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James Francis Cooke

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THE ETUDE



JANUARY
1915

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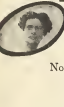
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THE ETUDE'S SPLENDID PLANS FOR 1915

Among the famous music workers who have arranged to contribute special articles to THE ETUDE this year are the names of many teachers and virtuosos of international eminence, including

Moritz Rosenthal Alberto Jonas Katharine Goodson
Chaminade I. Philipp Frederic Corder
and many others of equal distinction.

Don't Miss the Polish Issue

In February we shall have one of the finest national issues ever published. It will deal with the music and musicians of Poland. Sigismund Stojowski, Mr. Jaroslaw De Zefinski, Mme. Szumowska and other noted Polish musicians will be represented, including an unusual interview giving the personal opinions of

IGNACE JAN PADERWSKI
upon many interesting phases of Music study.

Big Problems for Active Music Workers

THE ETUDE during 1915 has planned to present some of the big problems of musical life, the discussion of which determines in a large measure the life work of earnest music workers. These will be treated in a thoroughly serious yet all-absorbing, fresh, crisp, interesting manner. The first of these will deal with what has come to be known as the "dead line" or "danger line" in life.

Passing the "Deadline" in Musical Life

There is a certain line in the life of the average man and woman when things begin to point downward. Ambitions crumble, effort diminishes, we "take things more comfortably," we begin to fall. Sometimes the dead line is at 25, sometimes it comes at 35, or 45, or 55. Sometimes it does not come until death itself draws the curtain upon very old age. In any event it is one of the big vital questions in our lives.

We have arranged to have this "Deadline" subject treated along efficiency principles entirely new in musical journalism. It will be brought up in a light which will compel you to do some of the most serious thinking you have ever done. Furthermore it will show you that the artistic death which comes to many long before their prime is wholly unnecessary. It will show you how to go about passing the dead line, no matter whether you are 25 or 65.

This new ETUDE feature will be accomplished through data which Mr. Thomas Tapper has been collecting for years. Mr. Tapper is 53 years of age, looks at least 10 years younger, has all the vigor of young manhood, and is still climbing toward his prime. A lifetime of efficiency, activity, and experience in musical work enables him to make these articles wonderfully helpful. Your friends will be interested in this whether they are 25 or 65. Don't fail to tell them.

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THE ETUDE

JANUARY, 1915

VOL. XXXIII No. 1

MAKING YOUR NEW YEAR REALLY HAPPY

CONFIDENCE AND PROSPERITY IN 1915

EVERY man's mind is a sphere,—a world in which great accomplishments of the human race first come into being. Huge as is St. Paul's in London it is no bigger than the mental sphere of Sir Christopher Wren, the man who conceived it. All of the glorious achievements you enthusiastically admire were built first in the minds of men. There is after all no joy greater than the joy of achievement, doing something big and grand, attaining a noble purpose. If you seek happiness for 1915 and plan to get it from your music, start first of all with a strong mental picture of just what you propose to do. Like Galatea breaking her marble bonds and coming into a living being great thoughts quite as certainly come into material existence if those who think them have the tenacity of purpose and the energy and common sense to bring them about. This does not mean that the girl born to be a successful physician can write a great symphony merely by fixing the image of a symphony in her mind. Our gifts are as deftly limned as are our features. The "beauty surgeons" who agree to alter the shape of your nose or your mouth or your chin may change your whole expression but there are no surgeons who can alter your talents. Know yourself and first of all determine whether what you are seeking is really within your grasp.

However we insist that great things are simply realized thoughts,—materialized ideas. Have faith in your star, dream big things and know that the mystical change of a great thought into a great thing occurs only in the mental furnace that burns long and fierce.

Making oneself over by right thinking is the habit of the hour. Save us one lesson from the world war. Let us learn what hate has done,—and beware. Think war, dream war, prepare for war, force the youth of the land to spend the three best years of their lives making ready for war, mistrust the man who might be your friend, build huge cannon and place them in the roadway as a "welcome," practice shooting at human effigies, send flying ships freighted with dynamite over your neighbor's land and what is the result? Przemysl, Liege, Crakow, Verdun, Ypres, Metz, Louvain. That is the hate way. Hate dies unnumbered sewers in the harvest fields of Europe and fills them with the best blood of seven nations.

Music of all the arts is the art of peace, harmony, beauty. Your musical career for 1915 will flourish in such manner as you re-make yourself of those things of which music itself is made. Think beauty, love, nobility, righteous strength, kindness, charity and as sure as the sun sets the world ablaze in spring you will find your own soul blossoming every day. That after all is the only way to make your new year really happy. If you have never sincerely tried this plan you may have a delightful surprise, and perhaps health, wealth, friends and success in the bargain.

AMERICA has just passed through a very critical period. Last Spring fear-mongers were abroad laying the seeds of financial panic. Their mouths were soon shut by reports of marvelous crops coming from all over the country. Our wonderful soil fairly shouted prosperity from sunrise to sunset. All America rejoiced.

Then the harvest hour of golden beauty was shattered by the bolt from Vienna. The world was to know another war more terrible than anything man had ever dreamt. Enter the fear-monger again with his bodings of disaster. Musicians, most of all, were to suffer havoc from the breakdown of all lines of industry in America.

THE ETUDE took it upon itself to reassure its readers by pointing out that the war was sure to bring a kind of grim prosperity to America,—a prosperity greater than this land has ever known. We advised strong confidence, hard work and the American attribute of quick adaptation to new conditions. Now, wonderful reports of prosperity are beginning to come as we have staggered to our feet after the first blow. \$500,000,000.00 in new business resulting largely from the war is the first outcome. At the office of THE ETUDE we have been as busy as ever and at this New Year Season we feel that we owe a debt of gratitude to the musical public which did not "lose its head" at a very ticklish time, but which saw that what at first appeared like a great impending calamity to our national financial condition is really quite the contrary.

Last of all things did the musicians of America, bound so closely by artistic ties with all the warring countries, want such a war as this. We had no desire to have our feelings shocked, our business jeopardized, our regular life disturbed. The war was none of our inviting and very naturally we were not consulted. We were forced to suffer these things whether we liked them or not. Nevertheless, we realized at the very outset that if THE ETUDE did not set forth the real truth very positively and confidently many music workers might place their own businesses in jeopardy through needless fear. They needed a strong hand of assurance and thousands have profited from it by keeping energetically at work instead of spending their time fearing what the next day might bring forth.

Of all things, the last wish of any American, would be that of profiting by the misfortunes of another. We have been savagely attacked in Germany, a land peopled with many of our best friends, for intimating that America can not fail to profit by the great war. Nevertheless we maintain that we owe to our readers the duty of placing the real facts before them and saving many from needless loss to which a lack of confidence, positiveness and faith invariably leads. The business opportunities before American teachers and musicians are greater now than ever before for the man or woman who is willing to work harder than ever before.

A REAL HAPPY NEW YEAR

NEW YEAR GREETINGS TO YOU, OUR FINE AND LOYAL FRIENDS WHO HAVE BEEN WITH US FOR A TWELFTHMONT, A DECADE OR BEST OF ALL NEARLY A THIRD OF A CENTURY. THINK OF THAT—A THIRD OF A CENTURY OF CONTINUED FIDELITY TO THE IDEALS WHICH THE ETUDE SUPPORTS! NOT MORE THAN ONE PUBLICATION IN A THOUSAND MAY BOAST OF SUCH A RECORD. DO YOU WONDER THAT THIS NEW YEAR'S GREETING MEANS FAR MORE TO US THAN THE MERE FORM OF PRINTING THESE WORDS. TO WHOM COULD WE WISH MORE JOY AND PROSPERITY THAN TO THOSE WHO HAVE MADE THE ETUDE A WELCOME GUEST IN THEIR OWN HOMES. MORE GRATIFYING STILL IS THE FACT THAT THE CIRCLE OF OUR FRIENDS IS EVER INCREASING. TO EVERY ONE OF YOU AGAIN AND AGAIN OUR HEARTIEST NEW YEAR GREETINGS.

Practical Ideas for Busy Music Workers

Mined from Real Teaching Experience

A Practice Calendar

I have arranged a practice calendar, one page for each month (9 months in all). On each page of this calendar a pupil's name is inscribed at the top. Under the name are divisions of months running laterally across the page and the divisions into days of the month running perpendicularly. Thus every working day has a little space of its own. At each lesson the pupil records his practice time in this space. Pupils who have done the required amount per day are rewarded with a little star. The plan encourages pride, promptness and steadiness. No pupil will want to let the other pupils see a bad record. **PAULA E. BAKER.**

Making Harmony Interesting

There is something especially fascinating about anything which savors of the puzzle. In teaching harmony I have used pages from old hymn books to advantage. I tear out these pages, and after taking care that the harmonies with which the pupil could not be expected to be familiar are circled with a blue pencil mark, I request him to "figure" or mark all the other chords with their proper marks (I, IV, V, VI, etc.). A fresh leaf at every lesson is a fresh puzzle for the pupil, and as good hymns are usually written with great care for the harmonies, this exercise has proved most helpful. **C. A. C.**

A Triangular Trick

I have found a triangle of great help in getting pupils to beat time regularly. They beat while I play with clock-like time and then I in turn beat while they play. It is really surprising how pupils who "can not" learn time can be helped by the regular beats emphasized by the triangle. **MRS. SUSIE BASTROW.**

A Club Idea

One of the difficulties in club work is keeping the juvenile officers interested. It is one of the shortcomings of little folks to go at things with great zeal and then lose interest shortly thereafter. My plan was to have the president of our Junior Music Club serve only three weeks, when a new president was elected. The succeeding presidents vied with each other for more and more successful management of the club and the result was that every one "had a chance to be president" and all were satisfied. **B. S.**

A Lesson from Elocution

For impressing upon the mind of a pupil the necessity of a strict observance of all marks of expression, and the rules for accenting and phrasing, this method has proved to be very successful. Read aloud to the pupil a paragraph from anything at hand, with a monotonous voice, without accents, inflections and pauses, making the effect as ridiculous as possible; and then read the same paragraph according to the rules of elocution. **HELEN J. ANDRUS.**

Missed Lessons, Double Work

The evil of the missed lesson is brought home to all pupils with especial force when I point out that after a missed lesson the next lesson is almost invariably poorly prepared. The missed lesson really means double work, as the pupil is required to prepare a new lesson and study the old one at the same time. It is also a money loss, as he is virtually paying twice for the same lesson. This has in a measure solved the missed lesson problem for me. **R. E. FARLEY.**

For every idea accepted for use in this page, which will be printed "now and then," THE ETUDE will be pleased to pay the regular rate or will give the contributor a subscription to THE ETUDE for the year. Over in awhile every practical teacher comes across a fine idea. Why not pass it on? An idea is the inspiration of the moment. Perhaps you have had better ideas than any on this page. If you think so write your idea down at

Musical Sandwiches

At a recent musicale of my younger pupils among other light refreshments I served "musical sandwiches." These were made of two sugar wafers of the nabisco type filled with a musical picture cut in small pieces. Of course the little folks did not eat the filling but took out the picture and "had fun" matching the pieces until a complete picture was formed. After that they ate the sugar wafers, which was the subject for one afternoon and after much effort I managed to get a number of pictures of the old Canon. The children enjoyed putting these together immensely. **C. E. C.**

Alternating Phrases

It is all very well to explain the nature of a phrase to a pupil and then to indicate how phrases in general should be played. The main difficulty is to get pupils to be on the outlook for phrases, to observe them constantly. My little pupils have a never failing interest in a plan I have tried. I play the first phrase of the piece being studied and ask the pupil to watch listen and "catch" the second phrase "on time." This he does beautifully. Then I play the third phrase, the pupil the fourth and alternate thus to the end of the piece. **BERTHA V. HUGHES.**

Making an Etude Index

All of us who must economize time realize the great value of the "Table of Contents" when we wish to refer to some special article in a magazine or book. Although each issue of THE ETUDE is carefully indexed and an annual index is published in the December issue I have sometimes been undecided just which issue to "catch" and find a wanted article. This difficulty, however, has been easily and simply overcome. I cut out the "contents" from each number and pasted them in a bound covered note-book in chronological order. As I keep my ETUDES packed in a cabinet, the issues for each year are separate and self, it is a simple matter to find quickly a desired literary or musical selection. **HAZEL M. HOWES.**

A Comparison that Helped

Last Fall I had a bright eyed little beginner who frankly admitted that he did not like music and did not want to practice. I asked him what he would rather do. He immediately piped, "I'd rather ride my bicycle." "All right," I replied, "why not play that you are riding your bicycle here. First you must learn to balance yourself right on the piano stool: then you must take hold of the handle bars (the keys) right. Next we must learn the roads well (the scales) then we must see all the interesting and lovely things beside the roads (pieces). This is only one of a thousand comparisons which will help the teacher who deals with childhood at its imaginative age. **ROY JENKINSON.**

Naming Studies

Once I came across a piece that was of little more interest to the student than an average study but the smaller pupils seemed to be interested in it because it had a name. The study without a name suggested nothing. Then I took it upon myself to name certain studies according to what they suggested to me, the names ranging from flowers and butterflies to pinwheels and even various kinds of machinery. I have no doubt that the student's interest was increased in this way. **H. D. VERLIES.**

THE ETUDE Needs Your Idea

the moment it comes to you. Keep a pad and a pencil at the side of your keyboard and never miss an opportunity. Send it to us in not more than seventy-five words and we shall be glad to use it. Write on a separate sheet of paper and address, Idea Department, THE ETUDE, 1712 Chestnut Street, Philadelphia, Pa. Put your name and address on the manuscript. We

The Wrist in Octave Playing

When the wrist is relaxed and acts in the capacity of a hinge stiff octaves are well nigh impossible. How shall we relax the wrist? This is very simple and one may always know whether the hand position is a desirable one by the same method. Simply keep the fingers relaxed. It is impossible to have a relaxed wrist if your index finger is relaxed. While playing octaves should always feel naturally in their curved position and at the same time feel entirely without any stiffness or restraint. Let the index finger be your guide and your playing will be bettered. **C. A. CATON.**

Use the Music Dictionary

It is rarely a good plan to tell the student the meaning of a musical term. The best way is to have the student look it up in a musical dictionary. I expect my pupils to investigate every term in a direct way. I find out what it means and have the definition well written out at the next lesson; this is always helpful to them and to me. Let the student have a chance to do the thinking. **G. M. GREENHALGH.**

A Valuable Studio Picture

In every music studio, there should be at least one picture in which there is a bold, strong object in the foreground, with the background firm and distant, but clearly defined. Such a picture is a great help in illustrating the bringing out of a melody, whether in the treble or bass, or woven between the chords. The lights and shadows of pictures may also illustrate the relation of major and minor harmonies. **HELEN J. ANDRUS.**

Half!

When I find an excitable pupil growing nervous over a few blunders it is always a good time to cry "Half!" The more the pupil does in such a condition the worse the results. It is better to stop before a difficult page and let the pupil solve the problem in silence for a minute or two. For instance, if there is a difficult chord with unusual accidentals, it only confuses the pupil to insist upon a correct performance without giving the pupil a chance to study the chord. A little wait and a little concentrated attention in silence will often work wonders. **E. J. M.**

As in a Looking-Glass

One of my piano students is a young miss who has been allowed to have her own way more or less in her home, consequently this tendency shows in her music. Despite all my efforts to teach her hand position she would persist in dangling her wrists way below the keyboard. I've coaxed, entreated, scolded and dealt with such refractory pupils when by chance I glanced around the room and saw a mirror in direct line with the keyboard. When the child again assumed that lazy position, I asked her to look into the mirror and it was then that she realized the importance of position. **GERTRUDE M. GREENHALGH.**

If all piano teachers could have a mirror arranged in their studios to reflect back the keyboard, "Bobby Burns" famous words would be "Ahi! would the power the gift give us, to see ourselves!" Ahi! would the power the gift give us, to see ourselves! We are made to be fools, I would fain say, a blunder free us and foolish notions would not apply to their pupils. **GERTRUDE M. GREENHALGH.**

will not publish your name if you wish it so. Never tell whether you have ever written anything before or not. It is the idea, the germ thought, we are after, not an essay. But be sure that it is a real idea, not merely a common-place that most every teacher or student has thought of. We are made to be fools, I would fain say, a blunder free us and foolish notions would not apply to their pupils. **GERTRUDE M. GREENHALGH.**

The Human Need for Music in Daily Life

An Interview with
WALTER DAMROSCH
Director of the New York Symphony Orchestra
Secured expressly for THE ETUDE

wonders, music will give happiness beyond the possibilities of any other agency created for that purpose. If music is a language which begins where words end, or a vision which is made clear long after the eye can no longer perceive, it is nevertheless the medium in which its highest manifestation demands not only a heart full of feeling, but also an ear and mind well educated to understand its noblest appeal.

