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James Francis Cooke

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THE ETUDE

Presser's Musical Magazine

JULY 1914

KATHARINE GOODSON
on
Constant Growth in Music Study

HENRY T. FINCH
on
The Noble Contempt for Melody

PROF. OSCAR BERINGER
on
History of Pianoforte Technique

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Coming Issues of THE ETUDE

Mrs. MacDowell on Her Husband's Teaching Methods.

AFTER at least two years of waiting Mrs. MacDowell has at last found time to put on paper some of the most teaching principles employed by her husband, the most renowned of American composers, Edward MacDowell. Since Mr. MacDowell's death, his devoted wife has worked day and night to further the plan of a residence for artists at the MacDowell home, Peterborough, New Hampshire. As is well known, a great patient is held every summer to assist in this plan. In addition to this, Mrs. MacDowell has done a great amount of lecturing to raise necessary funds. Since she was a pupil of her husband in Germany before their marriage, and since she watched his work as a teacher daily during many years, this article, which will appear shortly in THE ETUDE, is one of broad interest and great practical value.

New Phases of Piano Touch.

The distinguished composer, teacher and pianist, Henry Hadley, has given a considerable amount of his valuable time to the discussion of the subject of Touch for THE ETUDE. Mr. Hadley is, without doubt, one of the foremost of American composers. His works have been performed by most of the big American orchestras and he has played repeatedly with our foremost organizations such as the Boston Symphony and the Kneisel Quartet. During many years of teaching he has given a great amount of attention to the subject of touch and in the article which he has promised us for the next issue of THE ETUDE there will be much that will represent long years of study and reflection at the keyboard.

The Chief Musical Forces of the Nineteenth Century.

Prof. Frederick Niecks, professor of music at the University of Edinburgh, Scotland, is one of the most highly gifted writers upon musical subjects of the present time. For a considerable length of time he has been engaged in the preparation of an article for THE ETUDE entitled, "The Chief Musical Forces of the Nineteenth Century." Prof. Niecks possesses the advantage of an exhaustive German schooling, and long residence in Scotland, and has perceived a need of directness and open sincerity of a country of his adoption. This will be an article of practical historical value, and any ETUDE reader who desires to have the main events of the last century clearly fixed in mind will find it well worth while to secure this article in the August issue.

A Plea for More Rational Teaching.

Mr. Perlee V. Jervis is endowed with a rare faculty for saying just what he means in a way that carries conviction. Having studied for many years with Dr. William Mason and having developed Dr. Mason's ideas in his own teaching, Mr. Jervis has through knowledge and experience achieved a position which makes him peculiarly fitted to plead for a rational method involving what one may call "enlightened common sense."

The Awakening and Development of Musical Ability.

"We must Luther Burbank our pupils in as we question their evolution," says Miss Mary Venable in her vigorous address prepared for the New York State Teachers' Association. This address is embodied in the article which is to appear in the August ETUDE. Miss Venable has herself been "Burbanking" her young pupils in Cincinnati, and the article tells in a warm, imaginative way how this has been brought about.

Musical Thought and Action in the Old World.

By ARTHUR ELSON

In *Die Maas*, Richard Cahn-Speyer writes somewhat lengthily on Music and Civilization. His chief point seems to be a plea for wider acquaintance and knowledge of schools among the people who make up the musical public. This, he rightly claims, will bring people nearer together in their estimates of new composers, and will even make the progress of the latter more orderly and less stormy.

In reality, the musical knowledge of the average amateur is still quite limited, in spite of the progress of musical history in the last half-century. It is not so many years ago that Mendelssohn practically rediscovered Bach, and brought him out of long neglect. Even at present, it takes a long time for the music of one nation to penetrate into another. Germany, in spite of having its own Schoenberg, is only now growing acquainted with the modern French movement. France, on the other hand, hears scarcely any of the new German music, though it has for a long while accepted Wagner. England is a little more fortunate, for Elgar is known on the continent, and the works of Cyril Scott are now earning a well-deserved European reputation.

As for the old music, it has taken the efforts of such men like Paderewski, Kreisler, or Ysaye, to make us at all acquainted with the works of a Scarlatti, a Couperin, or a Vivaldi. There is still a large field here for both student and performer. It happens that this department of the European study has already seen some suggestions along the line of musical education. These consisted of a systematic course of sight reading for students; a series of historical concerts by our orchestras, with soloists assisting; and a course of interesting but forgotten operas.

IS MUSIC AN AID TO PROGRESS?

Other writers have been discussing the question whether music is an aid to progress. In some ways music has been employed practically for the regeneration of labor and effort. Thus it is thought that the instrument of the old Egyptians was shaken as a signal for the workmen to pull and haul together. Though that instrument was little more than a jangle of bell-like tones, the principle is more fully illustrated in the sifter "shanties" of the last century. These are songs, sometimes of fair length, which the "shanty-men" sing to insure a rhythmic and unified pull at the barge-hauls, shanties or other ropes. These musical curiosities are disappearing as steam drives out the sailing ship, but they still exist, and are found all the way from the banks of Newfoundland to the coast of China.

In ancient Greece music was held in the highest esteem as an influence for good. The myth of Orpheus is but one of many evidences of the power of sound in the old days. We are not affected so strongly by music at present, but in ancient times there may have been a physical reason, as well as an intellectual or emotional one, for the striking effect of music. Ancient races may have been more keenly sensitive to actual vibration, apart from melody or harmony, just as some animals are today. Thus the dog who barks at piano chords is not trying to criticize the music, but is merely responding to the thrill caused by the vibrations. The Greeks had their musical civilization, also, however, and some of their festival-pieces of program music would seem quite modern in their varied effects.

Nowadays, too, many people look on music as a mere intoxicant for the emotions. Undoubtedly much music satisfies this desire, even up to the noble works of Chopin. With this idea, it is claimed that music does not cause progress, but that progress creates the demand for music. But such a claim neglects the intellectual side, which is also present in the best music. Thus the pure musical designs of the Bach fugues, the earnest intensity of the Beethoven or Brahms symphonies, or even the large tonal canvases of a Wagner, shows a balance between intellect and emotion. Music of this sort does more than tickle the emotions to those who appreciate it; it is a species of soul-bath that leaves one clean and strong for future efforts. In so far as it does this, music must be an aid to progress.

THE LANGUAGE OF MODERN MUSIC.

In the *Musical Times*, Mr. E. A. Baughan writes on the language of modern music. This is rather a large subject, and can be treated in two ways. First comes the matter of long tones, which has been developed very much in recent years; but besides that there is actual tonal structure of themes to be considered. The latter is shown best in piano arrangements, which are like black-and-white drawings without color. As for the old music, it has taken the efforts of such men like Paderewski, Kreisler, or Ysaye, to make us at all acquainted with the works of a Scarlatti, a Couperin, or a Vivaldi. There is still a large field here for both student and performer. It happens that this department of the European study has already seen some suggestions along the line of musical education. These consisted of a systematic course of sight reading for students; a series of historical concerts by our orchestras, with soloists assisting; and a course of interesting but forgotten operas.

The same liberation is still more noticeable in harmony. Totally new combinations are heard. It does not follow that what is new is good, and because of this many products of modernism are heard once or twice and then laid aside. But the somewhat chaotic nature of the movement comes from the large possibilities of the new harmonic field. In sculpture, the futurists make more portrait busts, but produce exaggerated individual impressions. As a result, what seems good to one man may be trash to others. In music, there are so many possibilities in the new school that we seem to be lost in a series of exaltations in individuality. Debussy's modernism is not that of Strauss; Scriabin and Busoni do not resemble each other, nor any of the rest; while Schoenberg goes farthest of all. Until some composer arises who can grasp the new possibilities as a whole, we shall have musical experiments rather than great art works. This is not saying that living composers have failed to produce great music. Debussy's dainty genre pictures for piano, or the broader *Quatre Transcriptions* of Strauss, are accepted as masterpieces; but these composers still seem greatest when they are least radical. Such men as Holbrook, Scriabin, Schoenberg, and at times Debussy, grow completely radical, but become highly interesting. Inspiration will still be needed in the new school, as it was in the old.

A NEW ART FORM.

Karl Perrot, writing in *Die Musik*, foresees, or at least desires, a new form of art-work, which he calls the Symphonic Tragedy. This is to be something less than opera, something more than cantata, and will show the best of poetry and music. There is no doubt of the fact that opera scarcely ever attains the standard of instrumental music. Wagner put it on an equality with the tone-poem style of Liszt, but other opera composers, on the whole, write for less discriminating audiences. The article suggests a development from the choral symphony of Beethoven towards what would be a real revival of early Grecian dignity, instead of the hybrid affair of opera became soon after its inventors tried to revive the Greek drama. Perhaps it is not too far to ask Herr Perrot to demonstrate by producing a work in the form he suggests. Meanwhile, the so-called Mystery seems to be developing on lines somewhat similar to those here laid down. It is something like an opera in its initial appearance, at least. The mountain in question is Mount Athos, at a time when it was a locality for monasteries. A child is brought to the sacred retreat by Phokas, its father, who has stolen it from his wife, Myrrha, from whom he has become estranged. The child (a boy) is thus educated to become a monk. Grown to young manhood, he meets the beautiful Daphne in the fields, and love gradually overcomes his monastic aspirations. After a beautiful pastoral love scene, he returns for the time to the monastery. To that place comes Myrrha, also, who has stolen Daphne in search of the lost son. The latter's identity is discovered, and Myrrha gives her blessing to the young man, who is also present in the best music. Thus the pure musical designs of the Bach fugues, the earnest intensity of the Beethoven or Brahms symphonies, or even the large tonal canvases of a Wagner, shows a balance between intellect and emotion. Music of this sort does more than tickle the emotions to those who appreciate it; it is a species of soul-bath that leaves one clean and strong for future efforts. In so far as it does this, music must be an aid to progress.

Another work on a priestly subject (and one that should please Herr Perrot) is the so-called symphonic drama *Gefangnisse*, by Gerhard von Kussell, which was brought out at Prague. It deals with the transition

from marriage to celibacy among the divines of the twelfth century. The text was censored considerably, but appears to be satisfactory now. The music is broad, and even passionate, in parts, and effectively lyrical in others. The religious scenes are especially well written. Kussell's other works include the symphonic poem *Der Einsiedler*, the oratorio *Der der Hohen Stadt*, and songs with orchestra.

Among other new operas is Karl von Kaskel's *Schmid von Kent*. Emilio Perotti has written *Umbre de Don Juan*, brought out at Milan, proved to be radically modern in style, and received much praise. Among the works in other forms, August de Boeck's *Anticanta Gloria Flori* met with a great success in Antwerp. Sung by over two hundred children, it showed great freshness and inspiration. Another successful vocal work with orchestra is Richard Wetz's *Gesang des Lebens*, which proved very spirited and effective. The orchestral compositions seem to be resting on their laurels—or perhaps they are buried in their studies touching up unfinished works. Beyond a few minor French novelties, there is little doing this month in the gay capital; and Germany also maintains a discreet silence. Answer seems most active, but even there the only important new works are Gilson's *Marche Feste* and Victor Buffin's sketch, *Lovepiece*. The season, like our own, was somewhat backward, but will be assuredly followed by a rush.

ELGAR'S SELF-INSTRUCTION.

SELF-TEUGHT, self-centered, self-determined, Elgar may claim, more than any other English composer, that he has been "his own ancestor." He was born at Broad Heath, near Worcester, in 1857, the son of a Roman Catholic Church organist, who kept a music shop. The father was apparently not satisfied with his own career as a musician, for he placed his son in a lawyer's office. A year was spent there, but even there he found his musical bent too strong to be resisted.

Practically, he taught himself, and taught himself to play six or seven instruments, too, though the violin was his chief study. From the age of fifteen he remained himself. He played the violin in the choir of the Festive Choral Society; he sang and played at the Worcester Glee Club; he played bassoon in a wind instrument quartet. Later, he was bandmaster at the Worcester County Asylum, where the Board asked him to write sets of quadrilles at five shillings (£125 each). About the same time he was scoring *Cyril Minstrel* songs at eighteenpence (thirty-six cents) each!

He had no formal training, and did not spend any time in the conservatory of Conservatoire, College, or Academy. In these respects his history is more like that of the eighteenth-century composer than that of his colleagues and composers of to-day. It is instructive and encouraging, and without knowing it, it is not possible to understand the influences which have moulded his music, or to know what manner of man he is.—CUTHBERT HADEN, in *Modern Musicians*.

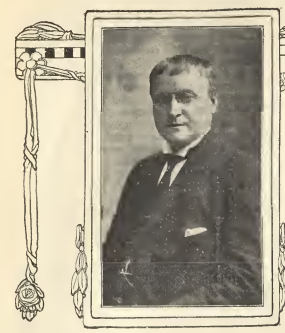
PUTTING THE THUMB UNDER THE SECOND FINGER.

By MRS. J. MORTON MURRAY.

POSSIBLY the most difficult thing for the student beginning scale study to master is the little matter of putting the thumb under the second finger. I tell my pupils that if one was born with fifteen fingers instead of five, scales would be no more difficult than five-finger scales. But lacking the additional fingers we must make the scales sound as though they were five-finger exercises. By training the thumb to move swiftly and deftly backwards may be avoided so that the ear cannot detect them.

An eminent teacher was quoted as saying, "The motion that plays the second finger helps in turning the thumb under." This led me to invent the following exercise, which affords splendid practice in this.

Sustain the fifth finger on C. Play C, then as the second finger strikes D move the thumb under it simultaneously until it is directly over F. Strike F, and then move the thumb instantly back over C to be ready to strike on the first C in the next measure. Practice this exercise for two or three weeks, always playing very slowly and never straining. Results should show in a short time.



(EDITOR'S NOTE: It should be remembered that Mr. Finck has always been regarded as an ultra progressive of musical matters. His *Life of Wagner* was in its time the times and it doubtless the best life of that composer to be written. It is in fact, in which was among the first to champion Macdowell and Paderewski as master composers. His present attitude is wholly sincere, despite the vein of satire in his article. The article by Mr. Edward Burlingame, still on significant Phases of Modern French Music, which appears on the next page but one of this issue, gives a valuable opportunity to inspect some few aspects of the edition in one European country.)

AFTER having been a professional critic for a third of a century I am vain enough to consider myself as "wondrous" as the man who "jumped into a bran-bush and scratched out both his eyes." You will remember that "when he saw his eyes were out, with all his might and main, he jumped into another bush and scratched them in again."

Something like that happened to me; only, the organs involved were my ears, not my eyes. Deliberately I made myself deaf for a time—deaf to hundreds of the loveliest tunes and melodies in the world. Fortunately, I got my ears back long ago.

VIENNESE DANCE MUSIC.

In 1879-80 I had the great privilege of spending nine months in Vienna. At that time the Austrian capital was the "biggest and most melodious city in the world." Johann Strauss, Suppe, and Millocker were at the height of their creativeness and popularity, daily shaking lovely melodies from their sleeves—melodies that were at once introduced into the ballrooms, in which everybody seemed to be dancing. I, too, learned to dance—I couldn't help it, the rhythms were so enrapturing and the girls so beautiful! Yet it never occurred to me that some of the melodies which so stirred my blood were really first-class—not only of their kind but of any kind.

Nothing would do for me at that time but grand operas and symphony concerts. Operettas I scorned. I attended a performance of Strauss's *The Queen of Lace Handkerchiefs*, just out, and done with immense verve; but I left before the second act was over, because it wasn't like *Götterdämmerung*. I did not know then how greatly Wagner and the antipodal Brahms admired Johann Strauss, both as a melodist and as master of orchestration. I wouldn't have cared in the least to meet Strauss—it would have seemed to me hardly worth while. In a word—to tell the plain, unvarnished truth—I was an uninitiated fool.

Many years later it was a comfort to discover that there were "others." Dr. Hanslick, in his autobiography, related how he went through an experience just like mine, looking down on simple melodies as not worthy of serious consideration. He said that this means the first musician to indulge in the "noble contempt for melody."

OPERA WITHOUT MELODY.

The man who coined that phrase, Giulio Caccini, was born in 1580—two hundred and seventy-five years before Hanslick. He was one of the founders of the Italian opera; moreover, he wrote the first instruction book for singers, and was one of those who helped to establish the *bel canto* style of vocalism—all of which makes it the more surprising that he should have spoken boastfully of the *nobile sprezzatura del canto*. He had his reasons, however. Italian opera originated, as you all know, largely as a protest against the com-

pllicated polyphonic vocal music of that time, in which the words had become absolutely unintelligible in the network of vocal parts. In their attempt to do justice to the words, the Florentine reformers went to the opposite extreme of eliminating melody entirely, substituting for it a dry and tiresome recitative.

Extremes meet. The two composers of our day whose operas have been discussed the most—Richard Strauss and Claude Debussy—have displayed a "noble contempt for melody" reminding one of these founders of Italian opera in the dawn of the sixteenth century. In the Strauss operas there are no vocal melodies. They are made up chiefly of vocal declamation and orchestral din. In his latest work, *The Legend of Joseph*, he leaves out the voice part altogether.

The case of Debussy is equally striking. His *Pelléas et Mélisande* is, as his most devoted admirers admit, "an opera in which there is no vocal melody whatsoever." In fact, so far as opera is concerned, Debussy is no less outspoken in his noble contempt for melody than was Caccini. He admits that he deliberately put it out of his opera because "melody is suitable only for the song." Those are his own words.

Now let me briefly indicate the results of this "noble contempt for melody" in operas, ancient and modern. The worst of the whole lot of them who banished melody from their scores were swept into oblivion as soon as creators of melodies, like Monteverdi and Scarlatti, began to produce their operas; and from that time to the present day those operas have held the stage longest in which there was the most abundant melody.

