record*, writes on various subjects, all the way from explaining Schoenberg's unexplainable *Five Orchestral Pieces* to giving advice for rates presence of mind as important, and illustrates with an anecdote. Sir Frederick Bridge, while lecturer-auditor who kept pulling the string that adjusted certain shutters to keep out the sunlight. Finding that these actions were causing too much disturbance in the audience, the lecturer turned the laugh on the cult of Music, and yet can't manage a common cord."

### THE MONTH'S NOVELTIES.

Tiarko Richepin's opera, *La Marchande d'Allumettes*, is really Andersen's *Little Match-Girl* in disguise. The unfortunate heroine, Daisy, is seen resting disconsolately in a public square after being unable to sell her wares. Her little earnings are taken by footpads, and she is left penniless to fall asleep. She dreams that the duchess of a neighboring castle seeks her out as prospective bride for the young heir to the dukedom. The second act, continuing the dream, shows her in the castle, with her noble admirer making love to her. In the last act she awakes on the square again; and even the kindness of the duke's son, who sees in her only an unfortunate stranger, cannot keep her alive. Evidently the French do not like to take their fairy-tales "straight," and Aubert, too, in his unsuccessful *Blue Forest*, used a plot that had suffered some sad sea changes.

Ippolitov-Ivanov's *Ismena* won only a moderate success at St. Petersburg. A better fortune awaited Glazounoff's music to the Grand Duke Constantine's drama, *The King of Judea*. Vienna enjoyed *Die Himelblaue Zeit*, by Oscar Straus, while Hanover applauded Wendland's *Das Versteckene Ich* and Graz gave only mild approval to Rosegger's *Lilumlei*. Mme.

Nikisch's *Daniel in the Lions' Den*, with text by Wolzogen, is called a "burlesque opera." Julius Weismann's *Hexlein*, given at Graz, proved fresh and natural. Dohnanyi is working on *Der Tenor*, while his pantomime *Pierrette's Veil* continues to please. Albert Noelte has finished the three-act *François Villon*. Schilling's *Mona Lisa* will be brought out at Stuttgart. Bossi's mystery, *Joan of Arc*, wins continued success, while Wolf's *Corregidor* seemed undramatic when recently revived. Arthur Scholze's *Hanna* is on a historical subject, and does not refer to the former master of our Senate. Casper's *Die Tante Schläft*, when given at Vienna by Gregor, caused cries of "Scandalous," "Down with Gregor" and others of the sort.

Among orchestral works, a symphony by the Florentine Antonio Scontrino had good themes, an impressive slow movement and a triumphant finale. Spain was represented by J. Lamote de Grignon's *Andalucia* and a scherzo on a Catalonian theme. A concert of Northern music included a striking symphony by Peter Gram, Hakon Børresen's *Thor in Jötunheim* and Carl Nielsen's *Helios* overture. Børresen's *Norman* overture pleased St. Petersburg. A *London Symphony*, by Vaughan Williams, was voted unusually good, its effects and suggestion of chimes being some of many excellences. Paris heard Pierre Masson's *Le Manchon* based on a poem of Leconte de Lisle. The two Delius pieces, *The First Cuckoo Call* and *Summer Night on the River*, continue their triumphant progress through Germany, and the same is true of Van der Pals' *Wieland*.

Chamber music is represented by Dubois' new piano quartet and a piano quintet by Desiré Pâque. In the vocal field Ducasse's *Orpheus* cantata wins the most prominence. Karl Heinrich David's *Roma*, for orchestra, organ and mixed chorus, won attention at Basel. Eisenach rates Wilhelm Rinkens' *Der Tans* as a work of the most utterly extreme modernism, but one may doubt if Schoenberg's reputation for radicalism is in any great danger. Incidentally, Eisenach will continue to be known chiefly as Bach's birthplace.

### THE PASSING OF MME. LILLIAN NORDICA.

THE dramatic circumstances under which one of the most noted of American singers, Mme. Lillian Nordica, died has given the matter much newspaper attention. However, many ETUDE readers may not have heard of this unfortunate closing of a really great career in American musical history. On Dec. 28th last Mme. Nordica was shipwrecked near the gulf of Paqua while returning from Australia after a successful tour. After the wreck the passengers were landed upon Thursday Island. Thursday Island is a small body of land in the strait which separates the northernmost point of Australia from New Guinea. Exposure and exhaustion resulted in bringing down the famous singer with pneumonia. She recovered sufficiently to plan a voyage home. At Batavia, (Java) she became so ill that she was taken from the ship and died on the morning of May 10th. Mme. Nordica was upon a farewell tour of the world.

Mme. Nordica's career was singularly romantic from beginning to end. She was born at Farmington, Maine, in 1859. Her father was a farmer and her mother's name was Lillian Norton, which she Italianized to Nordica in the custom of her youth. Her grandfather was a famous camp-meeting exhorter known as John A. Norton as a shop-girl in a Boston store. A customer attracted by her singing after office hours and offered to give her lessons. Her teacher was Professor C. J. of the New England Conservatory. She then became a soloist with the Handel and Haydn Society at age of sixteen. Gilmore took her to Europe with her band when she was eighteen. Her success encouraged her to study for Grand Opera. In 1880 she made her debut at Brescia in *Favorita*. Gradually her fame spread and in 1894 she was invited to sing at the Bayreuth Opera House. This established her as one of the greatest singers of the age, not so much because of her voice, which was beautiful and expressive, but because of her broad intelligence. She was included in Concert, Oratorio and Opera. Her repertoire included some fifty operas in all of which she had great successes. Mme. Nordica was married three times. Her husband was on his way to join her at Italy, at the time of her death.



# The Main Characteristics of Some Noted Piano Methods

BY ARTHUR ELSON

[EDITOR'S NOTE.—The bad repute which has come to the word "method" is in a large measure unnecessary. Words suffer for their ancestry as, for instance, does the word "pedagog" which is being tabooed by teaching specialists because the pedagog was once little more than the slave who led his master's children to school. Every means employed to play the piano has some characteristic distinguishing it from other systems. These characteristics define methods. We have asked Mr. Arthur Elson to note a few of these so that one may get an idea of the methods which they define. This offers unlimited room for polemical discussion—something we strive to avoid in the columns of THE ETUDE. Consequently Mr. Elson has taken his definitions solely from the writings of those who may be regarded as representative exponents of a few of the well-known methods he has attempted to delineate.]

The methods of Dr. William Mason, which have strongly influenced the piano methods of Europe and America during the last half century and which have been so emphatically endorsed by Liszt, Paderewski, Joseffy, and Gaborowitsch, are not discussed in this article. Many attribute their efficiency to the fact that Dr. Mason sought constantly to secure results through the most natural means with the least possible muscular strain. Much previous attention has been given in THE ETUDE to Dr. Mason's epoch making ideas, notably in the excellent article by Mr. Perlee V. Jervis in THE ETUDE for November, 1913, and in the article by Leonora Sill Ashton which is reprinted from an old issue at the end of the present discussion.]

THE piano keyboard is a simple looking affair. It consists of a number of levers called keys, which, when they are made to descend, raise hammers and make them give tone by striking the strings. After the hammers have struck, they drop back automatically, so that the performer cannot change the quality of the tone, even though he may wiggle his fingers on the keys. With a mechanism so simple from the performer's point of view, it would seem as if all methods of piano study would bear a close family resemblance to one another. But such is not the case, and we shall see that the methods of different teachers are sometimes diametrically opposed to one another in principles. Some representative methods will be treated here.

Perhaps the most famous teacher today, and one who has produced many great pianists, is Theodor Leschetizky. His home in Vienna has been for years the Mecca of able and ambitious pupils, whose hopes are brought to reality under his skillful guidance.

## THE LESCHETIZKY METHOD.

The Leschetizky method is preëminently one for training the fingers. All methods do this somewhat, but that of Leschetizky does more than the others. This is shown first by the large amount of simple exercises on which he insists; secondly, by the fact that the unused fingers are almost always allowed to hold their notes down; and thirdly, by the device of having each finger exert an after-pressure after the key is down. The insistence on clearness and evenness of tone, for which the student should be all attention, is another point that helps to develop control of the fingers. Still another matter demanding skillful use of the fingers is the so-called "prepared touch," in which each finger is brought into contact with its key-surface as soon as possible, and kept there until the note is to be played. The prepared touch is used in legato playing, there being legato finger exercises in this method which do not demand that the unused fingers shall hold their notes.

Scale-playing, always an important part of practice, is here made to rely upon the use of the prepared touch. There are many preparatory exercises for the scales. These include work for one or more notes with the thumb passed under the third or the fourth finger, with the unplayed notes held; notes played by the thumb in position and underpassed alternately; notes played by thumb and a group of fingers, alternately, with underpassing and constant motion up and down two or three octaves of the scale; and others

of the sort. Evenness of tone is insisted upon here, as well as in the finger exercises. Slow practice is advised at first, speed being employed only after evenness and control have been attained by strict attention and care.

In all this work the fingers are curved and the wrist held very nearly level. The elbows are to be held slightly above the keys, about on a level with the wrist.

The start for arpeggio playing also is made to depend on the prepared touch, with exercises keeping the thumb underpassed, or making it alternate between a normal and underpassed position. These studies are applied to both triads and seventh chords.

In general, the finger exercises are used to develop the various kinds of touch desired. The use of the prepared touch for legato has been mentioned; and legatissimo is obtained by holding one note down until

the rule that if a figure is repeated, its accent and effect should be judiciously varied for each occurrence.

Thus it will be seen that the Leschetizky method, as expounded by his assistants, leads the student into the domain of musical expression.

## RECENT GERMAN METHODS.

Recent German work has gone at the problem of piano practice in a reverse direction. Deppe first proposed a method of weight-playing, in accordance with the performances of Liszt, and now Breithaupt, Steinhausen and others have developed it into a definite system, in which technique starts from the arm and proceeds through the elbow and wrist to the finger. In this the finger muscles are developed, to be sure, but the emphasis is placed on weight. Thus Breithaupt claims that playing as a whole will average 40 per cent. non-legato with hand-fall, 30 per cent. legato with arm-rolling, 10 per cent. staccato with vibrating hand, 10 per cent. octaves and repeated chords, and the remaining 10 per cent. with more or less active power and motion in the fingers.

Deppe insisted on a low position of the arm. The wrist was to be held fairly high, and the fingers nearly straight. The arm, according to his method, should not rest on the fingers, but should hold them up, so that their effort would consist merely of striking the keys. The fingers should be trained for flexibility and independence, rather than strength; though the latter develops in the process.

The fingers, in this method, move very little in striking a note. Thus Amy Fay said of Liszt, "After Deepe had directed my attention to it, I remembered I had never seen Liszt lift up his fingers so fearfully high as the other schools made such a point of doing. . . . The notes seemed to ripple off his finger ends with scarcely any perceptible motion." Deppe taught that the fingers should sink down upon the keys without any great muscular exertion.

Some special points of Deppe's method were the use of the same style of touch for legato and staccato, the finger being lifted off quickly in the latter case; the avoidance of cramped underpassing of the thumb, which he tried to replace by a sidewise motion given to the hand by the arm; the avoidance of the soft pedal, and a particularly effective use of the damper pedal.

Deppe's pupils, Caland, Clark-Steiniger, Bandmann and others, developed the weight idea, while Busoni made valuable suggestions in this field. Breithaupt himself was enlightened by the example of Carreño. He systematized the whole subject of weight-playing with muscular relaxation, use of arm-weight and correct motions of arm and finger. Tone is always to be produced as much as possible by weight; and the following are given as "mechanical sources of tone-producing action":

1. The falling swing or "throw."
2. The balance of the mass.
3. The forearm roll and combined upper-arm roll.
4. The forearm extension and bending (erection of the hand and gliding function).
5. The vibrato, or vertical tremolo, as distinguished from the roll, or horizontal tremolo.
6. The loose throw of the long "swung" fingers.

## THE MEANING OF WEIGHT-PLAYING.

In weight-playing the arm and hand fall toward the key, the knuckle making the effort needed to hold the arm when the key is struck, while the wrist



LATEST PORTRAIT OF PROF. THEODORE LESCHETIZKY IN HIS STUDIO.

very slightly after the next has been played. When the prepared touch is not used, Leschetizky calls the result a non-legato. Finger-staccato is used (of course, without the prepared touch) with the wrist bent slightly backward. The "lifted tone" is obtained by a quick finger-stroke, after which the hand is quickly raised by the wrist. There is also the pure wrist-staccato. A very rapid wrist-staccato produces a slight but quick fluttering up and down of the wrist, used also in octave work. For the latter, Kullak's "Octave School" is recommended. Chords are pressed down from the elbow, either with fixed wrist or with fingers dropping to the keys and wrist raised quickly with the keys as a fulcrum. If the upper part in chord-playing carries a melody, it may be emphasized by elongating the finger that plays it. Exercises and scales in thirds and sixths are also taken up, as well as all the usual embellishments.

The printed books on the Leschetizky method give not only technical material, but hints for performance. Thus, in melody-playing, the following are laid down as rules:

1. With notes of different length, the longer receives more accent.
2. An upward passage is usually crescendo, a downward passage diminuendo. The contrast may be made quite marked for large intervals. This applies also in the rule given by Marie Prentner, that of two notes the higher should be the louder. But measure accents will, of course, be taken into consideration.
4. Marie Prentner, in *Der Moderne Pianist*, adds



remains as loose as possible under the circumstances. After the note has been struck, immediate relaxation should follow—a "discharge of weight from the key." The falling weight may be the arm, the forearm the wrist or the finger, the latter slung down with as little effort as is needed to produce the desired effect. Whatever part falls, the parts back of it, and farther from the keys, must remain in a balanced condition, with as little muscular effort as is needed.

Breithaupt makes no definite rule for the position of the hand. He holds that the structure of the hand, the length of the fingers and the width of stretch are all factors in determining for each hand its own proper position, independent of that needed for others. In general he finds that small, solid hands will take a high position with curved fingers, while thin hands with long fingers will need the flat position. But in the striking of notes the knuckle should usually be well bent.

The movements of the finger are limited to a downward "throw," the weight of the finger when merely dropped being insufficient to play a note. This throw takes place after the hand and arm have brought a finger over its proper note, the thumb being the only finger that bends much, as in underpassing for scales. The thumb and fingers should be kept relaxed as much as possible.

The movements of the hand are a vertical swing, a partial rotation or roll with the forearm and a turning inward or outward. The last is used for scales by Leschetizky also, the right hand, for example, bending toward the middle of the keyboard, with fingers and hand pointing somewhat diagonally, when the thumb is underpassed in a scale above middle C. The rotation may be sometimes very noticeable; when an upward right-hand scale is finished, the hand may swing up on the little finger as a pivot. But even when no motion is visible, there should almost always be a rotative effort from the finger just played to the finger next to be played. This effort is in the forearm.

The forearm roll, therefore, is one of the most important principles in weight-playing. The forearm extension brings the wrist up, and allows increased power in playing. The bending is, of course, needed to take the hand to different parts of the keyboard. The vibrato, or vertical tremolo such as is needed for octave work, may be an up-and-down fluttering of the wrist alone, or of the wrist combined with forearm motion.

The upper arm and shoulder serve as a support and guide to the forearm in its motions or efforts. For the strongest tones, the upper arm falls with the forearm, the combined weight being intercepted as the finger strikes the keys.

Weight-playing thus develops the whole arm instead of merely the fingers. The arm, shoulder and elbows are to be kept as flexible as possible. This relaxed condition is to be used with all the muscles, so that weight-playing, when correct, demands a minimum of effort. Breithaupt says, "We must let the playing members hang, let them 'go'; all the muscles must be loose. We balance the weight and preserve the relaxed condition in all motions and positions, excepting those where, for æsthetic reasons, the opposite condition, firmness, is especially required."

#### SOME FURTHER MODERN METHODS.

Another type of piano-practice may be called the "main-strength" method. An English method, quoted as an example of this sort, gives the following directions for technical exercises:

1. The striking finger must be raised rapidly and with great force, pivoting on the knuckle.
2. It should be held in this position, remaining raised with as great force as possible.
3. It should strike with the utmost force and rapidity, depressing the key firmly to the very bottom, while at the same time the finger to be used next should rise with an equal force to an equal height.

Exercises for the fingers, and later ones for the wrist, are to be practiced incessantly under this method. The arm is to be kept relaxed, but steady, and the fingers always curved.

Among others, Hanon is one who believes in the high finger-lift. In his set of exercises, *The Virtuoso Pianist*, this is especially advised.

Pischna, a Bohemian, seems nearer to the Leschetizky method and advocates exercises with notes held by the unused fingers.

In England, Tobias Matthay developed weight-playing, independently of Breithaupt. Matthay lays great stress on the importance of the rotative effort in the forearm. He classifies touch in three species in his

well-known book, *The Art of Touch*. These three are finger-touch, hand-touch and arm-weight-touch. He advises either flat or bent fingers, but notes that the latter can give stronger effects. In using arm-weight, he distinguishes between forearm-weight and the weight of the whole arm, the latter being used less and less as the speed increases. In his later *Commentaries*, he makes the claim that quality-variation is possible on the piano. He bases this assertion on experimental work showing that the hammer-shanks of a piano-action cause variation by bending, and the varied strokes on the strings give varying overtone combinations. But he does not clearly show why repeated notes of the same loudness should not be necessarily alike in quality.

In France, LeCoupey advised a low finger-lift and a pressure that brought the keys fully down. In more recent days, Pugno called for a supple wrist, well bent, as the important point, and insisted on strength of tone. Marmontel and others have adopted some of the principles of the more modern German methods, which now seem fairly widespread.

The great question arises—Which of the varying methods is right? Or is any one of them wholly right, to the exclusion of all others?

If we are to judge them by their fruits, then the Leschetizky method comes to the front very impressively. Such leaders as Paderewski among the men, and Katharine Goodson among the women, are but two of the very many famous pianists who studied with Leschetizky at Vienna. On the other hand, Liszt, the "greatest ever," evidently played by the weight method. It is also true that many of the Leschetizky pupils have grown to adopt weight-playing in some degree. The high-finger-lift school does not seem so well represented among great pianists, but that need not prove its principles wrong.

#### DIFFERENT METHODS COMPARED.

In comparing methods, there are three main points to be considered—muscular development, agility as shown in scales and arpeggios and the general matter of performance.

Muscular development is at a minimum in the weight-playing systems. Yet there must be some muscular training, even in those. There are finger-exercises in the weight methods, but they are looked at from a new point of view, namely, the development of the arm from the shoulder first. However that may be, a certain amount of strength is necessary in the fingers, besides the skill needed for proper motions. The beginner has neither of these, and they must be cultivated. Weight-playing is of such a nature that it can be learned by those who have already acquired finger dexterity. If a pianist, or even a student, with well-trained fingers, takes up the Breithaupt method, he will find himself able to give good results. But if he starts with the weight method, he may not obtain enough finger strength for best results. In other words, the principle of weight-playing should not be allowed to prevent the development of the ability to play by finger muscles. However strong these may become, they will never interfere with the weight-playing; for even the strongest muscles are normally in a relaxed condition, such as Breithaupt desires. But if some occasions arise when finger strength is needed, and the pianist does not possess it, he is then in a bad way. Teachers who adopt this method should therefore be sure to supplement it by a necessary insistence on those Breithaupt exercises, or others, that are needed to develop finger power.

The high-finger-lift method is not necessarily the best way to develop strength. Gymnastics show us that the best development comes from light exercises regularly taken; and from this we may see that the finger-work of the Leschetizky method is based on correct principles.

Agility, too, must come largely from the fingers; and here it would seem as if they could not be too carefully developed. In scales and arpeggios the principle of rotative effort in the forearm is undoubtedly correct, as an aid to the fingers. But if the fingers are treated as most important, as is true of the Leschetizky method, there will still be an instinctive, involuntary use of this rotative effort. Here, too, it would seem that the finger-training method does not interfere with subsequent weight-playing.

The question of underpassing was not well handled by Deppe. Breithaupt treats it in more rational fashion, allowing the thumb to be loosely thrown under the hand. Leschetizky deals with the matter thoroughly, giving many exercises with both prepared and unpre-

pared touch. This same prepared touch, too, is a great aid to accuracy.

In general performance, as already indicated, finger-dexterity in no way interferes with weight-playing. It would seem wise, therefore, to let the fingers get their training first of all, so that their strength and skill may be fully developed before the weight idea enters. No matter how long the arm is held rigid to help the fingers, it will always prove easy to adopt relaxation methods. One might, therefore, study by the Leschetizky method at first, and then learn to play by the Breithaupt method. Certainly strength and skill are much to be desired, and can do no harm even if relaxation methods are to be adopted in performance.

#### TECHNICAL PRINCIPLES FROM THE CLASS-ROOM OF DR. WILLIAM MASON.

BY LEONORA SILL ASHTON.

[EDITOR'S NOTE.—This excellent article appeared in *The Etude* over five years ago and is printed here to supplement the preceding article by Mr. Arthur Elson upon the methods of some European contemporaries.]

1st. Begin with your fingers. Place your hands on the piano and raise the little finger independently, moving it only from the knuckles and keeping the wrist, forearm and upper arm perfectly loose.

This is the movement for light finger exercise, for trills, for scales run evenly and smoothly.

2d. Keeping the finger tips still on the keys, use the same motion, only let the fingers fly up from the keys as soon as they have brought forth the sound. This is the lightest and most delicate staccato—the touch of fairy music, elf dances and graceful embellishments.

3d. Still keep the fingers over the keys and with the very finger tips snap them away. The elastic touch has been happily called, and there is no exercise practiced persistently which will give a more musical touch than this. It first contracts and then liberates the muscles of the hands as to give entire freedom of motion.

This touch may be used in all practice for assuring a positive position and certainty of the fingers. In performing, it is suited to single note passages of a decisive character, and, indeed, is called for in single notes and chords whenever a marked staccato is shown.

4th. Now bring the fingers back to the keys once more, and with single notes, double thirds and sixths and chords let the weight of the wrist and the whole arm press them in.

It will take long for the majority of pupils to accomplish this, and even when accomplished the performance of the act is wont to slip away without constant practice.

If there is one tense nerve or thread of muscle the tone will not be complete. This movement involves the utter relaxation of every muscle in the arm from fingers to shoulder, with the nervous force of the whole concentrated in the finger tips. Miss Kate Chittenden has aptly likened it to a rope hanging limply by its own weight.

When rightly understood and practiced, this pressure action forms the basis of all true legato playing, and it was the perfection of this which brought forth the admiration of Liszt at the "wondrous limpid touch" of his American pupil, William Mason.

5th. Traveling back from the fingers one reaches the wrist, another important link in this muscular machinery.

#### TURNING OVER.

BY MARY COLES CARRINGTON.

THE ambition of every teacher is that each scholar should learn to play entirely without notes. But there are occasional pupils who, either from natural incapacity or defective home-training, find this difficult, impossible. With such pupils, the teacher should pay special attention to facility in turning over.

What is more annoying, when listening to the student than a deliberate pause, perhaps in the middle of a grasped, and finally turned over? Even the most decided (and perhaps lightly marked in pencil as a reminder) the most convenient place to turn, at the end of the page, or a few measures before the pupil must turn over every page unassisted, without trifling, yet important, detail is entirely mastered.





## The Fundamental Elements in Artistic Piano Playing

By DR. OTTO KLAUWELL.

[EDITOR'S NOTE.—The following article appeared in the *Musikpädagogische Blätter* and has been translated for THE ETUDE by Mrs. Aubertine Woodward Moore. Dr. Klauwell is a renowned German composer and teacher. He was a pupil of Reinecke and Richter in Leipzig. Later he became the director of the Cologne Conservatory.]

Two aims are to be kept continually in mind by the aspiring piano-student: skill in the technical side of his art and the broad musical culture essential to an intelligent performance. Technic and the art of rendering are the main supports of artistic piano-playing. Similar claims may be made for the singer, violinist, or any other performer, but they have by far the greater significance for the pianist, owing to the nature of his instrument and the wide range of its literature.

In order to invest piano-playing with its full worth and to reveal, through its mediumship, the beauty and inner meaning of a musical work of art these important factors must work harmoniously together. If technic be allowed to predominate, the listener's attention is too apt to be diverted from the composition presented and fixed on the dexterity of the performer, while a one-sided regard for the art of rendering leads to equally unsatisfactory results. Technic demands primary consideration, and may be acquired in and for itself; musical interpretation is wholly dependent on it, for the best conceived theoretical understanding of a musical work cannot be put into practice without technic.

Thus it is self-evident that the piano student should, from the outset, devote his energies equally to these cornerstones of his art. That this requirement is so often overlooked and that the student's chief efforts are directed into purely technical channels is one of the principal reasons why we hear so much unsatisfactory piano-playing at the present time. It may, therefore, not seem inopportune to point out, in brief, some of the fundamental elements of the pianistic art of interpretation.

### STUDIES IN TOUCH AND TONE.

To the earliest rudimentary training in piano technic belong studies in touch and tone, whose object is to strengthen the fingers and make them independent of one another, as well as to prepare the way for the manifold problems which will eventually present themselves. Later the attention is claimed by the almost inexhaustible exercises which tend to the attainment of velocity and precision and the scope of whose ideal purpose is unbounded. The great diversity of gifts, intellectual and physical, naturally result in certain limitations for individual piano students, often bringing their endeavors to an imperative standstill. Others are compelled, through lack of time, poor health and a variety of causes, to break off their studies at a certain point, and find satisfaction in what has already been attained.