MUSIC FOR THE "EVERYDAY" MAN AND WOMAN.

"As most men and women have to spend a great part of their lives in duties the object of which is merely to obtain the wherewithal to produce life, it seems to me an absolute necessity that music should enter their lives largely and constantly in their hours

in a sense vulgarized it so that many of its manifestations can not be regarded in any way as artistic, yet much has been done toward establishing standards of taste and educating our people to an appreciation of music in its true sense. Vast numbers of people already recognize the real mission of music and pay proper homage to it, but we have as yet only scratched the surface here in America. The situation demands not only the concentrated effort of every true musician but also a large addition to the number already at work in and out of the profession in order to achieve results which may be called adequate.

"Much has already been accomplished among the women of our country but the men are still largely 'barbarians' as far as the arts are concerned. Many are perfectly content to jog through life, thinking only of dollars and cents long after it is necessary to think of money at all. What individual is so unfortunate as the man who admits that the accumulation of material goods is a sufficient aim and ambition? The trouble with such men is that they are dead but do not know it. Let us cultivate the love for music more among the young men of our country. At present music appeals principally to women and young girls. The interest among men is almost nil.

THE RICHER, GRANDER LIFE.

"Musical America has great problems still ahead of it—problems as great as those we have already solved. We shall need men and women to deal with these problems in a big way. Education and education alone will make these champions of the future. But it will not be the conventional schooling that will produce the really great. They must know what the last three hundred years have produced in music. The dramas of Euripides, Sophocles, Aeschylus, make it possible for us to reconstruct the life of that day in a most astonishing manner. Shakespeare is a reflection of the days of good Queen Bess.

"Renaissance foreshadowed the revolution which burst over France and tore down the conventions of that period. Why should not the amateur have knowledge of musical history reflecting the periods as nothing else can? Take, for instance, the marvelous fifty years centering around the beginning of the 19th Century. Note how by successive steps music advanced through Haydn, Mozart and finally Beethoven, triumphantly proclaiming the freedom of man and preaching the universal brotherhood of love in the Ode to Joy of the Ninth Symphony.

MUSIC AND THE MAN OF AFFAIRS.

"When men of wealth or men of affairs have turned to the study of music and its benefits to the community, many have resolved to foster music with very liberal gifts. There is something very significant in these men are supposed, by the public, to be business men, pure and simple. They are supposed to demand a dollar in return for every dollar given out. Some of them are all that, but they are something far more. They are business men with a real vision. They realize the value of music to the individual and to the state. Boston owes its splendid symphony orchestra to the enthusiasm of Colonel Higginson who, as a young man, became an ardent student of music and after becoming one of the great bankers of this country, decided to found and endow a model orchestra. In New York, Mr. Harry Harkness Flagler, a highly gifted and accomplished musical amateur, endowed the orchestra of the New York Symphony Society with an income of \$100,000 a year. Mr. James Loeb endowed the New York Institute of Musical Art with \$500,000. Mr. Andrew Carnegie has given liberally to churches, irrespective of religious sects, and has been instrumental in establishing them. Mr. Joseph Pulitzer gave a fortune to the New York Philharmonic Society, and, indeed, it is possible to recall many

WALTER DAMROSCH.

OUR DEBT TO MUSIC.

"Indeed, one might ask what the condition might be if the world were not blessed with music. The higher appreciation of art may be one of the significant outcomes of the war. We have seen with what horror the world has greeted the destruction of a great library and a great cathedral, not for the sake of theology so much as for the sake of art and learning. Fortunately, music cannot be destroyed. Music is everywhere where men and women can be had to make it, and though the very promiscuity of music has

[Editor's Note.—In 1871 Dr. Leopold Damrosch, then thirty-nine years of age, came to America as conductor of the Boston Symphony Orchestra, and had met with von Bülow and Tausig. With him came his sons Frank and Walter, both of whom have risen to high positions in the musical life of America. In 1873 Dr. Damrosch founded the Oratorio Society, and in 1878 the Symphony Society, succeeding in a way, concerts of the Thomas Orchestra at Stuyvesant Hall. In 1884 he inaugurated a season of German Opera at the Metropolitan Opera House in New York, which attracted wide attention through his masterful interpretation of Wagner. In fact, for many years Dr. Leopold Damrosch was the chief musical force in the metropolis of the new world. His useful and distinguished career was cut short by his death in 1885.

Walter Damrosch was born in Breslau, January 20, 1862, and in two years younger than his brother Frank. Both sons were fortunate, not only in having a musical father who knew the great masters and gave them a thorough training, but also in having as their mother a well-known singer, Helene von Helldorf, who studied under Liszt in the Grand Opera, and as their mother-in-law, Frau von Bülow, upon his death, in 1885, he became the conductor of the New York Symphony Orchestra and the New York Oratorio Society and assistant director at the Metropolitan Opera House. In 1902 he made the New York Symphony Orchestra a permanent organization and in 1904 he organized the Damrosch Opera Company, which gave remarkably the presentations of grand opera, particularly Wagnerian opera, with notable American stars. Damrosch has written two grand operas, *The Scarlet Letter* and *Opera de Bremen*, both of which have been given several times in America.]

This following is an interview with Mr. Damrosch, which he gave to THE ETUDE in November:

"Is there a real need—a human need for music in daily life? To him who has not answered this really momentous question to his own satisfaction one might ask in turn—What is the object of life? What is the purpose of our life? If the end and aim of life is happiness, then we must ascertain what can produce real happiness. The artist and the philosopher would certainly say that happiness comes through the appreciation of beauty. By beauty we must not conceive of that external beauty of nature alone—the beauty which brings delight only to the eye—but we must comprehend that supernatural beauty which comes to us through the creative mind of the master artist. In this respect the artist is closer to God than the rest of mankind, and being gifted with a vision of beauty which the ordinary world has not yet perceived, he is able, through his art, to make that vision real to the world.

"Alas, for the man whose sole object is merely to accumulate material things. How, indeed, can he get off than the beggar whose only aim is to live from hand to mouth? Certainly the greater and nobler purpose of life is not merely the sustenance of life through eating and drinking. Who will deny that we were all placed here so to pass our days with action, which, if they do not make life eternal, will at any rate serve to make every moment richer in beauty. With the mature perception of what real happiness is, becomes clear that the cultivation of the sense of the beautiful does more toward achieving real soul delight than anything else, and that the appreciation of the beautiful is the base of all higher education.

"The first principle of all educational work should be to build up the power to eliminate the ugly things of life; not only to annihilate evil, but to be able—if not to destroy—at least to ignore the material life which constantly seeks to crowd out of our inner self and to choke our aspirations. Someone may say that this is not practical, that it is too Utopian. Not at all. It is the most practical life plan of all, for of what consequence is it for a child to learn how to employ figures, language, maps and sciences if the sole purpose of this knowledge is to be for material gains only?

"Music is an art in which the conception of the beautiful is in no sense based upon the physical world which surrounds us. Its power to evoke an inner dream of beauty is greater and more immediate than that of any of its sisters, and in minds and hearts that have been educated properly to appreciate its

musical gifts to music made by men of means. In the field of opera Mr. Otto Kahn, Mr. W. K. Vanderbilt, Mr. Clarence Mackay, Mr. Harold McCormick, Mr. Jordan and Mr. Stotesbury have contributed millions toward giving America the best opera in the world. It must be very obvious that these men have given abundant proof by their enormous donations and by the time they have given to the study of music that they regard it as one of the vital things in life.

"I wish with all my heart that the rank and file of American men would feel this and resolve to devote more time and attention to art than they do at present. The benefits they would receive could not be counted in dollars, but if we had a million of happiness as definite as the dollar, they would all die millionaires. The attitude of American men in respect to music is about seventy-five years behind Europe—not the Europe of Krupp and Armstrong, but the Europe of Keats and Hauptmann. As a boy my father was prevented from studying music openly, but had to practice in secret from his father who thought that music was not a respectable profession. I do not like to believe that there are any fathers living to-day who would hold so low an opinion of music, the greatest of all arts. Accordingly, to please my grandfather, my father studied medicine at the University of Berlin, but he kept up his musical studies at night, and as soon as he had received his degree he told his father, 'I have now done what you demanded, but I shall never practice medicine, as the only love of my life is music,' and musician he forthwith became."

THE APPRECIATION OF TONE QUALITY.

BY LINDORA SILL ASTHON.

How many musical students can actually hear the difference between a full sound, satisfying tone, and a harsh one? How many can tell when a piano is a sweet-toned instrument or not? If you will be perfectly honest with yourself, you must admit that many musical sounds fall on undiscerning ears. This should not be, and there are many ways of correcting this fault.

First of all comes the old, old rule: "Train yourself to listen." Just as the mouth of the child is trained to speak, and the eyes to read, and the hands to play; so by constant effort the ears be trained to hear; or the finer faculties of that apparatus will become dormant.

It would be well for the teacher to use the same plan for demonstrating tone-production, as in unfolding the mysteries of pedalling and phrasing. You will play a line both correctly and incorrectly for your pupils, and then leave it to them to decide the nature of each.

So with quality of tone. Play the pupil's little pieces over for him, first with a stiff, hard hammering touch, trying not to let him know; and then with the loose wrists and arms, bringing forth a full, beautiful tone. Play several different ones, till he hears which is right, and which is wrong, without assistance.

This is for the teacher to do. Now there are many ways in which the pupil may train his own ears, and discern the various degrees in quality of tone.

Try and listen to every sound that comes to your notice. Some will be disagreeable—so much the better! Learn not to mutilate these in any way in your playing. The shriek of a whistle; the sound of a foot thrown down a chute—these are harsh and unmusical. Remember them, when you would strike the piano keys with carelessness, and think how the sound you produce will affect your hearers.

There will be plenty of musical sounds from which you may learn a great deal. Sweet, deep-toned bells, whose vibrations melt away into the air; full-throated birds with their rich notes; the exquisite rippling of streams; the boom and roar of the sea waves.

Then will come the practical effort, and this, perhaps, will be the hardest step of all. But you will conquer, if you only persevere. Of course, you will listen carefully to every strain of music you hear, and learn from that what is beautiful and what is otherwise. A teacher can do much, but it lies with the individual student to cultivate his musical hearing; and then to search out by diligent practice the ideal of technique to produce with his own hand that which is of intrinsic worth.

When to Use the Pedal

By HANNAH SMITH

As soon as the foot has been trained to control the mechanism of the pedal with ease, and the habit has been well established of pressing and releasing it, not simultaneously with the action of the finger, but always lagging a little behind, comes the question of when and where to use the pedal appropriately.

Many of the piano forte pieces in general use for teaching have been edited with more or less exact directions for pedalling, but many more still retain the ancient signs—Ped. #—or are printed entirely without reference to co-operation of the pedal in their performance. The absence of any directions whatever is far better than careless, indefinite, or misleading signs. These latter a conscientious student will earnestly strive to follow though often with a result so contrary to the natural musical instincts as to be heard with a sort of pained bewilderment. Since the aim of good teaching must always be to make the pupil finally independent of the teacher, comprehension of the principles underlying the correct use of this most important and, indeed, indispensable factor in the modern piano forte playing is infinitely more to be desired than the most absolutely conscientious following of merely arbitrary signs. But the complete understanding of these principles, and mastery of the means of producing the desired effects, are best attained by using for study only those editions in which the pedalling has been carefully and intelligently indicated by either composer, editor, or teacher.

The best method of notation for the pedal is undoubtedly this: the downward perpendicular line for the pressure, the horizontal line for its continuance, and the second perpendicular line for its release. Nothing can be simpler, or show more exactly the instant when the dampers are to be raised from the strings or allowed to fall upon them; for, of course, it is only the damper-pedal that toward the right of the player—which is now to be considered.

The primary function of this pedal is to continue the tone after the key has been released. Whenever tones which are to sound legato cannot be connected by the fingers, the pedal must be used to bridge over the gap between them. Naturally, therefore, players with small hands will be obliged to use it much more than those more largely endowed by nature; and no system of marking can exactly suit all cases.

Intervals beyond the reach of the player's hand; melody notes which are to be prolonged while the fingers are occupied with accompaniment in a different part of the keyboard, legato chords which cannot be played without lifting the hand from the keys; in all these cases successful performance depends absolutely upon the co-operation of the pedal. But even in passages consisting of chords which lie close enough together to admit of being played without raising the hand, the connection can frequently be made only by painful and ineffectual effort. A much better result is obtained by freely separating the chords and covering the breaks in the tone by the pedal. Players who lack muscular strength must play fortissimo chords absolutely staccato, the hand lifted and relaxed after each chord; the tones being sustained by the pedal. But the pedal must, of course, not be used with notes which are meant to be really staccato, nor always with the so-called *portamento* notes *pp* which are intended to be slightly separated.

Words which because of their extended position have to be rolled, the pedal must be used, the foot motion being in this case simultaneous with the striking of the finger of the lowest note of the chord, the tone of which must, since the key cannot be held by the finger, be sustained by the pedal.

With arpeggios on the same chord the pedal may usually be held throughout; always, in the middle and upper octaves. The strings of the higher notes of the piano forte have no dampers, and in that range the only effect of the pedal is to enrich the tone by leaving related strings free to vibrate. Indeed, even a scale may in the upper part of the keyboard (practically all notes that lie above the treble staff) be played with the pedal; especially if there is a good sustaining harmony in the bass.

Beside the use of the pedal to connect tones which cannot be connected by the fingers, its aid is indispensable for enriching and beautifying the quality of tone by the admixture of harmonies.

Strike a key of the piano and prolong the tone by holding the key down—that is, by keeping the damper raised from the single string—and hear how as the tone dies away it loses not only in force, but also in quality. Now strike the same key with all the dampers raised by the pedal, and listen how, as the tone dies away, it becomes richer and fuller, gathering into itself the sympathetic vibrations of all the strings to which it is related through its harmonic chord.

Therefore, every melody note should have its tonal beauty enhanced by allowing the sympathetic vibrations of related strings; that is, by freeing those strings by means of the pedal from the dampers which usually prevent such vibrations.

WHEN TO CHANGE THE PEDAL.

Since the pedal prolongs the tone, it is evident that when the harmony changes the pedal also must be changed—released—to permit the dampers to fall, and so eliminate the tones of the former harmony, and then quickly pressed again to prolong and beautify that which follows. One may not always, however, hold the pedal through a succession of notes even when all belong to the same chord. A melody played on the piano forte should sound as nearly as possible as if it were sung by a voice. But if the pedal is held through several melody notes, even if there is no discord, they all sound together, which totally destroys the impression of song; for no singer can produce more than one tone at a time.

So the pedal must be changed for each note of a melody, excepting the very shortest, where the pedal may be either omitted or held over, the short duration of the tone rendering the fault almost imperceptible. But in slow tempo, in which the pedal can more easily be often changed than in quick, it should have a fresh command of its mechanism is acquired, for even the very shortest.

There is no doubt that decided musical talent is indispensable to exploit all the possibilities of the pedal, but the principles upon which its correct use is founded can be comprehended by any intelligent pupil, and its artistic use can be taught by any intelligent and painstaking teacher.

For the true artist, indeed, in the highest ranges of art, no categorical prescription for the use of the pedal can be binding; it will, like the use of his fingers, be regulated by his own individuality. None the less, however, is true freedom in the use of both best attained by long practice with strict adherence to the principles formulated from the best examples of the best masters.