CONCERNING VERDI.

Look at Verdi's *Il Trovatore*, for instance—an opera defective from several points of view, yet brimful of melody and therefore imperishable. Yes, imperishable. When properly sung it still thrills us, after all the deadly assaults of the peripatetic organ grinders.

With *Aida* Verdi reached a higher artistic level in general style and orchestral elaboration; but it is not these things that have made *Aida* the most beloved of all Italian operas. What comes to the fore is its astonishing wealth of melody. Extremely instructive, from this point of view, are the last two operas Verdi wrote—*Otello* and *Falstaff*. In matters of style and craftsmanship these two operas are as far above *Aida* as *Aida* is above *Il Trovatore*; yet neither of them has ever become popular anywhere. Why not? Because there is not in them the same wealth of melody as in the earlier operas. *Otello* has a few great bits, but not enough to float the whole score; while *Falstaff*, though a masterpiece in style, polish, and details of construction, is melodically arid, and therefore does not attract the public, which prefers the melodic fleshpots of the Egyptian *Aida*.

There is no reason whatever for assuming that Verdi, in his last period, came to share Caccini's *nobile sprezzatura del canto*. He gave no more melodies simply because he had no more to give. He was seventy-four years old when he composed *Otello* and seventy-nine when he wrote *Falstaff*; and at seventy-four and seventy-nine a composer does not begin original melodies. Wagner was only sixty-nine when he finished *Parzifal*, and even in that, original melody is much less abundant than in his earlier masterworks.

RICHARD STRAUSS AND DEBUSSY.

If Richard Strauss and Debussy possessed as rich a vein of melody as Richard Wagner and Verdi, they may be sure they would work them for all they were worth. Not having such melodic treasures, they have given their principal attention to other musical factors, trying to interest the public with harmonic subtleties and novel orchestral colors.

This is a perfectly legitimate procedure, but the fate of the works of these two composers shows once more that there can be no lasting success without plenty of melody. In Paris, in a whole decade, Debussy's *Pelléas et Mélisande* has had only a few more than a hundred performances, which, for that city, is a most disappointing number; and in the few other cities, here and abroad, where it has been tried, it is shied after a few repetitions.

As for the operas of Richard Strauss, each one made a sensation and prospered for a year or two and then fell into neglect. I might cite figures, but much more eloquent than figures is the fact that when Strauss offered the premiere of his *Rosamunde* at the Dresden Opera on condition that his *Salome* and *Elektra* be given each four annual hearings for ten years, the management balked and refused, knowing that those operas were "played out."

In the concert hall, also, the two composers, though not neglected as they are in the opera houses, do not receive nearly as much attention as they would if they were more melodious. The fact, however, that they have achieved considerable fame and have made money by their methods has encouraged many others to follow in their footsteps.

The one thing these followers have in common is the noble contempt for melody. With ill-concealed scorn they smile at the foolish old-fogies who enjoy the simple, silly tunes of Mozart, Beethoven, Schubert, Chopin, Grieg, and other out-moded masters. The music of the future, they are convinced, will consist solely of discord, rhythm, and color.

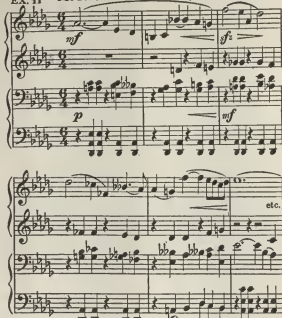
TWO FOX STORIES.

Why this superlative scorn for melody? Two fox stories here occur to the mind. Foxes are sly. One of them seeing some bunches of grapes hanging out of his reach consoled himself with the thought that the grapes were sour anyway. Another fox, having his beautiful tail cut off in a trap, tried to persuade all his colleagues that tails were no longer in fashion.

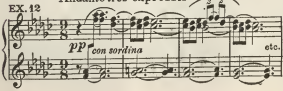
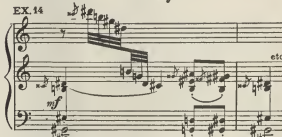
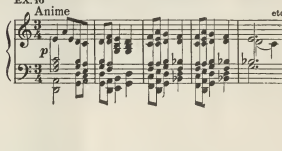
Are melodies out of fashion? Not with the public, which still enjoys them more than ever. But the tailors and foxes known as futurists or cacophonists, are doing their damndest to create the impression that they are building up a new musical art, far nobler than the music of the past, into which so puerile a thing as melody cannot be allowed to enter.

WAR ON CONCORD.

Not content with boycotting melody, these cubists also make war on concord. Yet for them it is what Shakespeare called the "sweetest concord." Their music is an endless chain of premeditated discords—shrill, harsh, ear-piercing. Concord they tell us, in word and deed, is for the old-fogies who like music and other sweets. The musical dishes of the future, according to their recipes, will be made

SLOW MOVEMENT, SYMPHONY IN Bb - d'Indy.
EX. 11 Moderément lent.

Debussy's style and type of expression developed spontaneously with no artificial attempts at originality. Beginning with a simple harmonic idiom and easily comprehensive, though often poetic modality, he became more complex and subtle in the *Afternoon of a Faun* when he had a more delicate and fanciful subject to depict. His later style is the logical outcome of an extended and varied scope of expression. Debussy is not monotonous harmonically. He still uses simple harmony where it suits his purpose (and he knows how to use it most effectively), he also employs modal harmony upon occasion with dignified and striking effect. To produce vivid effects he uses chords (often with added dissonant notes) as impressionist painters use dabs of color with seeming disregard of "drawing" without thought of conventional "voice-leading." He is perhaps generally associated with the whole-tone scale and its chords. But Debussy did not invent the whole-tone scale. It forms a progressive evolution from the use of the augmented triad. The path may be traced along such works as Liszt's *Fantasy Symphony* (opening of first movement), occasionally in the Nibelung tetralogy, Dargomizhsky's *Stone Guest* (Act III), in works by Neo-Russians, and in various works by Chabrier. It now appears that Fauré employed the whole-tone scale in his *Symphonic Poem Thelma* in 1883, before Debussy, but his work was not known or performed until 1913. The whole-tone scale was a composite development in the minds of many. Debussy enlarged its scope, and systematized its use. If one uses whole-tones entirely there will be six notes within the octave instead of seven, i. e., C, D, E, F#, G#, A#. Triads formed from this scale are all augmented, seventh and ninth are mostly altered. Extraordinary and radical developments of harmony have resulted from the use of this scale. But its prolonged use becomes monotonous. Debussy is too great an artist not to diversify his method. His harmonic vocabulary (so to speak) is adjusted to his expressive problem. But striking as Debussy's harmonic contributions are, they are secondary in importance to his mastery of definition of a great variety of words of destructive finesse and subtlety, true additions to the development of characteristically French expression. Ex. 12, 13, 14, 15, 16.

CLAIR DE LUNE - Debussy.
EX. 12 Andantissimo espressivoLA SOIRÉE DANS GRENADE - Debussy.
EX. 13 Tempo rubatoPOISSONS D'OR - Debussy.
EX. 14IBERIA - Debussy.
EX. 15 Sans rigueurPELLEAS ET MELISANDE, Act I, Sc. II - Debussy.
EX. 16

Maurice Ravel is indebted to Fauré and Debussy for harmonic and expressive material, but like any successful composer, he has developed his own style. Ex. 20 shows affiliation with Fauré, Ex. 17, 18 his more personal style with true obligation to Debussy.

DAPHNIS AND CHLOE - Ravel.
EX. 17ARIANE ET BARBE BLEUE, Act II - Dukas.
EX. 20 Lent.

Dukas, an assimilated type of composer, is at once reactionary and modern in his harmonic taste and his style. Ex. 20.

SLOW MOVEMENT, PIANO SONATA - Dukas.
EX. 19ALBORADA DEL GRACIOSO - Ravel.
EX. 18

From the general standpoint of substance, it must be noted that the evolution of modern French music has been due to the combined exertions of a group of fearless characters whose compelling purpose was to arrive at truth of expression. It was not a campaign guided by theorist experts concealing revolution. It was a spontaneous and gradual revealing of material and ideal. Incidentally, new departures in expression uncovered a fresh field of harmonic idiom, whose significance is best attested by a world-wide imitation. Through the mingled impetuosity of Chabrier, the glamor of Fauré's atmospheric songs, the seraphic moods of Franck's music, the glittering splendor of d'Indy's second symphony and Fauré, in *Louise*, *Pelleas and Melisande*, *Daphnis and Chloe*, *The Sorcerer's Apprentice*, and a dozen other works, is found the most comprehensive answer to the question as to what the world has gained through the rise of a new school of French music.

CHARACTERISTIC WORKS.

CHABRIER: *Habanera* (transcription) *Bourrée fantasque*.
FAURÉ: *Twenty Songs* (Second Collection), *Spinning Song* (Transcribed by Corlatti) from Incidental Music to *Pelleas and Melisande*.
FRANCK: *Prélude, Aria and Finale*.
D'INDY: *Poem of the Mountain*.
DEBUSSY: *Suite Bergamasque*, *Estampes*, *Préludes* (First Book).
RAVEL: *Pavane for a Dead Child*, *Sentimental and Noble Waltzes*, *Mother Goose* (Four-hand Pieces).
DUKAS: *The Sorcerer's Apprentice* (Four-hand arrangement of Orchestral Scherzo).

Pianoforte Technic of the Past, Present and Future

By OSCAR BERINGER

Professor of Pianoforte at the Royal Academy of Music, London, England

EDMOND'S NOSE—Oscar Beringer was born at Pfortwangen, Germany, in 1844. Owing to political difficulties his father was obliged to escape to England, with his family when the child was five years old. The little pianist was taught at first by an older sister and made such unusual progress that he was enabled to give recitals at the Crystal Palace when he was fifteen years of age. Then he went to Leipzig where he studied under Plaidy, Reinecke, Richter and Moscheles. Later he went to Berlin to receive lessons from Taubert, Ehlert and Weitzmann. When he was twenty-five years of age he became an assistant to Fauré in the *Schule des Jüdischen Clavierists* in Berlin. In 1875 he founded the Academy for the Higher Development of Pianoforte, playing in London. Later he was appointed a Professor and one of the managers of the Royal Academy of Music. He has written many noteworthy compositions for pianoforte and also has attained wide renown in England and on the continent for his playing. It is as a teacher, however, that Mr. Beringer is most distinguished and we have no hesitancy in terming the following article one of the very best. This article has ever had the privilege of printing. Among his pupils who have won fame may be mentioned the noted English pianist virtuoso, Miss Katharine Goddard.

THE extraordinary improvement in pianoforte playing made during the last fifty or sixty years is to a great extent attributable to the more scientific and physiological treatment in the teaching of technique; that is to say, the rational development of the muscles of the fingers, hands and arms, to make them respond to all the necessary movements required for pianoforte playing, not only as regards velocity of movement but also as regard to quality of tone, in other words—touch. To Louis Plaidy we are indebted for the first comprehensive work on this subject on more modern lines. He it was who insisted on absolute looseness of wrist and arm. Clementi, Kalkbrenner, Cramer and Moscheles, the great pianists of their day, insisted on hands and arms being held in an iron-bound rigid condition. I have a vivid recollection of Moscheles' criticism of my playing of the last movement of Mendelssohn's D Minor Concerto as being spoiled by playing with loose wrists and arms.

HOW PLAIDY TAUGHT.

In the Conservatorium at Leipzig, in the sixties of the last century, the teaching of technique, except through the medium of études, was "non est." Plaidy had left the Conservatorium. I felt that something was wrong "in the state of Denmark" and in consequence made up my mind to take private lessons from him. I feel grateful to him, even now, for the new road to which he opened the gate for me. The main improvements in his teaching consisted of the following points:

1. Absolute looseness of arms and hands, with the tension of the fingers well bent.
2. The centre of gravity leaning towards the thumb, especially in five finger exercises, thus initiating what Matthay calls rotation movement.
3. That in legato playing the keys should not be hit, but pressure should be used. Curiously, however, he insisted that the full pressure should be retained until the next key was depressed, not realizing that the continuance of this pressure after tone production was a total waste of energy and led also to the contraction of the muscles.
4. He advocated the transposition, especially of five finger exercises and arpeggi, into all keys, using the C major fingering throughout. He thus initiated the modern fingering which Tausig so strongly advocated and amplified later on.

A work which appeared about this time, Thalberg's, *The Art of Singing Applied to the Pianoforte*, had also considerable influence in the improvement of tone production, especially in regard to cantabile playing. Thalberg's compositions are now almost forgotten, and deservedly so, as they were not of much real artistic value, but the impression of his playing can never be forgotten by those who had the good luck to hear his wonderful touch and brilliant technique. In the pre-

face of his work on *The Art of Singing Applied to the Pianoforte*, he says—"One of the first conditions for obtaining breadth of execution as well as pleasing sonority and great variety in the production of sound is to lay aside all stiffness. It is therefore indispensable for the player to possess as much suppleness and as many inflexions in the forearm, the wrist and the fingers, as the skilful singer possesses in his voice. In broad, noble and dramatic songs we must sing from the chest, similarly we must require a great deal from the piano and draw from it all the sound it can emit, not by striking the keys but by playing on them from a very short distance, by pushing them down, by pressing them with vigor, energy and warmth. In simple, sweet and graceful melodies, we must, so to speak, knead the piano, tread it with a hand without bones and fingers of velvet. In this case the keys ought to be felt rather than struck." This extract, copied from a work written close upon seventy years ago, shows how advanced were Thalberg's ideas upon this most essential feature of pianoforte playing.

Having heard most enthusiastic accounts of the marvellous technique and almost diabolic accuracy of Carl Tausig's pianoforte playing, I hired me to Berlin in 1869.

TAUSIG'S REMARKABLE ACCOMPLISHMENTS.

Remembering Hans Von Bülow's definition of pianism as consisting of three attributes, firstly, technique, secondly, technique, thirdly, technique—amplified with a small amount of brain power, I naturally felt drawn to imitate the three principles of pianism at the very fountain head, flattering myself that I possessed the necessarily small amount of brains required to complete the bargain. I found my imitations had certainly not exaggerated Tausig's capabilities in the slightest degree. His stupendous technique and his unfailing accuracy were quite uncanny. Liszt, in speaking of him, said—"Briarsen himself, had it occurred to him to play the piano, could never, with his hundred hands have equalled this Tausig of the ten brazen fingers." Weitzmann says of him—"Tausig is the Mephistopheles of pianoforte virtuosity, with a

power which is little short of demonic. He can in turn freeze the blood in one's veins as he performs the most amazingly daring feats of virtuosity, and again, by his extravagant outbursts of uncontrolled passion, send it coursing along like molten fire. The strength and unfailing quality of his performances borders on the incredible."

RUBINSTEIN AND VON BÜLOW.

Bülow, on the last occasion when he heard Tausig play, said to him: "You have become unapproachably great, my dear friend. Unfailing as my admiration of your gigantic talent has always been, I never believed it possible that I should one day esteem you as highly as I did Joachim, when I heard him play the Beethoven Concerto. Every note you play is golden, the quintessence of musical feeling."

The testimony of such eminent authorities and my own personal observations undoubtedly prove to me that technically Tausig stood head and shoulders above any of his contemporaries. I had the great good fortune often to hear Rubinstein and Bülow, during my stay in Berlin, and this was able to compare the performances of the three great giants of pianism at that time. While Rubinstein with his *clari* and often bar baric force would sweep you clean off your legs during his performances, yet when one began to analyze his playing in detail, one could not forget the many wrong notes that had crept in to mar his playing and the headlong passion which often led to savagery. Bülow, with his keen metaphysical intellect, always analyzing and working out every composition he played down to the most minute details, went into the opposite extreme, and marred the effect of the whole often by this minute detailing.

Tausig never went to the one extreme nor the other while his playing was full of fire, he never kicked over the traces, never forgot the effect of the whole in working out details. In public he sometimes effaced his individuality too much in the effort to realize nothing but the composer's ideas, but in private—ye gods, how he did play! On the last day of my stay in Berlin I marveled at his greatness! All this is rather a digression from the object of my article, but I want to draw a moral from this side walk which may be of benefit to youthful aspirants.

Now, although I knew all three of these giants pretty intimately, and learned no end from them, it was more from listening to their performances or their exposition of the aesthetic qualities of the works we were learning than from any actual or technical teaching. Artists of the calibre of those three are neither meant for, nor are they capable of, going through the drudgery of teaching the more technical requirements of pianoforte playing. A striking example of this is that, after Tausig's decease, an enormous amount of purely technical material was found among his papers, yet, during the more than three years I was studying with him, he never showed me a single technical exercise. A selection of his technical exercises was published and edited by Ehrlich and are now very widely used.

STUDY AT HOME WITH A PRACTICAL TEACHER.

I should like to warn young students, unless they are technically already very far advanced, not to come to Europe to study with one of the giants of the day, as they certainly will not gain Bülow's three requirements. Much better to study with some lesser star, a pianoforte teacher, his sole *raison d'être*. There are plenty of excellent men and women of this calibre to be found nowadays in all important centers.

Among the best-known concert bureaus in New York are the following:

London C. Charleton, Carnegie Hall, New York.
M. H. Hanson, 437 Fifth Avenue, New York.
R. J. Johnston, Broadway and Forty-first Street, New York.

THE ETUDE

Hänsel & Jones, Zolian Hall, New York.
Wolsoln Concert Bureau, 1 West Thirty-fourth Street, New York.

Walter Anderson, 5 West Fifty-seventh Street, New York.

Marc Lagen, 500 Fifth Avenue, New York.
G. D. Richardson, Arluck Building, Brooklyn.
Antonia Sawyer, 1425 Broadway, New York.
Many of these managers lay great stress upon the importance of a European reputation, but this is becoming less and less important as our American musical public becomes better informed and less willing to be deceived by inferior artists from abroad in the place of able artists from our own country.