Piano literature is extensive enough in its scope to afford abundant materials for artistic profit and pleasure at every stage of progress, and there is no reason why previous studies should be dropped because obstacles arise in the way of further technical advancement. At the same time, students cannot be too urgently warned against trifling with anything in music for which they have not had suitable preparation, material and spiritual.

### BEGINNING INTERPRETATIVE WORK.

While the foundations are being laid for artistic piano-playing, the elements of a noble and tasteful rendering should be made clear to the student and their purpose explained. First of all attention should be called to the quickening of single tones. The player should not be permitted to regard a tone as an inani-

mate building stone whose combination with other tones gives rise to the significant motive and soulful melody, but should be taught to animate it with that exuberant life through which alone it is fitted for a fruitful union with other tones. This would quickly put an end to the lack of interest so frequently manifested by beginners in piano practice, and to efforts bent solely on mechanical tone-production. In the earliest primary exercises the simple repetition of tones, the utmost care should be taken to produce a beautiful, mellow, sonorous tone, and with this aim in view the most profound sympathy and the keenest critical sense must be brought into play. If from the beginning the student has formed the habit of paying strict heed to the quality of tone, that will become second nature which was acquired by conscious force of will.

When several tones appear in a little group, as in the exercises immediately following repeated tones, there will confront the player, in addition to the sensuous requirements of tonal beauty, a specific musical requirement. Two or more tones will be found to stand in a certain metrical relation to one another, which must be made clear to the student. In a mere finger exercise this relation cannot be definitely fixed as in the motive of a finished composition, but must be left to the discretion of the player, who should be taught to invest each exercise with every possible metrical variation. By this means not only the technical purpose of training the fingers to ever increasing strength and elasticity is accomplished, but also the specific musical purpose of making each group felt as a separate little organism.

### THE STUDY OF DYNAMICS.

Preparations should be made for necessary accentuation by a gradual crescendo and corresponding diminuendo. This schooling of the fingers to express conscious adjustment of the volume of tone is one of the main requisites of a musical rendering. For the degree of power to be employed in a composition of merit is a continually varying quantity, even in passages where the changes are not expressly indicated. It is precisely these more delicate dynamic nuances, these continual essential lesser fluctuations of tone, which give outward manifestation to the inner life of a composition, and demand a keenness of judgment and a practical skill that cannot be acquired too early.

A special difficulty confronts the pianist in this respect owing to the necessary individual treatment of his hands. The passages in which both hands have the same tasks to perform in regard to volume and tone-coloring are greatly overbalanced by those in which the prevailing melodic element calls for a treatment that will make it rise clear and distinct above the accompanying voices forming its harmonic support. The melody usually lies in the upper voice although not infrequently, as for instance, in the fugue, it appears in a lower, or middle voice, and its execution becomes peculiarly difficult in the latter case if the melodic threads alternate in the two hands and the dynamic unity of the melody is to be preserved in spite of the duality of the organs of execution.

### VARIATIONS IN TIME.

Less complex is a second important demand of artistic piano-playing, the art of time variations. In a musical masterpiece time is not a fixed quantity; except where specific changes are prescribed by the composer; it is subject to continual, though often slight, modifications. From the earliest stages of his work the piano student should diligently strive, through appropriate exercises to master this essential requirement for excellence in his art. He should accustom himself to a strictly economical division of a gradual increase

and decrease of time. Frequently, as the experienced teacher has occasion to observe, a long *ritardando* is attacked too vigorously and too abruptly. As a result there inevitably follows a proportionate disagreeable hastening of the time, in order to avoid insupportable dragging. Students often stumble into similar blunders in regard to dynamic adjustments. At the first sight of the word *crescendo* they produce a marked increase of volume and a corresponding decrease at that of *diminuendo*, whereas these words denote the beginning of gradual dynamic changes. We would advise students to practice *accelerando* with a *crescendo* and a *ritardando* with a *diminuendo*, because these are natural combinations, although opposite ones are by no means unusual.

### INTELLIGENT PHRASING.

A third important requirement of artistic piano-playing is intelligent phrasing, foundations for which should also be laid in the earliest stages of training. Any finger exercise can be made to serve as a special study for this purpose, by interposing a comma, or breathing-space, between any two notes of a group and treating the note following it as the beginning of a new phrase. Moreover, the dynamic climax approached by a *crescendo* and with a *diminuendo* leading away from it may have its position changed at will, thus producing an abundance of varied forms of expression, all of which will be encountered by the student in later practice and whose mastery will be most advantageous to him.

These remarks, inadequate though they may be, at least outline the requirements of well grounded artistic piano-playing. Having at his command the skill gained through the exercises suggested, the student may face unruffled the higher problems of the art of pianistic rendering, problems depending in part on harmonic and contrapuntal relations, in part on the individual form relations of different compositions and which are beyond the scope of the present article.

### MAKING MUSICIANS FOR THE HOME.

BY GERTRUDE M. GREENHALGH.

Nor very long ago, a mother who had heard her child play his lesson very creditably remarked, "I don't know how it is, but, while Harry plays very well by himself, he seems to find it impossible to accompany his sister in her songs. His father, too, likes to play the violin a little in the evening, but Harry doesn't seem to be able to play accompaniments." This set me thinking very vigorously. What are we teachers trying to do? Are we trying to make our pupils masters of a few difficult pieces to be learned only by long and dreary practice, or are we trying to give them good routine, so that they can read simple pieces at sight, play accompaniments and become, as it were, the musical center of their home circle? Are we trying to advertise ourselves, or to make good musicians?

While having pupils who can apparently dash off a Chopin Polonaise or a Liszt Rhapsody may seem at first sight to be very good advertising for the teacher, it is, as a matter of fact, very bad advertising. Parents may be proud to find that little Johnny can play a difficult piece brilliantly, but their pride is apt to diminish when they find that Johnny cannot play a simple hymn tune or accompaniment at sight. How much happier they would be to find that the boy could be of real use when a few neighbors dropped in for a musical evening.

This aspect of things impressed me so forcibly that I determined in my own teaching to make my pupils good sight-readers, and able to do ensemble work. They were encouraged to read articles upon this subject in the musical magazines, and to play at sight, not only solos, but duets, song accompaniments, hymn tunes and easy violin accompaniments. This work, of course, was made supplementary to the regular routine technical drill and the study of solo pieces, but, where practice time is limited, it is better to reduce the amount of technical drill or piece-study than to do away with sight-reading and ensemble work.

SEBASTIAN BACH is the Old Testament of our music. His works are the promise which his followers have merely fulfilled. The relation of Bach to modern German musical art is that of Greece to the art of later days.—MARSOP.



## 1872—HANS ENGELMANN—1914



HANS ENGELMANN.

THE news that Hans Engelmann is no longer living will be received with sincere regret by thousands of our readers. Probably no more prolific composer of popular salon music ever lived. His compositions numbered in all about three thousand, though not all of these were published under his own name. One is reminded of the indefatigable Czerny, *der Saft* that whereas Czerny wrote

endless pages of music that had no purpose other than to provide technical drill, Engelmann wrote music that was genuinely tuneful. Many of the melodies were of the straightforward, simple kind that always find a way into the hearts of a vast mass of people to whom the classics are a sealed book.

Engelmann was born at Berlin, June 16, 1872, and died May 5, 1914. He was the only son of a German military officer of high distinction who rose to be a Private Secretary in the service of Emperor William I. The boy's education in early childhood was of the best, and he began to study the piano at the age of seven. His father intended him for the medical profession, but nevertheless saw to it that the boy had an excellent musical training, even permitting him to undertake a course of study in piano and composition at Leipsic. The boy's love of music was so great, however, that it

surpassed everything else. His father's attempt to keep him from a musical career by placing him in a mercantile office merely had the effect of making his love of music stronger than ever.

The young musician came to America in 1891, and settled in Philadelphia. He did not originally intend to reside permanently in this country, but he met with so cordial a reception that he finally decided to remain. At this time he received much assistance, musical and otherwise, from Hermann Mohr, an excellent teacher in Philadelphia, who proved himself to be a true friend. After Hermann Mohr died, however, Engelmann was left to fight his battles alone. He managed to win some distinction as a pianist, and also gathered about him a coterie of pupils, though success did not come without a struggle.

All this time he kept persistently composing, his first published work being *The Marine Band March*. There soon proved to be a ready market for his compositions, which were found acceptable by both teachers and pupils. This no doubt was largely due to the extremely melodious nature of everything he wrote, whether it was an easy piece for the lower grade or a complicated work intended only for advanced performers. The most popular of all the works that flowed from his pen was unquestionably *The Melody of Love*.

Composers, like poets, are born and not made. It is possible, of course, for a man to go through an elaborate course of harmony, counterpoint, musical form, etc., and at the end of the course to be able to write music that is "well constructed" and blameless from a theoretical point of view. There are thousands of Doctors of Music in the world to whom the writing

of such music is a simple matter. But natural musicians are more rare. Natural musicians are those to whom music is as the breath of life. They think in tones as others think in words and can only find the true expression of their inmost thoughts in the language of music. A course in theory can only develop such gifts to a higher degree of technical perfection, it cannot supply them if they are missing.

Hans Engelmann was unquestionably a natural musician. From him melodies gushed like water from a spring. Engelmann's music possesses at least one quality which no critic can afford to decry. It possesses the quality of absolute sincerity. Engelmann entered into the life of the people around him and absorbed again in his music in good measure. He did what so many of us fail to do—the best he knew how to interpret the life he lived honestly into music, and in—perhaps millions—of people, because he gave them dead, and dead before his time, but some at least of his hundreds of melodies will live after him and serve to awaken in many a small heart the love of music which unites all Etude readers, however varied their tastes, in the bonds of true fellowship.

In addition to *Melody of Love*, mentioned above, among the most popular of Engelmann's compositions are: *Apple Blossoms*, *Dreamland*, *Hungarian Rhapsody*, *Grand Waltz Caprice*, *Grand Festival March*, *Bride Kiss Waltz*, *Lover's Lane Waltz*, *Over Hill and Dale*, *In the Arena*, *En Route March*, *Under the Mistletoe*, *When the Lights are Low*, *Concert Polonaise*.

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# The Etude Master Study Page

## GOTTSCHALK'S PERIOD.

NEARLY one hundred years ago (December 25, 1814) the Treaty of Ghent was signed and Great Britain and the United States closed the last conflict between the mother country and the energetic New World. A few months thereafter (February 22, 1815), Boston, a favored theater for peace jubilees, held a musical festival celebrating the signing of the treaty. The success of this musical event led to the formation of the *Handel and Haydn Society* one month later. By Christmas of the same year the society was able to give a concert made up largely from the works of Handel and Haydn. In less than ten years the organization had become important enough to commission Beethoven to write an oratorio for its use. Beethoven was greatly pleased, but unfortunately did not undertake the work.

In Philadelphia music had also had a fine beginning, for as early as 1759 there had been a performance of that peculiar contraption known as the *Beggar's Opera*, and in 1801 parts of Handel's *Messiah* had been given at a public concert. In New York the musical work seemed to center at first around the church, and Ritter in his *Music in America* mentions a performance of *The Messiah* taking place in Trinity Church as early as 1750. (The work was first given in Dublin in 1742). Comic operas or more properly speaking, ballad operas, which were mere farces interspersed with songs were given in New York as early as the middle of the 18th century. The musical character of these performances continually improved, and by 1815 we find that the works of Henry Bishop were becoming popular in America. In 1823 Payne's famous *Clari, the Maid of Milan* was presented with music by Bishop (including *Home, Sweet Home*). In 1825 Weber's *Freyschütz* was given in New York in a somewhat garbled form. In the fall of the same year Manuel Garcia brought his opera company to New York. It was made up largely of members of his family and his friends. His daughter, Mme. Mallbran, was the leading soprano. Mr. Louis C. Elson goes so far as to call Garcia "our musical Columbus." A number of the representative works of the time, notably *The Barber of Seville*, *The Magic Flute* and *Masaniello* were given in garbled form.

As early as 1791 New Orleans had a regular company of musical theatrical performers, and by the time of our second war with England there was a regularly established operatic enterprise in the Southern city. Louisiana had become a part of the United States, thanks to good American dollars and Napoleon's fear of England. But it was at heart still a Latin territory. The spirit and traditions of France and even Spain were not to be removed by legal annexation. Indeed, the legislators continued for many years to conduct their debates in the French language, and to this day the tendency to emulate France and things French is very manifest.

## GOTTSCHALK'S ANCESTORS.

The foregoing must make quite clear the fact that Gottschalk was born in an atmosphere very different from that of most other parts of America with the exception of the French sections of Canada. French ideals, French literature, French art, French music made New Orleans the Paris of the new world. But there was a still greater French influence in the life of Gottschalk than his environment. His mother was one Aimée Marie de Braslé, a native of New Orleans, who when she was fifteen years old married Edward Gottschalk, who went to America from England in 1828. The father, it is understood, had studied medicine in Leipzig, and had secured his degree there.

## GOTTSCHALK'S CHILDHOOD.

Louis Moreau Gottschalk was born in New Orleans, May 8, 1829. He was said to have been very frail and very fair when a child. His personal beauty was such that it attracted wide attention, and he was a most amiable, tractable child. His sister relates that once, while their mother was resting at Pass Christian, she was startled by hearing the sound of a very attractive melody coming from the adjoining music room. It was a melody the mother had played. She knew that no one else but her three-year-old baby was in the house. Half startled and half delighted, she rushed to the room in which the piano stood and found Louis Moreau Gottschalk standing on a high stool.

The child's father was startled by this unusual manifestation of talent, and an expert was brought in in the person of a French musician called Letellier. He mapped out a course suitable to the talent of so young a pupil. At the age of six Gottschalk commenced



1829—The Real Gottschalk—1869

"Music is my bride to cheer and delight me.  
Music is my friend to amuse and make me gay.  
Music—ah! it is my angel to lead me to God."

studying French and also the violin with a teacher named Ely.

According to an account coming from Gottschalk's sister, the boy was so remarkable that he was requested to play the organ during the absence of the local parish organist. Indeed, he was impressed into service without warning of any kind. His teacher pulled the stops and used the pedals, but the boy read the music for the entire mass at sight. At the end he was so exhausted with excitement and delight that after running home to tell his mother he fell weeping hysterically in her arms.

## A PRODIGY.

At eight Gottschalk gave a concert in aid of a violinist connected with the French opera (M. Miolau), who had been attended by misfortune. The concert was a huge success. After the child was home safely tucked away in bed he was awakened by a serenading party composed of the violinist and his many friends from the opera.

## DEPARTURE FOR EUROPE.

Although even at that time musical culture had made a very gratifying advance in New Orleans, it was realized that a course of study in Europe was well nigh indispensable for the very talented boy. This was difficult to bring about, principally because the boy and his mother were so deeply devoted to each other. He was, according to all accounts, an unusual youth in the sense that he was constantly trying to do good to others. In after years his unselfishness was noted by many observers. A stern father, however, settled the European question by booking his passage on a steamer leaving New Orleans in May, 1842. By this time the boy had become very popular in his home city, and his farewell concert was attended by a very large audience. His departure was kept secret from his mother, and she was so prostrated by his going that for a time it seemed as though she might not survive.

## AT SCHOOL IN PARIS.

Arriving in Paris, the twelve-year-old virtuoso was put in a private school conducted by M. Dussart. For the first six months he studied with Charles Hallé. Hallé (originally Carl Halle) was a German who had settled in Paris and had become the friend of Cherubini, Liszt, Chopin and others. In 1843 he went to England, where he worked for most of the rest of his life as a conductor and as a teacher. He was knighted in 1888. His position was such that he was able to introduce the wonderfully gifted Gottschalk to many celebrities. When Halle left for England,

Gottschalk became the pupil of Camille Marie Stamaty, a pupil of Kalkbrenner and Mendelssohn. Stamaty also became the teacher of no less a master than Saint-Saëns. Under this new teacher Gottschalk made remarkable progress, and it is said that Chopin took a great interest in his work. His teacher in harmony was M. Maledan.

## STUDENT LIFE IN PARIS.

Gottschalk was fortunate in having two influential relatives who introduced him into the exciting life of the Parisian capital. These were his aunt, the Comtesse de Lagrange, and his cousin, the Comtesse de Bourjolly. With the talents he soon became much sought, and his brilliant improvisations became the talk of Paris even in the days of great masters of the keyboard like Liszt, Chopin and Thalberg. Still a child, he found time to write down some of his improvisations, and the result was his *Ossian* and the *Danse des Ombres* both of which were dedicated to his mother. At fifteen he was writing such pieces as *Bannier*, *Savanne* and *Bamboula*. An attack of typhoid fever proved an obstacle in his school work from which he did not recover for some considerable time. According to one report he was the pupil of Berlioz for a time, but it is not unlikely that he was rather his protégé than his pupil since the older musician took a fatherly interest in the work of the rising young pianist and composer.

His association with Berlioz was so important to him that he declined an invitation to visit the Queen of Spain. Frequent concerts took place in the Salle Pleyel, and many of the musicians of the day were very enthusiastic. Naturally men of the type of Offenbach, Le Couppey, Jos. Ascher and many others were fascinated by the immense facility with which Gottschalk treated his melodic ideas. His judgment was greatly respected, and when he was little over sixteen he was asked to act as one of the judges at a prize contest at the Paris Conservatoire. At the same time he gave a series of highly successful concerts in which Berlioz participated.

Overwork and overexcitement proved too much for so sensitive a youth, and in 1847 he was obliged to take a long rest. At every place, however, he was importuned to give concerts, and in Switzerland especially he extended his reputation very considerably through occasional appearances. In the meantime his family in America had become excited over the reports of his success, and his mother and his sisters visited him in Paris in December of the same year. This encouraged him immensely, and he wrote many of the popular salon pieces of the type which made his name famous during the next quarter of a century. Much of his time was devoted to playing for charitable purposes, as he was only too anxious to help others at all times.

## EARLY CONCERT TOURS.

In 1849 Gottschalk made a tour of France, only to find that his pieces were played everywhere by people who were anxious to *fête* him after every performance. His father arrived in Paris and Gottschalk returned long enough to greet him and then departed for an extensive tour of Spain. There he was lionized in a manner difficult to understand in the more materialistic age. The king gave him the rare and cross of "Isabella la Catholique" and the *légion d'honneur*. The sword of honor, *faire this hero*, was also bestowed upon him.

One sensational tale is told of his visit to Spain. A young woman who was devoted to music lay at death's door. She had longed to hear Gottschalk play, but was unable to leave her bed. She was in humble circumstances. The pianist heard of this and had his instrument taken to her room. There he played while her spirit departed in peace. After two years spent in the adulation of his Spanish admirers, he returned to Paris and left for New York in 1852, where he was greeted by his father and brothers. Gottschalk never saw Paris again.

## AMERICAN APPEARANCES.

About the middle of the last century, Niblo's Garden was one of the chief amusement resorts in New York. It possessed a large auditorium and everything from symphony concerts to spectacular extravaganzas was presented in that famous theatre. Accordingly Gottschalk's first American appearance was scheduled to take place there. (Feb. 11th 1853). Some of his fascinating piano pieces had gained some popularity in America and the concert was very successful. The musical criticism of the day leaned rather toward the spread eagle English which resounded through our legislative halls after the fashion of Daniel Webster. One of the papers in endeavoring to pile on applause of the exaggerated kind said, "Gottschalk has the dexterity of Jaell, the power of Mayer and the taste of Herz," a criticism altogether without meaning in this day since the minor pianists with whom he was compared are rapidly becoming little more than obscure phantoms in musical history. In another paragraph we are told that "he dashes at the instrument as Murat charged the enemy." The New York Tribune even went so far as to intimate that it was very gratifying to observe a citizen of our glorious



republic eclipsing Beethoven and certain other classical "old fogies."

A more authoritative criticism, albeit from an impassioned musical enthusiast, comes from no less than Hector Berlioz, and reads:

"Gottschalk is one of the very few who possess all the different elements of a consummate pianist, all the faculties which surround him with an irresistible prestige, and give him a sovereign power. He is an accomplished musician; he knows just how far fancy may be indulged in expression. He knows the limits beyond which any liberties taken with the rhythm produce only confusion and disorder; and upon these limits he never encroaches. There is an exquisite grace in his manner of phrasing sweet melodies, and throwing off light touches from the higher keys. The boldness and brilliancy and originality of his play at once dazzles and astonishes, and the infantile naïveté of his smiling caprices, the charming simplicity with which he renders simple things, seem to belong to another individuality, distinct from that which marks his thundering energy. Thus the success of M. Gottschalk before an audience of musical cultivation is immense."

#### GOTTSCHALK AS A COMPOSER.

Berlioz's adulation must come as a surprise to many who have read for years some of the supercilious criticisms of lofty musicians who fail to see anything of merit in the very individual work of Gottschalk because he worked along a somewhat different plane from that of the more serious and more exacting musicians whose names are classed with the masters of the art. However, the day of Gottschalk is now long past, and we may estimate his artistic achievements as well as his shortcomings through the perspective which lends frankness to judgment. Such programs as Gottschalk played would be impossible in the concert halls of America to-day. Compared with the great masterpieces for the piano, many of Gottschalk's works would be declared trivial and even *banal* by the average newspaper critic. This criticism would be justified in many cases. Even in Boston in his own day Gottschalk was very coldly received, for Boston was already saturated with the classicism of the German school. Regarded by the severe standards of taste cultivated by the musician who has rarely been away from his Bach, Beethoven and Brahms long enough to learn that fully three-fourths of the world still clings to pretty and catchy tunes of a more or less commonplace type, Gottschalk must forever remain beyond the pale. But for the millions who have yet to attain the musical heights Gottschalk and composers of his type are still the silken rope up which they are most likely to climb, if climb they will. Considered broadly, music of this class holds a far more important place in our general musical development than some hyper-critical, not to say "snobbish," censors ever admit. However, this discussion of a somewhat important phase in our American musical progress must not induce the reader to look upon the music of Gottschalk as lacking in merit. Indeed, much that Gottschalk did in the way of inventing tunes and treating them effectively for the pianoforte was highly commendable. His *Pasquinade*, for instance, is very striking both from the melodic and rhythmic standpoint. Compared with the *Ninth Symphony* or *Die Meistersinger*, it becomes absurdly insignificant, but notwithstanding this it possesses a distinct merit as a composition of its class and generation. The ever popular *Last Hope* is simply a hymn-like tune with a decorative air, although superficial, is attractive, and distinctive. Gottschalk at least devised an *Air* for this particular piece that gives an effect of originality. *Le Bonheur* is a fair example of the more stereotyped variations upon which so many musicians pinned their bid for present material success as well as their hope for immortality.

#### GOTTSCHALK AS A TEACHER.

It is hard to think of a man of Gottschalk's temperament as a teacher but nevertheless he frequently had pupils. His charming personality made him very popular. Of all those who studied with him none has gained a popularity equal to that of Teresa Carreno, who still is loud in his acclaim. Those who knew Gottschalk also knew that though he played his own type of composition at his concerts he was well acquainted with the works of the classical masters and played them finely. Gottschalk, despite his impassioned disposition, was complacent enough to realize that it was his own individual works written along the lines of the *salon* compositions then so popular that made him in demand. Boston desired to hear him and tried to accept him despite his training and traditions but in other parts of the country Gottschalk excelled a *furor* hard to realize in this day. He visited cities then comparatively small in size such as Albany, Syracuse, etc., and the public literally went wild over his playing.

#### GOTTSCHALK IN LATIN-AMERICA.

In 1856 Gottschalk sailed for the West Indies and found himself so delightfully received by the warm-blooded people of the tropical isles that he remained with them for some six years. There he produced some of his most interesting work as a composer. Gottschalk went from town to town like a monarch.

His presence was the signal for a *festa*. That he was delighted is shown by his letters, which are a mixture of commonplaces reflecting the languid life of the torrid climate, here and there invigorated by quotations from Shakespeare and sauced by comparisons of the tropical bill of fare with the menu of Delmonico. Many of the things he produced were so trivial that he himself had them put out under the nom de plume "Seven Octaves," but he did produce such a piece as *Ojos Creoles*, and we are told that he was more susceptible to the eyes of the lovely creoles than was best for his musical advancement.

Departing from the West Indies he toured through Central America and Venezuela, returning to New York in 1862. Much to his surprise he found New York as brilliant and apparently as prosperous as ever despite the fact that the country was in the midst of one of the most terrible of all wars. He gave concerts successfully and was delighted with the country as he found it after so long an absence. The papers were so enthusiastic over his playing that he was "sickened with the flattery." At other critics who failed to enjoy his light hearted compositions and appreciate them as representatives of a special style he had favored he hurled, "Why will they exhaust their ten-pipers in order to kill mosquitos." In Boston his reception by the public was more favorable, but the papers still regarded him coldly. He took sides with the North in its struggle against the South and in Montreal when he was requested to play *Dirie*, went to the piano and played an elaborate improvisation around *Yankee Doodle*.