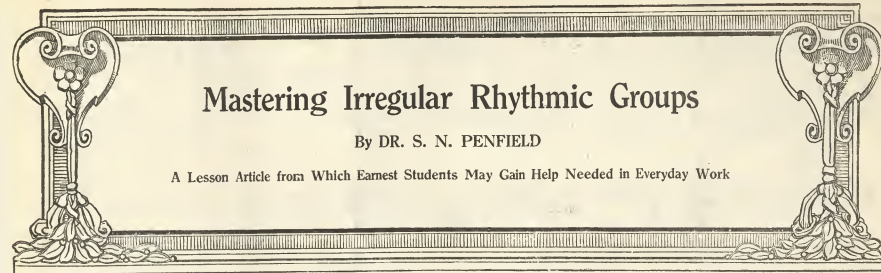
POLAND ISSUE IN FEBRUARY

The Eighth in the series of special National Issues of THE ETUDE will appear next month and will be devoted to the Music and Musicians of Poland. It will contain a notable article in which Ignace Jan Paderewski gives some important opinions upon present day musical matters. There will also be special articles by Sigismund Stojowski, Jaroslaw de Zilinski and others, making the number equal in interest with the English, German, French, Russian, Italian and American issues, a series of significant importance in the libraries of thousands of progressive music workers.

Mastering Irregular Rhythmic Groups

By DR. S. N. PENFIELD

A Lesson Article from Which Earnest Students May Gain Help Needed in Everyday Work



[DR. S. N. PENFIELD, DR. SMITH, N. PENFIELD, for many years a well known organist and teacher of New York, has taught and Hauptmann. The following article is rich with ideas culled from Dr. Penfield's long experience. ERNEST REAGAN, who desires practical behavior studies in the principles of playing three against one will find the work of Charles W. Landels, entitled *Playing Two Notes Against Three* of much value in supplementing such valuable suggestions as those of Dr. Penfield.]

THE special *bite* note of the young piano student is the proper execution of the various and not infrequently irregular groups which it is his duty and should be his pleasure to disentangle and straighten out. If he has a mathematical turn of mind and may have taught to count aloud, the regular, or what we may call the geometrical division of notes, whole, half, quarter, eighth, sixteenth, thirty-second, sixty-fourth, will give him little difficulty, even without assistance of a teacher, and even the introduction of triplets will doubtless make no trouble, unless it be 3 against 2, 3 against 4, etc. Then the practical difficulty begins.

How many ambitious students we have met, anxious to emulate studies of Beethoven and naturally taking up his First Sonata, and in their childish innocence imagining that the slow movement would be the easiest, only to find themselves, as the wretched but forcible expression puts it, "so acing it!" With patient perseverance they waded through thirty-six measures, but at the thirty-seventh they stick fast. Even their teachers are usually of little practical assistance, even if they can themselves play the *Adagio* with ease and correctness. They hardly know how they accomplish it. "It just goes itself!" The rationale is that such players have the sense of rhythm well developed. But when it comes to giving directions to pupils, their explanations do not solve the difficulty.

THE PROPER SEQUENCE OF TONES.

It is easy to tell the proper sequence of tones in the two hands in irregular groups and even to decide mathematically what exact fraction of a count should belong to each note of such group, and possible for some people to apportion the parts to each other, but if accurately done while slow the attempt falls in faster tempo and at best sounds mechanical. Now how to cultivate this sense of rhythm is the practical problem confronting every player and certainly every teacher. A leaf from the pedagogic experience of the writer may help to elucidate. We must presuppose a player who has with care and certainly at first with actual counting aloud established perfect steadiness in notes of one or more whole counts. For division into half counts the ordinary prescription is "and."

This frequently assists the younger player in securing the double rapidity of the half count. The teacher must certainly see that this is accurately done, but by all means the "and" should only be used at the exact spot where there is a note for such half count, so that the player is always noticing the actual relation of whole and half counts.

The use of "and" should be quite discontinued before one becomes a slave to them. As to other sub-divisions of counts into three or more notes the application of other syllables can not be recommended. They are usually more of a drag than an assistance. The teacher should count with the scholar simply, "1-2-3," etc., while accurately hastening the short

notes and doubtless giving personal examples at the piano till steadiness is secured.

COMPARATIVE RHYTHM.

Next and preliminary to our main study, the exact comparative rhythm of all notes, regular or irregular, must be established. As exercises for the equipment of this do not abound, the following set of practical exercises is submitted.



Play the above continuously but repeating each measure four times, at first with hands separately and afterward together. Always accent. Set the metronome at first =80 and afterward increase to =92 or more.

In absence of a metronome, count aloud. When the whole is in steady time, then skip around in order of measures but still play continuously.

Now we come to passages where one hand has the regular time and the other irregular.

IRREGULAR TIMES IN DIFFERENT HANDS.

As usually studied such passages generally develop along these lines. The hand that has the regular or normal movement of the passage is first played and probably goes steady or reasonably so. Then the other hand adapts itself as best it can to the first and probably gets the correct sequence of the notes, but beyond that quite comes to grief, and the resultant effect is frequently like the following abomination:



If we notice the action of the mind in putting the two hands together we shall usually find the mental attention focussed specially on the movement of the hand that has the regular or geometric swing of the passage (in this case the left hand) while the other has absolutely no triplets. The former hand we will call X, the latter Y.

The mind has straightened out X, at the expense of Y. This mental operation should be reversed. The special attention should temporarily follow the triplet or other irregularity, Y. Take that part alone, divide it equally and play it at the speed that a metronome or the ear says is correct as compared with the general movement of the passage. Now play part X once or twice alone; then again part Y; perhaps more times. Then when you play the two together, watch the hand Y and keep it absolutely at its established speed, and make the hand X adapt itself to the other but playing as nearly as you can at its own steady jog. Accent persistently and bring the accents to-

gether. Do not try to measure off mathematically the length of each note. In fact the successful player of such passages does not know, does not even notice just how the two hands compare. He simply knows that starting at some accented point and playing one hand a little or a good deal faster than the other they arrive together.

For the practical working out of these directions in actual playing of piano music take such a composition as the Chopin *Fantaisie Impromptu in C sharp minor*, Op. 66. Make an exercise of one or more measures, treating hands separately and afterward, together on the lines here suggested, according as directed.

Measures 13 to 24 inclusive are good ones to commence with, as they require accents anyway.

PRACTICAL DIFFICULTIES.

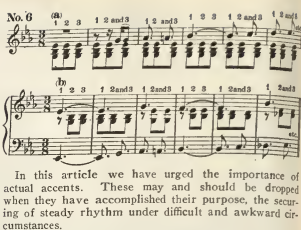
Now we call attention to some practical difficulties in the working out and mastering of these exercises on the lines here indicated.

It is the common experience that groupings of 3 against 4, 4 against 5 or still higher are more easily and surely adjusted than 2 versus 3. This results from the fact that a group of 4 or more notes is an independent phrase than one of 2 or 3 notes and has a more defined swing of its own (from one accent to the next). So these longer and faster groups acquire a certain momentum of their own, independent of what the other hand is doing.

But young players pretty early run foul of the troublesome bugbear of 2 against 3, at their objective point, the next accent.

The writer has found this treatment to work satisfactorily in all cases where scholars were patient and earnest. The following exercises are recommended. Accent smartly and keep the counts at same speed.





No. 4
 Op. 10, No. 4
 Musical score for a piece in G major, 2/4 time. The score consists of three staves. The first staff is in treble clef and contains measures 1 through 4. The second staff is in treble clef and contains measures 5 through 8. The third staff is in bass clef and contains measures 9 through 12. The music features various musical notations including slurs, ties, and dynamic markings.

Count aloud these imaginary measures:

then take the Mendelssohn *Song Without Words* in E flat, fourth book; divide the measures each into three and work it out on the following scheme, at first accenting each count "one." Soon the accents may be dropped.

This list of piano music and songs represents a gleaming from the new music of the various leading publishers as offered from month to month. The pieces are graded in a scale of ten: from Grade 1, very easy, to Grade 10, very difficult, the stage of virtuosity. The compass of the songs is indicated in a general way by the capital letters H., L. and M., standing respectively for High, Low and Medium. When the song is published in several keys, it is so indicated.

OLIVER DITSON CO., Boston, Mass.		Grade Price
Frey, Adolf. Mazurka in D.	4	.60
Value in A.	4	.60
Lemont, Cedric W. A Storiette, Op. 9, No. 5.	3	.40
In the Park, Op. 9, No. 3.	3	.50
The Bird Clock, Op. 9, No. 2.	3	.30
Sartorio, Arnoldo. The Little quette, Op. 1036.	3	.50
Marcietta, in D, Op. 1036.	4	.60
March of the Bersaglieri, Op. 1028.	4	.60

BOOSEY & CO., New York City		
Severley, Edward. Into My Heart.	3 Keys	4 .50
Costes, Eric. Moonland Dreams.	3	4 .50
Coleman, James. All That I	3	3 .60
Drivill, Yronson. Sing Time.	2 Keys	4 .50
Organ, Frederick K. The	2	3 .60
Goell, Josephine. Duna.	3 Keys.	3 .60
tain, Op. 15, No. 2.	2	3 .60
When You No More, Op. 12, No. 1.	2	4 .60
Coarse, Arthur. Laugh	3	3 .60
Anderson, Wilfrid. Bird Lullaby.	2	3 .60
eller, C. Lina. A Burst of Windy	2	5 .60

Stein, Elmer	Andrew, The Birth of	3	60
Spring	2 Keys		
Teschmacher, Edward		3	60
Wrong	2 Keys	3	60
Wuerfelbert R.	The Proposal	3	60
Keys			
Westerly, Fred E.	Danny Boy	3	60
Keys			
The Blackbird	2 Keys	3	60
Yates, Edmund	I Arise from	3	60
of Thee (Vocal Duet)	2 Keys	3	60

OLIVER DITSON Co., Boston, Mass.

Avery, Stanley R.	The Song of the		
Timber Trail, (B.)		3	60
Bullard, Frederic F.	Winter Song	3	60
3 Keys	of the Pines, Pass the Bowl,		
3 Keys			
Class, F. Morris,	Why Does Asa	3	60
of the Sky?	2 Keys	4	60
Dichmont			

When You No More, Op. 12, No. 1.	4	.60
2 Keys	4	.60
Boise, Arthur. You Taught My Heart		
to Sing. 3 Keys	3	.60
Anderson, Wilfrid. Bird Lullaby. 2		
Keys	3	.60
Miller, C. Linn. A Burst of Melody.		
2 Keys	5	.60

BY ROSE GRIFFES

Suppose we had all the money that we could use for every want and luxury; suppose we had everything for our pleasure, that we might wish; suppose them it were impossible either to win praise or criticism for anything we did, would we study just for the sake of the melodies we would then play, or the music we would then sing? Would we work for hours each day, as we do now—because we loved it; because it is our very life, and we could not be without its soothing influence? If we work for the pure joy of music itself, we may not have talent. So many of us think we want to play, and to want the glory of playing. Our real ability lies in what we truly desire to do, regardless of praise or criticism.

Size	Composer	Title	Grade
10	Edgett, Charles.	Springtime of Youth.	4
10	2 Keys		
10	2 Keys	Post. Sing a Song of Roses.	4
10	2 Keys		
10	Harris, Victor.	Love in Spring.	3
10	Keys		
10	Kramer, A. Walter.	A Sigh.	3
10	2 Keys		
10	Miller, William T.	Foreboding.	2
10	Keys		
10	J. FISCHER & BRO., New York C		
10	Ferrate, G. Night, and the Curtains		
10	Drawn, 2 Keys.		4
10	Kramer, A. Walter.	Of the Robin	
10	and the Master, Op. 39, No. 2.		3

Bergé, France, Kandahar.	2	New York.	4
The Flowers of Paradise.	2	Keys.	4
Brewer, A. Herbert.	2	Follow the Piper.	4
3	Keys.		
Brownie, J. Wesley.	2	The King.	4
3	Keys.		
Burleigh, H. T.	2	His Word is Love	4
(Sacred).	2		
Bring Her Again to Me.	2	Keys.	4
Carroll, Evelyn.			
Golden Hours.	2	Keys.	4
My Dear Love.	1	Key.	3
Clutsam, George H.	2	My Rose of Lorraine.	4
3	Keys.		
Swing, My Cherub (Southern Ham-	2		4
mock Song).	3	Keys.	
Johnson, E. Rosamond.	2	Memories of	4
3	Violets.		
La Touche, Edmund.			

My Dear Love. 1 Key.....	} 3
Cluttsam, George H. My Rose of Jer- saine. 3 Keys.....	
Swing, My Cherub (Southern Ham- mock Song). 3 Keys.....	4
Johnson, J. Rosamond. Mem'ries of Violets (M).....	3
La Touche, Edmund. Little.....	4

Price		Grade
.75	Leighton, H. Clough. No Songs—My Tears, O' Lord. No. 1 (M).	5
.60	Shadowed in Your Hand, Op. 60, No. 2 (M).	5
.50	O'Hara, Geoffrey. Life. 2 Keys.	3
.40	O For A Closer Walk with God (Sacred). 3 Keys.	3
.30	Puccini, G. Love and Music. These Have I Lived For. 2 Keys.	4
.20	Shining. 2 Keys. Brightly	4
.10	Quiller, Roger. Stars at the Door. Keys.	4
.00	Ronald, Landon. Pluck This Little Flower.	4

.60	...Made Me a Garden.	4 Keys.....	3 .60
.60	Lovingly, Divine.	3 Keys.....	3 .60
.60	Trindell, P. A. & A. Voice from Afar.	(M)	4 .10
CLAYTON F. SUMMY CO., Chicago, Ill.			
.60	Clout, Chas. B. Glory Land.	(M) 3	4 .50
.60	Cox, Ralph W. Marsh Rosemary.	(M) 4	4 .50
.60	...Somebody Loves Me.	(M) 4	4 .50
.60	The Green Lady (A Song).	(M) 4	4 .50
.60	Gaynor, Jessie L. Swing High, Swing Low.	(M) 4	4 .50
.60	Lobbell, Edith. Mother, Your Baby's Sleep.	(M) 4	4 .50
.60	Eyes.	(M) 4	4 .50
.60	Cleaves, Paul. The Dead Flowers.	(M) 4	4 .50

10	Clemons, Paul. The Dead Flower. Op.	3	.50
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[**Editor's Note**—The following interview was secured by Mr. Edwin Hughes, the well known American pianist and composer, who was in England during the last years of the war. For the last three years Mrs. Beach has resided abroad. Our readers will notice in the following article that she has been able to devote her entire time to her work, and the possibility of residence abroad for Art workers. At the same time it should be remembered that Mrs. Beach's (triumphantly achieved) entire career has been in the United States, and she achieved entirely before she ever crossed the seas.

Interview with Mrs. Florence Beach, Composer.—*Editor's Note.*—1907. Her musical studies were conducted in Boston with E. Rorbeer, C. Rueggem and J. W. Hill. As early as 1885 she had composed a number of songs, and in 1890 she had written the overture. Thereafter her work as a virtuoso was paralleled by her unusual accomplishments in musical composition, which included a number of symphonies, operas, and oratorios, and deliberately musicaly songs and pieces in smaller forms. Her entire career has been in the United States, and she has been everywhere. Americans may well be proud of Mrs. Beach as Mrs. Beach has never failed to proclaim her pride in her

THERE is no questioning the fact that the young American musician who intends to devote himself to composition can acquire all the material for musical composition quite as well in America, under American teachers and in American music-schools, as in Europe. Until he has "found himself" in fact, it is much to the advantage of a young composer not to come in too close contact with any of the commanding musical personalities of Europe.

I think that to a very considerable extent there is developing in American composition as a whole to-day a spirit that is really American. It is not so much that we are developing an "American school" of composition, but more that there is a different line of development in different individuals, that each is seeking his own way. I might compare it with the spirit of American independence; each man is a law unto himself to a large extent. The fact of my having been in Europe and of my having seen the Europeans has done me off to no measure, from following the most recent developments in American composition, but from what knowledge I have been able to glean I can say that our composers are progressing rapidly and that they are not adhering to any "school."