The other alternatives for the young artist are the Music League, which may be addressed through H. E. Potter, Business Representative, Zolian Hall, Forty-second Street, New York; and the young artist's own initiative in making a beginning for himself. This, according to one of the most candid New York managers, can be done now by playing at all and every engagement obtainable, regardless of price until the nucleus of a local reputation brings enough returns to broaden the artist's area of opportunity. This way is long and slow, but it was the way in which Bach, Beethoven, Haydn and Mozart proceeded. It belonged to an older and slower civilization, but even now it may be tried by the musician who has no other course. Some famous artists have been their own managers, as in the case of Yvonne de Villeneuve.

[A detailed résumé of other phases of the question of making a start as a concert artist is given in the introductory chapters of *Great Pianists on Piano Playing* by James Francis Cooke.]

CORRECTING THE STIFF WRIST.

BY HAZEL VICTORIA GOODWIN.

Tell the pupil who has a stiff wrist to "relax the muscles" and note what difficult work he will make of it. Tell him to make his stroke more easily and more and more speedily and you will observe a marked difference. The effects of the quick stroke are quite different from those of the slow stroke.

It is difficult to conceive of the manner in which a short, quick action differs from the slow ponderous action. But there is a difference, nevertheless. Hang a bag of some size filled with iron filings on a string just strong enough to bear its weight. Underneath the bag depend a string of the same size. If the experiment is properly performed a short, sharp, quick tug on the lower string will snap it underneath the bag, whereas a long, slow, heavy pull is likely to snap it above the bag.

In piano-playing all the effects of a quick stroke are on the object struck, the key. All the energy given for the stroke is used to advantage. Practically every bit of it goes toward sending the key downward to produce the tone.

Such is not the case, though, with the energy of the sluggish stroke. Only part of its energy goes toward depressing the key, while the rest of it acts back upon the hand. This reaction is what causes the trouble, the tightening. Because of it, one of two things can happen. Either the hand, wrist and arm are pulled out of place, or the muscles tighten in an endeavor to counteract this displacement; they become rigid in order to hold the hand and arm quiet in spite of the reaction. And thus is caused the world-renowned stiff wrist.

The cure is by no means easily effected. We are not endowed with so discriminating a volition or sense of sight as to know whether the finger is being depressed at the rate of four inches per second or sixteen inches per second. We cannot judge, but we can educate the fingers to judge. A sense of volition and appropriation may be stimulated in the fingers themselves.

One way of doing this is to allow the fingers to become conscious of themselves, of their weight (avoiding, etc.). Place all five in a position over and over clearing five keys. After a time to the extent that while each one becomes conscious, not only of its own weight but also of the nearness of its respective key, till the desire to effect, economically, a depression of that key awakens. As first it may be noticed, the finger will toss itself upwards preparatory to striking, but this upward toss will decrease as experience increases. As for the stiff wrist, there will be no need for a depressing of it. And if one fosters the tendency to toss the sense the stiff wrist will never make its appearance.

SELECTING THE RIGHT INSTRUCTION BOOK.

BY T. L. RICKARD.

During a recent journey which carried me into three States, I had some opportunities of studying musical conditions in a large number of small towns, villages and country communities. The number of teachers was amazing, but the results were not calculated to create optimism to any great degree, although I saw many copies of *The Etude*, some as far as ten miles from the postoffice—which was a good omen, to say the least. The one thing, however, that forced itself onto my attention more than anything else was the almost slavish reliance of so many teachers on instruction books—and ancient ones at that. This feature was so marked that I thought a few paragraphs relative to it might not be inopportune.

The instruction book, as it was generally known, is passing. Older teachers will remember the large four-hundred-page, three-dollar, "complete" method books of a heterogeneous mass of exercises, scales, studies and original pieces. In these days elementary books are gradually decreasing in size and price, and at the same time are much in evidence and more effective than the "complete" books of two generations ago. There is one kind of book which piano and organ agents give away with the instruments they sell. These books usually contain a mass of ill-assorted pieces, exercises, songs, chords and "what not"—all inserted without any attempt at gradation order or usefulness. Such books are to be severely left alone, even if nothing else can be had—an utterly impracticable alternative.

In fact, the majority of instruction books are useless, and the very best are not indispensable. From its nature and the circumstances of its creation an instruction book can only possess a limited utility. It is usually compiled by one man, who, from such material as he knows, selects what he himself has found useful in a comparatively limited circle, and under conditions which may be utterly different from those elsewhere.

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The chief point to emphasize with respect to a book of elementary work for the piano is that it must be brief, requiring very little time to finish. Because it is brief, requiring very little time to finish, the pupil for the merely a series of experiments with the talent as he possesses, and must be laid aside for better material at an early stage as possible. The first lessons should be—must be—given without music of any kind. The conditions in a large number of small towns, villages and country communities. The number of teachers was amazing, but the results were not calculated to create optimism to any great degree, although I saw many copies of *The Etude*, some as far as ten miles from the postoffice—which was a good omen, to say the least. The one thing, however, that forced itself onto my attention more than anything else was the almost slavish reliance of so many teachers on instruction books—and ancient ones at that. This feature was so marked that I thought a few paragraphs relative to it might not be inopportune.

The instruction book, as it was generally known, is passing. Older teachers will remember the large four-hundred-page, three-dollar, "complete" method books of a heterogeneous mass of exercises, scales, studies and original pieces. In these days elementary books are gradually decreasing in size and price, and at the same time are much in evidence and more effective than the "complete" books of two generations ago. There is one kind of book which piano and organ agents give away with the instruments they sell. These books usually contain a mass of ill-assorted pieces, exercises, songs, chords and "what not"—all inserted without any attempt at gradation order or usefulness. Such books are to be severely left alone, even if nothing else can be had—an utterly impracticable alternative.

In fact, the majority of instruction books are useless, and the very best are not indispensable. From its nature and the circumstances of its creation an instruction book can only possess a limited utility. It is usually compiled by one man, who, from such material as he knows, selects what he himself has found useful in a comparatively limited circle, and under conditions which may be utterly different from those elsewhere.

Where the author of a book attempts to compose everything in it, as in one or two books on the market, such a book is bound to be of limited usefulness. It is difficult to conceive of the manner in which a short, quick action differs from the slow ponderous action. But there is a difference, nevertheless. Hang a bag of some size filled with iron filings on a string just strong enough to bear its weight. Underneath the bag depend a string of the same size. If the experiment is properly performed a short, sharp, quick tug on the lower string will snap it underneath the bag, whereas a long, slow, heavy pull is likely to snap it above the bag.

In piano-playing all the effects of a quick stroke are on the object struck, the key. All the energy given for the stroke is used to advantage. Practically every bit of it goes toward sending the key downward to produce the tone.

Such is not the case, though, with the energy of the sluggish stroke. Only part of its energy goes toward depressing the key, while the rest of it acts back upon the hand. This reaction is what causes the trouble, the tightening. Because of it, one of two things can happen. Either the hand, wrist and arm are pulled out of place, or the muscles tighten in an endeavor to counteract this displacement; they become rigid in order to hold the hand and arm quiet in spite of the reaction. And thus is caused the world-renowned stiff wrist.

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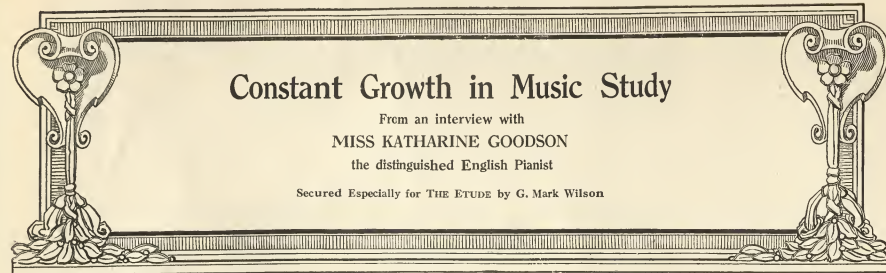
FIRST LESSONS.

The first lessons—and this you must count for good or ill—must be devoted to the fingers and the ear rather than the eye. Let the child be taught to play something, practicing from memory. With the finger musical sense—the ear, in other words. *Music is essentially a matter of hearing, and it is an unfathomable mystery that the training of this faculty should be practically ignored by the great majority of instructors.* Books and magazines are numerous and cheap, and teachers can have no excuse for ignorance even if their teachers were remiss. "To read, mark, learn and inwardly digest" all things concerning the best and newest and most effective ways and means of beginning a child's musical education is the teacher's bounden duty and ought to be a pleasure.

It will readily be seen that if the initial lessons are given as suggested, the necessity for an instruction book grows less imperative. They have their place, however, and will continue to be used doubtless for some time to come. I know of no better ones than those issued by the publisher of *The Etude*, namely, "The Beginner's Book" and the "First Steps in Piano Playing."

The first volume of the "graded" sets of studies that all the leading publishers issue makes a very satisfactory instruction book for pupils of mature years. This is especially true of Volume I of the "Standard Graded Course," compiled by W. S. B. Mathews. Cady's "Music Education" is another valuable addition to the rapidly growing stock of pedagogical works written specially with reference to the beginner in musical studies, and the theories of this justly celebrated teacher are worth serious consideration. In fact, there can be no justification for the kind of music teaching that really predominates at this time. But so long as even the better class of teachers devote their entire energies to teaching a few pieces and nothing else, reforms will come about slowly. The teacher who persistently clings to his old instruction book will, in a few years, be like Iago—he will find his occupation gone. To be efficient, progressive and aggressive, the musician of the present day, besides whatever equipment he may be able to obtain from teachers and schools must make himself acquainted by all the means at his command with the best that has been said and done during the last fifteen or twenty years along pedagogical lines. These years have certainly seen an awakening in all matters relating to music teaching in all its phases, but especially in regard to the elementary part of it.

While it can hardly be said to belong to the subject of this article, let it be so closely allied to it that it seems quite appropriate to say that many teachers fail entirely or consume too much time in accomplishing anything like satisfactory results because they often require too much of an immature intelligence. The young teacher especially, who attempts to teach the child mind—can only assimilate a limited amount. Cramping can only end disastrously. One fact at a time thoroughly understood, one feature at a time completely mastered, will in due time educate, while scores of facts, unassimilated, undigested, will serve merely to confuse the intellect, will bring on mental disarray, and will end in a pupil with hazy ideas of what he ought to know clearly.



Constant Growth in Music Study

From an interview with
MISS KATHARINE GOODSON
the distinguished English Pianist

Secured Especially for THE ETUDE by G. Mark Wilson

[Edgworth's Note.—Biographical sketches of Miss Goodson have frequently appeared in *The Etude*, which has also from time to time been honored with contributions from this noted pianist. The present "Portrait Gallery" of Miss Goodson is not only the most distinguished British pianist of the day but is possibly the most eminent artist of the Empire. Miss Goodson has yet produced. Those who are interested in Miss Goodson's work are referred to her article in the issue of January, 1911, in which she describes the progress of piano playing in England and her lesson Analysis of the Mendelssohn *Fourth Capriccio* (December, 1910) as well as a previous interview which appeared in June and July, 1910. As is well known Miss Goodson is a pupil of Mr. Oscar Reisinger, Professor of Piano at the Royal Academy in London, and Theodore Leschetizky. Miss Goodson's husband, Mr. Arthur Hinton, is one of the foremost English composers of the day.]

NEVER STAND STILL.

Ever since my childhood I have had one purpose, and that is the acquisition of more and more knowledge in the art to which I have devoted myself. Every year must mean to me more understanding, more technical ability. Students make such a serious mistake in thinking that they can complete a course in this or that institution, or with this or that teacher, and then congratulate themselves upon the acquisition of a musical education. The student who fails to go on acquiring more and more proficiency cannot hope to rise very much above mediocrity.

Piano students are inclined to depend upon almost everything else except themselves. It is not infrequent that we encounter students who sit snugly back and imagine that a musical ancestor may at some future time and in some magical way bring them to fame without any effort. Of course, there are many cases where musicians are able to trace their music to some ancestor who has shown a liking for the art if not a technical proficiency. But in the majority of cases ancestry has little to do with the matter. My parents were not musically inclined, nor were those of Mr. Hinton, my husband. Musical environment is far more important than ancestry, but most of all the pupil's own determination to use every rightful means to get ahead through work and thought is the thing which insures progress to the talented in music.

SYSTEM IN PRACTICE.

There are those who contend against system in practice. Practice is the business of acquiring a technique, and any business, in order to bring good results, must be systematic. After the technique is acquired, the artistic task of thinking or determining the interpretative points is in line for study. First of all, however, one must make the fingers, arms and hands capable. As in all forms of physical labor, regularity means success in this connection. I customarily divide my practice time into one or more periods, usually two. The first, let us say, may be given to technique, and here subdivisions are desirable. There is no hard and fast rule that one may follow, but common sense would suggest light exercise at first until the muscles become more and more elastic with use. Violent exercise at the start of practice may be advisable for the virtuoso, but hardly for the novice. In the division devoted to interpretation one section may be devoted to pieces that have been previously studied, and the other subdivision to sections of a new piece demanding special study.

DIVISION OF THE PRACTICE PERIOD.

It is perhaps better to work in this way, with one's time divided and apportioned to different phases of the technical work each day, than to devote the whole of one's technique one day, interpretation the next, pedaling the next, velocity the next, etc. No matter how long the

time I have for practice each day, I invariably divide it into different periods, varying the work to avoid monotony.

Daily practice long since became a habit with me. Now, when a day passes without my regular practice, without some recognizable advance in my professional work, I feel as though I was guilty of a kind of misdememeanor—or perhaps I ought to say, as though I had lost something. We are all creatures of habit, and

more repetition may be necessary in order to fix it, as it were, so that the interpreter can be sure that his fingers will be ready at all times to obey his brain without any of the unfortunate slips which make the careless performer. After all, technique is nothing more than a very susceptible mechanism under the control of the mind, so that the least mental suggestion will be obeyed at once. A defective machine may have over so good an operator, but unless it is repaired the operator is more or less helpless. The pianist, young or old, should take a reasonable pride in possessing the finest technical machine he can possibly procure, precisely as the skilled mechanic will spare no expense to secure a machine of the highest possible finish. But the technical machine is at best nothing more than a machine, and without the broader study of artistic interpretation is more or less worthless.

CULTIVATING EXPRESSION IN PLAYING.

The term "expression in playing" is frequently employed, and students of limited experience are always clamoring for some means of studying "expression." After one has mastered all the higher technical details pertaining to dynamics, pedaling, phrasing, etc., is there anything which can properly be set apart and labeled as the study of expression? If the pianist—student means that he must first of all have some expression, then the word takes on a new definition. Rich life experience, acquaintance with beautiful pictures, travel, wide reading of the great books of all countries, and most of all the musician, attendance at a vast number of concerts and recitals by leading artists—all these things give the music student a wholly different and very lofty outlook upon his art, so that his playing cannot fail to have more meaning. The pianist becomes a more intelligent, more highly emotionalized being and everything he has to say through his music takes on a new and broader interest to more and more people.

STARTING PRACTICE RIGHT.

A great deal depends upon how you approach your practice period. If you are in the least vacillating, or if you are indeterminate, make up your mind that you are going to waste your time. Make a little plan of what you propose doing and then follow it out. Practice with assurance—do all your work confidently. Think of no standard less than real mastery. Don't practice with ultimate mastery in view—make yourself an endeavor to stop such a bad habit. Practice with confidence, nervousness in practice mean timidity and nervousness on the concert platform. If, for instance, you find yourself putting down notes lightly before striking them, as though groping your way over the keyboard, endeavor to stop such a bad habit. Practice with confidence, nervousness in practice mean timidity and nervousness on the concert platform. If, for instance, you find yourself putting down notes lightly before striking them, as though groping your way over the keyboard, endeavor to stop such a bad habit. 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LIGHTER MUSIC SUITABLE FOR OUT-OF-DOORS.

ARTHUR—Sun Shower; Morris Dance.
 BERNARD—By Moonlight; In the Gondola.
 BOWEN—Dance Rustique.
 BRACKET—Come Where the Blue Bells Ring (Two-Part Chorus).
 CARMAN—(Lilac Song).
 DICKER—How Sweet the Moonlight Sleeps.
 ENGLMANN—Apple Blossoms; Over Hill and Dale.
 FORMAN—Pond Lilies (Two-Part Chorus).
 HOLLANDER—Spring Song.
 KÖHLING—The Fountain.
 LAVALLEE—The Butterfly.
 MARTIN—'Tis Nod Nymphs.
 MORRISON—Golden Meadows.
 PARKER—Rising (Song); Spirit of Spring (Song); What the Nightingale Sang (Song).
 REINHOLD—Rustic Dance.
 REINHOLD—In the Rose Garden.
 RENARD—Fris.
 REINHOLD—The Chase.
 ROBERTS—Eloise; Giant.
 ROSENBERG—Summer Idyl.
 SCHNEIDER—Twilight Idyl; On the Hillside.
 SCHWY—Masked Garden Festival (Suite for Four Hands).
 SMITH, W. L.—Babbling Brook; Laughing Waters; Pattering Raindrops.
 SPAULDING—June Rags.
 SPINKER—Bubbling Spring.
 STANLEY—Magnolia.
 STEELE—To a Rosebud.
 TAYLOR—Under the Peach Tree.
 WACHS—March of the Flower Girls; Myrtle; Shower of Stars.
 WENZEL—Softly Sings the Brooklet.
 WILLIAMS, F. A.—On the Lake.
 WOLFGANG—Whispering Wind.

THE JOY OF BEING SYSTEMATIC.

BY THOMAS TAPPER.