#### RETURN TO SOUTH AMERICA.

In 1865 Gottschalk sailed for San Francisco. Transit by land across the continent was far more difficult at that time than the little matter of the water voyage around South America. After a none too successful sojourn in California, he sailed for South America, where he met with immense favor in all the countries he visited. His houses were "sold out" eight days in advance and seats brought as high as twenty-five dollars apiece. In Brazil he became a favorite of the emperor, and his friendship with the Portuguese pianist, Arthur Napoleon, was also of great assistance to him in Rio Janeiro. In South America he won popular favor by his charitable tendencies and his interest in establishing free schools. Indeed, there are many who feel that his influence upon education in the Latin-American countries was very great indeed. A quotation from one of his addresses indicates a very broad grasp of an important principle which he endeavored to get South Americans to observe:

The popular system of education in the United States is that austere elaboration, which, of a child, makes successively a man, and later a citizen, has for its principal object that of preparing the individual for the use of liberty, that cultism of the strong, but which frequently for the weak is transformed into the shirt of Nessus. In my country, it is not its eminent individuals, but the superiority of the intellectual level of the people, which attracts the attention of the observer; for however great Prescott, Longfellow, Everett, Bancroft, and many others may be, these noble characters are lost to view in presence of the enlightenment of the collective entity—the "people." A Berlioz-like combination of players pleased the South Americans, and Gottschalk arranged orchestras with eight hundred performers and sometimes he had as many as thirty pianists. The emperor of Brazil took an active interest in all these "events." He even made Gottschalk director general of all the bands of the Army and Navy so that he would have as much help as he needed. Gottschalk rejoiced in the possession of eighty drummers.

#### GOTTSCHALK'S LAST DAYS.

On the 26th of November Gottschalk conducted a huge festival in Rio Janeiro. A feature of the concert was a "Marche Solenné" which he had arranged for the orchestra. It concluded with the National Hymn. Gottschalk had hardly recovered from an attack of yellow fever. The next day the worn-out musician tried to lead the orchestra again, but was too weak to do so. He gradually grew worse and died on December 18, 1869. The Philharmonic Society conducted the funeral, and for some time his body laid in state. On capital and the streets through which the cortège passed were lined with people for miles. He was buried within the rites of the Roman Catholic Church, of which he had been a member during his entire lifetime.

#### AVAILABLE GOTTSCHALK COMPOSITIONS.

The writer has made a somewhat careful survey of the compositions of Gottschalk, noting particularly those which are still in popular favor as well as some which have not stood this "survival of the fittest" test but which are nevertheless of merit musically. The numbers represent the grade. *The Union* (A very elaborate paraphrase upon *Star Spangled Banner* (5); *Tourment* (4); *Nuit de la Hurana* (a surprisingly beautiful Habanera with rhythmic difficulties which put it in 8); *Sourcil* (brilliant collection of Spanish themes, 5); *Pasquinade* (one of Gottschalk's most characteristic pieces, 5); *Creole Eyes* (may also be obtained in duet form, 4); *Orfa Grand Polka* (brilliant piano piece of great popularity, 4); *Radicuse Valse* (7); *Ricordati Nocturne* (6); *Marche de Blush* (7); *Lori and Chitraly* (4); *Marie* (6); *Marche de Jeunesse Mazurka* (4); *Marche L'Amour* (this is an exceptionally fine work even in this day, 7); *Ramboula* (characteristic, 5); *Le Bannier* (West Indian Negro

folk song type made into an interesting piano piece, 7); *Eight Ballade* (showing Gottschalk's aspirations toward a higher style); *The Banjo* (immensely popular, 8); *The Dying Poet* (4); *Fairy Land Schottisch* (trivial, 3); *Danse Ossianique* (6); *Valse Poétique* (7); *Grand Scherzo* (indicates Gottschalk's possibilities had he set his aim just a little higher. This is a very unusual composition for its time, 7); *Water Sprite* (popular but trivial, 7); *The Spark* (5); *The Tremolo* (possibly Gottschalk's most successful effort, 8).

The difficulties in Gottschalk's works are of a purely technical character except in those cases where he has reproduced the fascinating but baffling rhythms of Latin-American. Space prevents us from mentioning other compositions of merit but less renowned than the above.

#### AN APPRECIATION OF GOTTSCHALK BY ONE WHO KNEW HIM.

Some years ago John Francis Gilder, an American pianist and composer of popular salon music, wrote the following appreciation of Gottschalk in the *Musical Record*. It is not given here as an accurate estimate of Gottschalk's standing as an artist but rather as means for the present day reader to understand the enthusiasm with which Gottschalk was regarded by his contemporaries.

"I have heard many pianists of note dating back into the 'forties' beginning with Henri Herz and extending through to Paderewski. Of the entire number I consider Thalberg, Gottschalk and Rubinstein the three greatest. Each possessed genius, originality and individuality as a composer. Rubinstein covered a larger range of compositions than either of the others. Thalberg created a new school of piano effects, and Gottschalk had very great individuality as a composer. His compositions, however, require for their proper interpretation not only an almost perfect technic but a touch capable of the most delicate expression and also of great power. To be a good Gottschalk player requires a poetical nature. One must possess the delicacy of a Joseffy combined with the power of a Rubinstein to be able to give a correct idea of the full capabilities of Gottschalk's music."

"Although I appreciate and admire Gottschalk as a composer, I think he was still greater as a virtuoso. I have had many opportunities for hearing him play and imbibed inspiration from his superb performance of his most notable pieces."

"When Gottschalk came upon the stage at a concert he always wore white kid gloves. After seating himself at the piano, while slowly pulling off his gloves, he would look around at the audience, smiling and bowing to friends whom he recognized. He usually improvised a few chords before beginning the piece and the exquisite harmonic effects he produced were always in perfect taste and correct form. His touch was indescribably charming and he produced tones from the piano that have probably never been equaled by any other performer. I never heard Liszt, but presume that there were points of similarity between him and Gottschalk. Undoubtedly they were the two greatest pianists that ever lived."

"It is not true that Gottschalk only excelled in the performance of his own compositions. I have heard him play Bach fugues and other classics, one after the other, with the most wonderful effect. Whatever he played he glorified with the superb quality of tone and brilliancy of execution always at his command. He had an enormous repertoire at his command. People wanted to hear Gottschalk play Gottschalk. There was nothing very remarkable in that. When Charles Dickens gave readings in this country he read from his own works exclusively. No one criticized him for not reading selections from the work of other authors that they were, when played by him, indescribably effective. When he played the *Last Hope* he made an organ sound as though someone was playing it upon delicate runs accompanying it sounded like the murmuring of an Aeolian harp. The effect was such that many in the audience would be affected to tears. It was the most perfect master of pianoforte effect that ever lived. With the exception of Thalberg, I have never heard any other pianist whose execution and tone were so absolutely flawless. A number of great pianists have appeared since and delighted the world by their masterly performances; and I certainly would not undertake to depreciate their great merits. I can only assert the impression Gottschalk's playing made upon me. There are many others, however, who coincide with my opinion of this great genius."



## The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to musical theory, history, etc., all of which properly belong to the Questions and Answers department. Full name and address must accompany all inquiries.

### SCHOOL AND MUSIC STUDY.

- "1. How can a high school pupil with many hours of home work to prepare become a successful player? In other words how can a general and musical education be carried on at the same time?"  
 "2. What pieces should one be able to play after three years' practice? Also what books should one be up to?" M. N.

This is a problem that has not as yet been satisfactorily solved, if indeed any real attention has been given to it by school authorities. It would seem as if public school education had been entirely laid out on mechanical or routine lines. It is a sort of hopper into which every sort of human grist is poured regardless of innate tendencies, or natural aptitude for any profession. In this regard a private school holds vastly above the public educational mills. If a child desires to pursue a musical education, and at the same time acquire general knowledge, his course of study in the schools should be so laid out that he could have a reasonable practice time. A course of study should not be laid out for five hundred students which is to be unalterable and incapable of re-arrangement. Rather each pupil should be studied and the various courses arranged to meet individual conditions. In the case of a piano student, certain studies might be omitted, and perhaps a year or two longer taken in order to complete the necessary studies. In some cities I believe arrangements have been made so that music students may receive credits done in that work. It has not as yet become general. Until it does your first question will remain unanswerable. It can only be solved in accordance with the individual conditions under which one lives.

2. This depends altogether upon the amount of natural ability possessed by a given pupil and the amount of time given to practice. A fair average would be to say the fourth and fifth grade. This would mean the fourth book of the Standard Graded Course, with books like Cooke's *Mastering the Scales and Arpeggios*, Mason's *Touch and Technique*, Czerny's Opus 299, or Czerny-Liebling Book 2, Heller Opus 46 and 45, Mendelssohn's *Songs Without Words*, and working gradually into the easier sonatas of Beethoven. Any pieces that you see listed as fourth or fifth grade would belong in this class.

### INEXACT.

"I have a pupil who understands the scales, major and minor, can recognize sequences, and name almost any chord in her pieces, and yet she does not play well. Her technique seems to be supple and excellent, but she strikes notes before she takes the time to see what they are, and does not detect the wrong notes when she has struck them. What would you do with such a pupil?" G. M.

Such a pupil is perhaps playing with her eyes and not her ears. She sees the music, perhaps conceives it in her mind, but rushes along without determining whether the correct sounds have been produced or not. Good musicians sometimes do this when they are trying to quickly obtain an idea of a difficult composition which they cannot read at sight and get in all the notes at the same time. Their minds take in the import of the music through their eyes, but their ears do not stop to listen whether their fingers produce the right sounds or not. There are many bright pupils who soon learn to form a mental conception of a musical phrase the moment the eyes fall upon it, taking it in as a whole at that. Your student may be one of this class. To cure her of the habit of playing without listening, two things may be done. First she should be made to do a great deal of slow practice, listening intently to every note. Second, she should memorize a great deal. This will force her to concentrate her attention upon what she is doing, and she will be obliged to listen to every sound. Memorizing often comes difficult to this class of players, but by beginning with comparatively simple compositions, especially those simple in formal construction and not contrapuntal in character, and learning

them phrase by phrase, she can gradually acquire skill and greatly improve her playing from every standpoint.

### REED ORGAN.

- "1. What should be taken up after finishing Landon's *Reed Organ Method*?  
 "2. What etudes should be taken with the third and fourth grades of the Standard Graded Course?" E. F.

1. *School of Reed Organ Playing*, by Landon. This is in four volumes, and you would better begin with the second book, having already done the same author's *Method. Velocity Studies for Reed Organ*, by Theodore Presser, you will find a very valuable adjunct to your study. *Laus Organi*, in three volumes, is an excellent collection of pieces for reed organ. It will also be a good plan for you to send and get *Graded Course of Study for Cabinet Organ*, by M. S. Morris, a ten-cent booklet, which will provide you with a great deal of useful information.

2. Czerny-Liebling, Book II, *First Study of Bach*; Heller, Opus 47; Bach, *Little Preludes*; Heller, Opus 46 and 45. Cooke's *Mastering the Scales and Arpeggios*, constantly.

### TROUBLE WITH TIME.

"I have a pupil who reads notes well but is very ragged in time, so that her playing makes one nervous. What can I do to help her?" H. E.

Give her a special course of study in time beating, especially away from the instrument. Make her count the various kind of time, speaking strong accents on the strong beats of the measure. Procure *Exercises in Musical Rhythm*, by Justis, and give her a thorough course of instruction in them. These are studied by tapping the exercises on the table with the finger, a pencil, or other convenient instrument. *Exercises in Time and Rhythm* is also excellent, and it will be a good thing to take some work from both the books. Give her simple pieces on the piano and count aloud while she plays. Also make her count aloud the pieces as you play them. You will obtain much help from this. Do not forget that much depends on the strong beats being emphasized in all exercise work. Pupils must not only be taught to feel the regularly recurring beats within the measure, but the swing of the measures as balanced one against another.

### MUSIC AS A CAREER.

- "1. Is it possible with only two hours a day to practice, and four hours on Sunday, to become a fine player? Being employed it is impossible to give more time, but wish to prepare myself for a musical career.  
 "2. Should Czerny's Opus 299 be played up to the metronome mark? I find it difficult to compass.  
 "3. Should I keep them in constant practice? I find that after dropping them for a few weeks I forget portions of them." P. R.

Many have become fine players with no more time for practice than you specify. Two hours used intelligently will enable you to accomplish more than four hours employed in the manner of the average pupil. The work of the average player is listless and results are comparatively slow. It is astonishing how much such a pupil can accomplish when undertaking something in which he or she is earnestly interested. Many teachers owe their success to their ability to inspire this interest in their pupils, hence if you lay out your work intelligently, and concentrate yourself upon it to the exclusion of every outside factor, give yourself up to complete absorption so that you completely forget yourself and the world, know nothing except the work in hand, you will then make progress that will surprise you. The only question is, can you do this? It seems to be possible to but few. Men of genius tell us that their great work has been accomplished in no other way. If necessary to them, how much more so to people who may not have genius. This absorption may be one of the characteristics of genius as is maintained by many. If so you will find it a good thing to imitate. Proceed

with your work in this manner, and at the end of a year you will be able to determine the value of what you are accomplishing. You can hardly do it in less. Secure a first-class teacher and give yourself up explicitly to his directions.

2. The metronome marks on Czerny's etudes were made before the old fashioned pianos with actions so light that you could almost blow a key down with the breath had been supplanted by the modern instruments with their heavy actions. Liebling in his selected Czerny studies has made new markings more in accord with the necessities of a modern piano action. Many of the old markings are too fast.

3. Keeping up a repertoire and keeping everything in practice you have been over are two things. Your repertoire should be small, requiring only a limited amount of time to keep it in order. The object of your etudes and exercises is to enable you to accomplish a certain definite result, acquire a certain amount of facility. Having brought this about they have fulfilled their function. Reviews of the more important ones are essential. Certain advanced etudes must become a part of your life. But in the earlier stages many of the etudes you use to climb by do not need to be reverted to again. Even though you find that you stumble over them somewhat, yet in their practice you have acquired a facility that will enable you to pass on to something more difficult. Therefore do not worry over the point you raise in question 3. Simply be sure as you progress that you have secured everything possible out of each etude for your immediate good.

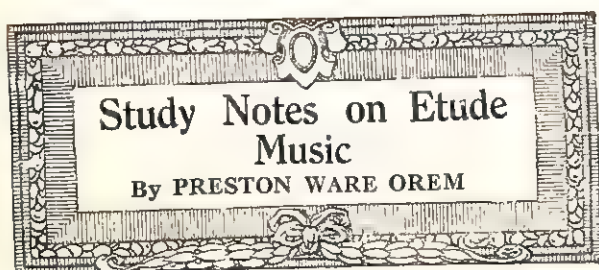
### A CHOPIN WALTZ.

"Will you please tell me how the first movement of Chopin's Waltz in A Flat, Opus 42, should be played; whether in triplets, giving the idea of two-four time with the right hand, or should it be played the straight three-four time with both hands?" G. A.

This is an example of cross rhythm producing one of those vague effects of which there are so many in modern music. The right hand part should not be played as triplets, although it sounds that way as many play it, particularly when the left hand part almost vanishes out of hearing. Again the page often sounds absurdly mechanical, the melody thumping along absolutely expressionless. It cannot be played in an interesting manner unless with perfect ease and freedom of execution. Young players rarely acquire this in cross rhythm, hence the general stiffness of the result. The only way to acquire this freedom is to practice the page a great deal as an exercise with two notes in the right hand against one in the left. This will give eventual mastery of the notes. Work up the requisite speed in this manner, then add the accents to the melody notes, playing otherwise with the same evenness of touch. The left hand must be kept very distinct although very light, the whole passage being *leggiero*. Now try and feel the melody as in two-measure phrases, the first note with the proper amount of accent for a *leggiero* passage, the second melody note lighter, the next with a secondary accent, and the fourth very lightly. Let your audience feel this phrasing throughout the passage, and it will assume intelligence at once, instead of the flat monotony we so often hear. It is this phrase rhythm that will make the music intelligible, the first beat of each two-measure phrase beginning with a very appreciable accent, although not enough to spoil the *leggiero* effect.

It is reported of Godard's *Second Mazurka* that it was originally composed for a drug manufacturer to give away as a premium with a certain concoction he was launching on the market. The druggist rejected the work on the plea that it was "too difficult." The manuscript was afterwards seen by a publisher who accepted it at once.





## HOME, SWEET HOME—T. PRESSER.

Mr. Theodore Presser's variations on *Home, Sweet Home* were written in 1882, while he was still actively engaged in pianoforte teaching. They were especially designed to prove acceptable to students at young ladies' seminaries. These variations will make as good and as taking a show piece to-day as at the time they were originally written. They are now republished in a new and revised edition. This number should be played in the style of a Gottschalk piece, with much expression and with all ornamental passages light and brilliant. Grade VI.

## ORIENTALE—W. C. E. SEEBOECK.

The composer, W. C. E. Seeboeck, was born in Vienna in 1860, settled in Chicago in 1881 and died there in 1906. He was an accomplished pianist and a polished writer. *Oriente* is one of several *Airs de Ballet* written shortly before his death. It is an extremely characteristic composition, beautifully contrasted throughout. Grade V.

## ORFA GRANDE POLKA—L. M. GOTTSCHALK.

Gottschalk's life and works are comprehensively treated in another department of this issue. *Orfa Grande Polka* is one of the least difficult of his compositions, which has been popular for many years. It is an excellent example of the *concert polka* written in brilliant and showy style, one of those pieces which when well played sound more difficult than they really are. Grade V.

## SONG OF THE BROOK—H. D. HEWITT.

This is an excellent characteristic piece, having educational value, by an experienced American composer and teacher. The graceful left hand melody should stand out strongly against the rippling *arpeggios* of the right hand. Although the thirty-second notes are indicated to be played *legato*, the effect will be more brilliant and characteristic if they are slightly detached. Grade IV.

## INDIAN FLUTE CALL AND LOVE SONG—T. LIEURANCE.

A well-known composer and educator, in speaking recently of the work of Thurlow Lieurance, commented upon its "naturalness." Mr. Lieurance has taken the Indian Music as he found it, and his transcriptions breathe the true spirit of all out-doors. *The Indian Flute Call and Love Song* is a new and charming arrangement of some aboriginal thematic material, which will well repay careful study. Grade IV.

## DIALOGUE—J. H. ROGERS.

*Dialogue* is one of a set of three pieces, fresh from the pen of the well-known American composer and teacher, Mr. James H. Rogers. Mr. Rogers always has something to say, and says it well. These new pieces are in his best vein. *Dialogue* as its name implies, is a *song without words* in which two voices, a *soprano* and *baritone*, take part, in duet style. It will afford an excellent study in touch and in the singing style of delivery. The two leading voices must both be brought out well and must contrast, while accompanying passages must be slightly subdued. Grade III½.

## HOMAGE A BEETHOVEN—A. ADAM.

The composer, Adolphe Adam (1803-1856), is chiefly known nowadays by his celebrated Christmas Hymn, *O Holy Night*. He was a professor in the Paris Conservatoire and wrote many successful operas, also piano pieces and songs. The minuet entitled, *Homage à Beethoven*, is a hitherto unpublished piano piece. It is an excellent piece of workmanship, written in the style of the classic masters. Grade III½.

## ROSE OF ANDALUSIA—J. F. COOKE.

The enchanting Spanish rhythms, so suggestive of the languid yet emotional people of that wonderful country of sunshine, flowers, romance and beautiful

women, have been in great vogue of late. Players have discovered that these rhythms are not nearly so difficult to execute as some of the syncopated rhythms which characterize the national music of other countries. While Mr. Cooke's composition is composed of three simple melodies, easily within the grasp of the third grade pupil, it will be found useful to teachers because it sounds more difficult than it really is, and at the same time it makes a very pleasing and instructive change from the regular "square cut" piece, lacking the novel fascination of an individual rhythm. Do not play this piece too fast. In the third section (key of C) sing the melody in the left hand very languidly, imitating a guitar in the accompaniment. Grade III.

## LOTUS BLOSSOMS—F. A. WILLIAMS.

Mr. Frederick A. Williams is a talented American composer and teacher whose works have been very successful. *Lotus Blossoms* is one of his most recent compositions. It is a waltz movement in the quick running style which will prove useful and taking either for study purposes or recital work. Grade III.

## OL' UNCLE MOSE—M. CROSBY.

This is one of a set of *Plantation Scenes* by the well-known American woman composer, Marie Crosby. *Ol' Uncle Mose* suggests an ancient Southern dandy, of the "Uncle Tom" type. The introduction of a few measures of *Old Kentucky Home* adds a poetic and happily reminiscent touch. Grade III.

## TUNING UP—G. L. SPAULDING.

The text furnished by the composer gives a clue to the interpretation of this jolly, new, characteristic number by Mr. George L. Spaulding. One can readily imagine the amateur musicians starting off in a minor key, and after several false starts, tuning up and finally settling down into the major. Grade III.

## TAPS!—H. ENGELMANN.

An appreciative biographical sketch of Mr. Hans Engelmann will be found in another part of this issue, entitled, *Taps!* introducing the bugle call, "Extinguish Lights," is Mr. Engelmann's last composition, written within a few weeks before his death. It serves to dis- invention, even in a period of weakness and ill health, Grade II½.

## SIGNS OF SPRING—D. ROWE.

A timely and very taking first grade piece, which may be either sung or played, or both together. Pieces of this type are always in demand for young students and for elementary work, and this is a particularly good specimen both as to words and music.

## SOLDIER'S DREAM (Four Hands)—E. F. CHRISTIANI.

*Soldier's Dream* is a new and characteristic duet number which players will enjoy working out. It should be played in descriptive style with well contrasted coloring, according to the explanatory text accompanying the music. In fact, the expression should be slightly exaggerated throughout. The parts for both players are of almost equal importance. Grade IV.

## ROMEO AND JULIET (Violin and Piano)—H. PARKER.

A very pretty and expressive violin number, quite easy to play but very effective. All of Mr. Parker's violin pieces have proven very successful in the past and this new one should prove no less so. Grade III.

## CANZONETTA (Pipe Organ)—G. N. ROCKWELL.

An unusually effective organ number of lighter character. This piece is not too lively for a church voluntary at this season of the year and it will make a bright and dainty recital number. With a little adaptation it will be found satisfactory as a piano piece.

## THE VOCAL NUMBERS.

Tosti's *Good-Bye* is one of the standard songs, always acceptable. We have printed it in the most popular key, with both English and Italian words and with a new and very effective *ad libitum* violin part. Ira B. Wilson's *The Secret* is an easy and very pretty song suitable for teaching or *encore* purposes. E. J. Darling's *Slumber Sweetly* is another good teaching or *encore* song, an excellent example of the lullaby type.

## 1838—PAOLO GIORZA—1914.

News comes from Seattle of the death of Paolo Giorza, the distinguished composer of masses, ballets, etc. He was born in Dezio, near Milan, 1838, and first studied music with his father, Luigi Giorza, a noted grand opera baritone of his day. So rapidly did he advance that he composed his first mass as an exercise while in his ninth year. At the age of twelve he walked into Milan and witnessed his first ballet at La Scala, and on returning home immediately set about composing a similar work entitled *Un Fallo*. When he was seventeen years old he was engaged by the City of Venice to write a special ballet to be produced as part of a celebration in honor of the Grand Duke Maximilian, of Austria, who was destined to be the ill-fated Emperor of Mexico. In all he composed about seventy-five ballets, all of which were remarkably successful.

He also wrote nine masses, three sets of vespers and several hundred single compositions. His one opera, produced in the sixties, was a failure. He first arrived in this country in 1867, but after a few years went to Australia, where he lived about twelve years. He then returned to Europe. Giorza came again to this country to fill an engagement at the Buffalo Exposition. He then came to Philadelphia, where he lived until he went to Portland to fill another engagement as musical director. From there he went to San Francisco, where he lost all his possessions in the earthquake. He finally settled in Seattle, where he has since lived. Giorza enjoyed the friendship of such distinguished composers as Rossini, Verdi, Wagner, Massenet and many others, contemporaneous with him, and had an inexhaustible fund of anecdotes concerning them. His broad information, sound training in the best Italian traditions of singing, genial personality and rich experience made him a very excellent teacher.

## 1831—CARL KOELLING—1914.

The death of Carl Koelling took place on Sunday evening, May 3d. Mr. Koelling has written a great number of pieces which have been well liked by a numerable readers of *THE ETUDE*. The deep sympathies of all will go out to those who were near and dear to him. The following brief sketch, published in the Gallery of Musical Celebrities, will be of interest at this time:

Koelling was born in Hamburg, Feb. 28, 1831. He was the son of an excellent flute player, and he began to music early in life. He became a pupil of J. Schumann and appeared in public at the age of eleven. He was with the favor of the reigning sovereign of Bückeburg, a blind man, who became much interested in the boy and offered to defray the expenses of his education. The boy's mother was obliged to refuse the offer as she needed his assistance. Upon returning to Hamburg, Marksens, the teacher of Brahms. He became leader of the band of the Eighth Battalion of the army stationed at Hamburg, and also leader of many societies, several of which he founded. In 1878 he came to Chicago where he has remained ever since, teaching and composing. He has been one of the most prolific of writers, and his works include many larger forms have also obtained a hearing. Most of his compositions, however, have been teaching pieces. Among these pieces may be mentioned *Hungary*, *Flowers*, *Eight-Measure Studies in all Keys*, *The Infernal*, and many others.

WHILE Liszt's generosity to his fellow artists is phenomenal, he could nevertheless be severe in his criticisms. "What is that?" he asked one day of a student who was playing a piece of music that he did not appeal to the virtuoso. "It is Sterndale's *Maid of Orleans* sonata," was the reply. "What a pity!" said Liszt, vividly.



## TAPS!

Mr. Engelmann's Last Composition.

MILITARY MARCH

H. ENGELMANN

Tempo di Marcia

M. M.  $\text{♩} = 120$ 

Maestoso

*f* Bugle Call

*mf*

*f*

*p*

*basso marcato*

*cresc.*

*TRIO*

*f* Fine

*ff* Drums

*pp*

*mf*

*sf*

*f*

*sf* D.C.