We are so young as a nation that we have had to accept help from the outside in music as in all other lines of culture. In music we have been favored by one nation after another in turn. The modern French school for example exerted a large influence over our composers for a time, but its influence I think has been short-lived. It cannot be said that our composers are adhering to any European "school" at present, and this is as it should be, for I am very much against placing any such sort of limitation on musical composition. The development of the American composer must be on as broad lines as possible. He must not feel himself restricted to his own or any other country; his field must be the whole world.

For the young aspirant to honors in musical composition, I should advise that great stress be laid on the requirement of a broad general education, an all-around intellectual development, in addition to his purely musical training. Our university schools of music are I know working toward this end, but my knowledge of their activities is too limited to permit me to judge in how far they have succeeded, or whether they have succeeded to a greater extent than our better class of conservatories. At any rate the aim of the university schools of music is to produce musicians in the broad sense of the word, instead of producing brilliant pianists, violinists and singers.

HARVARD'S SPLENDID PRODUCT.

Some of our best known composers have been products of the Harvard University School of Music, such as Chadwick, Converse and Foote. Professor J. K. Paine, who was the teacher of these men and the head of the music department of Harvard for many years, was a very dear friend of mine. He conducted his course at the university entirely through

An Interview with the Distinguished American Composer,
MRS. H. H. A. BEACH
 Secured Especially for THE ETUDE by MR. EDWIN HUGHE

lectures and class-room work, and the object was of the course to develop general musicians where there was no evidence of talent, and to raise the appreciation and understanding of music as a whole among the college students. Of course only a small fraction of the three thousand or more students take the course in music. The majority of the young men like to have a good time while they are at college and the musicals and parts of their education does not reach much higher than that level. The majority of the students are not serious about music. However, out of the small number who do take advantage of the course in serious music, there are always a few who possess real talent.

Professor Paine's own compositions exhibited nothing that one could brand as specifically "American," but had a more international character. Many of them were very beautiful, including his opera *Azara*

DAILY OPEN AIR CONCERTS

Nearby is the *Odeon Platz*, where nearly every noon at the changing of the guard before the Royal Palace a splendid military band gives a short program of standard musical compositions. The crowd which gathers at this time of day in front of the *Feldherrnhalle*, where the band is stationed, numbers hundreds and thus music of the best sort is offered daily to the public. There is a great lack of such institutions in America.

It is of immeasurable advantage to the American composer to come to Europe also in order to try his mettle side by side with his European confrères. My own experience has been that my work has been judged entirely on its merits. In my concerts of my own compositions during the last season I had to appear before audiences in which I had practically no one whom I knew and it was a great satisfaction to feel that I was able to win the attention and the warm expressions of appreciation from such totally strange audiences in a foreign country. In Europe one has the feeling that music is not regarded as a mere form of amusement, but as a serious thing. One of the numerous signs of this is the naming of streets after famous composers. In every German city of importance one finds a Beethoven Strasse, a Mozart Strasse, a Wagner Strasse and so forth.

"To return to the American composer in his native land," I may say that there is a great deal of untouched material for musical inspiration in the works of our American poets. When we see an English composer like Coleridge-Taylor, giving a musical setting to *Hiwahia*, we would certainly think that our native composers should find numerous springs of inspiration in the poetical works of their own countrymen. I do not mean to indicate that American subjects or the works of American poets should be the sole source of inspiration for American composers, for as I said before, I am opposed to all restrictions of this sort, and I believe that the American composer must have the world as his field of work.

UTILIZE OUR HISTORY

There is not much of our history that is available for musical settings, for the simple reason that it is all too recent for the necessary haze of romance to have been sufficiently drawn over it. How ridiculous

which unfortunately has never had a public hearing, although there were promises after its completion for a production at the Metropolitan Opera House.

Most of Paine's pupils, as well as nearly all of our successful American composers, supplemented their work in America with further study in Europe. Of those mentioned above Foote was the only one whose education was entirely American.

Horatio Parker studied in Munich with Rheinberger and Edward MacDowell was entirely a European product (with the exception of his early piano studies with Carleño in New York), having been brought over from America when he was a young boy and remaining in Europe until he had developed into full manhood and had already published a number of compositions. These earlier works of MacDowell show no distinct traces of the influence of the American school. The strong influence of Raff, who was MacDowell's teacher, is evident. It was only after MacDowell's return to America that he began to write music that showed forth characteristics of his native soil.

RESIDENCE ABROAD.

I should advise all American composers to go abroad and work for a time at least, in order to come into immediate contact with the wonderful musical life and atmosphere of Europe. The results of their work are certain to be finer and broader than if they remained

I should advise all American composers to go abroad and work for a time at least, in order to come into immediate contact with the wonderful musical life and atmosphere of Europe. The results of their work are certain to be finer and broader than if they remained

it would be for example, to attempt to put Lincoln or Grant on the stage in an opera. Perhaps later such things may be possible, but not now.

There are, however, some picturesque moments in our history which might be made use of for opera texts, particularly those connected with Indian life and with the Spanish settlement of California, where many beautiful and suggestive incidents are to be found. But here of course we are dealing with something which is not typically American from the point of view of our generation.

From a musical standpoint the treatment of an Indian subject for an opera presents restrictions, and to any except an American audience the presentation of an opera dealing with Indians would be impossible. The situations and characters we had no understanding for. Indian customs and ideals, and it would only appear ludicrous to them to attempt to represent such things on the stage.

On the other hand the old New York legends of Rip Van Winkle and Ichabod Crane and similar old American stories might make good material for opera, as they contain a great deal that is really American. The situations and characters we understand fully as they hail from the foundation of the modern American nation, whereas Indian and Spanish-California themes must ever remain to a great extent foreign to our inmost feelings.

Personally, I do not think that Indian and Negro melodies will play a very great rôle in the future development of American composition, although some critics think that we shall develop along these lines because of the original melodies and harmonies of values of this class of music. This is something which only time can prove.

THE PLACE OF INDIAN ARTS

There is of course a possibility of making use of Indian arts, as a number of works by American composers already have proven, but as for their forming a basis for a national "school" of musical composition, in the sense that Russian folk-songs have formed a certain extent in Russian music, this is quite out of the question. We are all European by descent, and therefore these Indian arts can never really become a part of us. They are not the songs which we can hear and hear from the cradle on; in fact we only know them by hunting for them in out-of-the-way places.

Our Negro melodies are also not specifically American. Taking for granted that the Negro slave was not brought over from Africa, but originated in America, they can still not be regarded as American folk-songs for the whole country. As such they have for us northeastern little meaning.

The Foster melodies, beautiful as they are, cannot be regarded as folk-songs, as they are all from the pen of one individual. They are too well known in their original shape to be used to advantage as themes for the composition of works in the larger forms, and in addition there would be far too few of them to go around in case all American composers wished to use them for such a purpose.

I know too little about our American pagans and their music to be able to say anything in regard to their relation to the general development of American music, but I think that the presentation of such scenes from our history on a large scale must surely have the effect of stimulating the imagination of our composers.

One great drawback to the cause of American music is the fact that American orchestras and American performers do not give American composers a fair place in their programs. With orchestral conductors, this is a matter explainable (but not excusable), by the fact that the leaders of musical American orchestras are, almost without exception, foreigners. During the summer months when plans and programs for the coming year are usually made, and they are most of them in Europe. Now from the standpoint, say, of a German conductor, it is quite understandable that he should be better acquainted with the work of contemporary German composers than with that of living composers of any other nationality, and that in his search for novelties for the next season's concert the lion's share should fall to his compatriots.

WHERE THE BLAME LIES

When this same German conductor is engaged as the head of an American orchestra, however, the matter takes on another aspect. It would hardly be fair to place all the blame on the shoulders of our foreign conductors, for a great part of it lies with our own

American audiences. We must educate public opinion to the fact that we really have composers in America whose work is worth hearing, and we must make our audiences patriotic enough to insist on having a fair share of American music in the programs. The fact that they listen, fair play is really the expectation I should use here, for I would not want that an undue place be given to American composers on our programs merely out of a spirit of spread-eagles. The fact that American compositions are worthy of a chance of being heard and they should have that chance, along with the works of foreign composers.

This is then the fundamental requirement, the education of our concert-going public to the fact that the work of American composers is really worthy of consideration.

The secondary requirement is the impression on the foreign conductors who lead our orchestras of the fact that they must give more consideration to American composers in making up their programs.

When these two things have been accomplished, the American composer will be a long way toward the goal of a wider recognition of his compositions. Then it will be merely a question of supply and demand, and there is undoubtedly a great deal to be given when the public is ready to receive it.

If the number of native American conductors at

present in charge of orchestras in the United States were larger than it is, this would be undoubtedly of great advantage to the American composer.

THE DEBT TO WOMEN'S CLUBS

Our composers owe an immense debt to the many women's musical clubs scattered far and wide over the whole land, which have done an enormous amount of work in popularizing the compositions of American musicians. They have cultivated the study and the appreciation of the works of their own countrymen in a most praiseworthy manner, giving them a chance for a hearing alongside of the works of European composers.

In regard to the position of women composers I may say that I have personally never felt myself handicapped in any way, nor have I encountered prejudice of any kind on account of my being a woman, and I believe that the field for musical composition in America offers exactly the same prospects to young women as to young men composers.

The attitude of American publishers toward native composers is I think a friendly one. Of course music publishing is a purely business matter, and is regulated by the question of supply and demand. But I think the American publishers are after good material, and don't care where it comes from.

Stimulating Questions for Teachers

By THOMAS TAPPER

THESE are, as yet, few books on the pedagogy of music; that is, of books that deal directly with the art of teaching. They exist for nearly all other subjects of instruction. And they have been constructed (in other subjects) by teachers who have been keenly conscious of the need to do under certain definite conditions; in brief, the pedagogy of any subject must grow out of its practice.

Now, the practice of music teaching is very extensive. Thousands of teachers are engaged in instructing hundreds of pupils. Out of this vast field of experience the philosophy of music teaching should evolve. It must not be a theory but a practical statement of results that follow upon definite conditions.

For every pupil is an individual problem, there must be a certain number of fixed principles that will serve the unskilled teacher as a guide. This knowledge should be made definite, and it should come from close observation directed upon a sufficient number of cases to establish a generally applicable principle. Out of the general application, the individual requirement will follow as naturally as the twig grows out of the branch, and the branch out of the main stem of the tree.

The piano teacher may profitably take up for consideration, study and observation, such questions as these:

1. What is the best method of making the beginner familiar with the notation of music?

2. What do you observe to take place when the pupil makes his first attempts at reading the notes and playing them on the keyboard?

3. How do you direct the pupil to overcome the consciousness of hands and keys?

4. What is the best means of so adjusting the entire body in its relation to the piano that the maximum of control can be brought to bear upon the art of playing?

5. How early in his instruction does the beginner evince ability to render a complete musical thought?

6. Is the failure to memorize (or remember) simple music, in the beginning, due to careless thought, or may it be attributed to lack of control over the hands?

7. Does the beginner learn to control one hand sooner than the other?

8. To what do you attribute the pupil's forgetfulness of your instructions?

9. In what proportion of your pupils is a genuine interest in music manifested?

These are merely suggestive of scores of questions that will come into the mind of the teacher who is engaged in the simple pedagogy of music. Any teacher who keeps a definite record of the problems that arise in her daily teaching, and of the best means she can primarily find to solve them, will be a benefactor to the profession of which she is a member.

A further series of questions—no less interesting than those already suggested—may be based upon what

we shall call, for the moment, the technic of study. For example:

1. Is the pupil prompt, systematic, attentive?

2. Does he concentrate fully upon what you say and do?

3. Has he established a fixed practice period?

4. To what extent does he forget your instructions from lesson to lesson?

5. Is he handicapped by self-consciousness? If so, how does he overcome it?

6. What is the dominant mental state reflected in his work? (Careless, untidy, forgetful, inattentive, etc.)

Are you, on your part, primarily concerned in establishing correct mental habits in the pupil? This last question immediately divides teachers into two great classes: Those who are interested in the full development of individuality in the pupil, and those whose chief interest is centered in having the lesson done with the pupil out of the house. There are many avenues into the mind of a child and it is a question if they do not lead, more or less directly, through the heart of the child. To know his interests, his tendencies, his range of thought, to appreciate his difficulties and to sympathize with his little troubles are, without doubt, all magical means for securing the loyalty and affection that must be at the basis of educational progress.

Nothing can more inspire the teacher to be faithful to her charge than to think that the lesson hour will fall into the child's subconsciousness as a life-long memory. All you do and say, all you suggest and imply is to make a record, more or less indelible, upon the mind of an impressionable human being. There is direct relation between this and the science of music teaching.

And, further, the teacher should be ever alert, if she is desirous of learning all she can of the art of music teaching, to note the child's impulses. How does she tend? What do they imply? Out of what mental state do they spring?

Are impulses, as you observe them, inhibited by fear, bashfulness, or any allied emotion?

Preparation, or any allied emotion?

As suggested here, the teacher could with some observation be issued a standard text-book on each of the sub-principles having been mastered, the teacher will find daily work with new eyes. Its significance of her work and its meaning clearer; and, better than all, it will result in work more easily carried out and superior of quality.

The pedagogy and psychology of music teaching must be constructed by music teachers. One cannot do this in the abstract. One must observe the actual happening in the specific situation. Only the specific happening has a superabundance of people in the world whose imaginations will weave romance on any subject; but who are not in the particulars of which we have been speaking, is close observation and records of facts.



Recent Notable Progress in American Music

By GUSTAV L. BECKER



(BROWN'S NOTE.—The wealth of fine things in the All-American Music for November is so great that it is necessary to write some important reports. In the first section of this article Mr. Becker prints a letter written to him by Dr. William Mason in 1897, wherein Dr. Mason outlined the musical progress of the United States. In the present list of reviews many of the more recent aspects of the question.)

Does any one consider how great a part, in bringing about this progress, the average music teacher may exert?

Between the extremes of the uncultivated, unappreciative listener, to whom the language of music is mostly "Greek," and the thoroughly trained, refined and inspired musician, we have the average music student, whose mind, from out of all the "loud conglomeration of sounds" is much better than the tyro prepared to find, and at least in part to grasp, the musical message. He can understand some of it, or a good deal of it, the "Greek" (or Gric), that is wasted upon untrained ears.

We have now a considerably greater number of large and well equipped conservatories, music schools and music departments in general, schools, colleges and universities and "Chautauques" with excellent musical faculties. We find also a most gratifying increase in the number of thoroughly schooled and well trained private teachers, all turning out well-trained performers, singers and again teachers. The most earnest, direct and continuous educational effort accomplishes more than most other influences. Helping along musical progress, there are also the "Musical Settlement" workers, self-denying teachers, studiously developing all that can be of the latent musical promise in thousands of innumerable talents. Then there are all sorts of musical-culture clubs and clubs, musical art societies, ensemble classes, amateur trios, quartets, orchestras, ladies' orchestras, ladies' chorals, etc. In fact American women have done marvelous things in advancing musical culture in the United States. Then, besides native organizations, there are flourishing numerous male choruses and mixed choruses of various other nationalities.

In all these undertakings there is personal, active participation, through which most potent the sense for pitch, for rhythm and for harmonic blending of tones is cultivated.

And as to teacher? He is also one of these, that directs a chorus or an orchestra! Adding much to the general progress, there should not be overlooked the many that are self-taught. Some of these are only partly self-taught, studying some of the excellent textbooks on musical instruction that are now extant, and then applying the knowledge thus culled in their own original experimental way, and partly machine-taught, inasmuch as they gather many valuable points for their own performances by imitating model performances recorded in the "talking-machines" or other devices. In a general way, what when it comes to teaching the extensive increase of musical appreciation, we must acknowledge our great indebtedness to the now widely available and insistent influence of these inventions.