The unsystematic pupil is an irritation to the teacher, but not more so than is the unsystematic teacher an irritation to herself. Example being a worthy precept, let us study an instance of systematic to ascertain if it contains anything worth while for us.

We will refer to him as Mr. Jepson, piano teacher, well-prepared, fully alive, not in any sense a bore; in short, a gentleman, a good citizen and a credit to his profession.

After a number of years of piano teaching, Mr. Jepson began to suspect that, as he expressed it, "good things were getting away from him." He referred to the fact that a large amount of new teaching material was difficult to keep track of, and yet much of it is so excellent that he could not afford to risk overlooking it. So he devised a catalogue system, on cards, one card to a title. On these he entered composer, title, grade, and in music notation the characteristic rhythm of the work. Below these items he added in a line or two the essentially practical teaching purpose to which the composition could be put. For instance:

Passage work.
 Scales.
 Arpeggios.
 Modesty (right or left hand, or both).
 Short chords.
 Octaves, and so on.

Then he brought together all cards of one grade, so that he had a practical and triad-list of pupils of all grades from the first. While published lists of pieces by grades are valuable, the skillful teacher soon comes to appreciate the practicality of his own several pupils, and thus each piece gains an individual estimate that it could not possess otherwise.

From this list, which is constantly increasing, Mr. Jepson makes his assignment of work to his pupils. Of every piece upon he keeps one copy (of the music itself). It is his custom when assigning a piece to a pupil to show him the copy of the edition he is to procure. This in the case of specially edited works, is desirable. It is a considerable test of a piece, say, for third grade—it does not prove as valuable in practice as it promised, it is eliminated and a new work is sought to replace it.

GOOD BUSINESS JUDGMENT.

All this may strike the average teacher as fussy and old-maidish. As a matter of fact, it is just ordinary good business judgment. The very thing that is done in offices and businesses. It may, of course, seem horrible to associate the art of music teaching with the practices of commercial activities. Art is so beautiful, and business so crude! To which we have only the reply that if more, not less, ordinary good business sense were introduced into all music activities, things would be far better than they are.

So our friend Jepson, being under no delusions about it, is even further than I have indicated, systematic. He keeps his appointments punctually, demands the same courtesy from his pupils. He pays his bills promptly; he votes; he takes an interest in his community, gives, as he is able, to worthy charities; respects money, but does not make it the chief end of life.

He has many pupils. On his desk, if you were privileged to see it, you would find a set of sheets, about eight by twelve inches. On the top of each sheet is the name of a pupil, with the following details:

1. When lessons were begun.
2. What teaching material is assigned (studies, pieces, etc.).
3. The record of the pupil's attendance.
4. And all bookkeeping necessary with that one pupil.

If Mr. Jepson gives fifteen lessons to-day, he will sit down tonight and fill up the fifteen reports. It takes a few minutes and is forever available for reference. There are no end of teachers who boast that they can do all this "in their heads." Perhaps they can. But long experience among people has taught the writer of this article that heads differ, to say the least.

Some day, let us hope, the music teaching profession will be purged of all kinds, classes and varieties of freaks. Its representatives will be musical to begin with, well trained, systematic and sane. They will give up the pitiful practice of spending their time in a perpetual effort to excuse their irregularities on the basis of being "an artist." This has been so over-worked that the comic papers have given it a place beside the mother-in-law joke. Such musicians should not fall to read the comics, and wake up.

They do not, however, hurt the feelings of Mr. Jepson. He sees the point instantly, smiles at the truth of it and goes on his way, useful member of society, an artist true to the dignity of his calling, and a gentleman.

PRACTICAL CONCENTRATION IN PIANO STUDY.

BY C. P. S. KOHLER.

DEDICATE your practice hour to study and nothing but study.

It is human to let one's mind wander. It is only a vigorous mentality that can fix itself on one thing only until a purpose is accomplished.

Empty your mind of all distracting thoughts. The young man who sits at the keyboard with his fingers aimed at a Beethoven Sonata and his mind's eye fixed on the last pretty face he chanced to see is never likely to accomplish much at music.

When you find your attention escaping left it back time and time again. Every time you succeed you make way for a better and easier practice period on the morrow.

You can not concentrate your mind on a whole ocean but you can see a small part of an ocean. The microscopist will find a world of interest in a drop of water. Most music students fall at concentration because they try to cover too much ground in a given time. Take a small passage and give it the best intellectual scrutiny you are capable of developing. See "right clean through it." Grasp every particular. Master it. Make it your own. Don't miss a single aspect. Keep at it until you are sure that nothing more can be done with it. Do this with one measure to-day, another to-morrow. You may wake up some time to find that you are a master because you have followed the same plan that every one who ever became a master followed. That is what is meant by practical concentration.

BY ARTHUR SCHUCKAL.

"O, I wish I were through with this book!" exclaimed the pupil with great impatience.

"How so?" I asked, quite calmly.

"So I could have a new book!" replied the "student" with a frown.

"Why do you want a new book?" I asked, still calmly.

But that was so eccentric a question that no answer was made and the pupil eyed me suspiciously, fearing my calmness might be the calm which precedes the lecture (which was indeed the case).

Students wish to learn to play. They realize that books are graded. They aim in life at once becomes the "getting through" the book upon which they are working. They are pleased when they have "finished" a page and most displeased when it is given them to take over again. This would all be well if it were mathematically true (like $2 + 2 = 4$) that he who works through six books plays twice as well as he who works through three. If that were true, music study would resolve itself into the simple matter of "getting through." But such simple guarantees are not to be had.

GET VALUE FROM EVERY STUDY.

A student says: "I am pleased with myself that I have learned this etude. My teacher says I play it well."

I reply: "The learning of this particular study means nothing unless you have learned therein something which will help you learn the next etude."

The student, much surprised that I should mention such a thing, assures me that that is understood.

But I reply: "That is just where you are wrong. You place the emphasis on the wrong thing. You congratulate yourself on having mastered the etude. The subject seems to be completed. The mind is at rest. The production of a device for enabling multitudes to create beautiful sound who would otherwise be unable to secure this enjoyment, must be, *per se*, a beneficent thing. But the student who merely a *sine qua non* in music, but it is the first and most essential element, because, without it, there can only be an imperfect conveyance of a beautiful idea. It is just here, the matter of conveyance of ideas, that we touch the crux of the situation. The marvelous transcription of a whole, for example, are supposed not only to give the idea of the composer, but the interpretation of this idea by each and every individual player, and the accomplishment is really wonderful.

There is, however, one factor in the matter which can never be eliminated, and that is, the factor of a present personality. No suggestion of a great pianist, and no reproduction of the work of that pianist, can ever become the perfect equivalent of the living, breathing, *france* and *personality* of the pianist, creating for our ears, before our very eyes. *Personality*, that is the one dominant and eternal thing which change can really affect. It does not matter in what form it finds its expression, in personality rules, and will rule, and it can afford to be subtly careless of any apparently disastrous evolution. We shall always prefer greatness itself, if we can command it, to any likeness of it, and the likeness will undoubtedly serve to heighten our interest and increase our desire to come in contact with the actuality. So much for the singing record and the piano player as regards the artist. Both will serve to incite a wider, and larger, and more intelligent and more appreciative audience.

But the players, who simply love to play, and are not greatly gifted, what of them? Here again per-
 produced, nor will the interest of those who are interested in us and in what we do, be diverted to an abstract gratification. The first uncertain part of a child is the source of much greater interest to a parent than the free strides of a winner of a Marathon. The hesitant fingering of John and Maria has a thrilling and useful music, exclusively of John and Maria, will never produce; and if John and Maria love their music and love the results that can be obtained upon it, it will not lose its personal meaning for them, which is most interesting, and which they can make it a part of themselves. The primary need of children is not to

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.

MECHANICS IN MUSIC.

Their Effect Upon the Art.

So many inquiries and letters have been received by this department concerning the effect of mechanical players upon teachers and students of the piano that it seems practical and necessary to consider the subject in gross.

In the first place, it is well to note that progress is change, and that the first impression produced by change upon the human mind is one of depression. The optimistic attitude is subject to this sense of utility, of possible loss, of vague apprehension. Yet from the beginning of time, change has been proven to have been a self-existent factor in evolution, the very concomitant of life itself, and of the continuance of life, although under another form. As such, it must take its place. The point to consider is, what relation the mind should take to it in order to attain a perfect readjustment, which will produce harmony between the event and the individual. The overruling mind thinks, apparently, in masses. No one subject seems to be its concentration, singly and apart—yet the whole is made to comprise all.

The production of a device for enabling multitudes to create beautiful sound who would otherwise be unable to secure this enjoyment, must be, *per se*, a beneficent thing. But the student who merely a *sine qua non* in music, but it is the first and most essential element, because, without it, there can only be an imperfect conveyance of a beautiful idea. It is just here, the matter of conveyance of ideas, that we touch the crux of the situation. The marvelous transcription of a whole, for example, are supposed not only to give the idea of the composer, but the interpretation of this idea by each and every individual player, and the accomplishment is really wonderful.

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listen, but to do. The creature is forced by its very being to gain its highest and most enduring satisfaction from the act of creating. Later in life we call this childish tendency the need for self-expression, and we find it in some one form or another of consecrated effort, which we term our life work, or our business. As time goes on and the race develops, we are beginning to take into account more and more natural impulse toward some form of effort as exhibited in the child. Capacity is apt to declare itself early, though it may, in some instances, remain latent. Perhaps one great accomplishment of the mechanical reproduction may be that of inducing the education and encouragement of only such persons as show a natural aptitude for music. Think of the weary hours spared to practice and teacher! The "grind" for both would be practically eliminated! Suppose the quantity of pupils and teachers diminished, what about the quality and the consequent achievement? Taking into account the enormous and steady increase in population, and the leisure and means available for aesthetics which are the result of our growing material prosperity, even the numerical proportions might balance, to the tremendous increase, in general, of the joy of life. So much for the mechanical device from the point of deterrence or interference.

On the other hand, what of its tremendous influence for good in the constant presentation of the best and greatest achievements? What of the consequent cultivation of taste? What of a formation of a more or less unconscious basis of a standard of attainment? This standard will never be high enough to damp the enthusiasm of those who are really called. It will only tend to stimulate it. It has been said that a perfected mechanism will throw one back more and more upon individual interpretation. Be this as it may, a perfect technique should be aimed at in order to express individual interpretation more and more clearly and beautifully.

There seems, then, upon analysis, no reason to suppose that the introduction of mechanics in the transcription of musical sound will constitute any interference with the schooling, the development, of the individual musician, save as it eliminates the unwillingness, who are always, ultimately, the unit; and that, on the contrary, it will serve as a wide purpose of dissemination of cultivation in repertoire, and training in the demand of the ear. It will also undoubtedly furnish an enormous increase in the pleasure to be derived from an abstract aesthetic element, and so tend to the establishment of a higher degree of civilization. It should not be regarded as a rival, but as a substitute, which, while not an actual equivalent, is of the nature of a forerunner, preparing the ground for the planting of the seed of musical art.

This opinion is the result of long and continued reasoning and of practical observation upon the part of the writer who has not felt that he could definitely range himself upon it before.

MAJOR AND MINOR.

"I have a pupil of sixteen, whom I cannot seem to make understand the difference between major and minor. He has heard her study the extension on the subject, and she says she is understanding. All the questions and answers, but at the piano the extension is in what way? How can he be made to realize this?" F. R. E.

No amount of book study will teach anyone the difference in sound between a major and minor chord. This is a matter of ear and mind, and must be trained and the ear will be personally answered. The second of the two chords learn to distinguish them. Phillips Brooks, happening to be at their practice one

day, asked the director the difference between major and minor, the question having come up in connection with a hymn. "Well," said the director, one of the most distinguished musicians in Boston, "I don't know of any way to tell you except to play the two chords." He played the chord of G major, and then G minor, and the distinguished clergyman, listening closely, said, "The second chord sounds as if it had been sat on."

Demonstration by chords is what you need for your pupil, not by scales, nor by theoretical definitions, important though these may be. Train the ear to discriminate the two chords for a few minutes at every lesson, playing them in all keys. Teach her the order, may three chord cadence, and make her practice it without notes in every key, daily, first as major, then as minor. It is simply the chords founded on the tonic, sub-dominant and dominant of a key, and closing with the tonic. She must learn to construct it in each key. It may be formed as follows:



Her ear will gradually come to recognize these instantly, and then you can go on to pieces. Let her also write these cadences in every key, thus learning to recognize their appearance on paper. The pieces will thus gradually begin to clear up, and after a time both eye and ear will work together when she takes up a piece of music. She should know signatures thoroughly, and gradually learn to tell by her eye whether or not the opening chords are constructed in the major key. A really good musician can tell exactly how a composition will sound, simply by reading the notes, even though a piano may not be within reach. To the thoroughly practiced musician the spectacle of a player being obliged to "try" a piece on the piano, in order to find out how it sounds, is an amusing one. Therefore all pupils should have a good deal of practice, such as I have suggested in connection with the major and minor chords, with various harmonic forms, in order to cultivate both eye and ear to work conjointly.

SEVERAL POINTS.

1. In 6/8 time marked ♩ , for the metronome, should three-eighths notes be played to each tick or beat?
2. In 3/2 time, marked ♩ = 108, would the result be the same if it were marked ♩ = 54 counting three to a measure?
3. Will you please explain how down and up are both produced?
4. Are hand and wrist touch the same?
5. How should staccato octaves always be played with wrist as hinge and legato octaves with arm touch using elbow as hinge?
6. Please give a list of good technical exercises to be used with exercises 1 to 5. I am using Cooke's *Golden and Arpeggios*.
7. What is meant by "rotary arm motion"?

1. Your own answer to your question is correct.
 2. So far as the act of counting is concerned the result would be the same. In the two metronome pieces with 3/2 time signature, and the two metronome markings indicated in question 2, the tempo of the one with the second marking would be much faster than the other.
 3. I have answered this question during the last couple of months, so that before this letter is printed

A LIST OF A FEW OF THE NEW PUBLICATIONS OF THE THEO. PRESSER CO. WILL BE FOUND ON PAGES 482 AND 540

of the lesser known operas of Rossini is hardly in place here, as in many cases they have passed so completely out of use that it is difficult to obtain full copies of some of them.

In 1821 Rossini married a famous singer, Isabella Colbran, who was seven years his senior and possessed an income of \$200,000 a year. It is hinted that Rossini was enticed by this promise of financial ease, but it is known that it was this singer who had done great things in inducing the composer to produce some of his best serious works. In 1822 Rossini made his *début* in Vienna, where he visited Beethoven, whom he found a decrepit, broken down man.

ISABELLA COLBRAN, ROSSINI'S FIRST WIFE.

In 1823 *Semiramide* was performed in Venice. This was an altogether unusual operatic work for the time and Rossini knew it. The subject, however, was not cheerful enough to suit the care-free Venetian taste. Rossini was sorely disappointed and when he received an offer to write an opera for London for the sum of \$1200 he jumped at the chance. In London he immediately became the star of the hour. His *Zelmira* was produced with success and in addition to this he gave concerts of his works at which he sang accompanying himself at the piano. The King took an immense interest in him and often went far out of his way to indicate this. Rossini's original operatic project in London brought him no returns, but his London visit brought him the sum of \$35,000, while his own countrymen had let him struggle along on trifling fees.

ROSSINI IN PARIS.

In the Fall of 1824 Rossini became director of the Théâtre Italien in Paris and commenced that part of his career which proved most delightful to him. Indeed, he became so popular in Paris that when his contract with the Théâtre expired he was appointed Composer to the King and Inspector General of Song in France with an income of about \$400,000 a year.

In 1829 Rossini brought out his opera *William Tell*, which was at once recognized as his masterpiece. Here he found a workmanlike and originality which indicates that Rossini must have had a particularly industrious and conscientious spell, for many of his works exhibited both a ship-shod lack of attention to details and a tendency not to be particularly careful about originality. Indeed many of Rossini's themes have been traced to sources other than his own brain.

Rossini returned to Italy to visit his father, carrying with him the assurance of a pension from the French government. Later he learned that King Charles had abdicated and his connections with the court of France were therefore estranged. This and other disappointments led him to resign his mental composer that he resolved to write no more. His *Stabat Mater* was given in Paris in 1841 with huge success. Although he lived until November 13, 1868, he ceased to produce any of his musical compositions nearly thirty years before his death. Indeed he took a pride in being an epicure and liked nothing better than attempting to cook choice viands and regaling his friends with them. His first wife died in 1845 and two years later he married Olympe Pélissier. His later years were spent in Paris. During this time he composed a great many pieces for the pianoforte, all of which have since sunk into oblivion, although the first few sold the right of them to one Baron Grant for no less than \$200,000. A large part of his fortune went toward the foundation of a conservatory in Pesaro, his native city, although there were some bequests of a charitable nature.

ROSSINI'S STANDING AS A COMPOSER.