# THE ETUDE ORIENTALE

AIR DE BALLET

Vivo M. M.  $\text{♩} = 126$ 

W. C. E. SEEBOECK

The musical score is written for piano and bass. It begins with a treble and bass staff system. The first system starts with a piano (*p*) dynamic. The second system is marked *f*. The third system includes *p cresc.*, *f*, *p cresc.*, *f*, and *ff* markings. The fourth system features *p cresc.*, *ff*, and *p cresc.* markings. The fifth system has *ff* and *p cresc.* markings. The sixth system is marked *p*. The seventh system is marked *f*. The eighth system concludes with the instruction "last time to Coda" and a Coda symbol. The score includes numerous fingerings, slurs, and dynamic markings throughout.



Musical score for piano, consisting of four systems. The first system is marked *mf*. The second system includes markings *f*, *sf*, *martellato*, and *ff*, with a tempo change to *Allarg.* The third system ends with *fff* and *D. C.* The fourth system is labeled **CODA** and includes markings *decresc.*, *pp*, and *ppp*. The key signature is two sharps (F# and C#), and the time signature is 2/4.

## SIGNS OF SPRING

VOCAL OR INSTRUMENTAL

OLIVE HALL

DANIEL ROWE

Allegretto M. M. ♩ = 108

Vocal score for "Signs of Spring" in 2/4 time, key of D major. The tempo is Allegretto (M.M. ♩ = 108). The score is written for voice with piano accompaniment. The lyrics are:

There's a soft-ness to the morn-ing air, A rap - ture in the breeze; There's a  
 some-thing makes the world more fair, A new life stirs the trees; Now the pret - ty flow - ers bud a - gain, And the  
 birds are on the wing, Dear old Moth - er Earth is green once more, That's the sur - est sign of Spring!

The piano accompaniment includes various markings such as *mf*, *pp*, and *p*. The score is divided into three systems, each with a treble and bass staff.



THE ETUDE  
HOME SWEET HOME

THEODORE PRESSER

*Maestoso*

*f* *ff*

*sfz* *pp*

*l. h. rapido brillante*

*dim.* *p*

*Lento* *con espressione*

*rit.* *ad lib.* *13*

*Ped. simile*



5

*f*

*dim.*

*p*

*f*

*dim.*



## THE ETUDE

This image shows a page from a musical score, likely for a piano. The score is written in a key with two sharps (F# and C#) and is organized into several systems of staves. Each system typically consists of a grand staff (treble and bass clefs) and sometimes an additional staff for the right hand. The music is characterized by complex, rapid passages, often marked with fingerings (1-4) and slurs. Dynamics include 'il canto marcato' (marked cantabile), 'Ped. simile' (pedal similar), 'f' (forte), 'ff' (fortissimo), and 'brillante' (brilliant). The score also features various musical notations such as slurs, ties, repeat signs, and articulation marks. The overall style is that of a classical or romantic-era piano concerto or sonata.



The first system of musical notation consists of a grand staff with a treble and bass clef. It features a series of eighth-note chords in the right hand, grouped by a bracket with an '8' above it. The left hand provides a harmonic accompaniment with chords and single notes.

**Allegro agitato**

The second system continues the piece with a grand staff. The right hand has a series of chords, some marked with accents (^). The left hand has a bass line with chords. A dynamic marking of *ff* (fortissimo) is present in the left hand. A pedaling instruction *Ped. simile* is written below the staff.

The third system of musical notation is a grand staff. It features a series of chords in the right hand, some marked with accents (^). The left hand has a bass line with chords. A dynamic marking of *ff* is present in the left hand.

The fourth system of musical notation is a grand staff. It features a series of chords in the right hand, some marked with accents (^). The left hand has a bass line with chords. A dynamic marking of *ff* is present in the left hand.

The fifth system of musical notation is a grand staff. It features a series of chords in the right hand, some marked with accents (^). The left hand has a bass line with chords. A dynamic marking of *ff* is present in the left hand.

The sixth system of musical notation is a grand staff. It features a series of chords in the right hand, some marked with accents (^). The left hand has a bass line with chords. A dynamic marking of *ff* is present in the left hand. The text *con fuoco pomposo* is written above the staff.

The seventh system of musical notation is a grand staff. It features a series of chords in the right hand, some marked with accents (^). The left hand has a bass line with chords. A dynamic marking of *ff* is present in the left hand. The text *tutta forza* is written below the staff.



THE ETUDE  
LOTUS BLOSSOMS  
VALSE-ETUDE

FREDERICK A. WILLIAMS Op. 86

Allegro M.M.  $\text{♩} = 72$ 

The musical score is written for piano and consists of 16 measures. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Allegro M.M.  $\text{♩} = 72$ '. The dynamics include *mf* (mezzo-forte), *p* (piano), and *f* (forte). The piece concludes with a 'Fine' marking. The score is arranged in two systems of eight measures each. The first system begins with a *mf* dynamic. The second system begins with a *p* dynamic. The third system begins with a *f* dynamic. The fourth system begins with a *p* dynamic. The fifth system begins with a *mf* dynamic. The sixth system begins with a *f* dynamic. The piece ends with a 'Fine' marking.



Three systems of piano music. The first system features a treble and bass staff with various fingerings (1-5) and a dynamic marking of *f*. The second system continues the melody with a *p* dynamic marking. The third system concludes with a *D.C.* (Da Capo) instruction.

## OL' UNCLE MOSE

Molto moderato M.M. ♩ = 100

MARIE CROSBY, Op.35, No.1

The musical score for 'Ol' Uncle Mose' is presented in five systems. It includes the tempo 'Molto moderato M.M. ♩ = 100' and the composer 'MARIE CROSBY, Op.35, No.1'. The score features piano accompaniment and vocal lines with lyrics. Dynamics include *mf*, *p dolce*, *p*, *pp*, *mf a tempo*, and *ppp poco rit.*. The lyrics are: "The head must bow, and the back will have to bend, Where ev-er a dark-y may go, A few more days and the trou-ble all will end, In the field where the sug-ar canes grow." The score concludes with a *ppp* dynamic marking.



THE ETUDE  
SOLDIER'S DREAM

Andante molto M.M. ♩ = 69

SECONDO

EMILE FOSS CHRISTIANI

The first system of the musical score is written for piano. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The time signature is common time (C). The tempo is marked 'Andante molto' with a metronome marking of 69 beats per minute. The first staff contains a melodic line with various fingerings (1, 2, 3, 4, 5) and a dynamic marking of *p cantando*. The second staff contains a bass line with a dynamic marking of *pp*. The system concludes with a double bar line.

Tempo di Valse M.M. ♩ = 63

The second system of the musical score is written for piano. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The time signature is 3/4. The tempo is marked 'Tempo di Valse' with a metronome marking of 63 beats per minute. The first staff contains a melodic line with various fingerings (1, 2, 3, 4, 5) and a dynamic marking of *p*. The second staff contains a bass line with a dynamic marking of *pp*. The system concludes with a double bar line.



## SOLDIER'S DREAM

The soldier, having fallen asleep, dreams in turn of love, the dance, his future wedding day, and of warlike deeds, only to be rudely awakened by the Bugle Call at sunrise.

PRIMO

EMILE FOSS CHRISTIANI

Andante molto M.M. ♩ = 69

The first section of the score is in 4/4 time, marked 'Andante molto' with a tempo of 69 M.M. It begins with a piano (*pp*) dynamic. The right hand features a series of eighth-note patterns, while the left hand plays a steady quarter-note accompaniment. The key signature has two flats (B-flat and E-flat). The section concludes with a change in dynamics to *p* and a shift in the right hand's melody.

Tempo di Valse M.M. ♩ = 63

The second section is in 3/4 time, marked 'Tempo di Valse' with a tempo of 63 M.M. It begins with a piano (*pp*) dynamic. The right hand plays a series of eighth-note chords, while the left hand provides a bass line. The key signature changes to one flat (B-flat). The section is divided into measures, with some measures marked with a '4' and others with a '3'. The dynamics shift to *p* and then back to *pp*. The section concludes with a final chord in the right hand and a sustained note in the left hand.



## SECONDO

Tempo I.

First system of musical notation for 'SECONDO'. It consists of two staves. The upper staff is in bass clef with a common time signature (C). It begins with a piano (*p*) dynamic and features complex fingerings (e.g., 5 2 1, 4 2, 5 1, 4, 3, 4 1, 5 1, 2 3, 5) and a *pp* dynamic later. The lower staff is in bass clef with a common time signature (C) and contains simpler harmonic accompaniment.

Marcia vivo M.M. ♩ = 108

Second system of musical notation for 'Marcia vivo'. It consists of two staves in 2/4 time. The upper staff is in bass clef and includes a *mf* dynamic and a 'Bass Drum' part indicated by a dashed line. The lower staff is in bass clef and contains harmonic accompaniment.

Third system of musical notation for 'Marcia vivo'. It consists of two staves in 2/4 time. The upper staff is in bass clef and includes a *p* dynamic and a melodic line with fingerings (4 3 2 1). The lower staff is in bass clef and contains harmonic accompaniment.

Fourth system of musical notation for 'Marcia vivo'. It consists of two staves in 2/4 time. The upper staff is in bass clef and includes dynamics *mf*, *f*, and *fff*. The lower staff is in bass clef and contains harmonic accompaniment.

Tempo I.

Fifth system of musical notation for 'Marcia vivo'. It consists of two staves in 2/4 time. The upper staff is in bass clef and includes a *lunga* marking and a *p cantando* dynamic. The lower staff is in bass clef and contains harmonic accompaniment.

Sixth system of musical notation for 'Marcia vivo'. It consists of two staves in 2/4 time. The upper staff is in bass clef and includes a *pp* dynamic. The lower staff is in bass clef and contains harmonic accompaniment, ending with a *fff* dynamic.



Tempo I.

PRIMO

8

*mf* Chimes

*pp*

*p*

2 4 3 5 4 5 1 3 3 4 3 5 4 3 2 4

Marcia vivo M.M. ♩ = 108

8

*mf* Piccolo

8

*p*

5

8

*fff*

3 2 4 1 3 5 2 3 5 2 3 1 5

8

*lunga* *pp*

2 5 3 2 5 2 4 3

*f* Bugle Call (Reveille)

*fff*

1 2 2 3 2 4 5



## SONG OF THE BROOK

*Tempo Giusto*  
*Allegretto* M.M. ♩ = 72

H.D. HEWITT

*il canto ben marcato*  
*mf*

*mf*

*f*



*Last time to Coda*  $\phi$  *dim.* *rall.*

**CODA**

*poco più mosso* *p*

*rall.* *atempo*

*rall.* *D.C.*



NEVER BEFORE PUBLISHED

## HOMAGE À BEETHOVEN

Tempo di Minuetto M.M. ♩ = 108

AD. ADAM

The musical score is written for piano and bass. It begins with a treble and bass staff. The key signature is one flat (B-flat). The tempo is marked 'Tempo di Minuetto M.M. ♩ = 108'. The score is divided into several systems, each with a treble and bass staff. The dynamics range from *p* (piano) to *pp* (pianissimo) and *f* (forte). The score includes various musical notations such as notes, rests, and fingerings. The piece concludes with a final chord in the bass staff.

*p*  
*pp*  
*p dolce*  
*pp*  
*f*  
*decresc.*  
*mf*  
*pp*



The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It contains a melody with various fingerings indicated by numbers 1-5. The middle and bottom staves are in bass clef, providing harmonic accompaniment. Dynamics include *p* (piano) and *pp* (pianissimo). The system concludes with a double bar line.

## "INDIAN FLUTE CALL AND LOVE SONG"

(NORTHERN CHEYENNE)

Recorded and Harmonized by  
THURLOW LIEURANCE

NOTE: This melody and flute call was recorded on the Northern Cheyenne reservation, near Lama Deer, Montana, April 2d 1912 at the Traders' store. The melody was played into a phonograph which recorded it exactly as played by the flutist, John Turkey Legs.

*Andante moderato*

The second system begins with a section labeled "(Flute Call)" in 6/8 time, marked *Andante moderato*. It features a melody in the treble clef with fingerings and a bass line in the bass clef. This is followed by an "Intermezzo" section in 2/4 time, marked *Moderato*, which includes a melody in the treble clef and a bass line. Dynamics include *f* (forte) and *pp* (pianissimo).

The third system begins with a section labeled "(Love Song)" in 6/8 time, marked *Plaintive*. It features a melody in the treble clef with fingerings and a bass line in the bass clef. Dynamics include *f* (forte) and *pp* (pianissimo).

The fourth system continues the "(Love Song)" section in 6/8 time, marked *Plaintive*. It features a melody in the treble clef with fingerings and a bass line in the bass clef. Dynamics include *f* (forte) and *pp* (pianissimo). The system concludes with a double bar line.



THE ETUDE  
ORFA GRANDE POLKA

L.M. GOTTSCHALK

## INTRO.

*mf* *p* *pp* *rapido*

*p con grazia*

*mf*

*p*

*Marziale* *f*

*a tempo* *p grazioso* *poco rit.*

*Animato* *f*



## PIPE ORGAN\*

GEO. NOYES ROCKWELL

Ped. Bourdon  
to Sw.

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\*With some slight adaptation, this number will make an effective piano piece.

British Copyright Secured



This musical score, titled "THE ETUDE", is written for piano and includes parts for several other instruments. The score is organized into systems, each with a piano part and one or more instrumental parts. Fingerings are indicated by numbers 1-5 above or below notes. Performance directions such as "accel.", "rall.", "a tempo", "morendo", "Grazioso", "cresc.", and "Tempo I" are placed throughout the score. The score concludes with a "CODA" section and a "D.S." (Da Segno) instruction.

**System 1:** Piano part with "accel." markings. Instrumental part with "accel." marking.

**System 2:** Piano part with "accel." and "rall." markings. Instrumental part with "rall." marking.

**System 3:** Piano part with "accel." and "rall." markings. Instrumental part with "a tempo" marking.

**System 4:** Piano part with "morendo" marking. Instrumental part with "Sw. Salicional only", "Tremolo", "Swell", and "pp" markings.

**System 5:** Piano part. Instrumental part with "Grazioso" marking and "Gamba or 8 ft. string Flute off" instruction.

**System 6:** Piano part. Instrumental part with "Close Swell" and "add Cello" markings.

**System 7:** Piano part with "cresc." and "rall." markings. Instrumental part with "Cello off" marking.

**System 8:** Piano part. Instrumental part with "Tempo I", "Gt. first comb.", "Sw. stop. Diap. off", and "D.S." markings.



## ROSE OF ANDALUSIA

SPANISH INTERMEZZO

JAMES FRANCIS COOKE

Moderato Grazioso M.M. ♩ = 84

*mf* *cresc.* *Ped. simile*

*f* *mf* *piu allegro* *mf*

*l.h. Moderato languidamente* *r.h.* *Fine* *f* *p* *marcato il canto*

*l.h. r.h.* *f* *marcato* *l.h. r.h.* *f* *p*

*l.h. r.h.* *f* *marcato* *l.h. r.h.* *f* *p*



# THE ETUDE

## TUNING UP!

### HUMORESQUE

GEO. L. SPAULDING

Note-The Amateur Band has a rehearsal and the first reading of a new composition. Although the piece is written in D major, they start off in D minor. After a few measures they break down, tune up, and start again. Finally discovering they are in the wrong key, they start anew and proceed on the "Even tenor of their way."

Andante moderato M.M. ♩ = 104

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## ROMEO AND JULIET

British Copyright Secured

Violin *Maestoso* M.M. ♩ = 84 *dolce.* *p poco rall.* *Moderato con espress.* *p*

Piano *ff* *p* *p poco cresc.* *p*

HENRY PARKER

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*Last time to Finale*  $\Phi$

*f con passione* *rit.* *tr.*

*colla parte*

*mf animato* *f*

*mf* *f* *ff*

*marcato il basso*

*mf* *cresc.* *ff rit.* *dim.* *D. S.\**

*mf* *cresc.* *ff rit.* *dim.*

$\Phi$  **Finale**

*mf* *p* *cresc.* *dim.* *dolce.* *rall. con espress.*

*mf* *a tempo* *p* *cresc.* *dim.* *p molto sostenuto* *rall.*

*a tempo* *sempre sostenuto* *cresc.* *mf* *rall.*

*p* *cresc.* *rit.* *f a tempo* *ten.*

*cresc.* *rit.* *f*

\*From here go back to  $\S$ ; and play to  $\Phi$ ; then go to Finale.



# THE ETUDE GOOD-BYE!

G.J. WHYTE-MELVILLE  
Italian text by F. Rizzelli

(ADDIO)

F. PAOLO TOSTI

VIOLIN *Andantino* *pp* *rit.* *p a tempo*

VOICE *Andantino* *pp* *rit.* *a tempo*

PIANO *legato assai* *pp* *rit.* *a tempo* *pp e legato*

fa - ding al tree, Lines of white in a sul - len sea, Shad - ows  
fo - glie al sual, Bian - che stri - sce ser - pon sul - l'on da, Lie - ve ri - sing on you and me;  
Sem-bran fred-di i rai del sol. Le ron - di - nel le read - y to fly, ni - do Wheel - ing out on a  
tra - e de - si - o: Good - bye, Summer! Good - bye, Good - bye, Good - bye!  
E - sta - te, ad - di - o! Ad - di - o, Good - bye! Good - bye!  
sta - te, ad - di - o, Sum - mer, Good - bye, ad - di - o, ad - di - o

*mf* *mf* *pp* *lentamente* *cresc.* *pp* *lentamente e molto legato* *cresc.* *colla voce* *poco piu parlato* *Hush!* *U - na*

*pp* *a tempo* *dim. e rit.* *pp*



*molto rall.* *p* *mf*

voice from the far - a - way! "Lis - ten and learn," it seems to say "All the to - morrows shall be as to  
vo - ce lon - tan, lon - tan, "O - di eim - po - ra" sem - bra gri - da - re, "Non di - ver so - dal - log - gi è il do -

*molto rall.* *p* *mf*

day," "All the to - morrows shall be as to - day." The cord is fray'd, the cruse is dry, The link must  
man, Gio - ia e duo - lo, pol - ve'd al - ta - re." O - gni le - gā - me mor - tal si spez - za, Co - pre lo

*rit.* *mf* *lento* *cresc. a poco* *p*

break and the lamp must die. Good - bye to Hope! Good - bye, Good - bye! Good - bye to Hope! Good -  
bli - o Pie - lee dol - cez - ze. O spe - me, ad - di - o, ad - di - o! O spe - me, ad - di - o, ad -

*rit.* *mf* *lento* *cresc. a poco* *colla voce*

bye, Good - bye! What are we wait - ing for? Oh! my heart!  
di Good - bye! Per - ché as pet - tar tut - tor, Oh! dol - ce a - mor!

*p* *rit.* *a tempo* *rit.* *pp* *cresc.* *mf* *colla voce*

*a tempo* *3* *And part! A - gain! A - gain! my heart! my heart!*  
Kiss me straight on the brows! Po - scia ten va... Un al - - tro an - cor, un al - - tro an - cor...

*a tempo* *3* *poco string. e cresc.*



*mf poco parlato* *cresc. sempre* *poco tardo* *a tempo* *rit.* *cresc* *3*

What are we wait - ing for, you and I? A plead - ing look,  
*Pe-gno de-ter - na fe da te vo-gl'io, Per-che il tuo cor è a sti - f'id cry.*  
*mi rit. f*

*mf* *cresc. sempre* *colla voce* *a tempo*

o: Good - bye for - ev - er! Good - bye, for - ev - er! Good - bye, Good -  
*Per sem - pread - di - o, per sem - pread - di - o, ad - dio! per sem - pread - di -*

*ff largamente* *rit.* *p rit.*

*p* *pp rit.*

byel  
*mf* *mp* *dim. sempre* *p* *pp* *rit.*

*p a tempo*

## THE SECRET

Edith Sanford Tillotson  
Moderato

IRA. B. WILSON

*m* *rit. e dim.* *molto rit.* *a tempo*

1. I know the most beau - ti - ful se - cret, The  
 2. It's up in the limb of the oak shad - tree, This  
 3. The oak leaves have keep it well ed, The

dear - est that ev - er you heard, It's all a - bout some - thing so cun - ning That be - longs to a lit - tle brown bird;  
 thing that she told me a - bout, It's fastened so tight and so co - sy That no - bo - dy'll ev - er fall out.  
 branches grow round like a screen, Un - less one knows just where to find it, I'm sure it would nev - er be seen.

*rit. a tempo*



just love to tell you a - bout it, I know you'd en-joy it right well; But you see, when the moth-er bird told me, I-  
wish I could show you what's in there, And take you to see them, as well; But I can't for I sol-emn-ly prom-ised That  
do want to tell you a bout it, I'm sure you'd en joy it so well; But I can't, for you see it's a se - cret, And I

*very slow* prom-ised I nev-er would tell, I prom-ised I nev-er would tell.  
tru - ly I nev-er would tell, I prom-ised I nev-er would tell.  
prom-ised I nev-er would tell, I prom-ised I nev-er would tell.

*slower*

*a tempo*

## SWEETLY SLUMBER BABY DEAR

Andante cantabile

LULLABY

EDWARD I. DARLING

Sweet-ly slum-ber ba by dear, Gent-ly now thine

eye-lids close. Moth-er watch-es, do not fear. Naught shall break thy calm re-pose. Sweet-ly slum-ber while you may,

*con espressione* For e'er long there'll come a day when thy moth-er's hel-d'ring arm *rall* Can-not shield thee from all harm. Sweet-ly slumber,

ba-by dear, Slum-ber dar-ling, while you may. Joy and sor-row, hope and fear Soon e-nough drive sleep-a-way.



# THE ETUDE DIALOGUE.

Andantino con moto M.M. ♩ = 63

*a tempo*

JAMES H. ROGERS

The musical score is written for piano in 6/8 time. It begins with the tempo marking "Andantino con moto M.M. ♩ = 63". The first system includes the dynamic *mp* and the instruction *ben cantando*. The second system features *p* and *mf* dynamics, with *poco rit* appearing below the staff. The third system includes *a tempo*, *mp cantando*, *poco rit*, and *mf* dynamics, ending with the instruction "last time to Coda". The Coda section is marked with a Coda symbol and includes the instruction *dolce tranquillo*. The fourth system features *Lento* and *pp* dynamics. The fifth system includes *mf poco piu animato*, *mf*, *rit.*, and *a tempo* markings. The sixth system features *dim*, *mp*, and *mf* dynamics. The seventh system includes *a tempo*, *rit.*, *mf*, *mp*, and *rall.* markings. The score concludes with a *D.C.* (Da Capo) instruction.



## The Need for Fine Toned Instruments

By RITA BREEZE

A PIANO, the most important of the modern instruments, is the lineal descendant—through various forms of upright, grand and square—of the harpsichord. This, in turn, had its origin in the primitive contrivance called a clavichord, which was borrowed from the harp family. The thrumming of strings was the second adaptation of the musical instinct—the original reed-blowing propensity being the progenitor of the interesting family of wood-winds and brass. While the "string effort," at that stage of development, was an almost unrecognizable attempt to imitate the lovely legato of a beautiful singing voice, nevertheless that was the aim. Through generations of persevering inventors this idea has slowly been evolving.

The "tin-panny" tinkle and uncertainty of pitch of the earlier piano forms was regulated by the displacement of rawhide strings and insufficient resonance provision, with steel strings and a nicer adjustment of spacing. In comparatively recent years the hammers, instead of being covered with elk skin, are felted. This felt is made from sheep's wool, and there are two especial qualities to be desired in it. First, it should be firmly matted together, that is, the fibre should be closely connected to insure wearing quality, as, if it be only loosely welded, the continual pounding of the hammer against the steel strings will cut the fibre of the felt. But with this thorough matting, a pronounced elasticity is also insisted, to enable the hammer to rebound from the string quickly enough to permit of immediate, free vibration. The art of making good piano felts consists of the difficult combination of these two requirements. The tone of a piano depends largely upon the material used in its hammers, and when this fabric is overheated during the process of manufacture the effect is to burn the fibre, and consequently to destroy the elasticity and life of it to a great degree. The tone of the instruments in which these badly made felts are used is metallic, shrill and incapable of being properly sustained and modulated after the manner of the human voice. On the other hand, pianos in which correctly made felt is used have a more appealing, sonorous tone, and their vibrancy and carrying power are far greater.

## FIND A SINGING VOICE QUALITY.

When choosing an instrument, find one with a singing voice-quality, and then inspect it. The felt of the hammers should be firm, of fine texture, and clamped up as close to the point of contact with the string as possible to prevent spreading, as such relaxation causes the tone to become deadened or off pitch. Examine the mechanism of the hammer. The fewer joinings it has, the more concentrated and continuous will be the sound waves. This insures the best timbre. An interruption, however slight, makes a great difference. All wooden parts, which, through the effect of dampness are prone to shrink, are protected by the best makers. In some cases, the wooden bar to which the hammers are attached, is soaked in water during the process of construction, until it is completely sodden. After that it is dried, soaked again in oil, and then incased in a metal rod. This sort of preventative insures the continuance of desirable quality. The overtone action ob-

tained by using the iron frame combined with an overstrung scale was perfected by the Steinway family and is now used in all standard makes. This invention is one of the great scientific triumphs of the century, as formerly the treble notes were divided from the rest by a complete break in the resonance, occurring somewhere in the scale between C and F sharp above middle C. This vast improvement marks the pinnacle of perfection to which the manufacturers have brought this instrument.