What we shall come to, in another ten years, with the additions and improvements in the direction of the serious tone reproducing instrument, will be only to be surmised, but it looks like a revolution in the field of traditional music production! It is hoped though that things will not be made so easy for the average music lover that he will be led to give up all individual effort, for then would there be lost the chance of developing the one-in-a-thousand "genius" or even the special talent of one-in-a-hundred. For it seems to be a law of the human race that one hundred music students, all more or less of equal mental equipment at the start, must and practice will develop into one striving for a high goal, and that only one among them will turn out to be a "remarkable talent" a "fine success," while many more than a hundred of these successful ones will untrillingly strive for still higher achievement, and, yet only one of their number prove

to be a genius! But all the other serious and persevering students will not have worked in vain! Each one will come to have his or her sphere of good influence among those he comes in contact with, and then, in the next generation, there may spring from all these musically awakened and influenced people a much greater number of talents and the proportionate number of geniuses. Just think what a pity it were to lose even one real musical genius, to have him trained to be something he is not fitted to be. It seems that every child should study music sufficiently to show whether it has a pronounced gift in that direction or not. If not, then the parents or guardians may decide how much longer to continue the study for purely educational and cultural purposes.

THE WIDER RECOGNITION OF MUSIC

One of our points of advancement is to be recorded in the fact that the educational and civilizing possibilities of music-study have become more widely recognized, by the educators of other branches as well, even by the school boards and supervisors, so that they are not only improving the methods employed in the singing classes of the public and private schools, but also that there is a strong movement on foot to make music in its more special branches one of the elective or minor studies in high schools and colleges, and to give due credit for work done and results achieved. This will stimulate powerfully such efforts as are now being made to establish a higher standard of music teaching.

And as a consequence, the more efficient music teachers become, the more advancement may be made in the particular artistic development of a still larger number of individuals, and in turn there will result another multiplying of the general power of musical appreciation.

Most perfect performers, as well as high-class composers, who achieve undisputed success, should be placed either in the class of exceptional talents or geniuses, and if it requires 999 exceptional talents before we may expect one genius, this may explain why we have had several narrow escapes from coming into possession of a real native genius. Edward MacDowell was one of our few geniuses, so far. But we must build our "temple of Fame" upon the bones of our predecessors. Therefore if all our young American composers, besides acquiring a thorough general musical education, will diligently analyze and study the works of our best and most original native composers, and then, learning to recognize therein both the strong and the weak points and discover what would be the best step to take to reach still greater heights, possibly some one of these will become an American Bach, Beethoven or Wagner—who knows! The span of years, 1904-1914, in some ways seem only a short time, considering the world's history of musical development, yet much has been accomplished. In 1903-1904, we have had the re-establishment of the New York Symphony Orchestra under Halp Damrosch. In the year the New York Philharmonic Society, with the aid of several wealthy patrons, inaugurated a remarkable series of concerts, which enlisted the services of a number of the best-known European conductors. Columbus, France, Weingartner, Richter, Chabrier, Kogel, of Germany; Henry J. Wood, of England; and Safonoff, of Russia, the latter in 1908 becoming its regular conductor. Each appeared in one or more performances.

These concerts attracted wide attention and placed the society on a more substantial basis. In Chicago the "Thomas" Orchestra, after the death of its founder Theodore Thomas in 1905, was taken over by Frederick Stock, who continued the development and expansion of the orchestra, and the great influence of this excellent organization. The above mentioned orchestra and the Boston Symphony, as well as those in the following list, printed in italics, are now on a permanent basis financially. Besides there have been organized a number of high-class, more or less self-

supporting orchestras. In New York City we have those directed by Modest Altschuler (Russian), Arnold Volpe (temporarily discontinued), F. X. Arens (People's popular), Henry T. Fleck (Municipal), Franz Kallenberg (summer), Pietro Tondini (Italian Play-ers), and others. In Chicago the new National Symphony Orchestra, Max Bendix; in Philadelphia we still have the orchestra, so long directed by Mr. Scheel, and constantly gaining new fame under Leopold Stokowski; in Pittsburgh that directed by Carl Ben-thaler; in Minneapolis, Emil Oberhoff; in Los Angeles, Hans Tandler; Cincinnati, Dr. Ernst Knank; Indianapolis, Emil Oberhoff; Newark, Louis Ehrke; Detroit, Weston Gates; Denver, Horace Tureman and Signor Cavallo; San Francisco, Herman Froh and Henry Hadley; and in Kansas City, Dr. Carl Busch.

There are also such splendid orchestras to be mentioned as the Metropolitan Opera Orchestra, giving high-class concerts at moderate prices almost every Sunday evening during the season, the new Chicago and Philadelphia Opera and other orchestras. There are efforts made to establish local orchestras of high character in almost every larger city in the Union. That there is a demand for these and that they are to a great extent appreciated, shows how much quiet but steady progress the serious music students of the country have been making in the preceding ten years.

MUSIC FOR THE MASSES

Among the other educational and cultural musical influences must be placed the so-called "Brass" or "Military Bands," which although not considered so high-class as the regular "Symphony" orchestras, still may have done more to advance the ability to appreciate good music among the masses. The music played by them has of late years had a constant upward trend, showing an ever increasing desire on the part of the public for music of true worth. Some of the foremost bands are those of Sousa, Jones, Pryor, Ellery, Creatore, Nahan Franko, U. S. Marines, Duss, Ferrello, Brookie, Conway and a number of others. Not every city but nearly every town and village in this country now has its band or bands, chiefly recruited from the amateurs and although for the most part they work what they and their listeners can understand and appreciate, they now, more often than ten years ago, play and are learning to appreciate some of the music that is as yet above their heads.

One of the most powerful influences in music, especially helpful in arousing enthusiasm for the art, is the periodic giving of Music Festivals. Some of the notable ones have been held at Cincinnati, Worcester, Ann Arbor, North Shore, Spartanburg, Norfolk, Evanston, Cedar Falls, Bangor, Me., Syracuse, Saratoga, Petersburg, Savannah, Canton, Oberlin, Bethlehem, Birmingham, Nashua, Concord, Trenton, Ocean Grove, Keene, N. H., and at other places. The magnitude and cumulative effect of such occasions is in most cases quite overpowering. There are a number of other influences at work helping our development in music at present, and giving promise of great things to be achieved during the next decade. Among these may be mentioned the Music League of America (helping deserving young artists get a start), The American Federation of Music Clubs, the Manuscript Society (no longer an urgent need), The American Society of Composers, Authors and Publishers. The various large Musicians' Associations and Clubs, and as a strong symptom of a more widely awakened interest in music—the greater number of musical journals, both weekly and monthly, with their critical evaluations, exerting beneficent influence among music teachers and students, which is well-nigh compelling. We have also to give high credit to the various Opera enterprises, such as those under management of Henry W. Savage, Milton Abbott, Century, Henry Russell, Max Rabinoff and others, that promote opera in our native tongue, and operate preferably dressing American singers.

tants have not the average culture of our own citizens, a good orchestra and opera are maintained. It is true we cannot have State or Federal aid. But we do not need it. Our people are prosperous enough to buy what they want, or what some intelligent purveyor can make them want. What they could save by attending fewer performances of variety stunts, so-called "musical comedies," would alone go far toward the support of the best forms of music.

CHILD-LIKE OPERATIC EXTRAVAGANCE.

We are as child-like as extravagant in operatic affairs. The costly high Cs of an uneducated fellow and the frills and laces—musical and millinery—of an over-advertised prima donna are not essential. It is the ensemble that makes the opera; not detached vocal soli, but well-balanced forces artistically judged. A capable conductor and a capable stage manager—functions now and then exercised by the same man—are less expensive and far more useful to a fine interpretation than extraordinary voices.

There are plenty of known and unknown conductors in this world—talented, experienced, energetic—who would gladly accept from five thousand dollars a year—the same kind of man who demands twenty thousand or more as soon as he thinks the free advertising he got since landing entitles him to that sum. We overpay our conductors and soloists. The creation and maintenance of a symphony orchestra and of an opera is but a question of wise economy and local management. The cost should not be what we see in extravagant Americans think. There are at all times hundreds of unemployed American singers here and abroad, and myriads of unemployed singers and orchestral players in Europe who could be engaged at reasonable prices.

New conditions arising from this stupendous upheaval may enable many of our cities to secure a good permanent orchestra and opera.

ALL ARTS WILL GAIN.

It is difficult to believe any good can accrue from this maelstrom of blood and fire, yet I sometimes dream that all arts will gain from that unforlorn human despair. When peace returns, the collective human soul having been intensely stirred to its depths by infernal tortures shall speak to the world a new and superhuman message—a message inspired by the anguish, the agony, the pity, the piety that go to make the great poet.

I now beg leave to neglect the musical part of my theme, that I may tell more about the war itself—a topic which, at this hour, eclipses all others.

THE GREAT CATASTROPHES OF HISTORY.

What most Americans abroad endured this summer is nothing compared to the awful circumstances surrounding others. When around you hundreds of thousands are dying of starvation, of horrible wounds, of frightful diseases, it is childish, yes, almost cowardly, to complain of poor food, so long as one does not starve, or of scarcity of money, if one has enough to go home with, even by cattle trains.

Some days ago, at a meeting of the American Bar Association in Washington, I heard former President Taft say: "Such a human catastrophe, such a cataclysm in history, beggars a vocabulary inadequate to description and throws gloom over the entire world. It makes the peaceful administration of justice and a discussion of plans for its improvement seem prosaic and uninteresting. While we stand aghast at this awful welter of blood, destructive of the happiness of Europe, we are profoundly grateful for our splendid isolation and the freedom from entangling alliances which Washington enjoined upon the American people."

We should indeed be grateful to be out of this orgy of blood, and continue to hope our citizens, whatever be their political bias or racial sympathies, will uphold President Wilson in his wise determination to keep our country neutral. May prudence and consideration of other people's feelings guide each and all in to private and in public. The awakening from this hellish nightmare is yet far off, and any stray spark might ignite at any moment the powder magazines over-ripe everywhere.

At that same Bar Association meeting President Wilson stated "the opinion of the world was the mistress of the world." May this great truth sink deep into the soul of mankind!

European progress has been retarded in recent years by armaments costing annually five billions of dollars, and will now almost stop for a long time through this incalculable and irrevocable waste of matter and

spirit. Considering alone the pecuniary cost of this useless war, it is not difficult to foresee the lamentable economic condition in which the Old World will be for years. Twenty-five million dollars is the daily cost, equalling, in two weeks, the entire price of the Panama Canal. And, however, will be a potential source of income to us and of benefit to all mankind, while the money spent for that carnage is not only wasted, but is being used to destroy all forms of wealth and millions of human creatures. And does anyone know how many more millions will die during and after this war? The ravages of cold, starvation, exhaustion, usual diseases and unusual epidemics? For every one life lost upon the battlefield, three deaths must occur elsewhere.

MUST WE HARSH PAUPERS, CRIMINALS AND DEGENERATES?

When the flower of Europe shall have been crushed, debilitated races will remain to reite the knots of their national life. Such destruction will breed degeneracy, pauperism, criminality, and for many a year a higher percentage of undesirable will be among our immigrants, unless our public officials redoubt this evil. To add to this evil, these derelicts, good or bad, will drift into our overcrowded cities. What a pity there is no law forcing immigrants into agricultural camps.

We may derive some indirect material advantages from this conflict through the building of an adequate merchant marine through additional South American trade and greater exports everywhere by the movement in favor of "Made in America" and "See America First," and by temporarily burying political hatchets. The dream of universal peace, too, may grow nearer its realization. All these hopes might be fulfilled, yet our gain can never equal our loss in this universal calamity.

Whatever be our gain as Americans from this universal calamity, it can never equal our loss, for wealth is to international affairs precisely what blood is to man's body: take some from his foot and you instantly make his head anemic. Modern science annihilates distance, and the other nations seem to dwell in glass houses adjoining our own glass house. The destruction of values anywhere impoverishes each of us. Injustice or cruelty at any point upon this globe humiliates or brutalizes you and me. All the world is indeed kin! Therefore, the loss of billions of dollars and millions of souls elsewhere must depress our own political and economic life.

The overwhelming majority of citizens of each of the belligerent states are honest and desire peace. The future historian will not blame them so much as their imperfect governmental methods. In justice to the civil and military authorities, it should be stated here that probably they believed war was unavoidable and the best means to serve the country. Nevertheless, I still maintain that imperfect governmental methods must be blamed if mediation, arbitration, international law, the Hague Tribunal and pure common sense could not avert this war—just as if the citizens of civilized nations were savages even more stupid and blood-thirsty than irrational beasts.

Many believe that this frightful conflict shall bring universal peace. This desirable end cannot be attained unless the selfish and pugnacious instincts of man be eradicated, and this is hardly possible. History teaches that wild or civilized, foolish or wise, weak or powerful, men and women under any government or in anarchy, have ever selfishly struggled with more or less violence for what they wanted. After many thousand years of the noblest precepts and examples of all time, the instincts, which are men killing each other. At this late day, millions of our brothers seem but little removed from man-eating ancestors. Philosophies, sciences, religions did not prevent wars. God alone could have. Why did He not? The purposes of Divinity are indeed inscrutable!

One's horror and wonder cannot be expressed in the contemplation of this vast butchery. Something is radically wrong when the intelligent and cultured man resort to wholesale assassination. And for what? For an ideal like that of the Crusaders? To preserve one's native land? To liberate slaves? No; this war sprung purely from forgotten hatreds. How humanity has fallen!

I have not forgotten that Nero used to kill his best friends, yet I am impelled to express the belief that we are at the threshold of this modern inferno.

We should be grateful in America. How fortunate to be able to help instead of being helped! To give its benevolent government aided by many big-hearted

citizens, and thanks to its natural resources, the United States has truly become the trustee of humanity!

Still, I fear that, far removed from the burning home, the piteous wail of hungry babes, the dying, some of us fail to appreciate how beautiful is our opportunity to relieve the needs of those martyrs across the sea. Far from that Europe-wide Calvary the mental image is softer. While abroad I could hardly sleep or eat. Ghastly visions would haunt me at night and in day time a bar of lead filled my bosom. But I no sooner sailed than sleep and appetite returned, bloody cydne through cloud, the cloud which enshrouded my spirit. Nevertheless, in thoughtful moments the awful truth suddenly surges forth before me consciousness and wrenches my heart.

May everyone appreciate fully the noble duty providentially thrust upon our people. Let us remember that he who quickly gives doubly gives, and that an investment in goodness will repay the best interest because giving to the poor is lending to God.

And now friends I shall essay to voice the silent prayer of the public conscience by asking infinite mercy to compensate the world for this atrocious agony, by granting man more compassion, more love and consequently, more peace in the centuries to come.

WHAT IS A PRACTICAL LESSON?

A Thumbnail Sketch for Busy Teachers.

BY EVA HEDGINS MARSH.

A STUDENT who had just graduated from a leading conservatory said, "I feel like a soldier going into battle—but have I really had the necessary drill to aim and hit the right target?"

To make music teaching practical the teacher must realize how to aim and then how to hit. To do this he should analyze the various conditions surrounding the daily life of the pupil. He should survey the pupil's home life and note what assistance can be counted upon there. He should carefully observe the location of a little student's piano and see that it is in a room where there is abundant light, comfortable position and reasonable assurance of the lack of distractions. If the mother is musical she should be enlisted in helping the pupil as much as possible.

With an older pupil a study of the pupil's daily occupations and ideals always helps. Sometimes success in music study depends upon a careful selection of the pupil's thought upon the main things of life. Sometimes, in other words, stored in one's head hither or miss, or even written down in the same imprudent fashion, often proves to be worse than useless. Only after each item has been ticked and deposited in its proper pigeonhole can it be readily employed to fit the physician's diagnosis.

You have studied with excellent masters. You have had illuminating experiences as a music teacher. Have you, however, thoroughly assimilated all the heterogeneous data thus accumulated by tabulating it and arranging it in logical order? If not, you are in danger of utterly losing much of your most important capital, and of making unprofitable investments with the remainder.

MEANS OF CLASSIFICATION.