The uneven character of Rossini's music led many to condemn his good works, because of the weakness of his works of less success. Berlioz was particularly outspoken in condemnation of him. While Schubert, Schumann and Mendelssohn admired his best works very greatly. Some of the effects in orchestration he achieved are astonishingly fine and even in this day of orchestral extension sound is exceptionally effective. Many of his melodies are exceedingly rich and any one who is familiar with the delicious *Largo al Falcetto* from *The Barber* knows how individual he may be-

come. Following is a list of his best known works in alphabetical order: *Adelaide* (1818), *Adina* (1818), *Armida* (1817), *Assedio* (1828), *Auréliano* (1813), *Barber of Seville* (1816), *Bianca e Faliero* (1819), *I Barberi di Seville* (1816), *La Cambiale di matrimonio* (1812), *Cambio della valigia* (1812), *La Cenerentola* (1817), *Le Comte Ory* (1828), *La Dame du Lac* (1825), *Demetrio e Polibio* (1812), *Edoardo e Cristina* (1819), *Ermione* (1819), *La Lupa* (1817), *Guillaume Tell* (1829), *L'Ingano felice* (1812), *Italiano in Algeri* (1813), *Masotto Secondo* (1820), *Martina* (original Italian version, 1818), *Occasione fa il Ladro* (1816), *Otello* (1816), *La Pietra del Paragone* (1812), *La Pie Voletse* (1822), *Riccardo e Zoraida* (1818), *Robert Bruce* (1846), *La Scala di seta* (1812), *Semiramide* (1823), *Le Siège de Corinthe* (1820), *Sigismondo* (1815), *Tancredi* (1813), *Torvaldo e Sigismondo* (1815), *Il Turco in Italia* (1814), *Il Viaggio* (1823), *Zelmira* (1824), *Stabat Mater* (1832).

A ROSSINI RECIPE.

In this series it has been possible to make up programs from the works of most all the composers represented, but most of the works of Rossini are little



ROSSINI'S FAVORITE ATTIRE.

more than arrangements from his larger works. His piano pieces are practically extinct. The following, however, is offered as a representative selection rather for a club meeting than for a recital program:

1. PIANO *Solo-Fantasy* from "William Tell" *Quverture*.....Grade 4
2. VOCAL *Solo-Largo et Falcetto* (Barber of Seville).....Grade 10
3. VIOLIN *Solo-Cujus Animam* (May be played from vocal copy).....Grade 5
4. PIANO *Solo-Infernum* (Transcribed by Engelmann).....Grade 4
5. DUET-Barber of Seville.....Grade 3
6. VOCAL *Solo-Und'Voce poco fa*.....Grade 8
7. VOCAL *Solo-Und'Voce poco fa*.....Grade 3

Also Arrangements from the Rossini Operas.

SAINT-SAËNS RECOLLECTIONS OF ROSSINI.

The following extract is from a book of memory pictures by the great French composer Saint-Saëns: "It is difficult in our day and generation to form an estimate of the position occupied for nearly a half century by Rossini in our good city of Paris. Long retired from active work, he nevertheless maintained in his splendid isolation a stronger hold on the popular imagination than all the others in full activity. All Paris courted the honor of admittance to the magnificent apartment with the high windows looking out upon the corner of the Boulevard and the corner of the *champs d'Antin*. Since the demi-god never went out of nights, his familiars were always at finding him at home; and at his boyish laughter and the converse circles of society rubbed elbows at his magnificent gatherings, where the most brilliant singers and the most illustrious virtuosi were to be heard. "The lowest kind of sycophancy surrounded the mas-

ter without besmirching him, for he knew its exact value, and dominated his ordinary environment with all the hauteur of a superior intelligence which does not care to reveal itself to the first comers.

ROSSINI'S PARISIAN PUBLIC.

"Whence did he get so much glory? His works, apart from the *Barber*, William Tell, and occasionally his representations of *Mozart*, appear to have lost their representations of *Mozart*, appear to have lost their hold. One still goes to see *Otello* at the Théâtre Italien, but that is in order to hear the "high C" of Tambric! . . . Rossini entertained so little illusion that he attempted to oppose an effort to install *Semiramide* in the repertoire of the Opera. Nevertheless, the Parisian public made a veritable cult of him! . . . The public—I am speaking of the would-be musical public—was at that time divided into two warring factions: the lovers of melody, who formed the great majority, and the conservators and the quartet concertists of the Conservatory, devoted to music considered "learned"—as the others called them who pretended to admire works which they could not in the least understand.

"The popular cult saw no melody in Beethoven; a few even refused it to Mozart, and the doors of the Opera Comique were closed to me for daring to undertake the defense of *The Marriage of Figaro* before its director. . . . So much objection was raised against the Italian School, of which Rossini was the leader, not to the school of Herold and Auber, which it had rendered. To the melodists, Rossini was a palladium, a symbol around which they gathered themselves together in serried ranks, making a rallying-ground of works of his which they should have allowed to fall into oblivion.

ROSSINI AND BEETHOVEN.

"From a few words allowed to fall in moments of mirrored negotiation, I have gathered that this was a source of trouble to him. It was a curious turn of Fate that should have made Rossini, in spite of himself without doubt, serve as an engine of war against Beethoven in Vienna, where the success of *Tancredi* ended forever the theatrical aspirations of the composer of *Fidelio*, and then in Paris should have used *William Tell* to avert the encroachment of the Symphony and Chamber music.

"When he was twenty years old when M. and Mme. Viardot presented me to Rossini. He invited me to his little evening receptions, where he welcomed me with the bland amiability of which he was past-master. After a month later, when he found I did not want him to give me a private hearing either as a composer or as a pianist, he changed his attitude towards me.

"Come and see me in the morning," he said, "and we'll have a little chat." "I hastened to accept this flattering invitation, and found a Rossini totally different from that of the evening before, interesting to the highest degree, open-minded, with ideas which, if not advanced, were at least large and lofty in spirit."

ROSSINI, WIT AND EPICURE.

Rossini was an epicure and several of the stories connected with his name bear on the pleasures of the table. He was a great epicure, and he was a great cook. He could cook and macaroni better than any one he knew.

"Maestra," said some one to him, "do you remember that famous dinner given you in Milan, when they served a gigantic macaroni pie? Well, I was seated next you."

"Indeed!" replied Rossini; "I remember the macaroni, but I fail to recognize you."

On another occasion, at a dinner in Paris at which he was observed to remain silent and absorbed, a lady who was on anything but friendly terms with him passed savories to the lady on his right, saying: "I have already eaten as much as I can; and at his boyish laughter and the converse circles of society rubbed elbows at his magnificent gatherings, where the most brilliant singers and the most illustrious virtuosi were to be heard. "The lowest kind of sycophancy surrounded the mas-

"Yes, and with the same weapon," retorted Rossini.



A Home Music Culture Hour

A New Opportunity for the Teacher to Increase her usefulness and enlarge her income

By CLARA A. KORN

"[FERRIS'S] NOTE.—What are you going to do about the advent of the piano-player? This is a question that teachers have been asking each other for many years. At first, the advent of the piano-player was taken as the short-sighted sign of the doom of the teacher. It was thought that the piano-player would take the place of the teacher. A few inexperienced adventurers among the piano players intimated in their advertising that the piano-playing machines might ultimately do away with the need for the piano teacher and before long the configuration was in full force. Teachers were opposing the piano-playing machines just as the operatives of other machinery in the olden days opposed the machines that were taking away their livelihoods. However, the teacher did not see that the piano-playing machines would really take away the work of the thousands who might not otherwise have it, but that the piano-playing machines would by means of the machines develop a love for music, and so knowing his machine would want their children to become all the better acquainted with the art of music. In any event, Miss Korn is right in calling the attention of the teacher to the fact that people's desires and appetites are controlled by their natural inclinations and that a man wants a thing and is determined to have it no amount of preaching will make him give up the opinion. Piano-playing machines are being introduced in thousands of homes and it utilizes the piano-player, which will make him a symbol around which they gathered themselves together in serried ranks, making a rallying-ground of works of his which they should have allowed to fall into oblivion.

"MOTHER, may I play the piano?"

Little Archie's blue eyes looked appealingly toward the new piano-player and then into his mother's, which mirrored negotiation.

"No, darling," replied Mrs. Smithson dissembling her embodiment for a moment, "not now."

"Oh mother, why not?" insisted the seven year old, "may I?"

"No, child, not now."

"Why not?"

"You don't do it well enough."

"Will father teach me to work the machine?"

"Perhaps you may learn what your father has always said about it, Archie. When he was a little boy, his parents gave him an opportunity to study the piano and instead of taking it as he would have taken a big piece of cake if it had been offered to him he neglected it. Now he often wishes that he might have had the lessons instead of the cake and the play. That is the reason why he bought the piano-playing machine or rather the piano with the player inside of it. He tells me that he often longs to be able to make the keys go with his own fingers and feel that he is thinking the music in his own brain. But he is too busy a man now and has no time for the necessary practice. If you are a good boy and practice your lesson on the piano, I will say father to work the player for you, one day. But I am sure that he will not let you work it, as if he did, you might be tempted to neglect your practice and find yourself in the same position as your father is in now."

"All right, mother, dear, I'll fetch Muriel to practice the duet with me."

Soon the two children were diligently employed rehearsing one of the many effective, though simple, pieces that the famous dinner given you in Milan, when they served a gigantic macaroni pie? Well, I was seated next you."

"Indeed!" replied Rossini; "I remember the macaroni, but I fail to recognize you."

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study music thoroughly. He works the player for them every night and it seems to make them ambitious to acquire a technique of their own. At the same time it acquaints them with a vast amount of good music they never could hear otherwise.

"I must tell you to our teacher."

"By all means do. Our own teacher has a splendid project which I would like to see her push through as it is a wonderful idea, musically and commercially. I am arranging a social gathering for next week to help her introduce it among my own friends. Miss Lee will give a talk outlining her plan of a weekly 'Music Culture Hour.' There are at least twenty or thirty homes right in this neighborhood where there are piano-players. We are inviting the parents in these homes to come here and find out, what Miss Lee proposes to do."

"I received your invitation last night and wondered what a 'Music Culture Hour' could be. But let me warn you. I'm going to retaliate with a concert by famous singers with our new sound-reproducing machine."

"Good, the great performers in the big cities are 'called' to most of the folks in small towns. Miss Lee's plan is to form a class, with the complexion of a club. Each member will be expected to pay a weekly fee of twenty-five cents. We shall meet at the house of members who own piano-players. I think the members have agreed to furnish light refreshments. Miss Lee will give systematic talks upon the theory of music and the history of music. We shall have a simple book on theory and a good history for beginners as text-books. Miss Lee will play some solo and use explanatory notes. Then she will operate some of the rolls of the player-piano and have the members operate similar rolls. Then Miss Lee will criticize both performances and make remarks leading to better understanding and better playing. Very frequently, when some novice operates a player-piano in a way that makes the musician's hair stand on end. If Miss Lee does no more than teach some of the ladies how to operate their machines right she will do well. Whenever possible Miss Lee will give talks upon the best records for the sound-reproducing machine."

"Do you mean to say that she will not lose piano pupils by a course like this?"

"How the piano-player helps the teacher."

"Why should she?—the player-pianos are already here. There are prospective pupils in the homes of nearly every piano-player in the city. I think Miss Lee do? Take an antagonistic attitude and try to convince her patrons that something they have paid \$600.00 to purchase is worthless musically, as some teachers very foolishly do, and show her the really valuable points in the piano-player and then use these as a basis for advancing her private work? The demand for good music teaching will never cease. When photography was invented there were those who claimed that the day of the art of painting and drawing was at an end. Never in the history of the world has there been so much painting and drawing as now."

"How will Miss Lee divide the work?"

"She thinks that the best method will be that of forming two classes or two divisions. The first will be composed of members who know nothing at all about music. The second will be made up of those who know something about music, but who want to know more. In the first class the subject of musical theory, that is the simple facts of the art of painting and drawing was at an end. Never in the history of the world has there been so much painting and drawing as now."

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of the class and that by means of showing them the great delight in being able to play with the hands she will surely convince them all that one of the first duties of the parent is to attend to the musical education of the child by having him well schooled in the performance of some instrument. She can also show why it is that modern psychology gives special attention to musical education, believe that the mind is developed enormously through the development of the hand. Here is one of Miss Lee's circulars. Perhaps your daughter's teacher might like to look into the matter for herself."

30 MUSICAL CULTURE HOURS.

IN CHARGE OF
MISS MILBRED LEE,
TEACHER OF PIANO AND MUSICAL THEORY.
ANNOUNCEMENT.

As it is impossible for the music-lovers of this section to attend concerts given by the world's noted artists, owing to our distance from the great music centres, Miss Lee will endeavor to bring the highest and best music, which to many people are at present prohibited owing to their tremendous technical difficulty, which is rarely mastered by any one excepting those executives who make music their distinctive profession and their lifework.

In addition to the regular program, Miss Lee will outline the fundamental principles of Harmony in the first ten hours; Musical Analysis in the next ten hours; and History of Music in the final ten hours.

RATES—\$25 cents for each scholar, in classes of not less than 10 members.

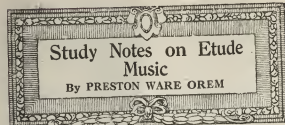
FINDING PROFIT IN SCALE PRACTICE.

By J. M. BALDWIN.

BECAUSE scales have been used as the basis of all sound technical work since the beginning of pianoforte study is no reason why we should study them at this day but since nothing has been evolved to take their place and since our own practical experience shows us that when they are properly studied results come right before our eyes, we should study them. And in directness, we may conclude that they are far too important to be omitted from the regular daily work of the pupil. Just as the lofty skyscraper depends upon its steel skeleton to keep it erect and not upon its veneer of bricks or stone or the playing of the pianist, must always depend upon his real technical skill and not upon the beautifying elements which clothe his technique. To omit them means to have a tottering structure.

In practicing scales, deliberation in the early work is very important. Take the scale of C ascending with both hands (two octaves). Play this at first very slowly, counting eight to each note. What is the particular advantage of this extremely slow speed? Principally that it gives the player time to criticize his own producing mechanism, to determine whether he can strike the ensuing notes to better effect and also to insure perfect repose between and after the notes in playing the scales at a laborious slow rate. Merely increase the speed by counting four to each note, then two notes for each beat, then four notes for each beat, then eight notes for each beat. Unless your scale fingering is good, your touch has become second nature to you, you will find far more profit in slow playing than in fast playing. My motto is, practice all scales slowly until they are mastered absolutely.

MONUMENT TO ROSSINI IN THE LICEO AT PESSARO.



"THE ETUDE" PRIZE CONTEST. PRIZE WINNERS.

We take pleasure in announcing that final decisions have been reached in THE ETUDE PRIZE CONTEST which closed May 1st.

In the former contest, a final announcement concerning which was made in THE ETUDE of March, 1911, there were submitted some 1500 separate compositions, representing about 1200 composers from practically all countries. In this present contest the numbers were slightly larger, and, as a whole, the class of work submitted was decidedly of a higher calibre. Every manuscript submitted was given due consideration, and the compositions were all gone over many times, especially those which survived the first two or three rounds. There was considerable difficulty in reaching the final awards in each class owing to the general excellence of the pieces which were reserved for final decision.

We wish to take this opportunity of thanking all the contributors for their interest in the contest, and we extend our hearty congratulations to the prize winners.

The awards are as follows:

For the best two Concert Pieces for

CLASS I. Piano solo.

First Prize....Alben W. Kertelby, (London, England)

Second Prize...E. R. Kroeger, (St. Louis, Mo.)

CLASS II. For the three best Parlor Pieces for

piano.

First Prize....Reinhard W. Gebhardt, (Paris, Texas)

Second Prize...Henri Well, (New York City)

Third Prize...Marie Crosby, (Grenada, Miss.)

For the four best Piano Pieces in Dance Form.

CLASS III. (Waltz, march, tarantelle, mazurka, polka,

etc.)

First Prize....James H. Rogers, (Cleveland, Ohio)

Second Prize...Archie A. Mumma, (Dayton, Ohio)

Third Prize...Nicolo S. Calamara, (W. Scoville, Mass.)

Fourth Prize...Helen L. Cramm, (Haverhill, Mass.)

CLASS IV. For the best four Easy Teaching Pieces in

any style, for piano.

First Prize....Hubbard W. Harris, (Chicago, Ill.)

Second Prize...Richard Ferber, (San Francisco, Cal.)

Third Prize...J. W. Lerman, (New York City)

Fourth Prize...J. Lawrence Erb, (Brooklyn, N. Y.)

It will be noted that with one exception all the

prize winners are Americans. This is a larger portion

than in the previous contest. It will also be noted that

RICHARD FERBER.



piano music. Mr. Ferber was born at Danzig, Germany, in 1848. He was exceptionally fortunate in securing Louis Köhler as his teacher, for Köhler was undoubtedly one of the most successful piano teachers of his day. Later he studied the organ with Maximilian Schlegel, who was a pupil of Chopin and a composer of very graceful and popular music. Mr. Ferber came to America in 1885, and was appointed organist at St. Patrick's Cathedral in Eau Claire, Wisconsin. After that he moved to San Francisco, where he has since been busily occupied as a teacher of piano and harmony. He has written many successful works for piano, voice, and sacred use.

Mr. Ferber's *Merry Gambl* is written in a free but well-connected *rondo* form. It ripples along cheerfully, much in the style of some of the final movements in the older sonatas and suites. Pieces of this type afford excellent drill in light finger work and in steadiness of rhythmic swing. Grade III.

in this contest two women composers are among the winners. This was not the case in the former contest. It will also be of interest to note that three of the winners in this contest were also winners in the previous one. Three of the above composers are represented in this issue of THE ETUDE by their respective prize winning compositions.

THREE ORIGINAL THEMES FROM BEETHOVEN.

These three beautiful melodies by Beethoven are used by him respectively as the bases for three sets of variations. The themes are so good that it seems as though they ought to be well known apart from the variations with which they are connected. In this present form they are made available for many players who would not care to cope with the difficulties of some of the variations. Themes One and Three are expressive slow movements. Theme Number Two is also to be found in Beethoven's *Ruins of Athens* under the title, *Turkish March*. Grade III.

CONCERT POLKA—A. W. LANSING.

This is a type of composition for which there is much demand. An idealized dance form other than a waltz in which there is considerable difficulty without too many difficulties. Such pieces are especially good for recital and exhibition purposes. Mr. Lansing's *Polka* will require a clear and easy style or execution. The octave passages must be played with light staccato touch, and the passages in thirds must come out clearly and delicately. Grade IV.