## A TONE THAT INSPIRES.

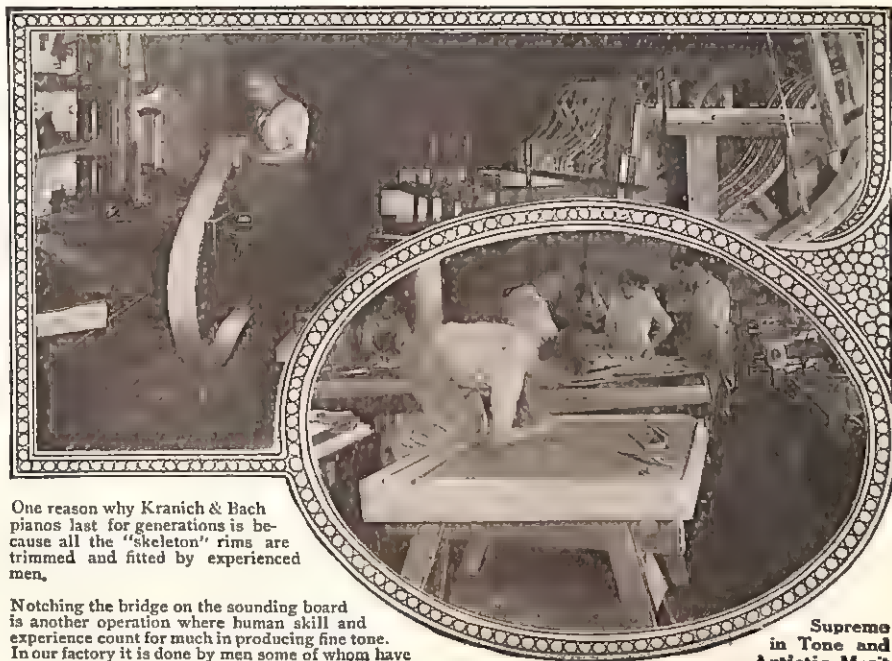
A lovely tone may inspire a student by the very sweetness of its appeal, just as one personality instinctively draws another. Listen for your instrument to call you. It should arouse the imagination, free the fancy. It must sing! If it does not then it is poorly made.

Music is rapidly becoming an almost indispensable branch of education. People are realizing that the advancement of this art means an involuntary turning from a state of artificial culture to the wholesome basic impulses—for music expresses emotion, which is the main-spring and amplifier of all forms of enjoyment, and the corner-stone, as it were, to the great stronghold tower we are so courageously rearing—intelligence. The cultivation of this means of expression awakens the sensibilities and develops the mental powers along subconscious, therefore harmonious, lines with the impulses. The result is that the personalities of each generation become more rounded and satisfying both to the individual himself, and to those with whom he comes in contact. Also the general inspiration derived from music gives intellectual leverage and balancing power to the necessarily accompanying spirit of materialism of this inventive age. What we need in our day of mechanical ingenuity is a fuller realization of this fact. Every child should be taught some branch of the art whether he be markedly talented or not, for it opens up his mind more quickly than any other influence which can be brought to bear.

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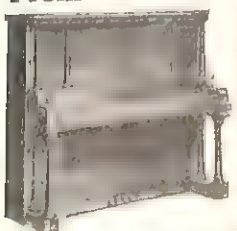
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### Millions of Melodies.

If we take the chromatic scale, consisting of twelve different notes, we find the number of possible permutations very much greater still. The first note may be chosen from any of the twelve, the second from any of the remaining eleven, the third from either of the ten left, and so on. By the simple algebraic law of permutations, we have only to multiply all the numbers, 12, 11, 10, . . . 2, together to find the total number of arrangements. To save the reader the trouble of working this out, and to gratify the lover of statistics, it may be said that the number is somewhere about 479,001,600. No note is repeated in any of these arrangements. Add to the twelve the octave of the tonic of the scale, and the number of variations (still without repeating the same note) exceeds 6,000,000,000. It is possible to repeat any of the notes twice or thrice, even in juxtaposition, without appreciable monotony, and by so doing, the total becomes greater still. Of course many of these variations, as in the case of the chant, would be quite worthless; but, on the other hand, by the introduction of rhythmic changes, it will be seen that the resources of melody and rhythm combined are infinite, inexhaustible.

Hence, it would appear, there is no valid excuse for attempting "to depose melody from her throne." It is refreshing to find that composers like Verdi, Rossini, Weber, Schumann, Schubert, Beethoven, Gounod, Haydn, Mozart, Auber and Balfe still retain their hold upon the affections of true music-lovers.—C. A. DAVIES in *The Monthly Musical Record* (London).

### The Personality of Rossini.

BIOGRAPHERS have yet to do justice to the personality of Rossini, especially that of the Rossini of the later years. Concerning his youth, bearing and buoyant, and full of that sense of the ephemeral of which Whistler speaks, busy pens have left us vivid pictures. We find that he was not a great scholar. He flourished in a day when chromatics were served out in homoeopathic doses. He knew just enough counterpoint with which to write operas. He was caricatured by Beethoven and Schubert. He sang songs for Italy, and moved about careless and debonaire. Indeed, carelessness is as characteristic of him as the laborious sketch-books are of Beethoven. This, perhaps, was music *à la mode*. The song of the gondolier at a Venetian regatta, the chorus of the people in the market square were near to his heart. Consider him from a hundred different positions and you will be disappointed. As a laughing composer, far removed from the introspective philosopher and weaver of problems, he fills a certain place. If he be a philosopher at all, he is a laughing one. While others were wrestling with great questions, he was moving from town to town like a butterfly from flower to flower. In his music we may see the vineyards, olive groves and orange blossoms of the south, the fair fields and laughing sun of Touraine. His name suggests soft, comfortable things—things which give pleasure. Perhaps he could say with Theophile Gautier that gold, marble and purple delighted him; he rejoiced in brilliance and color, if not in solidity.—D. C. PARKER in *The Musical Standard* (London).

### Playing at Sight

The ability to play well at sight is of such vital importance to every pianist that it is very surprising to find how little serious attention has been given to the teaching of sight-playing. Of course, there are many excellent collections of graded material for this purpose, but such material, by itself, is not sufficient.

From among the many possible causes of poor sight-playing we will single out one, namely, defective power of observation, or, in other words, inability of the eye to take in quickly all the details of a complex form. It is common knowledge that if several people are allowed a brief glance at a table covered with a miscellaneous collection of articles, and are then asked to name quickly as many of the articles as they can remember, some will give an almost complete list, while others will remember only a very small proportion of the total number. The widely differing results thus obtained are due to varying powers of observation. One person obtains a kind of mental photograph of the whole contents of the table, whereas another remembers clearly only a few of the more conspicuous articles, the rest being simply a blur.

Exactly the same thing holds good in music, and it is an interesting experiment to make three or four pupils glance quickly at a few bars of music and then write down what they remember. The results will be found both amusing and instructive. Practically any student can play correctly at sight if he is allowed to go very slowly, because he has time to observe every detail of the music.

When he is hurried on he begins to make mistakes, mainly because his eye obtains a blurred instead of a sharp impression of the notation. It should be understood that we are now taking it for granted that the pupil has the technical ability to play what he reads, and that we are dealing only with the actual reading. Other things being equal, the student who can form in the shortest time an accurate mental image of the notes before him will be the best sight-player.—W. H. MCCORMICK in *The London Musical World*.

### How Liszt was Induced to Play

"BEGIN by putting the piano in the furthest, darkest corner of the room, and put all sorts of heavy things on it. Then he won't think you have asked him in the hope of hearing him play, and perhaps we can persuade him."

The arrangements were just finished as the rest of the company arrived. We were not a large party and the talk was pleasant enough. Liszt looked much older, so colorless, his skin like ivory, but he seemed just as animated and interested in everything. After luncheon, when they were smoking (all of us together; no one went into the smoking room), he and Hatzfeldt began talking about the empire and the beautiful fetes at Compiègne, where any body of any distinction in any branch of art or literature was invited. Hatzfeldt led the conversation to some evenings when Strauss played his waltzes with an entrain, a sentiment, that no one has ever attained, and in Offenbach and his melodies—one evening par the Empress—he couldn't quite remember it. If there were a piano—he looked about. There was none apparently. "Oh, yes, in a corner; but so many things upon it, it was evidently never meant to be opened." The Comptess A. if it could be opened, asking were quickly removed. Hatzfeldt sat down and played a few bars in rather a halting fashion.

After a moment Liszt said: "No, no, it is not quite that." Hatzfeldt got up. Liszt seated himself at the piano, played two or three bits of songs, or waltzes, then, always over the keys and by degrees broke into a nocturne and a wild Hungarian march. It was very curious; his fingers looked as if long, and of course there wasn't any strength of an old man, but a master—quite unlike anything I have ever heard. When he got up fingers had any music left in them.—Mrs. WADSWORTH in *Scribner's Magazine* (New York).

### Rubinstein's Method of Sustaining Tone.

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But there is one thing which remains still the unrestrained domain of the pianist: the beauty of tone, the singing touch. In this realm he remains undisputed sovereign. To reach perfection in this respect, more than ever, it will be necessary for the pianist to strive to emulate the singer and the instrumentalist in the sustaining and modulating of the tone, if he will not see his existence imperiled.

How to accomplish that? Take one of the best grand pianos and strike a key with an intense pressure. You will be astonished how long the vibration of the string lasts, in full force. And even when the vibration begins to weaken a pressure of the pedal will revive it and prolong it. Rubinstein used to prolong the duration of a note *ad finitum* through the vibration began to weaken. Just as the spring was brought into further, delicate resounding and you hardly would have noticed that the prolongation was due to his clever manipulation.—EUGENIO DE PRIMI in *Musical America* (New York)

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Editor for June

MR. D. A. CLIPPINGER

### PRACTICAL VOICE CULTURE.

VOICE training presents two aspects in seeming opposition to each other. These aspects are, in fact, so unlike that teachers of singing must accept one or the other. To attempt to follow both is like trying to serve two masters, a proposition which we are told is attended with considerable difficulty.

The disagreement may be thus crystallized: Is singing physiologic or psychologic? Is it mechanics or art? Does it belong to physics or to æsthetics? Is the singer a mechanic, an anatomist, or an artist? In short is singing a science or an art? This is important. Science operates at all times according to law and is therefore mechanically exact. Now there is no poetry in mathematics. Its operations are cold-blooded, passionless, merciless, relentless; without attraction, emotion, sympathy or feeling. Exactness is the sum total of mathematical processes.

In all art, especially that of singing, we find such governing elements as taste, beauty, fancy, imagination, feeling, emotion, etc., things which defy the exactions of science, and yet without which a pure singing tone never could be produced.

Thus it will be seen how difficult it is for those who regard singing as an art to accept the mechanical dictum of those who study the voice in a laboratory and talk learnedly about the more or less uncertain results of their investigations.

### WHY?

Why the insistent demand that the artist be scientific? A demand that the physicist prove himself to be an artist before we attach any weight to his deductions would be equally just. If the artist must be a scientist, then the scientist must be an artist. The activity of art and the activity of science are different. Each has its legitimate field. Why attempt to make one include the other? The activity of art is as free and boundless as the universe. It is idealistic. It deals with the material of imagination and feeling—things entirely above and beyond the exactions of science. Art cannot be brought under the operation of mathematical formula. The moment this is done it ceases to be art and becomes mechanics. Singing is an art, and the singing teacher of singing are admitting that all teachers of singing are not equally artistic does not destroy the validity of the argument. Scientists manifest considerable enthusiasm in making a similar admission for each other.

The work of the scientists is legitimate and no attempt is made to discourage it. They tell us many interesting things. True, they contradict each other and every age repudiates the scientific theories of the one preceding. Notwithstanding of this their books are fascinating and we buy them as fast as they appear. We do not object to their knowledge, but we do object to the use they would have us make of it.

### THE VOCAL INSTRUMENT.

The vocal instrument is nothing short of marvelous. This little organ, perhaps an inch and a quarter in length, is capable of producing tone that a houseful of instruments of wood and metal cannot

drown, and its tone possesses a vital element that no manufactured instrument can ever approach. It is the aim of all instrument makers to approximate the human voice. It has taken ages of scientific study to produce an instrument which will give a mere semblance of that tone which the human voice produces spontaneously and with no scientific knowledge whatever on the part of its possessor.

To attempt to discover the action of every fiber, muscle and cartilage involved in producing tone and deduce therefrom certain tabulations resembling laws is an interesting pastime, but that it is useless in creating an artist every great singer of the world is a witness. No great singer ever stops to consider the combination of fundamental and upper partials in his tone. If he did it may be stated with mathematical certainty that he never would be a great singer. If there be such a thing as scientific voice production it is achieved when the vocal mechanism is responding automatically to the singer's concept of beauty and feeling. Granting that the scientists have discovered the exact function and action of the vocal machine, which is overtaking one's credulity, the attempt to produce such action by direct effort would kill the artistic instinct, destroy the element of spontaneity, prevent the production of the pure singing tone and end in disaster. Examples of this are, alas, too numerous. To insist on such a method of procedure is as intelligent as compelling architects to use Ruskin's *Ethics of the Dust* as a text book.

### THE NATURE OF THE INSTRUMENT.

The amount of time and energy devoted to proving what manner of instrument the vocal organ is or is not, can hardly be calculated. Why this outlay, hardly be calculated. Why insist that it be the vocal organ. Why insist that it be something else. Suppose it does resemble the single reed, the double reed, the string, the lips of the horn player, etc. Why not allow it to remain what it is? It is certain that the voice is not exactly like any other instrument. Further, what instrument it most resembles is of no vital importance either to singer or teacher. There are other things far more vital. This is made clear to every unprejudiced mind in the fact that no great teacher or singer ever bothers his head about what manner of instrument he has in his throat. The fact that all of the great singers of the world have been produced without this determines its value. Again, among those teachers who make scientific knowledge the basis of voice training and who differ in their opinions on the nature of the instrument, no one is more successful than the others, therefore we must inevitably conclude that there is something in voice teaching that is far more important than knowing what manufactured instrument the voice most resembles.

### GARCIA ON THE VOCAL INSTRUMENT.

It will be freely admitted by all who know that Garcia was a successful teacher of singing. On the nature of the vocal instrument he says: "The two lips of the glottis, which are separated in the

act of breathing, meet when preparing to produce a sound, and close the passage with the degree of energy demanded by the nature of the sound and the power with which it is to be emitted. Then being pushed upwards by the air, they give way and allow a portion of air to escape, but immediately return to their original contact and recommence the action. These intermittent emissions or explosions of air, when regular and rapid enough form a sound."—(*Hints on Singing*, GARCIA.)

This description, which undoubtedly is correct, shows how Garcia regarded the voice. But he made this knowledge no part of his teaching. He states that the Laryngoscope was of no value to him in teaching, that it only confirmed the conclusions he had reached before he invented it. The great teachers of all times have not made mechanical knowledge of the voice the basis of their instruction. He who continually talks physiology and mechanism to his pupils still lacks the point of view. He is not on the subject of voice training, and so far as results are concerned might as well be talking political economy.

We are willing to admit that what the scientists say of the action of the vocal instrument in phonation is true and interesting, but they should be willing to admit that it will do the same thing when they are not watching it, that it always has done the same thing when guided by artistic sense and always will. Making physiology the basis of a subject which manifestly belongs to psychology, is something we promptly refuse to do.

### NECESSARY KNOWLEDGE.

What should one know in order to be a successful teacher of singing? At this point the scientist and the artist part company, for we shall be talking of things which form no part of his mental operations. We shall be talking of things which cannot be cognized by the physical senses, consequently do not exist to him. The form of the idea, the mental concept, hearing the tone before one sings it, the effect of feeling on tone production, the artistic sense, etc. These are things which form no part of a physical laboratory equipment, but we shall see that they are most important in training the singer.

### THE PROCESS.

Training the voice is not a matter of physical development, nor can its principles be found in anatomy and physiology. Nature furnishes the instrument. We learn to play upon it. The knowledge of vocal anatomy, while most interesting, will come no nearer producing a singer than the knowledge of piano building will to producing a pianist.

Training the voice is training the mind of the student. Good tone production and good singing are the results of mental training of a specific kind. Therefore the mentality of the student must be carefully studied, his habits of thought, his tendencies, his taste. These must be directed along right lines. The process is a quest for truth, a search for the beautiful. It is in the highest sense a moral process, for it is developing the best parts of the student's nature. It so refines his taste that nothing coarse can be tolerated. This refining of his taste is what makes his ear so sensitive that it at once detects any imperfection in his tone quality. This is the most important thing in voice training, for without the sensitive ear the student is helpless, in that he has nothing to guide him, and without the sensitive ear the teacher is worthless, because he is unable to guide the student. The refined taste is as potent and necessary in tone production as it is in singing.



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#### THE FORM OF THE IDEA.

That an idea or concept has form seems to elude the scientific mind, but it is nevertheless true. Everything exists first as idea, and as idea it is most substantial. Hegel's definition of form as it appears to sight is "The realization in matter of an idea." The material form can be destroyed, but the idea cannot, therefore it is the more substantial.

The vocal instrument is plastic and responds to the idea or concept of tone. To attempt to produce a tone by mechanical directions without the guidance of the tone concept could never result in a sympathetic tone. This direct control of the organism is inherently and fundamentally wrong and invariably ends in failure. Everything involved in producing tone must be controlled by indirection, the tone concept, the mental tone if you please, which is definite in form and which results in definite expression. The vocal mechanism is acting correctly when it is responding automatically to the concept of the pure singing tone. Such tone can never be produced in any other way.

#### THE MUSICAL SENSE.

THE development of any faculty comes through its proper exercise. The study of mathematics develops the mathematical sense. The study of philosophy develops the philosophical sense. The study of music develops the musical sense. It is this musical sense which must direct music study, whether it be vocal or instrumental. The singer must form both the pitch and the quality of the vocal instrument as he uses it. It would be as futile to attempt to do this with the sense of the mathematician and physicist as it would be for the artist to attempt to solve the problems of Euclid with his knowledge of art.

To one who has the artistic sense it is a definite entity, but one who has it not is totally unable to comprehend its activity. This makes it impossible for the scientist and the artist to stand on common ground. The artist has so sensitized and refined that part of his nature which responds to beauty in all of its forms that the slightest variation from his ideal of tone quality, pitch, tone combination, progression, proportion, form, etc., meets an instant mental protest. Ages of scientific study would not develop in the least degree this part of one's nature.

#### THE APPLICATION.

How is this artistic sense applied to training a voice? It is called into action at the first tone the student sings. The tone must conform to certain mental demands, among which are the following: Is it musical? that is, is it round, full, free, steady, resonant, sympathetic, imaginative? Is it true to the pitch? Only the refined ear can answer these questions. No amount of mechanical knowledge is of the slightest value.

Why do we hear so many singers whose upper tones are hard, metallic, unsteady and unsympathetic? Is it from a lack of scientific knowledge of the voice? No. A tone is something to hear, and these unmusical tones are allowed to continue because they do not offend either the ear of the singer or that of his teacher. No matter how scientific the taste which instantly detects a defect in tone quality, he is worthless as a teacher.

On the other hand, we know some teachers who have no patience with so-called scientific methods, but whose artistic sense is so refined that it demands absolute purity of tone, consequently their pupils sing with perfect

freedom and the tone is always sympathetic. It is largely a matter of what the teacher's ear will stand without offence.

#### THE AUTOMATIC RESPONSE.

The idea that the voice never acts correctly unless controlled by direct effort is a vagary due to a lack of constructive thinking. When there is no interference to prevent it the voice responds accurately and automatically to the concept of the singer. But this is a condition which rarely obtains. Almost invariably there is resistance in the vocal organ. This resistance is usually referred to by the term "Throaty." It is not confined to the vocal chords but affects the pharynx as well, thereby impairing the quality of the tone. Resistance is what makes upper tones difficult. It is the voice teacher's arch enemy. It is constantly confronting him. It arrives with the first pupil in the morning and goes away with the last one in the evening. They all have it in different degrees. Where they get it is of no importance. It is there and the teacher must show how to get rid of it. With interference out of the way the voice practically places itself. Here the sensitive ear is in evidence. If the teacher be lacking in this direction he will allow the resistance to continue, with the result that he never will succeed in properly placing the upper voice. The sluggish ear, the inability to detect resistance in the tone is responsible for most of the failures in voice teaching.—D. A. CLIPPINGER.

#### THE OLD MASTERS.

THE old masters made musicianship and a sensitive ear the basis of their teaching. They were musicians first and singing teachers second. Tosi, whose book appeared in 1743, made the ability to read readily at sight the first step in the process of becoming a singer. To-day only a few ever take that step. In intonation he insisted that the pupil be able to distinguish clearly the difference between what he calls a major semitone and a minor semitone, the first of which is five-ninths of a step and the second four-ninths of a step, and he thinks it nothing out of the ordinary to be able to sing these intervals accurately. The musical standard set by the old masters for their pupils was high, and those preparing for a career had daily lessons of an hour each for from six to eight years.

Scientific voice production in the modern sense was unknown to the masters of the seventeenth and eighteenth centuries. They depended upon a refined musical sense to guide them and they produced great singers. The human mentality of to-day is little different from that of two centuries ago. To do the work as it should be done requires as much time now as it did then; but the modern rush demands that it be done quickly. To meet this demand quick methods, short methods, condensed methods, scientific methods, and a lot of other unwith results that satisfy only the inventors. The weakness of such systems is that they proceed on the hypothesis that to gain control of the mechanism is the primary and the development of the musical mentality the secondary consideration, a hypothesis which is exactly the reverse of the truth.

CHOPIN had that reverential worship for art which characterized the first masters of the middle ages, but in expression and bearing he was more simply modern and less ecstatic. As for them, so art was for him, a high and holy avocation. Like them, he was proud of his election for it, and honored it with devout piety.—FRANZ LISZT.



## THE BIG TONE.

The number of overworked voices is so great, both in Europe and America, that it compels the inference that many teachers believe a big tone to be the aim and end of voice teaching. We frequently hear it argued that the big tone must come first and that the mezza voce will grow out of it. The large amount of vocal wreckage strewn along the way seems to have little effect in destroying this erroneous idea, notwithstanding every instance of ruined voice can be traced to the exploitation of this fallacy. About the only possible way to ruin a voice is to force it. That is, to attempt to secure power and compass at once by force, not by growth.

The number of instances which have come to our notice recently of splendid young voices sacrificed to ignorant haste is alarming, and yet the game goes merrily on.

## THE CAUSE.

What is responsible for it? A lack of refinement in the tone concept, or taste of the teacher, a desire to make a public showing and demonstrate a method that turns out artists in three months, together with an utter lack of knowledge of the voice and a total disregard of its possibilities backed by a conscience of phenomenal elasticity, these must be held accountable for the continuation of this calamity.

But the most discouraging feature of this "get rich quick" system is that it propagates itself. The victim knowing no better way passes it along to others and thus assists in bringing the profession into general disrepute.

## VOICE BUILDING.

Singing teachers are numerous. Voice builders are scarce. To begin with, the real voice builder must have such a real concept of tone quality that to listen to a forced tone is quite out of the question. He must have not only a knowledge of the voice but that infinite patience which enables him, when he has begun to build the voice in the right way, to work carefully, conscientiously, and be satisfied to watch it grow.

## RESISTANCE.

The great enemy of the voice teacher is resistance. Very few voices are free from it.

It is a characteristic of all races. There is no way to avoid it, for singers always have it in greater or less degree before they go to a voice teacher. Resistance in the vocal mechanism always subtracts from the tone, never adds to it. If it be allowed to develop it finally reaches a point where the breath pressure is not sufficient to make the organ vibrate in the upper part of the compass and the top notes drop off one by one and those remaining diminish in power.

## HABIT.

A habit persevered in becomes stronger rather than weaker, and if the habit of resisting the tone in the throat be allowed to continue it means one of two things; either a very bad and a very short lived voice, or going back and starting the process in the right way and doing the work over, and this often requires more time than would have been necessary to do it correctly the first time.

## RESTORING THE VOICE.

Can voices such as those mentioned be restored? In most instances yes, if both teacher and pupil have sufficient patience, but it means stopping completely all loud singing. A voice can never be correctly built in the first place, nor can it be stored by singing full voice. To sing with

full voice in the beginning invariably develops resistance, and to continue singing with full voice would perpetuate and strengthen the habit and make restoring the voice a physical impossibility. One who has persistently forced his voice can never restore it or gain the right use of it if he be allowed to practice with full voice. He must begin in the middle of the voice with a tone in which there is no resistance whatever, and it can be built only so fast as it can be done without developing resistance. And here should be corrected a fallacy that is in far too general acceptance, namely, that in order to produce a big tone one must use a thick register or mechanism. Exactly the opposite is the truth. When the tone is properly placed, or poised, with the right relation, or balance of the breath and the vocal instrument, there is no consciousness whatever of resistance. In fact, the tone seems scarcely to touch the throat. It is only by building the tone from which all tension, rigidity, interference, resistance, effort have been completely eliminated that the student may hope to gain control of the real head voice. It is unfortunate that so few singers ever find the real head voice. They doubtless believe they have it when in reality they are forcing the middle voice up. The result is the hard, unsteady, unsympathetic tone so often heard when singers attempt to use the upper voice.