Admitting, then, the value of classification, let us consider how this may best be effected. We must, in the first place, take stock of our tools and see that they are properly sharpened; or, in other words, we must be prepared for the problems involved in the purely technical department of our subject. The various kinds of technical exercises must be classified; and for this purpose we shall need three little books for manuscript music, of ordinary size, and a set of indexing cards. In the books we are to write out clearly, grade, number and describe each technical exercise that is likely to prove useful. It will be sufficient for this work to employ but three grades, easy, medium and difficult (abbreviated to E, M and D). On the cards each exercise is listed by the name of its chief function, its number given, and a reference made to the book unit, in which the exercise is found. No other data as to its application may be added. Here is a sample of such a card:

The day of the dreamer is past, for practicality seems the keynote of the age. To be practical does not mean to be unemotional, merely definite; not to sit and wait, but to get on earnestly after things. It is merely a modern attempt of the Wise Virgin who had oil in her lamp and was able to go in unto the feast.

An emotional man merely asks whether music is bright or gloomy. The musician asks whether it is good or bad.—EDWARD HANSLICK.

Useful for short fingers

How Classification Helps in Music Study

CLARENCE G. HAMILTON.

Professor of Piano Playing at Wellesley College

DO MUSICIANS NEGLECT SYSTEM?

A PRIMARY source of efficiency in business operations is *system*. If we enter a typical up-to-date office, for instance, we observe typewriter, adding machine, letter files and the omnipresent card index, each performing its important work of unraveling the complex details of commercial enterprise.

While any rational person would presumably agree as to the absolute necessity of system in business life, it is not the same unanimity regarding art pursuits; for an artist or musician is currently believed to be a creature of erratic and spasmodic habits, averse to subjugating the divine effluvia of his genius to humdrum routine. But we who make a profession of music teaching quickly discover that success in this direction depends none the less upon common-sense and rational judgment, and that lack of methodical procedure is quite as sure to turn out poor work, with consequent loss of patronage, as in any other business venture.

WHAT CAUSES FAILURE?

An analysis of the musical failures—the pupils who have studied long but whose accomplishments are worse than nil—will reveal the unpleasant fact that in most cases, at least, the trouble can be traced to the ignorance or ineffectiveness of the teacher. The former trait may be treated with some leniency, since in the blissful state of ignorance, the teacher has perhaps done his best; but for the latter there is much less excuse. In this case the teacher possesses a competent fund of musical material, but has not taken the trouble to arrange this material into such an available condition that he can readily select from it the exact item that fits the pupil's needs. Quantities of useful knowledge, in other words, stored in one's head hither or miss, or even written down in the same imprudent fashion, often proves to be worse than useless. Only after each item has been ticked and deposited in its proper pigeonhole can it be readily employed to fit the physician's diagnosis.

You have studied with excellent masters. You have had illuminating experiences as a music teacher. Have you, however, thoroughly assimilated all the heterogeneous data thus accumulated by tabulating it and arranging it in logical order? If not, you are in danger of utterly losing much of your most important capital, and of making unprofitable investments with the remainder.

CLARENCE G. HAMILTON.

tical set of muscles involved in the exercises—fingers, wrist, forearm, full-arm, or combinations of these; while the second refers to the touch to be used—staccato, legato, leggiero, etc.

THE MATERIAL FOR BOOK I.

In compiling Book I, therefore, we deal first with preparatory muscular movements, at or away from the instrument. These include finger movements involving staccato or pressure touch, contractions, expansions and the like; wrist movements, up and down or lateral; contraction, relaxation and rotation of the forearm; and movements of the shoulder muscles affecting the entire arm. Now comes the second part of the subject—actual keyboard exercises, made up of repeated groups of notes, which are classified as (1) purely technical, and (2) arpeggio, if the notes are struck simultaneously, or (3) arpeggio, if the notes are struck in succession. Also the notes of the chords may appear in immediate succession or alternating thus:

We begin these with what are commonly called *five-finger exercises*, which start with the hand in its normal position, the fingers resting in order upon the keys C, D, E, F, G. From this position, the first of two finger exercises—the first, dealing with adjoining keys; exercises on disjunct keys, such as C, E, F, G; exercises in which some keys are held down; those with

double notes; those with varied rhythms, etc. A similar group of exercises deal with figures involving three fingers, then four fingers, and finally all five.

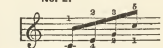
Next comes a list of exercises with contracted hand, in which the fingers are poised upon the successive degrees of the chromatic scale. Conversely, the subsequent list deals with the hand in expanded positions. These are introduced by the extra reach of individual fingers, as in the following:

No. 1.



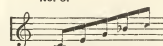
Finally the octave limit is reached, within which a limitless number of useful figures are possible, involving, first, the octave itself, then the various positions of the triad chords, such as this:

No. 2.



and finally the various chords of the seventh, especially the dominant

No. 3.



and the diminished:

No. 4.



This last chord, in which all fingers are spaced at practically equal intervals, may be used as a medium for many exercises similar to the five-finger exercises listed above, only with extended fingers. All these exercises, again, are classified as (1) purely technical, if all or some of the notes are struck simultaneously; or (2) arpeggio, if the notes are struck in succession. Also the notes of the chords may appear in immediate succession or alternating thus:

No. 5.



or in combination of these devices.

Another class of exercises are those employed for special purposes, such as pedal exercises, those in which the thumb moves under the hand or the hand under the thumb, those for lateral movements of the hand from the wrist, etc. Under this heading will be placed the very practical exercises which the teacher invents, sometimes on the spur of the moment, as a solution of difficulties met with in the study of some composition, or useful passages copied directly from a composition and made into a valuable technical drill.

No. 35

Expansion ex for separate fingers

M Useful for short fingers

Bk 1, page 14

BOOK II—CLASSIFYING THE SCALES.

Book II, treating of scales, is now to be compiled. A number of the exercises already listed direct the pupil to prepare for these, and may be referred to at the outset by their numbers. Then follows a systematized course of routine scale practice. Starting with the major scales, we first treat of useful ways of teaching their signatures and fingerings. These scales are then written out with fingering, through at least two octaves. Devices for their complete mastery come next, beginning with one-hand practice with distinct fingering, and at different rates of speed, suggested by metronome marks. The expansion of the scale from one to four octaves is treated. Hands are now put together, first in parallel, then in contrary motion, and finally in combinations of these two.

After listing scales in which one hand plays two, three or four notes to one note in the other, or in which there are two notes in one hand against one in the other, or three in one to four in the other, we proceed to scales in canon form, and in thirds, sixths and tenths. Scales with metronome at varying rates, scales in varied rhythms such as that made of dotted eighth and sixteenth, quick groups of scale notes and the like, complete the list of devices with single fingers. The important double-note scales in thirds and sixths are then listed, with their various fingerings and treatments.

Minor scales now claim our attention, introduced by a discussion and illustrations of their various forms. A course of treatment similar to that given the majors may be briefly outlined.

Proceeding next to the chromatic scale, we write out through two octaves, giving at least two of the most common fingerings. Directions for the practice of this scale with the hands separate, first an octave, then major or minor thirds and sixths, will be followed by the same scale in double major and minor thirds and sixths. As a distinctively modern addition, we may even suggest the treatment of that pet scheme of the modern Frenchmen, the whole-tone scale!

BOOK III—CHORDS AND ARPEGGIOS.

In the latter part of Book I we have treated these at length, as occurring within the compass of a single octave. After listing by number all of these exercises, we begin again in Book III with the following triad positions:



These are extended through three and four octaves, in long arpeggios, with hands separate, hands alternating and hands together, also with successive and alternating notes. Similar exercises based upon the various chords of the seventh follow. After these simple chord positions we are prepared for hand-extensions through intervals of a tenth and then twelfth. Octave exercises, treating of single octaves, octave scales and arpeggios, may also be inserted in this book.

Having thus classified our purely technical material, we turn to music in which this material finds its application. A direct sequence of exercises, these merge into the so-called "studies." Imperceptibly these merge into the more musical "études," which, as they appear in aesthetic importance, become synonymous with "study-pieces" (as is the case with the études by Heller, Chopin, Liszt, etc.), until those compositions are reached which, exalting the interpretative side, also demand for their execution the fruition of various kinds of technical accomplishments.

We shall require a set of index cards for studies and études, which have no decided line of demarcation, and another set for individual "pieces." The title and composer of a book of studies will be listed on the title and composer of a book of studies, while the title and composer of a study will be listed on the title and composer of a study. Coordination between studies and purely technical exercises can be provided for by adding upon each card the numbers of such technical exercises as are adapted for preparatory or correlative practice. The cards are finally arranged in progressive order.

There is no technical distinction between individual studies and study-pieces; hence these may best be listed together in the important division of teaching pieces. As this collection is to become the mainstay of the teacher in selecting the appropriate piece for each occasion, he should spare no pains to make it accurate and convenient in its classification, and to replenish it continually with other music which he finds valuable. There are many classified lists of teaching pieces distributed by the various publishing houses, and these, though useful, are not perfect. There are, however, many points of helpfulness, none of them can compare in value with the list which the teacher himself compiles as the fruit of his own experience, and with the annotations which that experience has suggested. On this account he should confine the compositions upon his list to those which he has discovered to be of practical value for his own use, because of their attractiveness to the pupil, their pianistic style, their drill in reading or technique and their pertinent points in interpretation.

ARRANGING THE CARDS.

It is possible to arrange the cards (1) by the names of composers, (2) by grades, or (3) by teaching points involved. A combination of the second and third of these methods is most practicable, as the card then becomes more accessible for a given demand.

Nevertheless, as the first items on the card we may well place the name of the composer (with his dates), and the name of the piece. Next comes its grade, which must be determined with some thought: for the same work may be graded in several different ways, according as we regard its demands upon the pupil's powers of technique, (2) reading or (3) interpretation. Take as an example Lettman's "Familiar" for the piano, which may be listed as Technic, grade 6; Reading, grade 5; Interpretation, grade 3; while Schubert's "Träumerei," Op. 12, may be listed Technic, grade 4; Reading, grade 5; Interpretation, grade 7, (grading on the basis of 1, the easiest, to 10, the most difficult). Many, perhaps most teaching pieces, are fairly well balanced between these three factors; but when they are palpably distinct, the fact should appear on the card.

This grading paves the way to the next item, which should be clearly stated, namely, the peculiar traits of teaching efficiency in the piece. Chopin's Nocturne, E flat, for instance, illustrates (1) fluid emotional melody in the right hand and (2) chord figures in the left; while Mendelssohn's Spring Song illustrates (1) arpeggio figures in alternate hands, and (2) simple melody in the upper part. The numbers of tributary exercises are again added upon each card; while useful facts, such as the publisher or preferred edition of the piece, its limitations, etc., complete the primary data.

Here is a sample card:

HAYDN (1732-1809) *Gipsy Rondo*
Grades: T3, R4, I4
Exercises no's. 9, 16

Runs with alternating fingers, in right hand.
Clear form and attractive themes.
Adapted to short and agile fingers.

Technic, B-reading, I-interpretation.

On the lack of the card may be written the names of pupils to whom the piece has been given, together with dates and remarks as to how well it was learned, how it was memorized, played in public, etc.

As has been pointed out, it is well to arrange the cards in groups, by subjects. Thus different groups may be listed under the titles *Scale*; *Melodic expression*; *decided rhythms*; *broken chords*, etc., in each of these groups the pieces are graded in order of difficulty from 1 to 10, as suggested above. When several grades are given on a single card, the highest of these will be observed, as representing the maximum of the piece.

The various classes have now embraced practically all of our teaching material, under the heads of pure technic, studies and pieces. Now the question arises, how are we to make effective use of our lists?

Let us note that the very act of making these lists results in a much firmer grip upon our subject: for in writing down our systematized materials we are at the same time imprinting the logical presentation of the material upon our own minds, and thus attaining a comprehensive and unified outlook upon our stock-in-trade. Indeed, having once effected this classification, we are again required to bring component parts as scattered and unrelated units.

But we have also continual practical use for our written lists. When we start work with a new pupil, we will naturally enter upon a conventional order of muscular movements and technical exercises, in order to insure his knowledge of fundamentals and his acquaintance with our own principles of practice. Our classification embraces logical courses of technical figures, scales and arpeggios; but, as the pupil proceeds, these, whenever any considerable elasticity, so that the pupil may receive special treatment. Moreover, variety should be sought by changing frequently from scales to arpeggios, or from arpeggios to technical figures, while the unified plan is still kept in mind.

SECURING CO-ORDINATION.

In the assignment of studies care should be taken to secure at least a modicum of correspondence with the purely technical style, for instance, are naturally accompanied by scale exercises; studies of embellishment by technical analysis of the trill, mordent, etc. Likewise in the choice of pieces, the pupil's technical studies should be a determining factor, and the piece should be based mainly upon technical work for which the pupil is already well prepared. Points of interpretation should at first be simple in character: uniform rhythms, melody in a single part, conventional harmonies. As proficiency increases, pieces are given in which such devices appear less patently, or in combination, until the complex phrasing of a Beethoven First Movement or the subtleties of a Debussy Prelude are successfully encountered.

Accordingly, the first pieces or studies should involve merely conventional technical figures and regular forms of phrase and periods. From this beginning the student's technical proficiency and individual gifts. An intellectual pupil will readily grow to comprehend the structural units of the classic style; one of fluent technical gifts develops ease and rapidity of execution while, on the other hand, the student of poetic fancies. With emotional pupils reveals in subtle and convincing manner the emotional character of the piece, at his disposal, however, the teacher is never at a loss as to what may best cater to a pupil's possibilities, and lead naturally along the road toward pianistic perfection. In presenting material of ensuing variety, he has yet the balance wheel of a definite plan to solidify the whole; a plan which presents the numerous musical constituents each in its proper perspective, and which, by its variety, results in arming the pupil effectively against the probe of any individual difficulty, whether of technique or of interpretation.

GET THE MUSICAL ALPHABET "DOWN PAT."

BY M. O. HONK.

When the pupil reads at sight readily there is a very, very great saving of work, time and cost of tuition. To the good sight reader there is far more pleasure in practice, for the pupil soon succeeds in getting expressive music as a result of his efforts. Therefore he should patiently and persistently give much attention to gaining skill in quickly recognizing the *Letter Names* of the notes, first those on the staff, then those on the added lines below and above the staves. Therefore the first thing to do toward this is to become skillful in repeating the Musical Alphabet both upward and downward and to do so as easily when beginning with any letter of the musical alphabet, as C D E F G A B C and backward or downward as C B A G F E D A B. Also F G A B C D E F D E F G A B C D, etc.

The next step in rapid sight reading is to give the letters names in thirds going up or down, as: The third above G is B; below G is E, or down, as: The third below G is D; below D is A. This is a good skillful in doing this, the pupil is urged to answer to himself the questions on this subject found on another page.

When practicing a piece always think the letter name of the note unless otherwise directed, then find its corresponding key quickly with the correct finger, striking (if both hands are to play). Always read for right hand first unless otherwise directed.

WHERE there is much that is good, we can afford to find the faults; where there is much that is bad, we can afford to point out its good features.—MORTZ HAUTMAN.

NO more interesting book of musical memoirs has been published for many years than Sir Charles Villiers Stanford's *Papers from an Unwritten Diary*. Sir Charles has been for many years in the forefront of musical endeavor in England, and has in that time encountered more of the leading spirits in the musical and artistic world. Among these may be mentioned, to show the diversity, Sir Robert Stewart, W. H. Thompson (the scholarly and caustic Master of Trinity College, Cambridge), Irving, Rocca, Sir Frederick Leighton, Sir John Millaud, Sir George Grove, von Bülow, Brahms, Debussy, Liszt, Reinecke, and hosts of interesting personalities hardly less famous. As may be expected of an Irishman, Stanford writes with a keen sense of the humorous side of things and with a lucidity and charm that make the book hard to lay aside once it has been begun. Not least interesting are the occasional shafts of critical insight into musical pedagogical problems which betray the extent and value of Stanford's long experience as one of the leading spirits in the Royal College of Music. In describing his own early teaching he tells us, "My musical education had hitherto been confined to the piano, and with an occasional lesson in harmony from 'the beggar in now' Dr. Smith and from Dr. Francis Robinson; and the lady who took over my instrumental training from my mother was my mother, an admirable amateur pianist, Miss Elizabeth Mecke."

FROM BEETHOVEN THROUGH MOSCHELES.