MAZURKA IMPROMPTU—E. F. CHRISTIANI.

This is an excellent example of an idealized mazurka rhythm. It should be played with much fire and vim, well accented throughout. Grade IV.

HOPES AND FEARS—CHARLES LINDSAY.

A very good example of the easier type of drawing-room pieces. An expressive nocturne movement. In such pieces as this the player is enabled to devote most of his attention to the cultivation of a smooth and expressive style of rendition, as the technical demands are comparatively slight. Grade III.

TO A STAR—N. S. CALAMARA.

A quick and lively waltz movement, lying right under the fingers, easy to play but brilliant in effect. Grade III. As will be noted above, Mr. Calamara was one of the successful competitors in THE ETUDE PRIZE CONTEST, his prize winning composition will appear in a later issue.

THE HAY RIDE—R. BARRETT.

A charming little descriptive piece with a very reasonable time. Apart from its attractive musical qualities this will make a very good teaching number. The middle section is particularly good. Grade II½.

ON THE PARADE GROUND—M. LOEB-EVANS.

A sprightly little march movement in the grand march style, very easy to play but with just the right rhythmic swing. Grade II.

E. R. KROEGER.



Mr. Kroeger was born at St. Louis, Mo., August 10, 1862. His father was German and his mother English. His musical training has all been gained in the West, and most of his work has been done in his home city. Mr. Kroeger was for some time director of music at the Forest Park University for Women. He was President of the Music Teachers' National Association, 1895-6, and of the Missouri State Teachers' Association, 1897-8. He is also a Fellow of the American Guild of Organists. He was Master of Programs in the Bureau of Music at the St. Louis Exposition of 1904. His compositions include a symphony, a symphonic poem entitled *Sardanapolis*, and other works in large forms as well as chamber music, salon music, organ music, etc.

Mr. Kroeger's prize composition, *Triumphal March*, is a splendid concert or exhibition piece, strong and sonorous. For purposes of chord and octave study it would be hard to find a more satisfactory piece. The melodies are bright and attractive without being commonplace, and they are easily held by the listener. Grade VII.

GONDOLIER'S SERENADE—H. ENGELMANN.

A very pretty, easy teaching piece by a well-known writer. We had the pleasure of hearing this piece played recently very successfully in an elementary recital, by a very young pupil. Grade II.

INDEPENDENCE DAY—G. L. SPAULDING.

A very reasonable teaching piece which will appeal to young players. In this number some appropriate patriotic melodies are happily introduced. Grade II.

LITTLE MISS MOFFAT—J. H. ROGERS.

Mr. James H. Rogers, one of the best of American composers, is chiefly known through his larger works for piano, organ, voice, etc., but he has recently written a very easy set of teaching pieces suggested by familiar *Mother Goose* verses. *Little Miss Moffat* is one of them. Grade I. Mr. Rogers's prize winning composition, as noted above, will appear in a later issue.

THE FOUR-HAND PIECES.

Mr. F. P. Atherton's *Benedict March* is a stirring march or two step full of rhythm and go. The parts march or two step full of rhythm and go, and all the themes and counterthemes should be brought out strongly. Grade III.

Toy Soldiers' March, by E. Krokne, is a very pleasing little duet by one of the successful modern German composers. This duet is suitable to be played by a teacher and pupil, or the teacher's part might be taken by a rather more advanced pupil. Grade II.

Serri's Wishes, by Paul Hiller, is another attractive duet also suitable for teacher and pupil.

MARIONETTE DANCE (Violin and Piano)—A. SARTORIO.

A new and attractive violin number, which may be played in the time of the *Polka*, but with considerable freedom. Grade III.

FESTIVAL MARCH (Pipe Organ)—L. SYRE.

This excellent organ number will make a very good postlude for this time of the year. It is also good for study purposes, or for the closing number at recitals. Grade III.

VOCAL NUMBERS.

The *Song the Angels Sing*, by Wildermere, is a semi-sacred number which would suit equally well in church or home. It is easy to sing but very melodious and with a good climax.

Mr. Tod B. Galloway's *Hills O'Skye* is a characteristic song in the Scotch manner, one of the best songs of this type which we have seen. The bag-pipe imitation in the introduction is particularly good and appropriate.

DREAMING—A. L. NORRIS.

A very effective song without words by a talented American writer and teacher. In this composition the student is afforded abundant opportunity for cultivating the singing tone. In the final portion of this piece the pedal must be used with considerable care in order to have the melody stand out and not be obscured by the heavy chord accompaniment. Grade IV.

ARCHIE A. MUMMA.



Archie A. Mumma was born in 1887. His early musical instruction was begun by his mother. Later he studied with Louis Waldemar Sprague, of his home city, Dayton, Ohio. In 1909 he went abroad, studying in Berlin under the Spanish master, J. Joachim Nin. Fifteen months later he returned to America, as he himself says, "with love of musical future increased tenfold." The greater part of his energies have been devoted to song writing. He has set a great number of James Whitcomb Riley's poems to music, the best-known of which are probably the *Ten Songs of Childhood*, from the Rhymes of Childhood.

Shepherd's Dance is a quaint and characteristic number reminding us somewhat of the older folk dances. While the rhythm is a familiar one, the treatment of it is fresh and original, and the harmonization throughout is particularly good for a piece of this type. Grade IV.

Prize Composition Etude Contest

TRIUMPHAL MARCH

E. R. KROEGER

Allegro energico M.M. ♩ = 160

The musical score for "Triumphal March" is written for piano and features a variety of musical notations including dynamic markings (sf, f, ff, mf, p), articulation (accents, slurs), and tempo markings (Allegro energico, a tempo, poco rit.). The score is arranged in systems with multiple staves, showing the intricate harmonic and melodic development of the piece.

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Musical score for "THE ETUDE" on page 506. The score is written for piano in B-flat major and 3/4 time. It consists of eight systems of music, each with a treble and bass staff. The piece features various dynamics including *ff*, *p*, *mf*, *f*, and *sf*, as well as articulation marks like accents and slurs. Fingerings are indicated by numbers 1-5. The tempo is marked *a tempo* at the beginning and end.

Continuation of the musical score for "THE ETUDE" on page 507. The score continues from the previous page, maintaining the same key signature and time signature. It consists of eight systems of music. Dynamics include *ff*, *mf*, and *sf*. The piece concludes with a final cadence.

**Prize Composition
Etude Contest**

SHEPHERDS' DANCE

ARCHIE A. MUMMA

In quaint, dance rhythm M.M. ♩ = 84

THREE ORIGINAL THEMES FROM BEETHOVEN

L. van BEETHOVEN

Andante, quasi Allegretto M.M. ♩ = 56

1

Allegro risoluto M.M. ♩ = 112

2

Adagio M.M. ♩ = 63

3

Canzabile

a) b) c)

THE ETUDE

BENEDICT

MARCH
Secondo

F. P. ATHERTON

Vivace M. M. ♩ = 120

ff 4 3 2 5 3 2 5 3 3

mf

f

ff

TRIO

f

cresc.

1st time only last time only

ff

mf

ff

p cresc.

D. C. Trio

THE ETUDE

BENEDICT

MARCH
Primo

F. P. ATHERTON

Vivace M. M. ♩ = 120

ff 4 3 2 5 3 2 5 3 3

mf

f

ff

TRIO

f

cresc.

1st time only last time only

ff

mf

ff

p cresc.

D. C. Trio

TOY SOLDIERS' MARCH

MARSCH DER ZINNSOLDATEN

EMIL KRONKE

Tempo Giusto M.M. ♩ = 108

Secondo

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SECRET WISHES

Secondo

International Copyright secured

Moderato M.M. ♩ = 96

P. HILLER, Op. 51, No. 6

TOY SOLDIERS' MARCH

MARSCH DER ZINNSOLDATEN

EMIL KRONKE

Tempo Giusto M.M. ♩ = 108

Primo

SECRET WISHES

Primo

P. HILLER, Op. 51, No. 6

Moderato M.M. ♩ = 96

THE GONDOLIER'S SERENADE

BARCAROLLE

HEINRICH ENGEL, Op. 4, No. 2

Moderato con espress. $M.M. = 72$
p dolce cantabile

CODA
p
Coda last time only

animato
mf
f
p
f
rit.
D.C.

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MAZURKA IMPROMPTU

Emile Foss Christiani

Moderato $M.M. = 126$

f
p
f
Fine

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Grazioso
mp
 TRIO

f
D.C.

f
D.C.

INDEPENDENCE DAY

Tempo di Marcia $M.M. = 108$

GEO. L. SPAULDING

mf
f
D.C.

"Red, White and Blue"
f
D.C.

f
D.C.

mf
f
D.C.

"Yankee Doodle"
ff marcato
f
D.C.

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Prize Composition
Etude Contest

MERRY GAMBOL
SCHERZO RONDO

RICHARD FERBER

Allegretto M.M. ♩ = 108

HOPES AND FEARS

REVERIE

Andante con express. M.M. ♩ = 84

CHAS. LINDSAY

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ON THE PARADE GROUND

MARCH

Tempo di Marcia M.M. ♩ = 126

M. LOEB-EVANS

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LITTLE MISS MUFFET

JAMES H. ROGERS

Not too fast M.M. ♩ = 54

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TO A STAR
VALE

Tempo di Valse M.M. ♩ = 54

NICOLÒ S. CALAMARA

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MARIONETTE DANCE

MARIONETTENTANZ

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Allegretto non troppo M.M. ♩ = 108

ARNOLDO SARTORIO, Op. 1066

VIOLIN

PIANO

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THE ETUDE

FESTIVAL MARCH

FEST MARSCH

LEOPOLD SYRÉ

Tempo di Marcia M.M. ♩ = 108

MANUAL

PEDAL

Full Organ

Fl. Org. A | |

Full Organ

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ff \wedge
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TRIO

Gt. Full Organ

rit. fff *majestos*

 $f^{Gt.} Ch^n$

mf 3

Gt

Gt.

ffv

THE ETUDE DREAMING

ALBERT LOCKE NORRIS, Op. 29

Tranquillo moderato M.M. ♩ = 63

a tempo

p dolce.

Piu mosso

rit.

a tempo

mf

tenderly

f passionately

dim. e rit.

a tempo

cresc.

molto rit.

mp dolce

rit.

morendo

ppp

rit.

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THE ETUDE CONCERT POLKA

A. W. LANSING

Allegretto M.M. ♩ = 96

p

rit.

a tempo

mf

f

a tempo

mp

a tempo

p

a tempo

p

a tempo

rit.

* From here go to *S* and play to *Fine*, then play *Trio*.
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THE ETUDE

To Cecil Fanning; Thrice blest by the Muses.

To Cecil Fanning; Thrice blest by the Muses.
THE HILLS O'SKYE

TOD B. GALLOWAY

WILLIAM MC LENNAN

Moderato

WILLIAM MC LENNAN

THE HILLS O' SKYE

Moderato

There's a ship lles off Dun-
I hae wan-dered miles fu'

ve - gan, An' she longs to spread her wings, An' through a' the day she beck-ons, An' through a' the nicht she
man-y, I hae marked fu' man-y a change, I hae won me gear in plen-ty In this land sae fair, but

sings: "Come a - wa' a - wa' my dar-lin', Come a - wa' wi me' and fly To a land that's fair - er,
strange: Yet at times a spell is on me, I'm a boy once more to rin On the hills a - bove Dun-

kind - er Than the moors and hills o' Skye' in, Oh, my heart! My wea - ry heart! There's ne'er a day goes
ve - gan An' the kind sea shuts me

by But it turns hame to Dun - ve - gan By the storm - beat hills o' Skye. Oh, my heart! My wea - ry

heart! There's ne'er a day goes by But it turns hame to Dun - ve - gan By the storm - beat hills o' Skye.

THE ETUDE

THE SONG THE ANGELS SING

B. RENE

Andante

HENRY WILDERMERE

Andante

HENRY WILDERMERE

There is a song the heav'n-ly an-gels sing, A song that al-ways love to
It brings a hope that nev-er fades a-way, A faith that in-gers staunch and

hear, true, It's sweet-ness seems to come from realms on high, And brings my Sav-lour
And while the cares of life sweep o'er my soul, It guides me safe-ly

cresc. *f*

near through. His voice so sweet is sound-ing in my ear, His hand out-stretched to which I
Its melf-o-dy is fill'd with Heav'n-ly Love, Its words a com-fort al-ways

rit. *a tempo*

cling, And to my heart great joy 'tis ev-er bring-ing The song the an-gels sing.
bring, It cheers me on to joys that reign E-ter-nal The song the an-gels sing.

f *stent.*

dolce A-bide with me! Fast falls the ev-en-tide, The dark-ness deep-ens, O Lord, with me a-bide! Tho' oth-er help-ers

dolce

fall an-dom-forts flee, Help of the help-less, a-bide with me! Help of the help-less, a-bide with me!

f *rit.* *a tempo* *rit.*

THE ETUDE

THE HAY RIDE

REGINALD BARRETT, Op. 64, No. 5

Brightly M. M. $\text{♩} = 108$

mf *cresc.* *f* *cresc.* *f* *ff.* *Fine*

pp *slower* *mf* *f* *fast* *Top of the hill* *Horse kicking*

pp *slower* *mf* *fast* *The other horse*

pp *slow* *mf* *dim.* *Both horses* *f* *fast* *D. C.*

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The New Social Status of Musicians

By EDWIN H. PIERCE

WITHIN the last few hundred years several different professions which were formerly looked at somewhat askance, or at least regarded in a very humble light, have advanced to social respect and honor.

At the present day, for instance, a skillful surgeon is usually a man of note in the community, and earns a large income, yet not many centuries ago surgery was a mere side-line, not to the practice of medicine, even, but only to the barber's trade. And again in Shakespeare's day, a troupe of actors was glad to be killed as "Lord So-and-so's Servants," and this was not a humiliation, but rather an honor and a practical convenience. It gave them a certain social status, if only a humble one, and made it possible for them to enjoy the common rights of citizens. Without some such protection, actors were practically outlaws, classed with "sturdy rogues and vagabonds," and if injured either in property or person, had no redress before the law. How greatly the status of the Stage has changed, between that time and the present day, it is unnecessary to enlarge upon.

THE TURNING POINT IN GERMANY.

Music as a profession has had a somewhat similar rise in various countries. In German-speaking lands, the turning-point socially seems to have come in Beethoven's time. Joseph Haydn and Leopold Mozart (father of the great Mozart, but himself a learned and talented musician), were practically little more than household servants in the homes of their noble patrons. The genius of the younger Mozart, it is true, brought him before kings and queens, but his attitude was nearly always that of the courier, the dependent, except when he chose to display an independent spirit in some technical point of his art. Beethoven, on the contrary, had friends among the highest aristocracy, and was able to treat with them as with equals, never stooping to anything remotely flavoring of fawning subservience.

Passing to our own land and age, some three generations ago there were a number of deservedly-respected musicians who taught singing-schools, trained choruses and composed choral music of a simple but worthy sort. Among them, the most prominent were Lowell Mason, William B. Bradbury, and Thomas Hastings. Owing to causes somewhat difficult to define, this excellent type of man seemed to run out, and to be succeeded for a time by another sort, largely men of dissipated habits or doubtful morality, who brought the profession into disrepute, so that it is no wonder that the writer's old grandfather, a sturdy New England farmer, was vexed with the writer's boyhood determination to become a musician, and exclaimed to him in disgust—"You a musician! Why don't you make up your mind to do something respectable?" That represented, too, the common sentiment of thirty years ago, but curiously enough, time has at last brought its revenges. (I may be pardoned, I hope, for continuing a purely

personal reminiscence, as it so well illustrates the point.) Many years went by, and in course of time it happened that for a change and recreation from my musical labors, I took up the raising of poultry, as a hobby, and later on bought a small farm, a few miles out from the city, taking my family out there to live, and going to the city regularly to fill a position as organist, and to teach my pupils. Being reasonably successful with my poultry, and quite fascinated with country life I thought for a time quite seriously of giving up my profession, and going into poultry farming on a large scale. From this step, however, an uncle (the only one of my grandfather's sons who had become a farmer) dissuaded me, saying that I would always find it more convenient to depend on music for a steady income, and also, that I enjoyed a more dignified social position in my present line of work. So, you see, music teaching was much less "respectable" than farming thirty years ago, but now conditions have changed, until in the minds of the same sort of people, it is more, rather than less, "respectable." The truth of the matter is probably that both opinions are equally wrong, and that all kinds of service to society, faithfully performed and in a right spirit, are equally honorable. "Respectability" goes with the nature of a man, rather than with his employment. As Woodrow Wilson has said of character, it is a "by-product."

Among the causes, however, that have led to this change of attitude toward the musical profession has been the fact that there are now many more music-teachers than formerly who are well-educated, not only in their own specialty, but in matters of general culture and intelligence. Moreover, many of them are good business-men, as well, earning reasonably good incomes, and meeting their obligations promptly. Then, too, nearly every college now has its musical department, furnishing in the aggregate, dignified positions for a large number of capable men. This fact alone greatly increases the standing of musical art in the eyes of many of the public.

WHAT UNIONS HAVE DONE.

Again, in the matter of orchestral players, not only in symphony orchestras, but even in the humble lines of theater and dance music, the widespread activities of the musicians' unions (which are now connected into one national federation), have done great good in obtaining fair salaries and honest treatment for their members, who, in turn, being enabled to live in a more fitting style, command greater respect from the community. The traditional old impetuous "drunken fiddler" is now, happily, almost as extinct as the devil.

Taken as a class, we are without doubt coming up in the world, and every musician should remember that he owes it as a debt to his profession, so to live up to, increase, not diminish, the respect of the public.