To the careful observer the mistake most often made in voice teaching is striving for quantity at the expense of quality. Multiplied instances come to mind of young singers with splendid natural equipment who, after two or three years of this kind of training have found their voices practically useless. American enterprise, haste and hurry are not confined to business, but have entered into educational systems including the teaching of singing. When a voice lesson becomes a "nervous spasm" and the cry is "put it over" it is time to become thoughtful. Quantity at the expense of quality is time doubly lost, for it requires as much time to destroy a bad habit as it does to acquire it.

## INTERPRETATION.

INTERPRETATION concerns itself with two things, namely, *what* to do and *how* to do it. "*What*" is the first step in the process, "*how*" is the second. "*What*" has to do with the subject matter of art, "*how*" has to do with technic. To concern one's self primarily with technic is to become mechanically exact at the expense of feeling.

How often do we hear it said of a singer, "She has a brilliant voice but sings without feeling." Which means that she has developed the technical side of singing but has done little with its emotional side.

Some singers prefer to fill their hearers with wonder and amazement by means of technical display and leave the deeper feelings untouched, but one tires quickly of this type of singer. Human nature demands something more than technic. Technic may astonish but it never starts the sympathetic tear.

The "*what*" of interpretation means the development of the artistic sense. This calls for sound musicianship, a comprehensive grasp of the meaning of life, a broad sympathy, a deep emotional nature, a quick imagination, and a mind that tends strongly towards all that makes for culture and refinement.

To sing with intent, purpose, design, imagination, is the result of endless attempts. No one does it in the beginning. To express a feeling fully and accurately, like singing scales rapidly, is the result

of endless repetitions. The effect of this is to sensitize one's nature and gain such control of one's feelings that they respond instantly when called.

The imagination is the most important faculty in interpretation, but it must not be regarded as a fixed quantity. It is capable of unlimited development, and this comes with its exercise along right lines.

Technic is a necessary means to an end and when combined with an artistic nature the result is that most wonderful means of expressing human feeling—the Art of Singing.

## METHOD.

THE term Method is very largely misunderstood. Every teacher has his ideals, and these he tries to reproduce in his pupils. It is safe to say that all teachers succeed in the main in doing this. We cannot imagine a teacher going on from year to year without getting his pupils to produce the kind of tone he believes to be right. He will cast about until he finds some way of getting what he wants. Whatever this may be it is his method. Therefore it is perfectly proper to say that every man's method is right because it produces what he wants it to produce. If the product is bad, as is often the case, the man behind the method is wrong. His unformed taste, lack of artistic sense and musical judgment are such that crudities in tone and style do not offend his ear, and he allows his pupils to believe they are right. His pupils in turn pass these things along to others and a kind of endless chain is established. Verily, there are worse things than method.

## NOTE-READING FOR SINGERS.

F. W. WODELL.

LET us say that a carpenter knows all about how to build a house, and starts out in the morning to begin to do it. He forgets his tool basket. He has his knowledge with him, but he has forgotten his tools. The singer who cannot read by note is in an equally unsatisfactory position. He can sing—that is to say, he has a voice and the power to sing—but he is dependent upon some one else, or upon playing over the music with an instrument, ere he can use his voice on new pieces. If he is asked to take part in a duet or quartet, he is at once embarrassed, and though much drilled "by ear," is never to be depended upon. He is sure to get the note or the time wrong and make trouble at one point or another. He is, in other words "inefficient." He cannot make the most of his vocal gifts and training. He cannot measure up to modern "efficiency" requirements. And yet to learn to read by note is not a hard task. After the theory of notation has been mastered in a few weeks' intelligent study, it is simply a matter of applying the knowledge gained, of practice. Every singer not a ready note-reader, should force himself to sustain a melody unaided by an instrument, against another voice, or another part played on an instrument. He should take every opportunity to sing in "parts" and always without accompaniment, if possible. Let him often choose the "inner" parts, or exchange parts in two-part music. If one wishes to learn a foreign language, perhaps the best plan is to go among those who speak nothing else and dwell there for a time. So if one wishes to read readily by note he must constantly take up new music and sing it without the aid of an instrument.

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## Department for Organists

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### The Modern Organ Keyboard

By EDWIN H. LEMARE

RECENTLY I urged a reform on the important question of organ touch,\* and it is gratifying to note that at least one eminent English firm of organ builders has successfully adopted the suggestions I ventured to make. Other firms, however, still retain the fatal and injurious *spring* key; and I fear that they will continue to do so until organists realize that these springs are a serious barrier to further technical advancement and point out their convictions to these organ builders.

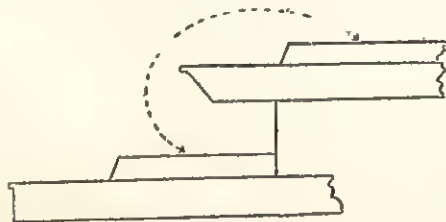
In recent years, however, another barrier to artistic organ playing has been established, viz.: the exaggerated form of overlapping keyboards. This arrangement is really a snare which as yet is not recognized, even by some of our best organ players.

The essentials of good piano or good organ technique are a perfectly free movement of the fingers and the wrist. Rapid and free finger and wrist movements have already been greatly affected by the fatal spring, to which is now added lack of space owing to the overhanging keyboard. My further experience during the last two years assures me that such keyboards should be condemned for the following reasons:

One reason why the keyboards have been brought closer and closer together has been owing to the delusion that "thumbing" would be made easier by so doing; but instead of being made easier by a greater overlapping of keyboards, it has in reality been made much more difficult. We can dismiss the idea of the possibility of "thumbing" on two rows below, as only a few odd notes here and there are ever possible. As a matter of fact, the thumb extends sufficiently below the rest of the hand to enable its use with the greatest ease, even when playing on the old keyboards, where there was no extension whatever of the naturals over the row beneath. "Thumbing" is a trick, and to utilize it successfully more *knack* is required than anything else. It certainly has been made no easier by the further shortening of the distance horizontally between one row and another. We can therefore dismiss as of no importance the first supposed advantage.

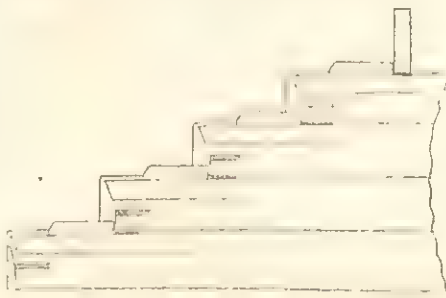
The second advantage claimed (particularly with four manuals) is that the upper rows are brought nearer to the player than hitherto, and there is consequently less distance to cover when the arm is raised or lowered from one manual to another. This, of course, would be logical if all things were equal; but unfortunately they are not. In the first place free wrist movement is not possible when playing chords on the black keys—or at least when the thumb has to be placed on a black key of such

chords—owing to the knuckles being wedged up against the overhanging row.\* If the slightest staccato wrist movement is attempted, it must be attended by one of two results,—either "smudge of tone" or damaged knuckles. The player therefore can never retain for any length of time the natural and correct position of the fingers and wrist, which have so frequently to be contorted in the vain attempt to obtain a clear and distinct touch. Let me give one example. Recently, during a recital I gave in Germany, I had to play the Caprice in Bb of Guilman on an organ with greatly overlapping keyboards. Every organist knows that this composition is a noted example of "quick change work" from one manual to another. I found that it was practically impossible on this organ (as, alas, on many others) to play the Caprice at a reasonably fair tempo for the reason that most of the chords contained black keys; and to free the knuckles from the overhanging row, it was necessary to bring the hands back towards the body, and then for them to travel in a semi-circle to the row above, and *vice versa*.



When the thumb of either hand had to be placed on a black key the manoeuvre was even more difficult and entailed greater loss of time in transit. I always aim—as I trust do all my fellow students in the art—at clearness and distinctness of touch, without adopting the grossly exaggerated "staccato style." On some occasions I have been compelled to change several pieces on a programme rather than to smudge certain passages, or take a chance of injuring my knuckles on the usual sharp edges of the overhanging manual. Often it has been necessary to call in the assistance of the organ tuner who, with sand paper in hand, has smoothed off some of the danger overhead.

Taking it all around, the most comfortable and practicable keyboard on which I have ever played is the one in the great Cavallé-Coll organ in the Albert Hall, Sheffield, of which I give a sketch.



Here the upper rows only overhang the lower to the extent of half an inch. It will also be noticed that the manuals are

brought closer together in the way of height and not in depth. Although this organ is built upon the old fashioned ventil system, there is still left plenty of space for the introduction of the necessary thumb pistons underneath each keyboard. The designer, however, of this keyboard was evidently well acquainted with the elementary and essential requirements of organ playing and very wisely saved space in the *right* direction, without interfering with the player's freedom to use his fingers and wrist as he would naturally wish to do on the pianoforte. Owing, therefore, to this saving in height, it is even possible on this organ to "thumb" from the swell down to the great,—the latter here being the lowest row. Free wrist and finger movement are unhindered on all manuals. The Guilman Caprice (no doubt conceived for such a keyboard), and hundreds of other works where ample key space is necessary for their correct performance, can be played as originally intended; and even at a far greater speed if desired. Such work as the Widor Toccata in F can be played clearly and as staccato as wished without having, as a vain endeavor, to try and play them from the arm, with straightened fingers.

I have recently transcribed and paraphrased some of the great studies of Chopin; but how it will be possible to play the "Black Note Study" (which makes a most fascinating organ number) on some of our modern cramped keyboards I know not. Not only is this barrier set up against the rendering of pure and legitimate organ music; but it is far greater when orchestral works are considered. The Finale, for instance, of the "William Tell" Overture is impossible,—if it be the desire of the performer to play it cleanly and at a good speed. (The section in C# minor is hopeless.) I can quote many other well-known works, but I trust these will suffice to prove my contentions.

There is yet another matter in connection with the organ keyboard which calls for immediate reform, viz.: The irregular "spacing" and thickness of the black keys. This question is of great importance when we realize the illusive "lightness" and the absence of a *top* resistance on the modern pneumatic or electric *spring* key. The reader will note that the spacing on most modern organ keyboards is greater between the C# and D# than between the G# and A#, the smallest of all usually being between the F# and G#. May I therefore respectfully call the attention of our key makers to this defect and suggest that these particular keys (in view of the unfortunate reversal of the piano touch on the organ) be made somewhat narrower so as to allow the second or the first finger—of average size—more room when it has to strike a natural *in between* two sharps.

Everything of course depends upon the ambition of the individual organist. If organists in general are content to put up with these obvious drawbacks, or fail to discover them, it will be most unfortunate for the art of organ playing. I fear, however, that as in the case of the antiquated, useless and impossible "pump-handle" swell pedal (which is, unfortunately, still to be found in this country) we may not hope for an immediate improvement in regard to the above. Organ builders really should not be our educators—although in many ways they have been—and so long as there is no protest against obviously ill-advised measurements we shall still fail to maintain the position we have already made for ourselves in other respects.

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\* "Modern Organ Touch," by Edwin H. Lemare. *Musical Opinion*, February, 1912.  
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Twelve o'clock! Good morning, everybody!

CHORUS: *Good Morning, Everybody!*

SPAULDING  
ELF OF THE WOOD.  
It's time for beloved Queen to arrive.

ALL.  
Bless our Fairy Queen! (Trumpet call is heard without. All stand in listening attitude.)

ELF OF THE WOOD.

The Queen's call!

ALL.

Hurrah!

PIANO SOLO: *Reviewing the Troops March*

SPAULDING  
(Enter to time of music. GNOMES, apparently blowing trumpets. They march to front of stage, salute, turn, march direct to throne and take their places one on either side of it. Enter Rainbow sisters and brothers in couples according to colors. They execute the same figure and retire right and left of throne. Enter QUEEN, bowing and smiling to all as she ascends the throne. Music ceases.)

ALL.

Hail to our Queen!

QUEEN.

(Standing.)

My loyal subjects it gives me great pleasure to be with you again, and help

to celebrate one more re-union of the fairy clan.

ALL.

Hail to our Queen!

QUEEN.

Thank you, dear friends, you all know that our life is just one round of pleasure. (May it always be so.) When we crave for food a luscious grape satisfies our appetite. Should our throats become parched, the dew-drop clinging lovingly to a rose appeases the thirst, and when our bodies are tired of refreshment and entertainment we curl in a buttercup and dream of all things beautiful.

ALL.

Hail to our Queen!

ELF OF THE WOOD.

Your Majesty, with your permission, Miss Scarlet will render a song written especially for this occasion.

QUEEN.

I shall be delighted to hear her.

MISS SCARLET: *Fairy Queen*... SPAULDING

QUEEN.

(After song.)

That is splendid! (Applauds.)

ELF OF THE WOOD.

Your Majesty, won't you favor us with your favorite song?

QUEEN.

Gladly. (Comes down front.)

QUEEN: *Queen of the Night*... SPAULDING

ALL.

(Applauding.)

Hail to our Queen!

(Queen resumes her seat on throne.)

PIANO SOLO: *Clap Hands March*,

SPAULDING  
(All execute a march maneuver or a calisthenic drill—at the option of the Stage Director. This can be made a very pretty picture number if properly rehearsed. After march all go back to their original positions.)

QUEEN.

Now, Elf of the woods, before we part, may we not hear from you with a song?

ALL.

Hurrah!

ELF OF THE WOOD.

With pleasure. (Sings.)

Elf of the Wood..... SPAULDING

QUEEN.

I certainly am very proud to be Queen of so much real talent, and regret that the hour necessitates our immediate departure. Good night and good bye for one year.

ALL: *Dancing Fairies*..... SPAULDING

CURTAIN.

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## Department for Violinists

Edited by ROBERT BRAINE

### FIRST EXERCISES IN FINGERING ON THE VIOLIN.

BY ARCHIBALD ORMISTON.

In all violin tutors, so far as the writer is aware, the first exercises in fingering make the first the leading or guiding finger of the others; also for quite a number of exercises the fourth finger is seldom, if at all, employed. After nearly thirty years' experience as a teacher I am strongly of opinion that this method of beginning the study of fingering is the chief reason why so many pupils after working for a considerable time are still unable to produce with ease and with certainty of intonation notes stopped by the fourth finger.

The following system has been devised by the writer and has been used with success for many years. The general plan of the system will become apparent as it is duly set forth, but the main idea is to make the third finger, instead of the first, the factor which determines the position of the hand. The hand is adjusted at the outset so that the fingers close naturally over the fingerboard in such a position as to form a perfect fourth between the open string and the third finger. The interval of a fourth (that is, the interval between the keynote (that is, the interval between the keynote of the scale and the fourth tone in the of the scale, as from A to D) is one that appeals very naturally to the ear, and is excellent therefore for use in the left-hand technique of the violin in which a correct ear plays so important a part.

Accuracy of intonation being a fundamental requisite in violin playing it is of the utmost importance that the first exercises in fingering, in addition to training the ear to recognize musical intervals and appealing to the pupil's understanding, should be of so simple a nature technically that their execution will facilitate certainty of intonation. For the primary exercises I utilize only one string and that the second. My reasons for choosing this string are that next to the first it is the easiest to set in vibration and that the beginner's hand always feels more comfortable when playing upon an inner string than when playing upon either of the outer ones.

The first exercise consists in sounding the open string A alternately with its perfect fourth above—the note D. After these notes are sung or played a few times I experience no difficulty in getting pupils to recognize and produce a perfect interval. In fact the majority of pupils seem to find it easier to stop an open fourth, when the lower note is an open fourth, than a true major second. Now let the pupil, while holding the violin correctly, sound the open string A, then place the tip of the third finger uprightly on the same string, allowing the finger to fall as in the natural action of closing the hand. If the note produced be either too high or too low instruct him not to correct the intonation by moving the finger, but to slide the hand backwards or forwards on the neck of the violin until the third finger, by the mere action of letting it fall like a little hammer, strikes the note D dead in tune. The hand will now be located at its correct distance from

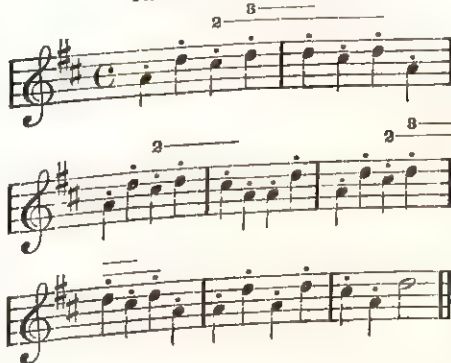
the nut and the first exercise may be practiced very slowly, employing short clean strokes with the upper third part of the bow and making a distinct pause after each note.

#### No. 1. EXERCISE FOR THE OPEN STRING AND THIRD FINGER.



The next exercise introduces the employment of the second finger, which should also fall in the same natural manner as the third, but care must be taken to observe that it falls so near to the third finger as to produce its note, C sharp, a true semitone below D. Great attention must also be paid to the keeping down of the fingers where indicated.

#### No. 2. EXERCISE FOR THE OPEN STRING, THIRD AND SECOND FINGERS.



The next finger to be employed is the fourth, which would naturally fall near to the third finger, but must be extended to the third finger to stop the note E, an about a semitone above the note D interval of a whole tone above the note D stopped by the third finger. If the violin is held correctly, the neck not allowed to sink into the fork, the thumb kept as right and well forward and the elbow brought straight as possible and the elbow brought well to the right under the instrument, little if any difficulty will be experienced in extending the fourth finger to stop the note E at its requisite pitch.

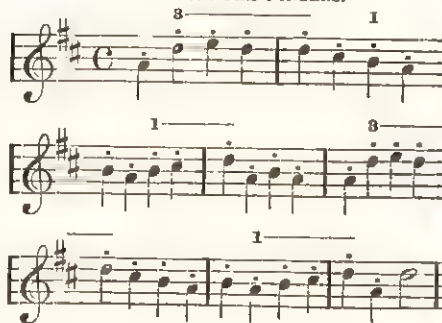
#### No. 3. EXERCISE FOR THE OPEN STRING, THIRD SECOND AND FOURTH FINGERS.



Last of all we employ the first finger, the correct manipulation of which sometimes causes more trouble than the fourth. The first finger would naturally fall near to the second finger, but to stop the note B its tip must be drawn backward, as in the action of folding up the finger, till its tip stands at the distance of a whole tone from the second finger. To allow the first finger perfect freedom of action the pupil must bear in mind that, first, foremost, and all the time, the violin neck must never be grasped tightly, that the instrument must be chiefly supported by the thumb at or near its middle joint, and that the side of the first finger, at the part between its second and third joints, should bear but not press against the neck near to the nut. If any tendency to draw back the whole hand when drawing back the tip of the finger to its proper location is shown, it is advisable to practice the action of the finger in the following manner:

Without sounding the notes let the pupil, after adjusting the hand to its correct position in relation to the nut, place the third, second and first finger tips near to each other on the string, then, while holding the third and second fingers firmly down, instruct him to relax the pressure of the first finger and move it lightly backwards and forwards on the string, being careful at each backward movement to draw in the tip of the finger as much as possible. With a little practice, and as he acquires the knack of supporting the instrument almost entirely on the thumb, he will find that he can easily draw the tip of the finger even further back than is required at present, and without disturbing the location of the other fingers. He will also discover that for a considerable time he must always remember to bend inward the tip of the first finger before placing it upon the string. Later on this action will be performed unconsciously.

#### No. 4. EXERCISE FOR OPEN STRING AND ALL THE FINGERS.



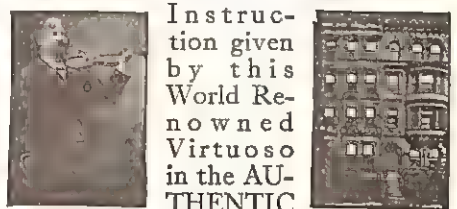
Here, as I am simply demonstrating the principle of my system of first exercises in fingering, only four exercises are given, to show how each finger is employed, but in teaching an increased number of exercises is used at each stage. As early as possible exercises are also given to be played legato, and after the pupil is able to use his fingers with freedom and certainty when employed in consecutive order, exercises containing intervals which require the fingers to follow each other in any order are given. Some of the exercises are then transferred to the third string, and further exercises in two strings increase the interest of the studies. The fourth string is the next to be utilized, and last of all the first. During this period the pupil is instructed, before beginning to play any exercise, always to determine the correct location of the hand by playing, or percussing, the note stopped by the third finger at the interval of a perfect fourth above the open string. As soon as the pupil fully realizes that the third finger is the keynote of the hand, his other fingers begin to locate their notes with ease and certainty.

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Proper accent is the life and soul of good violin playing, and in order to produce it, it is very necessary that the up and down bows come on the proper notes. Playing the violin and other bowed instruments offers difficulties in this respect not met with in the case of instruments such as the piano and wind instruments. In the latter instruments a few notes in a passage may be phrased wrong without the mistake affecting the succeeding notes. In violin playing if a slur is left out, a note begun with up where it should be down bow, etc., and if the student continues to play the passage without correcting the direction of the bow, it is obvious that the entire passage will be played incorrectly, following the one error in bowing, since every succeeding bow will be down where it should be up, and vice versa. It is much the same as when a string of dominoes are set up on end, a half-inch apart, and one tipped over. The dominoes fall one against the other until the whole string is tumbled down. So in a long passage in violin playing if one mistake in bowing is made, the direction of the bow will be incorrect through the whole passage, unless the player correct the first mistake by another change in the bowing, to counteract it.

The violin student with a competent teacher has every opportunity of acquiring a correct division of the bow and good phrasing, since the teacher will allow him to use only the best editions of standard studies, concertos, etc., which have been thoroughly bowed by good violinists, and when compositions are met with where the bowing is badly marked, the teacher corrects all their deficiencies. Every teacher knows that a large part of his duties in teaching consists of marking the bowings properly for the pupil.

### FALSE BOWINGS.

The violin pupil who is self-taught, or who has had only a limited amount of instruction is often sadly at sea when attempting violin parts which have not been properly marked. Take the case of the violin parts to the popular music of the day, such as is played by our theatre and dance orchestras; it is a rare exception to find a part which is bowed so that it will give the proper effect. In a large number of cases these compositions are written by pianists, wind instrument players, and others who know absolutely nothing of the technical principles of violin bowing, or possibly have only a smattering, which is worse than nothing. When these compositions fall into the hands of good professional violinists, they simply ignore the printed bowing marks, and play the parts according to the correct principles of bowing, which they have learned by long experience. In many such compositions what appear to be how marks are only guides to the phrasing,

such as might have been marked for any instrument. On rare occasions a part will be found, in such music, which is correctly bowed, probably where the composer is a competent violinist. The injury which is done by these badly bowed parts will be apparent when it is remembered that thousands of young violinists do little other musical work than playing these popular theatre orchestra and dance compositions. It might be thought that as these compositions are mostly of but moderate difficulty, the bowing would not be difficult. This, however, is not always the case, since many rag-time compositions, which form so large a proportion of this music, often offer very considerable bowing difficulties, on account of their peculiar rhythm, and syncopated effects. I once showed one of these very difficult "rags" to a great violinist, who could play through the classic violin repertoire, and it worried him a great deal until he could figure out the most effective way to play it.

A great many editions of standard orchestral works, are also very faulty as regards the markings of the bowings. In consequence, in all the leading symphony orchestras it is a part of the duties of the concertmaster or his assistant to mark the bowings of the violin parts, so that all the violinists will have a uniform bowing, thus making the phrasing more uniform, besides having a pleasing effect on the eye to see all the bows rising and falling with the same motion.

The standard studies such as Kreutzer, Fiorillo, Rode, etc., and the leading concertos, are usually well marked, since the publishers as a rule engage some eminent violinist to edit them, mark the bowing, fingering, etc. Still even among these "freak" editions are sometimes met with, containing peculiar individual theories of their editors. For this reason violin students should use great care in choosing the editions they use of such works, since many different editions can be obtained. Even in the best editions occasional misprints and faulty bowing marks will be found, which the teacher must correct.

### VIOLIN AND PIANO MUSIC.

The more difficult solo violin compositions, violin and piano pieces, sonatas, and violin pieces of a miscellaneous character by good composers, can usually be obtained with the fingering and bowing well marked, since if they are usually marked by the composer, or are edited by good violinists. It is in the hundreds of thousands of arrangements and original pieces of moderate difficulty by more or less obscure arrangers and composers that the greatest number of bad bowings are encountered, and the pity of it is that compositions of this class are the very ones that are most likely to be studied by amateurs and more or less self-taught players. In many of these compositions hardly any attempt is made to write correct bowings. I have in mind a series of arrangement from operas, which have been sold by the million all over this country, which are so ridiculously deficient in the bowing marks and proper slurring, that it seems as if the publisher had given the job to the office boy, who daubed a lot of slur marks with mucilage and threw them at the page, leaving them to stick wherever they fell. Tons and tons of sheet music violin pieces, where the bowing is either not marked at all every year, and as they fall for the most part into the hands of players who do not know how to correct them, the mischief which is caused is incalculable. I hold back the progress of the violin art more than this one of badly marked violin music. However, there has been considerable improvement of late in this respect and our leading publishers are

paying more attention to having their violin compositions edited by good violinists.

The violin student who wishes to advance in his art should make it a point to buy only good editions which are correctly bowed and fingered, for by playing such compositions he will gradually learn the principles of applying the bowing in such a manner as will best express the musical idea. In the case of a violin student living in a locality where good teachers are not available, it would be a good idea for him to mail the composition being studied to some good violinist to have the bowing and fingering marked. Almost any violin teacher would do this marking for the price of a lesson or two, and it would be a great encouragement to the pupil to know that his work was laid out correctly for him.