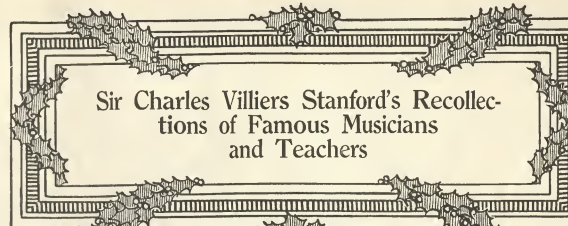
"She had been one of Moscheles' favorite pupils in the days when that famous master lived in London and was fresh from his close intercourse with Beethoven, and with him she had studied all the works of the immortal Netherlander, wrongly termed a German from the accident of his birth in the Rhineland. (He was no more German than César Franck was French.) Miss Mecke was an amiable lady with a sweeping and swishing silk dress, and hands of exactly the same build and size as Madame Schumann's, whose style she closely resembled both in touch and in interpretation."

Some of the Beethoven traditions which this first-rate teacher gave me are interesting in view of the modern deviations from them which are now to be found every day. Chief among them was her insistence (on the authority of Moscheles) that *accidentals*, mordents and such-like are to be played before and not on the beat: Beethoven in this respect differed in his method from the earlier masters; and that when two successive notes were slurred, e. g.,

the first is accented almost like a *sforzando*, and the second is definitely *staccato*. This latter rule will also be found to apply with equal force in the works of Brahms in orchestral passages where this slur occurs. I have frequently heard him call out "Absitzen! Absitzen!" (Take it off!) when he was directing his own compositions.

SIGHT READING.

"For one ever-so-slight accomplishment, the value of which to any artist is incalculable, I have wholly to thank Miss Mecke. She taught me, before I was twelve years old, to read at sight. The method she used to enable me to acquire such a power in the privacy of a branch of music-making was daring but wholly effective. She made me play every day at the end of my lesson, a Mazurka of Chopin: never letting me stop for a mistake, and, if I did shy at a difficulty, retreating, 'Go on, go on, don't utter a word.' By the time I had played through the whole fifty-two Mazurkas, I could read most music of the calibre which my fingers could tackle with comparative ease. The effectiveness of her method was, I feel sure, due to the fact that she made me play of non-stop run, and entire unfamiliarity with the style of music tackled. At the time she played Chopin on my desk I knew no more of his compositions than a red Indian."

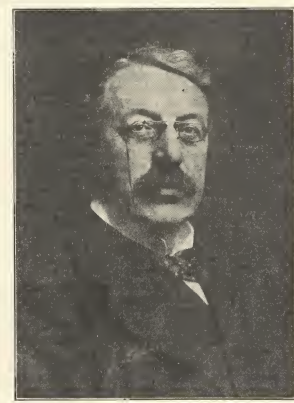


Sir Charles Villiers Stanford's Recollections of Famous Musicians and Teachers

(Sir Charles Stanford's activities have been so manifold that it is hard to give an adequate conception of his services to music. He was born in Dublin, 1852, and after studying music under excellent teachers in Ireland and in the Continent, in addition to graduating in law, he entered upon an active career as professor of music at Cambridge, professor of composition at the Royal College of Music, London, conductor of various important choral societies, etc., and composer of operas, symphonies, and chamber music, chamber music, chamber music, and chamber music in all forms. He has also done much to restore and preserve the magnificent folk music of Ireland.—EDITOR OF THE ETUDE.)

THE MATTER OF TOUCH.

"She always held that a beautiful touch was a gift, which can be developed by careful training but cannot be manufactured by machinery; and that the safest way of fostering it was one widely different from that in vogue at the present day. She believed in making the player sit at sufficient height to keep the



SIR CHARLES VILLIERS STANFORD.

upper line of the forearm absolutely straight to the first joint of the fingers; the end of the fingers falling like little hammers upon the keys. To get command of the instrument, the player therefore had to sit up to his work. Nowadays they sit low. This, in my experience, leads to languishing and feeble tone, and I confess that I seldom now hear the velvety quality which used to distinguish her playing and that of others of her time who carried out the same plan. It may be that the fault lies at the door of the modern pianoforte; and that, like the race between guns and armor, the finger force has had to give place to fist force, in order to make an impression on the latest types of battleship grand. Noise versus sonority. As the superficial imitators of Wagner's instrumentation so often attain a plethora of the former at the expense of the latter, so do the modern pianists of Liszt and Rubinstein. It is the *acc of the hit instead of the pressure*. If it is old-fashioned to prefer the pressure, I am happy to be still in the ranks of the out-of-date, I shall always prefer beauty of tone to strength of muscle."

THE EXAMPLES OF LISZT AND RUBINSTEIN.

"And beauty of tone was precisely what I found to be the predominant quality in both Liszt and Rubinstein. When Liszt raised his arms above his head, he did so, to be frank, simply to make a theatrical display of his would catch the eyes of an audience. He was quite capable of showing off, with his tongue in his cheek. All the same, he had brains enough to know that the poise of a hand, whether at the distance of two feet, ten feet, or even twenty feet, makes no difference to the tone. A careful observer of his playing would have noticed that he had no matter how high was the upward lift

of his arms, the downward fall was always in time to allow of his hands being in the same position to strike the keys as if the brachial flourish had not been made at all. To hit the keys from a height would be to risk wrong notes and damage to the instrument. It was magnificent, but it was humble. Liszt knew it; he always played for musicians with an immovable body and a quiet restrained dignity, reserving his acrobatic performances for audiences whom in his heart he despised. Rubinstein's arm exercises, on the other hand, gave the impression of a wild genius who had not complete control over his own nature. With him the displays were spontaneous and part of the man; his sincerity was on the face of him. If he exaggerated in phrasing or in gesture, he did it in spite of himself. He often smashed a hammer, or a string if he preferred him when he was in his last destructive mood."

THE CASE OF LISZT.

"The soundness of the method in which I had been taught was still more brought home to me at the interview, a most interesting one, which I had with Sigismund Thalberg in 1862. This princely person was, in spite of the ephemeral rubbish which he wrote, an artist, as well as pianist, of the highest calibre. A son of Prince Albert's friend, he inherited all the strong points of good breeding and refinement, which, well directed, must stand an artist in good stead in his profession, as in any other walk in life. He was too sincere and also too witty to pose. It is well known that Liszt rated him highest amongst his contemporaries. The story goes that a rather tactless friend asked Liszt whom he considered to be the greatest pianist of the day."

Liszt: "Thalberg, of course."
Tactless Friend: "And where do you place yourself?"
Liszt (grandioso): "Hors concours!" (Out of the running!)

"I went with trembling limbs to play for Thalberg at the house of a friend with whom he was staying in Dublin. After my small performance, he proceeded spontaneously to give me a most valuable lesson. The lines of it were precisely the same as my godmother's. The one trick which he warned me against, one which had picked up, during my old teacher's absence in Dublin, was that of a rather tactless friend, the one of raising my wrist above the flat level of my hand as I struck a note. 'If you go on doing that you will thump,' said Thalberg. I felt a little inclined to grin, when I heard this, for the fact was that I was very failing was standing beside me, and I knew quite well that she did thump mightily."

JOACHIM THE INCOMPARABLE.

"This spring of 1862 was to become ever-memorable to me. It was taken to a concert which I had heard for the first time the greatest artist of our time, Joseph Joachim. The pieces he played were the Kreutzer Sonata and the G minor fugue of Bach. He was then only thirty-one, and his playing was so good that he had no need to hide it. The impression he gave me at once was that of the inevitable rightness of every note and phrase he played. In the last volume of Hans von Bülow's letters, it is obvious that he had the same

ballet); *Les Amours champêtres*, 1755; *L'Innocence gratuite*, 1755; *Amigone*, 1756; *Le Ré Pasteur*, 1756; *Le dénuement pastoral*, 1756; *Le Chinois poli en France*, 1756; *L'île de Merlin*, 1758; *La Fausse Esclave*, 1758; *L'Air Enchanté*, 1759; *Cythere Asiatique*, 1759; *Le Diable à quatre*, 1759; *Tendres*, 1760; *L'Étrange corré*, 1760; *Le Cadi d'opé*, 1761; *Don Juan* (ballet), 1761.

Of all this long list of operas there are a few that show the bent of the composer toward a more normal representation of the stage situations and the dramatic characters with appropriate music. Some of these operas were conspicuously successful, but on the whole they were of very uneven merit. Gluck took some considerable courage to break away from the comfortable and profitable style in which he found fame and royal favor, but Gluck realized more and more the need for better works. During the years 1747-1762 he had widened his experience by extended travel. Now we find him in Vienna, now in Copenhagen, now in Naples, always working industriously. In 1750 Gluck married Mariane Pergin, the daughter of a rich Viennese banker. It is said that Gluck owed much to this high-minded, able woman with whom he lived in great happiness until the end of his days. In 1754 Gluck received the title of "Chevalier of the Golden Spur" from the Pope, and always insisted upon the title Ritter von Gluck—the von signifying the order of nobility received in this way.

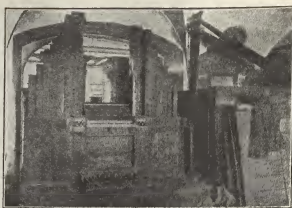
GLUCK'S REFORMS.

In 1762 we find Gluck a man in middle life—he was then forty-eight years of age—actually dissatisfied with what anyone of his contemporaries would probably have reckoned great success. His residence in Vienna, where he met the leading men of the culture of the time and where he had opportunities for the study of art, philosophy and science, was of immense help to him and made a very notable change in his attitude toward the opera. The man who deliberately sets out to destroy conventions must await many obstacles, and when Gluck decided that the time had come to try some of his principles in actual writing he found to his surprise what he might expect from the public.

In association with the cultured dramatist Raniero di Calabrigli he wrote the opera *Orfeo ed Euridice*. This was given on October 5, 1862, in Vienna, a notable day in the history of the opera. Trouble began for Gluck even with the rehearsals when the orchestra rebelled against his exacting demands, and only the Emperor himself could placate the men. While this first work was received in Germany with some amazement, it was liked by the public, and became very successful. Here, probably for the first time, the balance between the poetical and dramatic treatment of the subject and the musical treatment was effected, although not in any sense perfected. Means for exploiting operatic novelties in those days were exceedingly limited. At great trouble and great expense the score of *Orfeo* was published, but during the three years after its publication only nine copies were sold.

A NEW ERA IN OPERA.

Gluck became very popular in Vienna, and was for some time the music teacher of the Princess Marie Antoinette before her ill-fated departure for Paris. *Orfeo ed Euridice* was followed by several inconsequential works, until in December, 1867, he produced his *Alceste* and in 1870 his *Paride ed Elena*. These marked a noticeable step in advance, for while the theories of Gluck had been advanced as early as 1720 in such a work as *Teatro alla Moda*, by Metello, Gluck was evidently the first musician with sufficient initiative and technique to bring about an artistic combination of the dramatic and the musical in operatic performances. The world lacks vision, and the innovations of Gluck were scantily appreciated. Accordingly his next work, *Iphigénie en Aulide*, founded upon Racine's *Iphigénie*, was produced at the Opéra in Paris in 1774. Through the intervention of Marie Antoinette, Gluck received the long-sought opportunity of presenting his ideas before



ORGAN UPON WHICH GLUCK PRACTICED.

a French audience. His success encouraged him to adapt several of his former works, and also to write the lighter work, *Armida*, which was produced in 1777.

A FAMOUS MUSICAL WAR.

As with all innovators Gluck was confronted by battalions of enemies who refused to see any music whatever in his work. Wagner, Schöenberg, Strauss and Debussy were none of them reviled more hatefully than Gluck, whose music seems beautifully simple to us to-day. About the time of the production of *Armida* Gluck's enemies took as their champion Nicola Piccini, an Italian composer some fourteen years younger than Gluck. Piccini was a genial, lovable man who hated no one—least of all Gluck—and took no part in the merry war which the friends of the rivals waged. Vindictive pamphlets and articles proceeded from both musical camps, but when Gluck produced his great masterpiece, *Iphigénie en Tauride*, in 1779, even his enemies were forced to concede that its success was so great that their attacks became ridiculous. This opera was followed by another of less significance, *Echo et Narcisse*. His health failing, he returned to Vienna where he died in 1787 of apoplexy.

GLUCK'S POSITION AS A COMPOSER.

It will thus be seen that Gluck, like Wagner, is to be known chiefly as an opera composer. His other works consist of occasional sonatas, trios, overtures (then known as symphonies), some sacred music and a few songs, but these have long since passed into oblivion. His music brought him a large return, and he died a man of considerable means. Part of his fortune, doubtless, came from his marriage. In any event he left his wife an income of thirty thousand florins, several houses and much valuable jewelry that had been presented to him. How pathetic is the comparison of his fortune with that of Schubert or Mozart!

GLUCK'S ART PRINCIPLES.

Gluck wrote quite voluminously upon his art ideals as did Richard Wagner, but only a small part of what he wrote has been preserved. Among other things he declared:

"I sought to reduce music to its true function, that of accompanying the poetry."

"I held the opinion that the music should be to the poem what the lights and shades are to a good design, serving to animate the figures without disturbing them."

"I had to seek truth of coloring in writing *Paris and Helen* in the different natures of the Spartans and the Phrygians, by contrasting the rudeness and savagery of the former with the delicacy and effeminacy of the latter."

"The imitation of nature is the end which both poet and composer should set before themselves; that is

the goal after which I have striven. My music tends only to greater expressiveness and to the enforcement of the declamation of the poetry."

"I have tried in *Armida* to be painter and poet rather than musician."

"Holding as I do the opinion that the melody in my operas is merely a substitute for declamation, it was necessary at times to imitate the native rudeness of my heroes; and I have thought that in order to maintain this character in the music, it would not be a fault to descend occasionally into the trivial."

Ernest Newman, whose *Gluck and the Opera* is one of the finest books of its class yet written, makes the following interesting comment upon the music of Gluck in comparison with that of a later epoch:

"We have seen how closely Gluck's ideas and practices were related to the current aesthetic conceptions of his epoch; and if we now ask the reason for the enormous difference between the music of the eighteenth century and that of the nineteenth, we shall find it in the great nervous change that has come over western Europe in the last century and a quarter. The whole art of the epoch of Gluck indicates a slower beating of the pulse in that day than in this. Great nervous excitement in poetry tends to give birth to the lyrical qualities that are more congenial with music, and while it may be said that in our time poetry is trying to march forward into the future, it is in fact a more anxious to be anxious to live on the lower slopes of poetry."

"Gluck's temperament, as we have already had occasion to think, seems to have been at the bottom more poetical than musical. It was only occasionally that he was moved to let calm command of self take the place of usually distinguished him; when he does so lose himself, his music begins to approach romantic warmth of color. Even while he was writing his later works there was a new movement beginning in Germany which was destined to break clear away from the semi-classical world of the middle of the eighteenth century and find its ultimate expression in music."

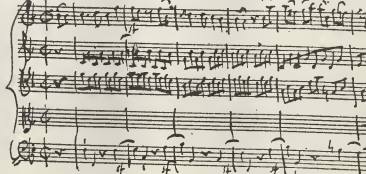
"The morbid world of Werther was typical of the new element that was being introduced into the life of Europe, an element of vague unrest, of boundless longing, of overexcited nerves, of romanticistic philosophies of life; and it was in music alone that the nervous and most expansive of all the arts, that this new spirit could find its adequate expression. Simultaneously with the general intensifying of nervous life, there came an extraordinary development of what may be called the vocabulary of music, and when the romantic school came to its operative work, it found ready to its hand the most varied and most expressive language that art has ever breathed through."

It was nevertheless Gluck who saw the emptiness of the operatic art of his own time, and who very certainly laid the foundation for the greater art of the century he could never see.

A GLUCK PROGRAM.