The expressive action, to be felt and rendered, demands a soul, and is, above all, a sign of the true artist. It might be more justly called the poetic accent, for it certainly supplies the poetic coloring to many compositions.—LUSSY.

The composition which is constructed along the fashions of the time and has no higher purpose loses all higher meaning and thereby sinks to the level of mere craftsmanship.—ATWATER REISSMANN.

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How Beethoven Composed

WHEN he was not at the piano, the whole of Beethoven's morning, from the earliest dawn till dinner-time, was employed in the mechanical work of writing: the rest of the day was devoted to thought and the arrangement of his ideas. Scarcely had the last morsel of his meal been swallowed, then, if the composer had no more distant excursion in view for the day, he took his usual walk—that is to say, he ran in double quick time, as if haunted by ballets, twice round the town. Whether it rained or snowed or hailed, or the thermometer was at freezing-point whether Boreas blew a chilling blast from the Boleyns, mountains—no matter whether the thunder roared, and forked lightnings played—what signified it to the enthusiastic lover of his art, in whose genial mind, perhaps, were building, at the very moment when the elements were in fiercest conflict, the harmonious feeling of a balmy spring?

Nothing suited Beethoven better, however, than a ramble in the fields—an exercise that had a wonderful influence on his inspiration. He could communicate with Nature, and alone with it, realize all that was grand, awful, exalting, inspiring. In such moods he would sit under a tree, as one entranced, to his score-paper, and indite themes which were building, at the very moment when the elements were in fiercest conflict, the harmonious feeling of a balmy spring?

When composing, it was his invariable habit to keep in his mind's eye a picture to which he worked. He once said to Neefe, while rambling in the fields near Baden, "Ich habe immer ein Gemälde in meine Gedanken, wenn ich ein componiren bin, und arbeite nach demselben." (I always have an ideal in my thoughts when

I am composing, and work after the guide me.) The *Eroica*, *Faust*, and *Battle Symphony* are examples, among many, of compositions which owe their character and titles to the causes mentioned.

Beethoven's was for the matter of that, every composer's—manner of writing is a matter of peculiar interest. Unlike Schubert, who wrote on the spur of the moment on any scrap of paper at hand—the lack of a bill of fare would do so long as it enabled him to get the ideas out of himself—Beethoven adopted a deliberate and serious method of transmitting to paper the glorious emanations of his mastermind. What he wrote down and allowed to remain was the result of a slow, laborious process and severe inner working. His stories of musical memoranda were constantly requisitioned. The musical notes and ideas, which, they occurred to him, he regularly recorded in his "Sketch-books," were extremely useful. An "idea"—a primordial germ which may have been gathered in the seclusion of his study, or in the solitude of the field, would be worked up into a vast harmonic movement. No pains were too great to bestow upon the smallest idea which he had in his pocket-book stock. Then Beethoven threshed it out, extended it, weaved it over and under, this way and that, as the interminable machinery interlocks its wheels in the field near Baden, "Ich habe immer ein Gemälde in meine Gedanken, wenn ich ein componiren bin, und arbeite nach demselben." (I always have an ideal in my thoughts when

A Famous Music Critic's Mistake

AMERICA has probably produced no more simple-minded and earnest lover of music than John Sullivan Dwight, the eminent contemporary and friend of Emerson, Lowell, Hawthorne, Longfellow and a score of others. His noble force, his fervent enthusiasm, his wide knowledge of nearly three-quarters of a century, have made him a leader of opinion in American intellectual endeavor. A comic incident that occurred while Dwight was President of the Harvard Musical Association is related by William F. Apthorpe—another famous music critic—in George Willis Cooke's life of John Sullivan Dwight.

"We were sitting in committee one afternoon," says Mr. Apthorpe, "in the old Harvard musical rooms in Pemberton Square, and discussing matters rather lazily and desultorily, as was our wont. James T. Fields—who was a member of the Association, though not on the committee—happened to drop in, to get a book out of the library. Finding a committee in session, he was about to beat a hasty retreat, when Dwight called out to him, 'Oh, don't go, Mr. Fields! don't go! You won't trouble us in the least. We will make you a member of the committee.'"

"It Is Well"

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It is well not to become too enthusiastic over one method. No method holds all truths.

It is well to impress upon your patrons at the very first, that teaching is not a work of charity. Punctuality and regularity are points to be insisted upon.

It is well to adhere to the belief that there is a demand for honest work.

tee pro tem. Sit down, and tell us something.

Fields accepted the invitation, and after a little chit-chat, said, "By the way, gentlemen, I have just seen something on a publisher's price-list that struck me as something out of the common. It was the title of a song, *Give my Cheating-Gum to Geritz*. I had been bothching my head over the next line to be 'We all have a cheating-gum to Geritz,' and I was laughing, and just as the conversation was about to turn to other topics, Dwight called out, 'That was a strange freak of fancy—that title you mentioned. What could have suggested it? But what led to the suggestion of the title? Let me see, what was the title?'"

"Give my cheating-gum to Geritz," repeated Fields.

"Strange, very strange, indeed," Dwight went on. "Cheating-gum—yes, I can understand chewing-gum being made the subject of a popular song nowadays. Peo-thing, but songs on pretty much everything. But what led to the title? Let me see, what was the title?"

"Give my cheating-gum to Geritz," repeated Fields.

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Wagner has told us—and he has set a supreme example to composers for all time in this respect—that true song can only find its birth in speech; that speech suggests the pitch, length, quality and intensity of its corresponding sound in song. Of Wagner's method of composing, Funk says: "In his later works the melodic and word accents coincide in every syllable; all dance rhythms are eliminated, and the result is that in place of instrumental tones underlaid with words, we have a truly melodious declamation or poetic melody which seemed to grow out of the words themselves—an emotional intensification of the melody naturally inherent in poetic language."

Wagner, himself, says: "The melody must not, therefore, spring quite out of itself. As in speech, it must be permitted to attract attention, but only in so far as it was the most expressive vehicle for an emotion already outlined in the words."

With this strict conception of the melodic element, I now completely let the melodic mode of composition, inasmuch as I now no longer tried intentionally to compose in melody, or, in a sense, for melody at all, but absolutely let it take its rise from the feeling utterance of the words."

If speech be then the composer's inspiration, it is likewise the sheet-anchor of vocalists.

A PERFECT VOICE ONLY SECURED BY PERFECT Diction.

At the risk of over-quotations, I must support my argument by an extract from the late Mr. Pirbright Davies' *The Singing of the Future*. It is of more value than many singing treatises. "Pure pronunciation," he says, "musical, sustained, fitting) once achieved ensures right tone. Tone which is correlative to the thought is consequently right tone. Tone which is correlative to the thought cannot be wrong. If the character of the tone fit the character of the word, the tone is essentially just. Every word projects its own atmosphere, and that atmosphere will be reproduced in the singer's tone."

There is perfect correlation between the tone and the thought which is the basis of the singer's art. The singer must have the penetrating power which belongs to the fine elocutionist, whose utterances as such approach ordinary speech, and even those of the most powerful and also, in general, more rationally effective. . . . But ordinary conversational tone (of course) could never be the singing tone; and yet it is a fact that if you change the inflection, the degree, the character of the word when you sing, making it other than it is when correctly spoken, your tone cannot be the true singing tone. If we speak and then speak correctly the case might be different."

This last sentence brings me back to Mr. Greene's rule, "Sing as you speak," to which I would add yet another rule, and which singing based on such a precept would be in a condition more hopeless than before—"Always speak correctly."

For if speech quantities and qualities are wrong, singing will but magnify a thousandfold the very defects we wish to correct.

If there is a man of to-day who should be considered an authority on pronunciation, that man is Dr. Robert Bridges, the new Poet Laureate, a peerless master of language in theory and practice. Dr. Bridges is by no means optimistic as to the present state of English pronunciation (for which see his *Tract on Pronunciation*, Oxford), and the reason for his deplorable condition he attributes to the "degradation of unaccented vowels."

Now, this is a significant point for singers who speak with degraded unaccented vowel sounds because singing depends on speech in a unique respect, viz., *Song has no short vowels such as we have in speech* (we have, of course, *relative short vowels*), *for every short vowel in singing is comparatively long, from the longest vowel in speaking*. The act of singing so intensifies the effect of these degraded vowels that the average singer, unless he is a very good singer, until his mind and ear are trained to appreciate such niceties of tone.

There are three forms or styles of pronunciation:

A. That used in reciting or reading in public;

B. That used in careful conversation;

C. That used in rapid conversation;

And Dr. Bridges bases his argument for the degradation of the unaccented vowel sounds on a volume published for the use of foreigners who wish to pronounce the English language according to style B. This volume gives among others the following pronunciations:

ENGLISH WORD. PRESENT PRONUNCIATION.

a of
an are
and as
at from
at art
to for
to but
that there
the their
the suggest
idea suggest
produce produce

and experience would be something like tapestries.

Dr. Bridges contends that the vowel sounds are more corrupted in the south than in the north of England. He says: "We have only to recognize the superiority of the northern pronunciation and to encourage it against London vulgarity, instead of insisting on London jargon to overwhelm the older tradition, which is quite as living. If one of the two is to live at the expense of the other, why not assist the better rather than the worse?" If we speak and then speak correctly the case might be different."

There is perfect correlation between the tone and the thought which is the basis of the singer's art. The singer must have the penetrating power which belongs to the fine elocutionist, whose utterances as such approach ordinary speech, and even those of the most powerful and also, in general, more rationally effective. . . . But ordinary conversational tone (of course) could never be the singing tone; and yet it is a fact that if you change the inflection, the degree, the character of the word when you sing, making it other than it is when correctly spoken, your tone cannot be the true singing tone. If we speak and then speak correctly the case might be different."

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attitude of vulgar ignorance in these matters. He is disposed to look down on all that he is unaccustomed to, and not knowing the true distinctions he esteems his own degraded custom as correct. I should send him *ter Scotland* for his *inferiority*. . . . Yet there are many other like degradations going on. *Nature* for instance, is now always *cheerful*, *Thursday* is generally *cheerful*, and *now* will very soon be *cheerful*.

There are certain vowels to which the Doctor inclined and rightly calls attention: "What I object to is—

I came from Oxford for London, whereas they are taught to say

Every one who is a student of the art, and teachers will agree that the difficulty of teaching them to do this is that while the average man says *ter easily* and unconsciously, he will say *ter easily* and unconsciously, and the former condition is preferable to the latter. But the awkward self-conscious pronunciation of *ter easily* comes from a want of facility of articulation, it is a clumsiness or sluggishness of the lips due to imperfect training and carelessness, and to a want, that is, which the teacher has to supply; it is his affair to teach articulation and to educate the lips and tongue, and not to encourage slovenly habits. If children were taught from the first to differentiate the unaccented vowels correctly, they would do that as unconsciously as they now slur. In French schools this is done; and that is the reason why their adults pronounce so well."

There are a few objections made by Dr. Bridges which are worthy of mention (chalmers-like notice): he gives a time varying and substituting *ed* for *ed* in a large group of past participles, and he proceeds: Wyeliff and Purvey both write *id*; and yet we sing *id*; and if a clergyman reciting the Creed were to say very distinctly "ascendit heaven" he would be thought very cocknified, or at least to have a vulgar way of speaking.

The suffix *ed* should be restored to its former pronunciation with three 's' and not curtailed into *shun*. "I would contend that this termination should be written with an *I* (referring to phonetic spelling), and taught to be pronounced so that the *I* be heard."

Limitations of space forbid me to mention other points calling for trumpet-voiced, for consideration, but I must proceed at once to an objection which will surely be advanced—that the argument which is relevant to the S. of England is irrelevant to America. If anybody knows American needs in this regard I should say Mr. W. J. Henderson does. His opinion is:

"What about the Americans? Only a very few of us speak English as the English do. We have our own 'accent,' as it is called. We are a nervous, eager, strident people. We know it, though we do not relish having foreigners tell us about it. We speak not mellowly, but with lax tongues and palates, and sharply, shrilly, and with hardened mouth and tones forced back upon the palate."

"Pure, found, sonorous tones are almost never heard in our daily speech. We hear much of the ease of singing in the north of England. He says: 'We have only to recognize the superiority of the northern pronunciation and to encourage it against London vulgarity, instead of insisting on London jargon to overwhelm the older tradition, which is quite as living. If one of the two is to live at the expense of the other, why not assist the better rather than the worse?' If we speak and then speak correctly the case might be different."

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HOW CHOPIN TAUGHT

BY ERNEST ERICHAARD

PERHAPS of all of Chopin's artistic activities his capabilities as a teacher are the least understood. But although his prominent pupils were few, yet his compositions exercised and still exercise an influence upon the class room which no teacher alone has done. The new views of technique and tone that he revealed seem ever on the increase, since the popularity of his compositions is certainly not on the wane.

Chopin was the teacher par excellence of the aristocracy. A contemporary writes: "His distinguished manners, his studied and somewhat affected refinement in all things, made Chopin the model professor of the fashionable nobility." It is often urged against him as a teacher that no pupil of his ever reached a virtuoso height. But Chopin's very position in life made professional pupils scarce. The ladies of the fashionable world hastened to take up the spare time of "le cher Frédéric." Of his few professional pupils the most promising, Carl Filtsch and Paul Gensburg, died at an early age. A. Gutmann, Tellefson and Mathias were perhaps the most prominent who came under his direction. But nevertheless he had many pupils who were good pianists, as the following extract from an undated letter of his would seem to indicate: "Pupils of the Conservatoire, as even private pupils of Moscheles, Herz and Kalkbrenner (consequently clever artists) still take lessons from me, and regard me as the equal of Field."

The teacher Chopin's first care was to do away with all muscular contraction, to cultivate a beautiful tone and perfect evenness. In scale and trill

work he insisted strongly on this evenness, making his pupils play extremely slow and without his least requirements. In the furtherance of his ideas on tone he even recommended his pupils to study singing, or at least to hear good singers frequently.

According to Von Lenz (a Chopin pupil), Chopin's lessons lasted for three-quarters of an hour. A dainty timepiece was always kept on the piano so that this time limit should not be overstepped. Mikuli tells us, "single lessons often lasted for several hours in succession." Probably Von Lenz is the rule, for he generally went long before time for his lesson so as to listen, and Mikuli the exception. Never was a pupil accepted for more than twice a week—"this is the most I ever give."

The price for a lesson was, according to another writer, twenty francs. Never more than five hours a day were spent in teaching. Quoting Von Lenz: "When Chopin was especially pleased with a pupil, he, with a small, well-sharpened pencil, made a cross under the composition." "More than three crosses I never give." He never spared himself the trouble of marking out a good fingering for his students, making many innovations in this manner. He considered style and phrasing exceedingly important, often playing a piece, but even more pieces over and over again to insure a thorough comprehension on the part of the student. Needless to say he was equally insistent in making his pupils take up the theories of Stainer, considering that Chopin was an individual, an artist, it is perhaps astonishing to learn that he recommended ensemble work strongly.

AN ASPECT OF WIDOR

MR. S. WESLEY SKANS, a leading Philadelphia organist and former pupil of Widor, the renowned French organ master, has sent *The Etude* the following letter:

The article on Charles Marie Widor in the May issue of *The Etude*, while most interesting, contains inaccuracies. First, the writer speaks of Widor as a "tall, white, thin, and somewhat feeble." Later, he says that Cavallé-Coll is occasionally among the visitors to the organ loft in St. Sulpice. M. Cavallé-Coll has been dead for some years. Another error is that Widor plays but once a Sunday, usually giving the afternoon service to an assistant. The fact is that Widor plays Vespers in St. Sulpice nearly every Sunday at 3.30 P. M. and I have many times in different years sat on the organ bench with him at that service as his only visitor in the loft. It would be quite unfortunate for American musicians going abroad to get the idea that M. Widor does not play in the afternoon, for they would thereby lose the opportunity of hearing one of the most superb improvisations. His brief prelude at 3.30 (almost invariably upon the same tiny theme of two notes taken from the sound-board of the half-hour bell of the church clock) and his wonderful interludes between the Vesper Psalms and between the verses of the *Magnificat* are sometimes enough to repay one for the trip to Paris.

The writer further states, "The English school admits that you have a heel and that you may have occasion to use it, but the French school, as illustrated by Widor, Guilman and Dubois, compels you to use it both to play with and as a pivot." As a matter of fact, Stainer's *Organ Primer*, which first appeared about thirty years ago and which is probably used for early organ work more than any other instruction book, emphasizes particularly the importance of using both toe and heel for pedalling, with the ankle acting as a pivot. And the most recent book on organ playing, by Walter G. Alphas, organist of St. James's Chapel Royal, and assistant-organist of Westminster Abbey, again insists most positively that both heel and toe be used for good results in pedalling. And any one who is acquainted with W. T. Best's editions of the organ compositions of Johann Sebastian Bach can see the importance attached by that great English organist to the use of the heel as well as the toe for smooth pedal work.

When the writer also says that "Widor speaks German fluently, but his English, 'c'est une autre chose'" he helps make the story more entertaining, but, really, Widor cannot speak three words of English, and he uses German with a mixture of French.


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
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
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
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
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
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
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THE ETUDE, Philadelphia, Pa.

Department for Violinists

Edited by ROBERT BRAINE

GIVING CHILDREN A GOOD TECHNICAL FOUNDATION.

A SUBSCRIBER OF *The Etude*, who is a skillful amateur cellist, writes to inquire how children should be instructed in violin playing so that they may become finished performers in later years. He has a son seven years of age, who has been under instruction on the violin for six months, and thinks the boy is being forced too much, without proper attention to the fundamentals of violin playing.