## IS EVERY VIOLINIST A JUDGE OF VIOLIN TONE?

PRACTICALLY all violinists have a shadowy, intangible, "ideal" of violin tone, and he or she, without acquiring this "ideal" by any course of study or thorough knowledge of tone, will set up this ideal and fight for it to the last ditch regardless of how many better-informed persons may take issue therewith. To prove that the average violinist has not, and cannot, have a very vast fund of tone knowledge is not difficult.

Let us assume that the Stradivarius or Guarnerius best instruments represent the ultimate ideal. Then let us inquire how many of our violinists have ever heard or played on one of these violins. It is certain that not one in a thousand has ever handled a fine Stradivarius, and, if we assume the Stradivarius to represent the "ideal," and we know that a big majority of our self-appointed judges—average players—have no intimate knowledge of this "ideal," how then can we believe that the average violinist is, or can be, a judge of true violin tone?

Or let us assume that some modern master-makers really produce violins the equal in tone of a Stradivarius—then let us inquire how many average players have had the privilege of hearing or trying the best productions of modern masters, and know how to play them. Again we must conclude that the bulk of the evidence is against the probability of the average violinist being a judge of the finer tone-qualities of a violin, for the average player may have only a very limited knowledge of modern makers and their work.

But, to my mind, the greatest reason that can be presented to prove that the average violinist is not a judge of violin tone, isn't the fact that he hasn't a Stradivarius to examine to base his valuations on—it is this: The average violinist purchases a violin which happens to strike his fancy, and thereafter the tone of that violin will be "his ideal." If it is a loud-toned instrument, then he'll be found in the ranks of those who belittle all instruments whose tone-quality doesn't border on the loud; and if it happens to be a smooth-toned instrument which he first likes, one that is pleasing to his ear but which has no real tonal color, he will thereafter find fault with all instruments that do not sound similar to his own instrument.

And the average violinist sticks to this mode of judging tone—sticks to the fallacious method of judging all violins by "his own," regardless of the fact that he often tries a \$300 or \$500 instrument and as his own, which is probably not worth \$100.—*Violin World.*



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## Answers to Correspondents

H. G. R.—De Beriot's First Concerto is a very popular concert piece. It contains effective passages for double stopping in thirds, sixths and tenths, and considerable left hand pizzicato work. If you can play the Kreutzer Etudes really well you ought to be able to master this concerto.

T. deM.—Wipe your violin off with a silk handkerchief always after you have finished playing. If you allow the rosin to accumulate month after month it will combine with the varnish of the violin and form unsightly black patches, which cannot be removed with any of the patent cleaners, and which can only be removed by scraping. The varnish of a violin can be kept looking brilliant for centuries if the rosin is carefully wiped off.

M. Y.—To judge from the list of pieces you send, you are playing music entirely too difficult for the amount of technical work you have done. Play something well within your ability instead. You cannot fool an audience into believing that you are a virtuoso, by attempting to play standard violin concertos, when you ought to be playing Dancas' Little Airs with Variations. Your audience will judge by its ears and not by the name of the piece on the program.

H. Y.—The Bach Double Concerto you mention for two violins with piano accompaniment is one of the great works of violin literature, and forms a splendid concert number. This concerto is not excessively difficult from a technical standpoint. The difficulty is to play it with the rhythmic perfection, finish and musicianship which all Bach's works require. I do not know any works which will develop and refine a violinist's powers to a greater extent than the Six Sonatas, and the violin concertos of Bach.

W. H. W.—Artificial harmonics on the violin are often indicated by square notes, as in the example you send:



There are no harmonics in "double stopping" in the last eight bars of Wieniawski's *Kuyawiak*. The only chord in these last eight bars is the four part chord which concludes the piece. What gives these passages the appearance of gives these passages the appearance of chords is the fact that the position of both the first and fourth fingers, both of which are used in the production of these artificial harmonics, is indicated by the notation. Only the note produced by the first finger sounds, however. The first fourth finger is held firmly on the string, while the fourth finger is laid lightly on the string a fourth above, thus producing the harmonic. The first three bars of this composition are written as follows. The actual sounds produced are two octaves above the lower notes, played with the first finger:



In the first measure, for instance, the first finger holds the string firmly to the fingerboard at the point where the note A is produced on the E string. With the first finger holding this note, the fourth finger is then laid lightly on the string at the point where the note D is produced in the third position. This produces the note A as a harmonic, two octaves above the first A above the staff. The rest of the passage is produced in a similar manner. The half notes indicate the harmonics.

R. P. D.—I have not seen the work of the late Dr. Frederick Castle of Lowell, Ind., in which he describes a method of making the plates of the violin on the same plan as the sounding board of a piano. In a recent article in THE ETUDE to which you refer, in which I described a number of new inventions designed to improve the manufacture of violins, quite a number of additional plans might have been mentioned. One is the making of the belly with ribs like the ribs of a mandolin only so neatly joined together that the joining can scarcely be seen, and the whole having the appearance of a belly of one piece. It is claimed that making the belly in sections gives it greater elasticity and "spring." A firm in Chicago is now making violins on this principle. There are many other devices which have been tried, but somehow or other no one seems to be able to devise a method of manufacture which shows an improvement over the violins of one Antonius Stradivarius of Cremona, Italy.

STUDENT.—Practicing with others in orchestra, quartet, or other ensemble work, where a great deal of new music is rehearsed, and where the music is not too difficult, is one of the best means of improving one's ability in sight reading. Another excellent plan is to get collections of easy violin music, orchestra violin parts, violin sonatas, and any other violin parts you can procure, and try to play them through without stopping, at first sight. If you can find a good piano player to play the piano parts so much the better. The advantage of playing with others is that you have to keep your part going, for if you stop, you are left behind. Sight reading is a gift with some people, but almost any one can improve his faculty in this respect almost indefinitely by practice as outlined above.

L. F. McL.—I do not find that Giovanni Bellosio has any standing in the historical notes of famous violin makers; in fact, I can find no record of such a maker. Possibly you refer to Anselmo Bellosio, a famous violin maker who worked in Venice in the eighteenth century. This maker was born about 1715, and died in 1785. He was a pupil of Seraphine. He was fond of making violins after the Amati model, and his violins are of a rich brownish red, or yellow. Possibly Giovanni Bellosio was an obscure relative of Anselmo.

B. K.—The South offers an excellent field for young lady teachers of the violin to locate, owing to the great number of young ladies' colleges and seminaries, practically all of which support departments of music, where violin, voice and piano are taught. Almost every large city in the South has one or more music teachers' agencies, which place teachers in school positions. You could no doubt get the address of an agency of this character in any Southern city by consulting its directory, or by writing to any leading music house in the city where you would prefer to locate, asking them to supply the information.



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## Department for Children

Edited by Miss Jo-Shipley Watson

### MAKING A COMMUNITY MUSICAL.

#### THE CHILD'S PART.

WHAT, pray, can Ethel and Rachel and Edith and John do to make a community musical! What do you suppose? Give three guesses while I count ten—oh, dear me—how slow you are—can't think of a solitary thing! Shame! Shame!

Now, first of all, they are to play and sing when asked. A child's part is to take part. Ethel and Rachel and Edith and John must simply march forward with a

"Yes,"

"I will,"

"I can" and

"I'm in practice."

When they can do that we know that they are real soldiers of progress. When they don't do it we know that they are deserters and every one knows what becomes of soldiers who run away. No! No! never run away from your duty; it's a solemn rite you must perform for the good of all, your part is to make the world more beautiful because you are here with your music.

Then another part in making your community musical is to have good music to play or sing. It must not tickle the senses so much as appeal to the heart and mind—so don't forget that dear old Beethoven and Haydn and Mozart are as much alive to-day as the writers of the tinkling dance tunes just off the press—and really, truly, my dears, people the world over love to hear Beethoven and Haydn and Mozart. They love the slow Minuets, the dainty Allegros, the stately Andantes and rollicking Rondos, for I have tried it on and I know—so don't run away from the good old classic writers, the best is always good.

Then again your part in making a community more musical is a part some of its neglect, you must not only play good music but must hear good music. Go to the best lectures and concerts that come your way; never put the best aside because it is "so expensive" or "too classic." The best will always be expensive and classic and the vulgar things will always be cheap.

Everything worth while is born of struggle, so your part is to struggle up to an understanding of the best. Stop your ears to the shouts of the Electric Theatres; remember you are soldiers of progress and soldiers on the march never turn aside.

Then another part of your duty as soldiers of musical progress is this: Know your heroes by name, and know their story, for they all have interesting stories. If there is a Bach or a Liszt or a Schubert or a Chopin wouldn't it be a good thing for the town's musical progress to inquire of the librarian for books about your own special line of work? Ask for such books as *Standard History of Music*, by J. F. Cooke; *The Wagner Story Book*, by William H. Frost, or *First Studies in Music Biography*, Thomas Tapper, or *Music Study in Germany*, Amy Fay. I know there must be any number of good books on music in your town library that are turn-

ing yellow for want of light and sunshine. Be brave and ask for them and demand others, the library committee will be glad to provide more reading matter for you and your musical club. Look over the magazine rack, do you see a musical magazine? No, but you find a dozen or more on trades, and yet the dust-begrimed farmer, mechanic or engineer loves music. Your playing or singing is perhaps the sweetest part of his day, and you should have your magazine, as he has his, at the town library. Your part in the community's growth is as great as that of the tradesman—indeed, greater. So Ethel and Rachel and Edith and John do your best. Be real soldiers. Play hard, practice hard, sing, read, get your lessons, turn your back on the cheap and vulgar, be a standard bearer for the best there is in life—the love of beautiful music.

### MUSICAL GAMES.

#### TWO PLUS TWO ARE ONE.

PLAYERS are seated on chairs. In front is the leader and before her stands a table; behind her is a large sheet or blackboard. On the sheet are composers' pictures. These are cut in half from top to bottom, one half appears on the sheet, the other half is on the table.

The spirit of music, blindfolded, touches one of the players with a wand, saying, "Arise thou, O student,

"Complete the sum.

"Two plus two are one!"

The player goes to the table, picks up half of a picture, goes to the sheet and tries to find its mate. Two minutes are allowed, and if he completes one picture in this time he may try another, and so on until the time is up. If he fails, the spirit of music says:

"The time is done.

Go, slothful one;

Thou knowest not that

Two plus two are one."

Those who fail take their place behind the first players, but the one who makes the greatest number of complete pictures receives a prize. A composer's photograph framed, or a scrapbook, make acceptable favors.

#### WHAT'S IN A NAME?

This game may be played by any number of players, the more the merrier. On the blackboard are a list of well-known compositions, such as *Spring Song*, *Wedding March*, *Tannhäuser*, *Carmen*, *Narcissus*, *To a Wild Rose*, *Il Trovatore*, *Parsifal*, *Messiah*, *Creation*, *Ninth Symphony*, *The Rosary*, and so on.

Each player has a pad with pencil attached, he is to write the composer's name opposite the composition. After a certain time has elapsed the papers are exchanged and marked, those who have made mistakes rise and march around the room singing:

Shame, shame, if we do not know the name,  
All these great composers will be lost to fame!

A dictionary of music or history of music may be given as a prize.

### ALPHABETICAL PRACTICE RULES.

Accent prudently.  
Be prompt.  
Count aloud.  
Don't try to deceive the clock.  
Employ every minute of the hour.  
Failure is temporary.  
Get busy at once.  
Have an idea of what you want to do before you begin.  
Indolence doesn't belong here.  
Judiciously plan your work.  
Keep at it.  
Lose no time talking.  
Memorize.  
Never miss an opportunity to play publicly.  
Once over the hard place, push onward.  
Plenty of practice plus persistence plus patience equals success.  
Quit complaining.  
Rise above criticism.  
Select always the best to study.  
True to your ideal means true to yourself.  
Unquiet mind—unquiet practice.  
Vacations may be too prolonged.  
Waste no time on trash.  
Xamine your repertoire.  
Yield not to laziness.  
Zealous for the best.

### FIND SOME ORCHESTRAL INSTRUMENTS.

My first is an exclamation.  
My second is something to tie.  
(O boe.)

My first is a little girl's name.  
My second is worn in her hair.  
(Clarinet.)

My first comes from Japan.  
My second is a sailor's drink.  
My third is to love and fondle.  
(T rum pet.)

My whole is a Shakespeare heroine.  
(Viola.)

My first and last  
Is part of your ear.  
(Drum.)

My first is a relish.  
My second means "not loudly."  
(Piccolo.)

My first is a fish.  
My second is "in a short time."  
(Bassoon.)

My first is a counterpart.  
My second is the lowest part in a musical composition.  
(Double bass.)

### JESSICA'S PRACTICE HOUR.

(Who can translate it?)

JESSICA takes her scales *Adagio sostenuto*, and her Czerny etude *Piu animato ma non troppo*. She glances at the clock *espressivo*, and plays her pieces *molto meno mosso*. She looks out of the window *risoluto* and calls to mama, *plaintivo*, "I see Willie and Hattie and Georgie, may I join the trio?" "No," answers mama *con spirito*. Jessica pouts *deciso*; then *deliberato* she turns the hands of the clock forward and begins scales *con delirio*. Czerny she plays this time *Andante pesante*, and then she takes up a Tema *con variato*, with sub themes *ben marcato*, *Allegro*, *con tutta forza*. She plays *pizzicato* with *accelerando* and *attaca subito*. *Presto*, she closes the piano. *Delicatamenta* she opens the door. The clock strikes the hour, and she runs down the street in *Tempo di Polka*. She calls to the trio, *con brio*, "Now for fun, the practice is done!"

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The advance price of this volume will be 35 cents postpaid.

### Chopin's Polonaises

This is one of the best offers we have to present to our readers this month. Chopin has put into this form some of his greatest creations. Of all the volumes of Chopin the Polonaises are the most popular. In fact, it is to Chopin that we owe the great popularity of this volume of music. Almost any pianist of these polonaises should have a volume of these polonaises for his library. It will be published in the Presser Collection in our usual style of good engraving and finest grade of paper.

Our special offer price which will most likely be withdrawn after this month is only 30 cents postpaid if cash accompanies the order.

### Wagner-Liszt Album

This work will shortly be added to the Presser Collection. This volume contains all the famous transcriptions by Liszt from Wagner's Operas. There are nine of these and the volume contains nearly 100 pages. The arrangements are almost too well known for us to go into detail here. They are intended of course for rather advanced pianists. They are brilliant concert compositions. The price at which we offer the entire volume is less than any of the single pieces may be purchased for in sheet form.

The special offer will most likely be withdrawn after this issue, but we still present our special offer for the present month, 35 cents postpaid, if cash accompanies the order.

### Musical Playing Cards

We again draw attention to a prospective publication of a set of regular playing cards, a pack of 52 or 53 cards, so manufactured that any game that can be played with hearts, diamonds, clubs and spades can be played with these cards; the only difference will be that the suits will be musical characters, rather interesting for the use of any person or group of persons musically inclined. In advance of publication these cards will be sold for 25 cents a pack.

### Advance of Publication Offers Withdrawn

As mentioned last month, it sometimes happens that when we are announcing a new work at a special introductory price, the new work has not as yet received its real title. Just as soon, given in our Publisher's Notes. We mention this matter for the better understanding of our patrons who occasionally receive volumes bearing titles differing slightly from the ones first announced. We are withdrawing from special offer



## Special Notices

RATES—Professional Want Notices five cents per word. All other notices ten cents per nonpareil word, cash with orders.

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**LOUIS ARTHUR RUSSELL**, author of the "Russell Modern Methods of Music Study," the Russell Books, etc., etc., announces his schedule of summer teaching, to include special classes in Voice Culture, Piano-forte Study, Theory Analysis, etc., in Newark, N. J., June 15th to July 17th, at the College of Music, alternating (except week of July 5th) during same month with the Manhattan course at Russell Studios. Carnegie Hall, week of July 5th, will be devoted to a special course (five full days) in New York, Monday, July 20th. Mr. Russell will take personal charge of the Summer Music Course at St. Mary's Academy, Columbus, Ohio, this course extending through three weeks, daily sessions (six hours), and special evening sessions. Send for particulars regarding these courses. Address Carnegie Hall, Manhattan, or "St. Mary's," Columbus, Ohio.

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this month, two important works, "Pleasant Hours for Four Hands" Op. 1042, by A. Sartorio, and "Italian Overtures for Four Hands."

These works are now ready and the special offer is hereby withdrawn. "Pleasant Hours" is one of the best sets of duets for teacher and pupil that we have seen and the secondo part is not too difficult to be played by a more advanced student should this prove desirable. We should be pleased to send the work for examination to all who may be interested.

"Italian Overtures" contains nine of the best overtures of Bellini and Rossini, splendidly arranged for four hands, and all very carefully prepared. We shall be glad to send the volume to all who may be interested.

### Easy Parlor Album for the Pianoforte

This is one of a series of volumes printed from especially large plates. It is a particularly rich and inviting collection of easy pieces in brilliant and popular style suited either for home or recital use. None of the pieces go beyond the advanced second grade in point of difficulty, and there will be an unusually large number of pieces in the collection.

The special introductory price in advance of publication for this work is 20 cents postpaid.

### New Reed Organ Collection

This volume has taken definite shape and will be ready for delivery in a short time. The pieces in this volume will be of a semi-classical nature. There will be no trifling compositions in the whole volume. Most of these will be arranged from the classic masters and most of them will be short; some will be only one page long, others two pages and others three pages. The pieces will be suitable for either home playing or in church. They will be especially arranged for the reed organ, but can be played on the pipe organ. There will be some 150 pages in this volume and our advance price is but 25 cents for the complete volume, postpaid, if cash is sent in advance.

### New Anthem Collection

This new edition to our series of enormously successful anthem collections is now well advanced in preparation. All those who have used our previous volumes will welcome this new coming, and we can cordially recommend the book to organists and choir masters. It will contain an especially bright and pleasing assortment of new and singable anthems.

The special introductory price in advance of publication is 13 cents per copy postpaid.

### Six Hundred Dollar Offer

The Prize Contest having closed May 1st, the judges have been busy sorting and classifying the manuscripts submitted. This has been a huge task. There were in all about one thousand manuscripts submitted, representing several hundred composers. The manuscripts came from all directions. Every piece is being carefully examined and we expect to announce the awards in the July issue of THE ETUDE. After this date, all manuscripts not available will be returned to the writers as promptly as possible.

### New Album for Violin and Piano

This is another one of the volumes printed from especially large plates. It will contain a large and varied collection of violin pieces with piano accompaniment especially adapted for players of intermediate attainment. The pieces will all lie chiefly in the first and third positions with a few slightly more advanced. The material is all by popular and standard writers, and there is not a dry or hackneyed piece in the book.

For special introductory purposes the special advance price for this volume will be 20 cents postpaid.

### CHOPIN'S GOLDEN AGE.

WHEN Chopin had his apartments in the Rue de la Chaussée d'Antin in Paris, guests would drop in at the soirées musicales and take their places without a word. Here they sat for hours entranced by Chopin's wonderful playing and improvisations. Liszt has given a delightful picture of these soirées. He writes: "Chopin's apartments were dimly lighted with wax candles only, grouped around the Pleyel piano, which he particularly liked for its slightly veiled, yet silvery sonorous tone and easy action. As the corners of the room were left in obscurity all idea of limit was lost, so that there seemed to be no boundary save the darkness of space. The light concentrated around the piano glided wave-like along the floor, mingling with the red flashes of the firelight. By a strange coincidence the polished surface of the mirror reflected so as to double for our eyes the beautiful oval face with the silken curls, which has so often been copied and of which countless engravings have been produced."

### HOW THEY FINANCED PARSIFAL.

THE occasional opulent performances of *Parsifal* are by no means easy to give even in these days, but one may imagine how much more difficult was the first production when it was given over thirty years ago at Bayreuth. Entirely apart from the artistic difficulties was the uninviting task of financing an undertaking which in the eyes of hundreds could prove like other Wagnerian enterprises nothing but a disastrous failure. Again, there was Wagner himself to deal with. He had his idealistic mind set upon a wonderful school he proposed to found in Bayreuth. The student-body was to be composed solely of graduates of foremost conservatoires who were to spend six years more in post graduate work in Wagner's preparatory school. The hard working Wagner Societies in all parts of Germany were importuned to forget Wagner's failures in the past and contribute toward the support of the idealistic school. A production of *Parsifal* was offered as a kind of premium for their contributions. Finally Wagner was persuaded that his school was perhaps too Utopian and consented to have all contributions received directed toward the production of his "masterpiece" *Parsifal*. In various ways a sum of about 180,000 marks was gotten together.

The writing of *Parsifal* covered a period of nearly six years. The first performance was given July 28, 1882. Up to this time the Wagner music dramas at Bayreuth had been given before very exclusive audiences of Wagner devotees who subscribed for their seats long in advance. Now it was decided to give sixteen performances open to the public after two performances especially for Wagner patrons had been given. This plan proved especially successful. Seats sold for thirty marks each (\$7.50) and owing to the fact that many of the artists gave their services "for the good of the cause," there was a profit of seventy-five thousand marks which was applied to a central fund which insured the continuance of Wagnerian opera at Bayreuth. Thereafter the proprietary right in *Parsifal* remained one of the chief assets of Bayreuth and sent thousands upon thousands to the quaint little Bavarian town with its pleasant surrounding, commonplace buildings, stuffy hotels and Elysian temple of the Music Drama. Seven months after the production of *Parsifal* Wagner's tumultuous life ended in Venice.

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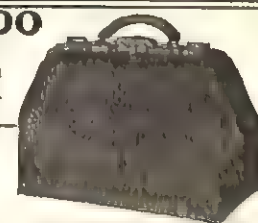
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# The World of Music

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world told concisely, pointedly and justly

## At Home

THE tour of the Chicago Opera Company  
is reported to have resulted in a loss of  
\$180,000.

PUCCINI is said to be negotiating for the  
operatic rights in *The Daring of the Gods*.

THE widow of Sir George Grove, the  
compiler of the celebrated dictionary died  
recently in England.

CONGRATULATIONS to Efrem Zimbalist and  
Alma Gluck, who are to be married this  
merry month of June.

CARUSO has renewed his contract with the  
Metropolitan for 1915. It is stated that he  
will receive \$3,000 a performance.

PERFORMANCES of *Jongleur* and *Parsifal*  
given in Kansas City by the Chicago Grand  
Opera Company attracted audiences of  
5,000.

OPERA in St. Louis has usually been a  
financial success, but this year, for the  
first time in history, it ended in a deficit.  
The deficit amounted to about \$2,500.

THE Boston Opera Company, which is  
now in Paris, will open with *L'Amore del  
Tre Re*, which has never yet been seen in  
the French capital.

ANDREAS DIPPEL has arranged for the  
appearance of Pavlova, the Russian dancer,  
with his Opera Comique company at the  
Century Opera House, New York, next  
season.

THE distinguished vocal teacher Count  
Gaetano Lo Giudice Fabri, died recently at  
his home in New York. He was born in  
Naples in 1806, and has resided in this  
country for the past ten years.

THE sale of the right to collect the royalties  
on the copyrights of the late Dudley  
Buck's compositions, which were recently  
put up for auction by members of the com-  
poser's family, fetched \$12,628.00.

A MONUMENT has been unveiled in the  
presence of fifty thousand spectators in the  
Golden Gate Park, San Francisco, to the  
honor of Verdi. The monument was pre-  
sented to the city by Italian residents.

THE noted Spanish cellist, Pablo Casals,  
recently arrived rather unexpectedly in Amer-  
ica. The explanation of his presence is that  
he came over to marry Susan Metcalfe,  
the American mezzo-soprano.

THE concert tour of Tetraxini has been  
temporarily abandoned, owing to the fact that  
the singer was stricken with an attack of  
laryngitis in San Francisco.

THE American Music Department of the  
National Federation of Musical Clubs an-  
nounces a prize of \$10,000.00 for an American  
opera open to all citizens of the United  
States, native or foreign born.

THE famous firm of piano manufacturers  
of Kränich and Bach of New York have re-  
cently celebrated their fiftieth anniversary.  
Some of the founders are still at the head  
of the business and control every depart-  
ment.

THE enterprising librarian at the Cossett  
Library in Memphis, Tenn., has been deliver-  
ing a series of talks on opera in which the  
music of the operas discussed was presented  
as completely as possible with the aid of  
the talking machine.

THE death has occurred of Edwin F. Mac-  
Gonigle, a prominent organist and choir  
director of Philadelphia. He was for many  
years professor at the Overbrook Theological  
Seminary, where he taught Latin and eccle-  
siastical music, and was an authority on  
Gregorian chant.

THE South Atlantic States Musical Festi-  
val was held at Converse College, Spartan-  
burg, S. C., under the direction of Edmund  
Morris. *Les Huguenots* given in concert form  
was one of the features of the festival. The  
festival took place in early May.

A SYMPHONY in A major, by L. Leslie Loth,  
a young American composer, has been given  
much favor. Mr. Loth is one of the youngest  
representative American composers.

TENTATIVE plans are being made in St.  
Louis for the building of an opera house in  
that city. There will be seating accommo-  
dation for 3,350, if the present plans come  
to anything, and prices will range from as  
little as twenty-five cents.

THE Boston Opera Company is giving a  
season of opera in Paris. A crowd of five  
thousand people gathered together on the  
landing stage at Boston to see them off when  
the *Lapland* sailed. The crush was so great  
that several people were injured, and some  
of the ladies fainted.