He writes as follows: "The boy is half way through a book of violin studies in what appears to me to be a very slipshod manner. He has had a book of little pieces, a reverie, part of a trio, and several pieces rather advanced for a boy of his age. All of this in six months, with two half-hour lessons per week, and half an hour a day practice. Yesterday he appeared in a recital, playing a solo piece to which most of his time for a month had been devoted. He played it very well and, of course, the little shaver brought down the house. Both my wife, who is an accomplished pianist, and myself feel that equal care should have been exercised on his other work, and that the fundamentals have been neglected in order to make him a show pupil, and consequently a good advertisement for his teacher. The question is, Are we right or wrong? Should not young pupils be thoroughly grounded? I frankly confess that a thorough foundation appeals to me more than a grandstand finish. Faults never contracted never have to be eradicated. It was on that principle I went myself, but perhaps I am expecting too much of the teacher of a young pupil. What do you think on a question of this kind? Is thoroughness essential? Is not a proper knowledge of the value absolutely necessary even from the start? Should not the proper position of the instrument and of the left hand and fingers be insisted on? Should not the bowing also be carefully attended to? A column in *The Etude* on the teaching of children would certainly be appreciated by many other who probably are just as much perplexed as I am myself."

Whether the young pupil of whom our correspondent writes plays with the fundamental correct principles of violin playing or not, it is a matter that could be acquired in the brief period of six months, or whether he has been well taught or not, I would not like to pass judgment without a personal hearing. One thing I do know, and that is that our correspondent has placed his finger on the one great and principal cause for the most faulty and defective playing training. The violin is a difficult instrument. Its technique at first glance would seem to be very simple, and so it is in theory, but not in practice, and that is why fundamental principles must be rigidly adhered to in order to achieve proper results.

FORMING A YOUNG PUPIL.

I KNOW of few more difficult human tasks than that of teaching a young child to play the violin, with correct bowing, proper position of the instrument, correct holding of the bow, proper position of the fingers on the fingerboard, etc. The difficulty in teaching children is that they help the teacher so little, as a rule. They do not appreciate the importance of learning to play correctly, as in the case of older pupils, and in many instances are taking lessons against their will, because their parents have forced them into it. In their private practice

at home they pay no attention to what the teacher has so carefully taught them in the lesson hour, and undo between lessons all his painstaking labor. I have seen lively boys of eight or nine so restless, careless and inattentive that they had to be held in the proper position by main strength, and the teacher was obliged to guide every movement of the bow by taking hold of the arm of the pupil and guiding wrist and arm to force them into the proper movements. Some of these wriggling youngsters require not one teacher, but two or three; one to guide the bow arm, another to hold the violin in position, another to see that the fingers of the left hand fall in the correct position on the fingerboard. A good spanking now and then in the case of these inattentive youngsters would simply matters for the violin teacher, but, unfortunately, American parents do not take kindly to this sort of thing, and the teacher who practiced it would likely find himself minus his class in short order. Violin teaching in Germany and other European countries is easier, for the parents take music more seriously than here, and back up the teacher in vigorous measures to secure proper attention and effort on the part of the pupil.

A LESSON DAILY.

Even with an attentive child, who tries to do what he is told, it is hard enough for the teacher to get results, in many cases, on account of the fact that he has only the pupil once or twice a week, and the child does a great part of his practicing wrong between lessons. For this reason the great violinist Spohr, in his introduction to his violin school, says that the beginner on the violin should have a lesson every day.

Few violin teachers have much success in teaching children, and the more noted ones will not accept pupils at all. The greatest mistake of all is not devoting enough attention to the fundamentals. Too many teachers are in too much of a hurry to make a showing, and to force their little charges too soon into public performance, well knowing that the average audience gets a vast amount of amusement and pleasure in watching a young child trying to play a solo. To the women in an audience a little boy or girl playing the violin on the stage looks "too cute for anything," and everybody applauds, no matter how many of the laws of correct violin playing are

being transgressed by the little performer, or how much of a joke the playing is. They naturally think that the faults in the child's playing will be eradicated with subsequent instruction. Some of them will, no doubt, but if the teacher spends most of his time preparing the young beginner for recital work, the chances of all the fundamentals being correctly acquired are very slim, indeed.

GOOD TEACHERS SCARCE.

Good teachers of the violin are very scarce, and it is no wonder that pupils cross continents and oceans to secure them. A combination of rare qualities is necessary for the violin teacher competent to turn out first-rate pupils. He must not only have knowledge, but the patience and will-power to force the pupil to do everything correctly. In the case of children his work is extremely tedious and laborious.

In the beginning of the position of the body, the holding of the instrument, the position of the left arm far under the body of the violin, the correct action of the fingers on the fingerboard and the correct movement of the bow arm are the prime essentials. If these things are done incorrectly in the beginning, the faults become confirmed habits, almost impossible to eradicate later on. The little pupil should be taught how to stand, and how to hold the violin, inclined in the proper angle, and held neither too far to the right nor left. The teacher must use his judgment as to whether a pad or cushion to build up the left shoulder is necessary in order to assist in holding the violin in a correct, horizontal position, and how large this cushion should be. Bowing on the open strings should next be taken up, and the pupil taught the correct movements of arm and wrist, in order to secure a straight, flexible bowing. In the first lessons the teacher should take care to start the pupil on left hand fingering and scales the first or even second lesson. Camilla Urso, a famous woman violinist, in describing her first lessons in violin playing said:

SIX WEEKS ON OPEN STRINGS.

"In the beginning I was taught with the greatest care. I was kept on open string bowing for six weeks, before I did a bit of left hand work. I was made to practice, standing with my right foot in a fragile porcelain saucer, so that I would stand perfectly still, and not wobble around. By the time my teacher commenced with the left hand fingering, I was able to draw a good straight bow and make a fairly good tone."

Happy the little pupil who has his first lessons from such a teacher as Mme. Urso describes. No exact rule can be laid down as to the length of time which should be spent on open strings exclusively, since some children acquire the bow movements much sooner than others. An open string work is of course monotonous and uninteresting to the child, and it will require great patience on the part of the teacher and parents to keep the child at it. For this reason it is a good plan to have the practice done ten or fifteen minutes at a time. In his communication, our correspondent speaks of his son giving only half an hour's practice a day. The practice time should be not less than one hour, even in childhood. Later the practice time should be extended to at least two hours. If a thorough mastery of the instrument is the aim.

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Department for Children

Edited by Miss Jo-Shipley Watson

A LESSON FROM THE LIFE OF RAMEAU.

EACH generation brings forth its striking musical genius. This generation knows Richard Strauss; the last generation saw the fruits of Richard Wagner's genius. Critics have differed and the public has been divided in its commendation and condemnation of these artists, and in this respect conditions have not varied much since music began.

Some three hundred years ago there lived in the French capital a man by the name of Jean Philippe Rameau. His music sounds thin and tinkling to our modern ears, but in his time he was accused of using "strange harmonies" and he was reproached for his "prodigious technique." His opera *Dardanus* was attacked by the critics, just as the operas of Strauss have been in our day. The music was declared unusually difficult, abrupt and "calabristic"—all of which goes to prove that Rameau was an unusual writer, an innovator, and ahead of his time.

Rameau was born in the little town of Dijon and was the son of the organist of Dijon Cathedral. It was decided that he should become a magistrate, but the boy's talent for music and his obsession soon changed his father's plans for him. At seven he could read the harpsichord well, and on going to school at the Jesuit College he neglected his studies and was sent home because he became too much absorbed in music.

When he grew up he spent much time wandering about the country, but it was natural that he should eventually find his way to Paris, the center of art and music in appearance. Rameau seemed more like a phantom than a man, he was as thin as a reed, with a peaked chin and ungainly arms. He was called unsocial and uncommunicative, he was poor and his friends were few. With an old hat pulled over his face he would tramp miles and miles through the outskirts of Paris.

There were few who knew him intimately, and fewer who understood his aims and ideals. He remained to the top of the ladder of fame almost entirely through his own efforts. By his enemies he was considered arrogant and egotistical, but if he was egotistical he failed to show that quality to the public, for as a performer of one of his operas he is said to have shrunk into a corner of the box, even lying down upon the floor to escape attention.

RAMEAU'S INTERESTING PICES.

Rameau is of interest to all piano students of special value in acquiring skill and taste of touch. These harpsichord pieces are genuinely in the style of program music as may be judged from their fanciful titles, such as *Les Papillons des Oiseaux* (The fluttering of the birds), *Les trois mains* (The Three Hands), *La Poule* (The Hen). We actually hear the comic imitations of the barnyard fowls.

As Rameau grew old and feeble his dis-

tingtion as a composer began to be recognized, he was given a pension and the title of "composer of chamber music to the king." When he died, Paris gave him a magnificent funeral and many towns held services in his honor.

Sometimes when we are faint-hearted and discouraged it might be well for us to think of Jean Philippe Rameau, this gaunt man of heroic mien who battled against enemies and great opposition, who began his career at fifty—the age when many composers have written themselves out—who finally became the leading master of dramatic style and expression among the French composers of the eighteenth century. His music is one of the beautiful treasures that has descended to us to study and to enjoy.

A new edition of Rameau's works, with a preface by the French composer, Saint-Saens, was published in Paris in 1905. As a composer of opera Rameau exerted a pronounced influence on French music. Lacking the graceful, melodic fertility of Lully, the Italian who came to France as a dishwasher to Mlle. de Montespan and rose to be regarded as the founder of French opera, he nevertheless was much more skillful in the invention of new and beautiful effects. To Rameau belong the honor of having been the first to write a system of harmony which has since proved to be the foundation of all modern works on the subject. This, more than his compositions, has caused musicians to honor Rameau as the Richard Strauss, or rather the Debussy, of his day.

Some Rameau study pieces are *The Hen, Pavane, The Tambourin, The Three Hands* and *The Roll-call of the Birds*.

THE PRACTICE HOUR.

THE practice hour is your hour; let no one steal it from you.

When you sit down see that the stool is the proper height and do not swing your feet or wrap your legs around the piano stool. Feet should cover the pedals, or be placed flat upon the floor. Do not beat time with the "loud pedal," do not press it down and forget to let go; better abstain from using the "loud pedal" rather than abuse the ears of the long suffering family and neighbors.

Listen in the right way—listening and listening. Every one hears but not many listen. Do you?

Finger tips should hug the keys; long and short nails which act as stilts on the keys should be removed at once.

If you attack the piano as an enemy, or as a wrestler to be thrown, it will fight back—it will respect your instrument. Love it and it will respect you in love. Don't stagnate during the practice hour; work brain downward not from fingers upward. Fingers are merely tools of the hands.

When in doubt about playing a flat or sharp or double flat or sharp, don't do it—stop and think it out.

Remember that you don't forget to practice them diligently. You will get out of your practice just what you put into it—just that and no more.

SUGGESTION FOR THE FOURTH.

SAMUEL ADAMS, the father of our noisy Fourth, died in 1803—how could he know what tragedies have resulted from his speech to Congress in 1776—long years ago? As to the Fourth of the famous Boston Tea Party, he appears to us a spectacular and strenuous person. He asked Congress to celebrate Independence Day by the firing of cannon and rockets and by the making of great bonfires. As music students the world and deadly. As music students the world over stand for all that is inspiring and uplifting the following suggestion may serve as a hint to those of us who wish to make our Fourth sane and glorious. Perhaps all the boys would do the dress as "ragged Continentals" and the girls, too, might have dresses of the same period.

TABUREAU (with incidental music): Independence Day. (All the boys and girls with flags singing "America").

TABUREAU: *The Spirit of '76*. (After the painting of that time). With music, Yankee Doodle. (Life and death). TABUREAU: *First American Flag* (Betty Ross); Music: *The Star Spangled Banner*. TABUREAU: *Colonial Dances* (with dance Virginia Reel).

TABUREAU: *Old Kentucky Home* (Sing the song to banjo accompaniment). TABUREAU: *Boy Scouts of America* (Drill to march music).

TABUREAU: *Campeiro Girls*. (Favorite airs *Ann Laurie, Home Sweet Home, Mocking Bird*, etc.).

TWO MUSICAL GAMES.

HIDDEN MUSICIANS. (The letters composing the names of the hidden musicians come successively from the organ, the piano, the violin, and in different words. Others may readily be invented.)

What is the matter with your hand, Elizabeth? (Hand.) Take away my chop, I never eat it rare. (Chopin.) You have found an egg, lucky boy. (Gluck.)

The dog makes his tail wag nervously. (Wagner.) I care not a sou, Sarah! (Souza.) The boy lower looks well with a bell in it. (Bellini.) We berate others and excuse ourselves. (Weber.)

MUSICAL GUESSING GAME.

Belonging to a fish. (Scales.) What we breathe. (Air.) An unaffected person. (Natural.) An abode. (Flat.) Used in driving a team. (Lines.) Seen at sea. (Swells.) Used in climbing. (Staff.) A girl's name. (Grace.) Used on a bundle. (Chords.) Part of a sentence. (Phrase.) Bottom of a statue. (Bass—base.) Used in the study of law. (Bar.) A yard stick. (Measure.) What betrays nationality. (Accent.)

—J. S. WATSON.

We are given a good set of tools to work with, a mind and a will. The things we do to do to sharpen and temper these tools, this is our "business," remembering things is not a "grit" but a practical, matter-of-fact exercise of the will. It has been well said, "The will will do anything that can be done in the world and no talents or no stances, no opportunities will make a two-legged creature a Man without it."

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A PROQUEST of \$75,000 has been left to the Guildhall School of Music, London, by the late Samuel Heilbut.

The death has taken place of Ernst von Schuch, conductor of the Court Theatre in Dresden and one of the most famous operatic conductors in Europe.

That tireless poet, Gabriel d'Annunzio, is said to be at work on an opera dealing with the Celtic legend of Merlin.

The Duke of Argyll, who died recently in London, was not only an ardent opera enthusiast, but was also the writer of two opera librettos, which have been successfully set to music.

A new festival hall has been erected in London at a cost of about a million dollars. It was opened in June with a three-day festival.

The old Bach Society of Vienna has been reorganized and has held a Bach festival in that city under the direction of Herr Schalk.

The production of Edgar Stollman Keller's *New England Symphony* in Altenburg, Germany, resulted in a triumph for the American composer.

A new opera, entitled *Saba*, has been produced at the San Carlo Theatre in Naples. It is the work of a young composer named Perotti, and obtained a genuine success.

Besoni, the famous pianist, who is also coming to be regarded as one of the most important of contemporary composers, has composed an *Indian Fantasia* based on American Indian themes.

In the archives of The Society for the Development of Music, Amsterdam, have been discovered three hitherto unknown letters of Wagner and other composers. They were written in the period 1854-57, and were addressed to the founder of the Societe Neerlandaise.

A PERFORMANCE of *Parafal* has taken place in church. This event took place at the Hamburg Conservatory. The performance was given at the request of the Hamburg State Music Society. The second act was of course omitted.

A COMMITTEE has been organized in Florence for the erection of a theatre to be devoted primarily to the production of works by Italian composers. It is to be called "Teatro della Musica," and is to be run on popular lines.

The militant suffragette has long been a familiar figure of the British landscape. She has now received a sort of official recognition inasmuch as the conductor of the new "military" band at Hastings, the famous regiment on the south coast of England, is a lady.

Mr. EDWIN HUGHES, who has frequently contributed to *The Etude*, has been appearing with great success as pianist in various parts of Germany. At Nuremberg he played the Schumann Concerto with Orchestra, meeting with enthusiastic applause.

ABOUT THREE hundred singers are included in the thirty travelling opera companies in Italy this season. The companies are expected to be very successful, and it is estimated that the managers pay them altogether season's work.

THE TOWN of Zwettl in Germany has bought the house in which Robert Schumann was born, and has decided to turn it into a museum in which relics of the composer may be exhibited. The house is in a beautiful place with no doubt receive a great amount of visitors.

The prodigy conductor Vito Ferrero, who has been heard in various parts of Europe, has just returned from a tour in which he has been accompanied by the orchestra of the Albert Hall.

A WHISPER is abroad that Richard Strauss intends to leave Berlin in favor of Munich. He is to have bought some land in Munich on which he intends to build a house. It is work on the completion of his *Symphoniae* which he is to devote his time to next year at the Festival of the Association of German Musicians.

The greatest success has been achieved by the Boston Opera Company in its new production of *The Impresario*, by J. S. MORRISON. The production is a masterpiece of the art of the operatic presentation. The production is a masterpiece of the art of the operatic presentation.

There are critics much enough to be found in the world, but only a few who are as well as critics. The critics of the world are much to be found in the world, but only a few who are as well as critics. The critics of the world are much to be found in the world, but only a few who are as well as critics.

A RACI Festival (the third) was held in Leipzig at which was performed the master's cantata, *Verdugo*, on Sunday. This work is interesting because it is the first of the primitive form of the music which afterwards developed into the modern Christmas Oratorio.

The ruins of the old theatre at Posen, the last place of many tourists who came to Europe by the Middle-Atlantic, have been replaced by a modern theatre capable of seating 2,000 people. A season of operatic performances is to be given at the opening of the theatre early in May.

The earliest way to get on the musical map in Europe is to give a performance. This appears to be no place too small or too large for the attempt, and the attempt is made by the musical newspapers the word "Piano" crops up half a dozen times on every page.

Encouraged by some young Italian composers, of Catania (Sicily), has offered a prize of a thousand lire (\$200) for the best original opera. The composer is free to choose his own subject and to make his opera in any style, romantic or lyric, as he pleases. The prize is to be given to the author of the best opera.

Some German songs sung by a young Italian, who has been produced by the Duke of Argyll, were heard at the festival in Argyll. The songs were of a kind which is not to be found in the repertoire of any other Italian artist. The songs were of a kind which is not to be found in the repertoire of any other Italian artist.

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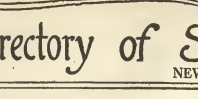
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