THE production of Hamilton Harty's can-  
tata, *The Mystic Trumpeter*, by the Colum-  
bia University Chorus, was a prominent suc-  
cess. It was given at Carnegie Hall under  
the direction of that able choral conductor  
Walter Henry Hall. Professor of Choral Music  
at Columbia University.

THE Louisiana State Music Teachers' Asso-  
ciation held its Convention recently at  
Shreveport. Among those who attended are  
Leon Ryder Maxwell, president of the asso-  
ciation, Dr. Giuseppe Ferrata, the composer  
of the State.

A HUNEKER-CHOPIN recital was recently  
given at the Beethoven Saal in Vienna at  
biographer of Liszt and Chopin was the  
guest of honor. Excerpts from the works  
of the masters were given together with  
Huneker's works.

A MEMORIAL to George Alexander Chapman  
was given in New York late in April. The  
proceeds of the concert were devoted to  
the estate of the late Edward MacDowell. A  
fine plan and a splendid purpose. Chapman  
was loved by many musical friends.

THE distinguished head of the New Eng-  
land Conservatory, Boston, Mr. George  
W. Chadwick, has been asked to compose a  
chorus for the Concordia Singing So-  
ciety of Leipzig. The Concordia is celebrat-  
ing the fiftieth anniversary of its foundation  
and Mr. Chadwick has been a member since  
his student days in Leipzig.

Among the deaths of the month must be  
recorded that of Mme. Gizella Remenyi, the  
widow of the celebrated Hungarian violinist  
in Ohio. She has been living for some time  
Akron and Cleveland as well as many Hun-  
garians and the Hungarian Consul of those  
cities attended the funeral.

THE Orange Musical Art Society recently  
gave its thirty-sixth private concert. The  
novelty of the evening was a Nocturne for  
orchestra, chorus of women's voices and  
and dedicated by him to the Orange Musical  
Art Society and to its conductor, Mr. Arthur  
Woodruff.

Music lovers in Washington were much  
interested at a recent concert of the Wash-  
ington Symphony in the first performance  
of a *Second Indian Rhapsody* composed by  
Hammer. The themes were based on melo-  
dies collected from among the Chippewa  
Indians by Miss Densmore of the Smithson-  
ian Institute.

THE famous Mendelssohn Choir of Toronto  
is planning to make a tour of England,  
France and Germany next year, and the  
Toronto Municipal Board of Control has de-  
cided to vote \$10,000 towards the necessary  
funds. It is felt that the work of this  
admirable chorus under the brilliant Dr.  
Vogt will be good advertising from both a  
commercial and artistic standpoint.

THE Twenty-first Biennial May Festival  
was held in Cincinnati May 5-6-7-8-9. Well-  
known soloists including Mme. Schumann-  
Heink, Henri Scott and Florence Huicke  
took part. This festival was founded in  
1873 and is in a way the precursor of the  
great festivals given in all parts of the  
country. The B minor Mass, the Ninth  
Symphony, the *Damnation of Faust* and the  
Hanson's Requiem were the features this  
year.

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to any others in general use. The material has been selected from the best  
composers, each number being carefully edited and copiously annotated together  
with a short lesson in which every point is fully explained and every possible  
help given the pupil.

Each number included has been especially arranged for the Reed Organ with  
the idea of bringing out the best possible effects of the instrument. No unadapted  
pianoforte or pipe organ pieces will be found.

All the material is carefully graded, each new difficulty being prepared for  
by the preceding number.

Owing to its thorough rudimentary instruction and progressive character this  
work may be used with absolute beginners. Special attention is given to the  
development of the true reed organ touch and to the equal training of the hands.  
All necessary technical material is included, the scales and arpeggios in par-  
ticular being introduced in a logical and interesting manner.

There is a special chapter on stops and their management.

## MATERIAL TO USE WITH AND FOLLOWING THIS METHOD

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Classic and Modern Gems. Fifty-eight pieces in grades III-IV	1.00
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An undertaking is on foot for the preservation of Old World folk-songs that have survived in America since colonial days. The United States government is aiding matters, and the search for old English, Scotch and Welsh ballads is being prosecuted by the Bureau of Education of the Department of the Interior in cooperation with Dr. C. Alphonso Smith, Professor of English in the University of Virginia and founder and president of the Virginia Folklore Society.

WHILE the German government has refused to join in the Panama Canal Exposition at San Francisco, the German-Americans are taking matters into their own hands to see that Germany is fully represented. A committee has been appointed and is going vigorously to work to raise a fund of half a million dollars from among German-Americans. The chairman of the committee is Dr. Max Magnus. The purpose is to equip and maintain at the Exposition a "Palace of German-American History and Culture."

THE New York Symphony Society has been most successful, but each year closes with a deficit of fifty or sixty thousand dollars. Hitherto this deficit has been defrayed by a group of twenty-eight subscribers. This year, however, Mr. Harry Harkness Flagler, the president of the Society, has taken the burden upon his own shoulders, and made himself personally responsible for the entire amount. Furthermore it is understood that his generosity will extend beyond his own lifetime, and that henceforth the Society will be financially independent.

THE Los Angeles National Grand Opera Company, Incorporated, is now in process of formation for the purpose of giving twelve weeks of opera next season. The company has the strongest social and financial backing, five hundred of the most prominent residents of Los Angeles having signed an agreement to guarantee the season of opera. Florentino Constantino has been engaged to head the list of artists. He will give in all twenty-four performances, two each week. Previous to the opening of the season next January, Constantino will make a tour of the country.

THE drawing power of good old H. M. S. Pinafore continues to be as great as ever. Its powers of endurance are even able to

withstand a Hippodrome performance in New York in which a *Sir Joseph Porter* trends the decks of a real ship floating on real water. One wonders what W. S. Gilbert would have said to this. Simplicity of stage effects was a creed with him. He felt with justice that neither his lines nor Sullivan's music needed much in the way of scenic display.

A curious case of the pot calling the kettle black is that of Mr. Granville Bantock, who recently expressed himself as "weary of musical complexity, both choral and orchestral. Modern music," he goes on, "with its turgid harmonies, its thick and choked orchestration, its loose and undiscoverable rhythms, is sheer decadence. . . . After all it is melody that matters. Nowadays we strive after stupendous effects, and have lost the art of writing tunes. We are so tremendously clever that we are unable to do what the peasant of a hundred years ago accomplished with ease." Mr. Bantock is regarded as one of the most "advanced" of modern British composers and has made all sorts of complicated musical experiments of the most cacophonous kind. Is this just an outbreak in a moment of irritation, or is it the measured utterance of a revolutionary prodigal about to return to the conservative fold?

THE Aborn Brothers announce some drastic reforms in the Century Opera Company for next season. Half the present chorus will be dismissed and replaced by choristers imported from England. Most of the present principals are to go—all but eight. The orchestra is to be increased and many of the present members replaced by more efficient men at higher salaries. From \$3000 to \$5000 a week more is to be spent on opera next year than was spent last season, which, mostly of the Italian type, are to be given, and no novelty will be offered unless it is admitted that the past season has not been all that it should be. "We have encountered many obstacles," says Milton Aborn, "and we recognize that we have given some opera that has not been excellent. Next year there will be no excuses to offer." Good luck to them anyway! They deserve the greatest possible praise for their accomplishments in the past.

## Abroad

PREPARATIONS are being made in Italy to celebrate next August the tercentenary of the birth of Palestrina.

LEONCAVALLO is said to be at work on a three-act opera, called *Ave Maria*.

ADMIRERS in France of the late Raoul Pugno are raising a fund for a memorial to the distinguished pianist.

THE Quinlan Opera Company is back in England after having completed a world-encompassing tour of 40,000 miles.

A COMMEMORATIVE tablet has been placed on the house in Liège where César Franck was born, December 10, 1822.

A "film drama" by Gabriel d'Annunzio, the celebrated Italian poet, has been barred from Italian opera houses in Rome, Naples and Milan.

THE great French poet Frédéric Mistral, author of the famous poem *Mireio* upon which Gounod's opera *Mireio* is founded, died recently in Paris at the age of eighty-three.

CARL POHLIG, formerly conductor of the Philadelphia Symphony Orchestra, has been appointed conductor to the Court Opera of Brunswick.

VICTOR HERBERT was stricken with appendicitis while in London on his way to the continent. An operation was necessary but the genial composer is now well on the way to recovery. His opera *Madeleine* is to be presented in Paris.

A COLLECTION of manuscripts and autographs of Manuel Garcia have been presented to the Paris Conservatoire by Mmes. Chamet and A. Duvernoy, daughters of Pauline Viardot. Among them is the manuscript of Mozart's *Don Juan*.

EDMOND ROSTAND, the author of *Cyrano de Bergerac*, has commissioned Zandonati to make an operatic version of his work, as he claims that Walter Damrosch did the work into an opera without his authorization. Zandonati, it will be remembered, is a young Italian composer whose *Conchita* attracted some attention in America and in Europe a year or so ago.

THE attempt of Ymolda Juliewna to introduce art dancing without music in Hampton was followed by a performance of a gong to emphasize her joy or other emotion. The critics, however, declared that the dancing seemed like mere acrobatics.

PADUA recently enjoyed a concert at which thirty-five cellists performed in unison. This was followed by a performance of Schumann's cello concerto by twelve cellists in unison! The French *Le Ménestrel* naturally asks what eccentricities of this sort have to do with music.

THE death of Tito Mattel will be much deplored by singers in this country who have enjoyed singing his *Non è ver*, *Dear Heart*, and other tuneful numbers. Mattel was born near Naples in 1841, but lived in London since 1863. He not only composed songs but also operas and ballets, and was also a pianist and conductor of great ability.

THE Czar of Russia has decided to subsidize the Balalaika Orchestra out of his own private purse, and it will be henceforth known as the Imperial Orchestra. It will be remembered that this unique organization was established a few years ago and created much interest in the strangely beautiful tone of that characteristic Russian instrument the Balalaika.

ACCORDING to the London *Daily Chronicle*, wireless telephony has been successfully utilized for the transmission to the Eiffel Tower of the voice of a tenor who was singing in Brussels, 225 miles from Paris. The success of the experiment was due to the use of a microphone invented by Signor Marzi, an Italian engineer. While perfection is not yet conceded to the Marzi system, the achievement is declared by experts to constitute a tremendous advance in wireless telephony.

HUBERT BATH, a well known English musician, has been appointed musical adviser to the London County Council. He will have a say in forming the programs of over fifty bands that play in the London parks. The success of the kind that have been so popular waltzes of the kind that can well be used as English dance music that can well be used to replace them. "Heavy German music" is also barred, and of course "ragtime and all that sort of thing" will be conspicuous by its absence. Thus is the public to be railroaded into listening to British music.

AN estimate has been made in Berlin of the number of people who go to the Royal Opera, and it is believed that out of the four million inhabitants, only about 20,000 have entered the portals of the prices have entered the portals of the Wagner institution. The rest find the Wagner institution has expired, many hundreds of thousands of music lovers who have hitherto had no opportunity of seeing these masterworks will have an opportunity of doing so. It is said that there is a perfect craze for Wagner at the present time in Berlin.

A STATUE of Massenet has been erected at Monte Carlo in the garden opposite the Casino. The statue was officially unveiled in the theatre adjoining the Casino by the Prince of Monaco under some-what distressing weather conditions. Members of the Massenet family were present and many notables were assembled on the stage. The same evening the first performance of Massenet's opera, which was given, *Cléopâtre*, as the work is called, proved to be a success, and will doubtless soon be produced in Paris. It is one of three works which the master left unproduced.



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During the Civil War, whenever the opposing hosts lay encamped near each other, Federal and Confederate bands at nighttime made a practice of vying with each other in tossing back and forth, alternately, their favorite melodies, until, finally, at "taps," Northerners and Southerners, friend and foe, settled down to a joint rendering of Paine's exquisite air of "Home, Sweet Home."

The army songs which sprang into existence then, although lacking in many of the requirements of musical composition, in spite of adverse criticism enjoyed a wonderful popularity during that period, and have been sung over and over again ever since in all English-speaking lands.

It is to be regretted that the names of the composers of these famous lyrics, although deserving of a better fate, are fast passing into oblivion. Scarcely one of our readers could name, offhand, the man who wrote "Dixie" or "John Brown's Body." To recall to mind the names of the authors of a few of the immortal songs is our present purpose.

"Maryland, My Maryland," the most melodious and inspiring of all the songs sung by the followers of the "Lost Cause," was composed by James R. Randall.

"Marching Through Georgia," which will be sung and played as long as the Republic survives, was composed by Henry Clay Work, born in Middletown, Connecticut, 1832, died at Hartford, 1884. He also composed "Kingdom Comin'," "Babylon Is Fallen," "Nicomachus the Slave," "My Grandfather's Clock," "Lily Dale," and "Father, Dear Father, Come Home With Me Now." Work possessed considerable mechanical as well as musical skill, and was the in-

ventor of a knitting machine, a walking doll, and a rotary engine.

"In Dixie's Land" was composed in New York in 1859 by Daniel Emmet, a principal member of Bryant's Minstrels.

"John Brown's Body Lies Moldering in the Grave" was written by Charles Hall, of Charlestown, Massachusetts.

Walter Kittredge, born in Merrimack, New Hampshire, 1832, was drafted into the Federal army in 1862. Before going to the front he wrote in a few minutes both the words and music of "Tenting on the Old Camp Ground." The song at first was refused publication, but later on became immensely popular, its sale reaching into the hundred thousands. It is still in demand.

"The Bonnie Blue Flag" was written in 1862 by Mrs. Annie Chambers Ketchum to an Irish melody composed by Henry McCarthy. It was first sung in the early sixties at a variety theater in New Orleans.

"Tramp, Tramp, Tramp," and "Battle Cry of Freedom" were composed by George F. Root.

"The Battle Hymn of the Republic," as is well known, was written by Julia Ward Howe under the inspiration of a visit to the Army of the Potomac while lying in winter quarters:

"I have seen Him in the watchfires of a hundred circling camps."

"Blue and Gray" was written by F. M. Finch; "Bivouac of the Dead," by Theodore O'Hara; "Sheridan's Ride," by T. Buchanan Read; "Somebody's Darling," by C. H. Osborn, S. F. "The Conquered Banner" was composed by Father Ryan; "We Are Coming, Father Abraham," by S. J. Adams, and "When Johnny Comes Marching Home," by Patrick S. Gilmore.

"Who Will Care for Mother Now?" and "When This Cruel War Is Over" were written by Charles Carroll Sawyer.

"All Quiet Along the Potomac" was composed by Mrs. Ethel Lynne Beers, a lineal descendant of John Eliot, apostle to the Indians.—*San Francisco Call.*

## What Others Say

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### BULL'S NOBLE IDEAL.

His extraordinary attempt to found a colony in Pennsylvania sounds like a dream. Early in the fifties he bought 125,000 acres of land in Potter County on the Susquehanna, on which, in his own words, "to found a New Norway, consecrated to liberty, baptized with independence, and protected by the Union's mighty flag." His object was to find a place for fellow countrymen of his who dwelt in the south, undergoing much hardship and suffering intensely from the uncongenial climate—uncongenial that is, to the hardy sons of ice and snow. About three hundred houses were built, together with a country inn, a store and a church, and hither the Norwegians flocked in hundreds. Ole Bull gave concerts with overwhelming success, the proceeds of

which were all turned over to the experimental colony. Philadelphia subscribed two millions to the Sunbury and Erie Road; New York gave another two millions to a branch of the Erie and New York road from Elmira to Oleana, the northern line of the colony. His plans were gigantic.

Shortly after founding the colony he went on tour, visiting California by way of Panama. Here he contracted yellow fever, and while still prostrated with sickness he learnt that the title to the land he had bought in Pennsylvania was fraudulent. He hurried back to Philadelphia only to find that the agent to whom he had entrusted his affairs had deliberately duped him. The agent persuaded Bull to go home with him and discuss the situation over the dinner table. Seated at the table Ole Bull felt a sudden aversion to food though he was faint from the lack of it and from fatigue. Driven into a corner by the excited violinist, the agent defiantly confessed having cheated him, saying "I have your money, now do your worst!" Some years later the agent confessed on his deathbed that he had put poison in the food he had offered to Ole Bull. The real owner of the land was a Quaker gentleman who had done his utmost to apprise Ole Bull of the real state of affairs, but in vain, owing to the machinations of the perfidious agent. The Quaker was much interested in the experiment, and offered the land to Bull at a considerably reduced price, but Bull was not able to do more than purchase the land on which the houses stood, and was compelled to abandon his dream-colony.

## The Interpretive Power of the Accompaniment

BY MARIE M. BENEDICT

COMMENT on certain effects in accompaniment, which are essential to artistic ensemble in choir work, may seem a thing unnecessary. But, if he who runs may read, there are yet a few organists treading our planet, to whose mental recesses the idea of perfection of style and interpretation in rendition of accompaniments seems not to have really penetrated. Yet the realization of this ideal is vitally essential to beauty of effect, to any true interpretation of the thought of the composer, as embodied in anthem, quartet, or solo.

We shall all agree that the accompaniment is the background of any vocal number, quite as truly as are the effects in color and mood, the background of a picture. It is, in its true estate, that subtly interpretive tonal medium, against which the beauty of the different vocal parts stand out in clear relief as the beauty of the single figure, or as a group of figures stands out against the background of a picture. It is that which heightens a thousandfold the charm of melody, which ineffably illumines and intensifies the music's message, by the subtle suggestiveness of its harmonic undertone, or of its thematic counter comment. It is the instrumental comment upon the thought of the vocal score, and if it lacks sympathetic expression, the full significance of the whole will remain a thing unrealized.

To go through the organ part, with fair accuracy as to notes, well with the choir in tempo, is not to fulfill the purpose of the accompaniment. It must be studied as though it were a solo. The relation of every phrase, to the meaning of the whole, must be carefully consid-

ered. The significance of its periods of brief solo, and of its reiterative phrases. The deep suggestiveness of its harmonic changes. The vividly illuminating power of its counter-themes, all must be made one's own; all must be deeply felt by the accompanist, if they are to be, in the slightest degree, perceived by the audience; if the listeners are to get even a suggestion of the beauty of its interpretive comment upon the subject of the anthem.

Not only in anthem, trio or duet may the accompaniment be rich in suggestive meaning. In the music of the simplest hymn, the organ may literally transfigure every stanza. In announcement of the hymn and in its rendition with the choir, faith and vision, aspiration and endeavor, spiritual peace and spiritual power may be made real and actual through the eloquence of the organ, under the touch of one who knows how to make the subordinate part take its vital share in subordination of the meaning of composer and of author.

Why should a modern composer hesitate to employ the far greater resources placed at his command? Why restrict himself to antiquated simplicity, when both instruments and voices are able to interpret the most abstruse conceptions with perfect accuracy? And yet I would advise a composer rather to be commonplace than far-fetched in his ideas, or bombastic in his expression of them.—BEETHOVEN.





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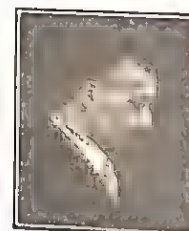
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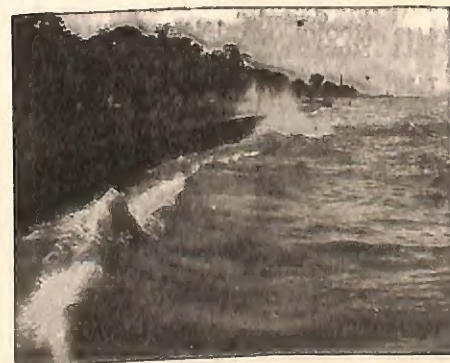
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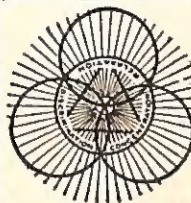
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5907	BEETHOVEN, L. VAN. Andante from Sonata, Op. 26.....	.15	7439	PARKER, H. Processional March.....	.60
7922	Adagio Cantabile, from Violin Sonata, Op. 30, No. 2.....	.20	6321	PHYSICK, A. Sketch.....	.30
5908	Andante, from Kreutzer Sonata, Op. 47.....	.20	7534	READ, E. M. Allegretto in E flat.....	.60
9987	Menuet.....	.20	5930	Evening Prelude.....	.25
7720	BOTTING, H. Two Cradle Songs.....	.40	7582	March in C.....	.60
4434	DELBRUCK, G. Berceuse in A.....	.20	5917	Morning Prelude.....	.40
9693	DIGGLE, R. Festival March.....	.60	5929	Offertoire in F.....	.60
9613	Piece Heroique.....	.50	5912	Postlude in G.....	.60
8807	Virginia Intermezzo.....	.40	7260	Prelude in E flat.....	.40
9371	DVORAK, A. Op. 101, No. 7. Humoreske.....	.40	9691	ROCKWELL, G. N. Melodie in F.....	.40
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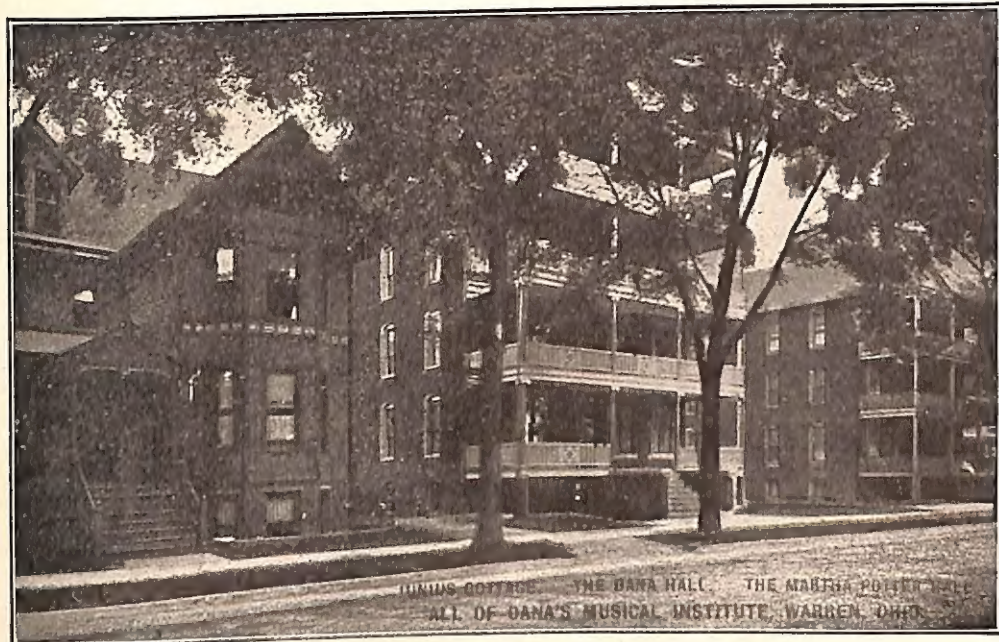
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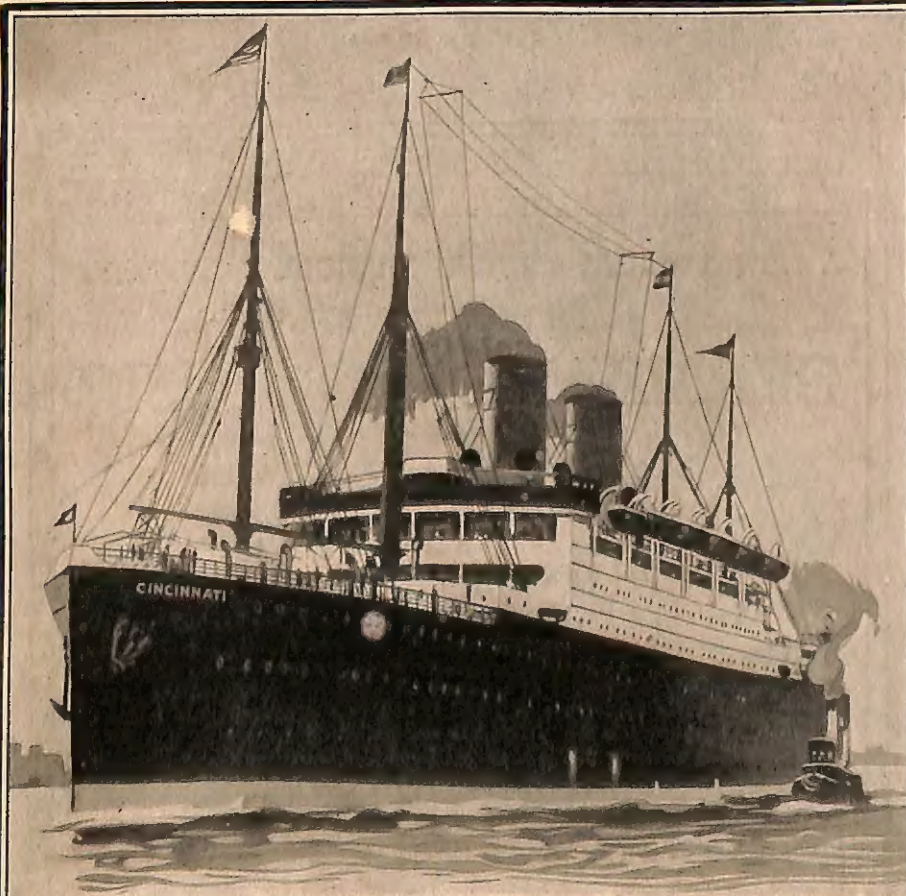
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