A Gluck program is somewhat more difficult to arrange than a Mozart, Beethoven, or Wagner program, but by no means so impractical as, for instance, a Beethoven program. Most of Gluck's music was written for the stage; the piano works are few and far between. The most popular of all arrangements is, of course, the Gavotte from *Le Cadi d'opé* (*Iphigénie en Aulide*), arranged by Brahms. The *Saint-Saëns* arrangement is well known, and the arrangement for two pianos, made by Gluck himself, is less than Claude Debussy, is one of the best. While quite simple in part this piece demands a high standard of technique, and is well placed about Grade 5 in the grading of 10. One desiring to give a program do well to secure the *Gluck Album* containing 20 pieces, in which is included a list of those in this album are marked (G. A.):

- | | |
|---|---------|
| 1. PIANO DUO. <i>Capriccio (Alceste)</i> and <i>Debut</i> | Grade |
| Arranged by Saint-Saëns and Debussy | 4 |
| 2. PIANO SOLO. <i>aria from Orpheus</i> | (G. A.) |
| 3. VOCAL SOLO. <i>Come, for the first time</i> | 4 |
| 4. VIOLIN SOLO. <i>from the same</i> | 4 |
| 5. VIOLIN SOLO. <i>from the same</i> | 4 |
| 6. VIOLIN SOLO. <i>from the same</i> | 4 |
| 7. VIOLIN SOLO. <i>from the same</i> | 4 |
| 8. VIOLIN SOLO. <i>from the same</i> | 4 |
| 9. VIOLIN SOLO. <i>from the same</i> | 4 |
| 10. VIOLIN SOLO. <i>from the same</i> | 4 |



ORIGINAL MANUSCRIPT OF "I HAVE LOST MY KIDNICK."

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.

PROFESSIONAL MUSICIAN.

"I have a strong desire to become a professional musician, but I am really at a loss to know how to proceed from now on to the best advantage. I can now play fourth position music. Is it well to practice much on the scales? Nothing bothers me more than playing the chromatic scale in contrary motion. Is this considered difficult, or is it that I am weak at this point? Is it good practice to keep at the chromatic scale?"—B. W.

There is really only one highway to traverse in order to become a professional musician. Place yourself under the instruction of the very best teacher who is available, follow his directions implicitly, and work and study constantly. You will need no end of hard work and perseverance. More failures application, energy and desire to get right to work than from any other cause. It is astonishing, the number of people in every department of life who look with envy upon those who are in advance of them, and possess a vague desire to attain the same position, but do not avail themselves of the opportunity to do so. Thousands excuse themselves on the ground that those they envy have been more fortunately circumstanced. While this may be undeniably true in some instances, yet untold numbers have attained their ends by conquering unnumbered difficulties. If you desire to become a virtuoso pianist, you will have to pass through the years and years of practice and study that has been the rule with all great players. Even though a person have genius, yet there have been others with genius who have also had the capacity for hard work coupled with it, and who have toiled years in order to accomplish certain results. No one else is likely to attain the same ends by leaps. Only by similar work.

Even though you only aspire to moderate attainments, so as to be able to follow the profession in a legitimate way in a comparatively small community, yet even this should demand the same consecration on your part. If you are going to teach, you should be in your community, if not, some one is sure to come along sooner or later who will outstrip you. To maintain supremacy, even in a city of moderate size, demands constant alert study. It is hardly possible to give you more than this general advice in this column. To do otherwise would be to undertake your instruction, and lay out a course of study that would apply to your individual needs, no matter how unexpected, at every step. I never did have much faith in the possibility of teaching a piano student at long range. There is nothing in which the individual attention of a teacher is more constantly necessary than in learning to become a pianist. Therefore, I would repeat, put yourself under the best teacher you can find, and follow closely the course of study that he lays out for you.

I was to draw an inference from your remark in regard to the practice of the scales. I should say you are a new subscriber to THE ETUDE. If you had been reading the Round Table for a number of years you would now realize that the scales are the backbone of music, and essential to proficiency upon the keyboard. The scales, in their various forms, last from the beginning to the end. They should be always a part of your daily practice. The same may be said of arpeggios.

Most pupils find it more difficult to play any of the scales, whether diatonic or chromatic, in contrary motion. It may be from the fact that as a matter of course, less attention is given to this form from the beginning. It will certainly be good practice for you to keep at the chromatic scales until you are comfortable there, and then to continue and polish them still more.

DOUBLE JOINTED THUMB.

"I have an obtuse case of a double jointed thumb, which refuses to respond to treatment suggested by you some time ago. That is, practicing exercises with the point of thumb turned out to the palm. Can you suggest any other treatment?"

"Can you give me the form of writing that charming rhythm of three against four? Is there a textbook on 'Three Against Four,' which is similar to Landon's 'Two Against Three'?"—G. J.

1. Secure some rubber bands about an eighth or quarter of an inch in width, and two or three inches long. Place the elastic around the wrist, and making a one turn loop on the under side of the hand place it over the thumb. The hand should be strong enough to hold the refractory joint firm and not hurt the hand. A weak hand will be of no use. Try daily practice with this and I think you will soon note a marked improvement. As soon as a firm condition is formed, then try again the exercises with the thumb pointing inwards. Procure a number of bands of several sizes, and try until you find one of the right strength.

2. I know of no formula for three against four. I have never even found any analytical formula for two against three that was of much practical assistance. Independent action of the two hands by means of much practice is the best formula. For practice, exercise the two hands in the following manner: Can you suggest a remedy?"

3. Another is almost double-jointed in the tips of her fingers, always striking at the distal underdride. What can be done?"

4. Is the chromatic scale in double sixths, using the fingering 1-4, and 2-5, a good exercise for the fingers?"—M. H.

A QUESTION OF TOWELS.

"What studies and exercises should be given with Bach's Well-Tempered Clavichord?"

"What should be studied at this is completed?"

"What books and pieces should be given in the seventh, eighth and ninth grades?"—M. H.

For exercises, advanced practice of scales in octaves, thirds, sixths, tenths, double thirds and sixths, in various accentual treatment, arpeggios, triads and seventh chords, octaves and chord work, and special exercises for special purposes, should be continued. The individual needs of each pupil will determine just what should be used at any given time. Bach is pretty solid food, and with the majority of teachers few studies are given contemporaneously with the Well-Tempered Clavichord. Following, and during this study, the difficult compositions of Beethoven, Chopin, Mendelssohn, Schumann, and innumerable other great composers should be actively studied. For the first grade, see the list of studies given in the first issue of THE ETUDE. For the second grade, see the list of studies given in the second issue. For the third grade, see the list of studies given in the third issue. For the fourth grade, see the list of studies given in the fourth issue. For the fifth grade, see the list of studies given in the fifth issue. For the sixth grade, see the list of studies given in the sixth issue. For the seventh grade, see the list of studies given in the seventh issue. For the eighth grade, see the list of studies given in the eighth issue. For the ninth grade, see the list of studies given in the ninth issue.

There is no end to the number of compositions that might be given in answer to this question. For grade seven, in book form; Mathews, *Standard Compositions*, grade seven; Mozart *Sonatas*; Schumann, *Selected Works*; Sinding, *Selected Works*; and Schuchman, *Selected Works*. For grade eight, in book form; Mathews, *Standard Compositions*, grade eight; Mozart *Sonatas*; Schumann, *Selected Works*; Sinding, *Selected Works*; and Schuchman, *Selected Works*. For grade nine, in book form; Mathews, *Standard Compositions*, grade nine; Mozart *Sonatas*; Schumann, *Selected Works*; Sinding, *Selected Works*; and Schuchman, *Selected Works*.

Dowell, *Witches' Dance*; Debussy, *Arabesques*; Liszt, *Maiden's Wish*; Sinding, *Ruile of Spring*; Kowalski, *Marche Hongroise*; Kroeger, *Valse de Ballet*; Schütt, *A la Bien Aimée*. For the eighth grade; Beethoven, *Sonatas*, Op. 13, and 26. Chopin, *Nocturne*, Op. 37, No. 2; Liszt, *My Sweetest Repose*; Liszt, *Spinning Song from Flying Dutchman*; Sibelius, *Romance*, Op. 24, No. 9; Moszkowski, *Valse*, Op. 34, and Sinding, *Marche Grottesque*. For the ninth grade, Beethoven, *Sonatas*, Op. 27, No. 2, Op. 28, Op. 33; Brahms, *Rhapsody*, Op. 79, No. 2; Chopin, *Nocturne*, Op. 15, No. 2; Fauré, *Impromptu*, Op. 66, *Valse*, Op. 42; Glinka-Balakireff, *The Lark*; Liszt, *Polonaise*, No. 2; Raff, *Polka de la Reine*; Wieniawski, *Valse de Concert*, Op. 3, No. 1; Liszt, *Rhapsodie Hongroise*, No. 6.

DISCOURAGING TROUBLES.

"I have a pupil who constantly plays her left hand four times as fast as her right. How can I correct this fault?"

Another pupil has come from another teacher, and her hand and finger positions are so awkward that she holds down below level of wrist and finger. I have tried to correct this, but with no success. Can you suggest a remedy?"

3. Another is almost double-jointed in the tips of her fingers, always striking at the distal underdride. What can be done?"

4. Is the chromatic scale in double sixths, using the fingering 1-4, and 2-5, a good exercise for the fingers?"—M. H.

1. Have your pupil reverse the process, that is play the right hand in advance of the left, as if it were a grace note. After some practice in this manner she will be able to perceive her fault. This question was answered more at length in a recent number of the Round Table.

2. You can accomplish nothing with this pupil until you convince her that she must give her entire attention for a time to the process of hand formation. If she is unwilling to do this, she will never learn to play. Can you not appeal to her pride, and arouse in her a desire to play with her hand in beautiful position, rather than in such an awkward, cramped manner?"

3. Place the point of the thumb against the flat underdride of each faulty finger in succession, hold firm and strike many times upon the table with considerable force. Then practice without any support. After a time a muscular support will be developed in each finger that will enable it to strike the key without coming in at the joint. It will be necessary, however, to spend much time at the keyboard striking each finger very firmly upon the keys with many repetitions. It will be a slow fault to remedy.

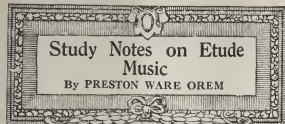
4. All double sixths are excellent for helping to expand the hand, for those who are advanced enough to take them up.

METHOD FOR BEGINNERS.

"What should follow Boyer's Elementary Method? Also what books and studies would you suggest for a first year?"

If you have not yet tried *The New Beginner's Book* (School of the Piano) you will be surprised at the number of helpful features you will find in it, and the natural and easy way in which it progresses. It is also interesting to both teacher and pupil. After this you may take up the first book of the *Standard Graded Course*, and also Cherry-Ladling selected studies. The first preliminary numbers may be able to omit, but you will soon encounter all the difficulties the pupil can surmount. These two books you can also use for the first year of study.

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GAVOTTE—GLUCK-BRAHMS.

There are but few instrumental numbers by Gluck and practically all of these are taken from his operas. The *Gavotte from Iphigenia in Aulis* is a melodious specimen of Gluck's ballet music. As transcribed by Brahms it makes a splendid and sonorous concert number. The transcriptions by Brahms differ materially from those by Liszt. Brahms seems to have aimed at solidity while Liszt is always ornate. Moreover, Brahms had a certain pianoforte technique of his own in which double note passages, widespread chords and contrapuntal effects all play important parts. In order to play this transcription with the best effect, it must not be hurried; aim rather at steadiness and full tonal quality. Grade 8.

MARCH OF THE PIONEERS—E. R. KROEGER.

This stirring and characteristic composition was written for the recent Historical Pageant at St. Louis. It makes a very telling piano piece, calling up in turn mental images of the rugged pioneers, the gay French voyageurs and the savage Indian tribes. Grade 7.

WHIRLWIND GAVOTTE—E. PIRANI.

A portrait and photographic sketch of Mr. Pirani will be found in another column. *Whirlwind Gavotte*, his most recent composition, is a brilliant bit of writing, full of vigor and animation. While it makes only moderate technical demands upon the player; nevertheless it may be rendered with telling effect. As played by the composer himself, we have found it a very inspiring work. Grade 5.

INDIAN TALE—C. LOEWE.

Carl Loewe (1796-1869) was a celebrated song composer. A number of his dramatic songs are still heard in concert. He wrote but a few piano pieces of which *An Indian Tale* is the best known. This composition has many variety and many good points, both as a teaching and a recital piece. It should be played in the descriptive style. Grade 5.

MIRROR DANCE—A. W. KETELBEY.

Mirror Dance is a drawing-room piece of the latter class with two well defined and contrasted themes. The middle section in particular will require considerable freedom of treatment in the modern style and it should rise to a climax in the orchestral manner. Grade 4.

GAVOTTE ANTIQUE—F. HENRIQUES.

Fini Henriques is a contemporary composer who has been very successful in the making of pianoforte pieces in lighter vein. He excels in originality of melody and in finish of workmanship. *Gavotte Antique* is written in imitation of the style of older times with smooth diatonic harmonies and a few contrapuntal passages. Grade 3.

SONG OF YEARNING—S. F. WIDENER.

Mr. Widener's *Song of Yearning* is a charming *Nocturne*, affording ample opportunity for the cultivation and display of the art of singing as applied to the pianoforte. This piece will require very expressive treatment. Grade 3½.

ON TO TRIUMPH—D. SPOONER.

On to Triumph is an original march movement which might also be used for some of the modern dances. The themes in this piece are particularly good. In the trio section words have been supplied which render the composition available as a marching song for military or athletic purposes. Grade 3.

NANKINSKA—F. E. FARRAR.

Mr. Frederic E. Farrar is a contemporary American composer and teacher who has been represented successfully in our music pages in the past. *Nankinska* is a capricious little dance movement with some original touches. It must be played tastefully and with delicacy, but with strict regard for the rhythm. Grade 3.

VALE SERENADE—E. POLDINI.

Valse Serenade is one of the most melodious of all of Poldini's compositions. It is really a model of everything that an idealized form of this type should be. The theme must be brought out strongly throughout with the tone well sustained and the accompaniment duly subordinated. It is a waltz of the slow type and it must not be hurried. Grade 3.

SONG WITHOUT WORDS—TSCHAIKOWSKY-HARTMAN.

Tschaiowsky's piano pieces, although they are always interesting, do not always fit the hands as well as they might. It is the case of a composer writing pure music without special regard for the instrument upon which it is to be played. The well known *Song Without Words* is a case in point. In the original, this composition really requires a large hand with good extension in order to master it, but the melody itself is so charming that it seems a pity that the piece should not be available for players with small hands. In his new arrangement of this number, Dr. Hans Hartman has endeavored to make it so. Grade 3.

TWO GEMS FROM GLUCK.

Gluck's ballet airs have been mentioned above. Here are two more of them, both very melodious and expressive. They are arranged in a manner which adheres very closely to the originals and yet brings them well within the capabilities of the player of modest attainments. Grade 3.

WANDERING GYPSIES—PIERRE RENARD.

Wandering Gypsies is an excellent characteristic teaching piece. Pieces of this type are good both for study and for recital use. Grade 2½.

RIPPLE WAVES—B. R. ANTHONY.

This is another characteristic teaching piece, full of life and go and with a very catchy rhythm. The left hand melody in the trio is very effective. Grade 2½.

THE WIND—DANIEL ROWE.

This is a very useful teaching piece which may be used as the first piece for any student in which the *arpeggio* is introduced. Grade 2.

THE FOUR HAND NUMBERS.

The Hungarian Dance by Th. Kirchner introduces a theme which has also been employed by Brahms in one of his Hungarian dances. This is one of the prettiest of all the *carols*. As arranged by Kirchner it is extremely effective. As in the case of all the Hungarian folk dances it must be played with a great deal of freedom and fire. A due observance of the various marks of expression will bring about an adequate interpretation.

Mr. Fenber's *Our Gallant Defenders* is a stirring march movement which sounds extremely well in the four hand arrangement, as the parts are well balanced, having considerable independence.

MELODY IN A (VIOLIN AND PIANO)—

H. PARKER

Mr. Henry Parker's instrumental numbers all display the same facility for graceful, melodic invention which is to be found in the many popular songs by this composer. Mr. Parker has a genuine fondness for the violin which occasionally displays itself in such lyric gems as his *Melody in A*.

CRADLE SONG (PIPE ORGAN)—SCHUBERT-NOELSCH.

The melodies by Schubert seem practically inexhaustible. Recently violinists have been playing his little *Cradle Song in A*. It so happens that this number makes a very effective organ piece also. There is abundant opportunity in this transcription for tasteful register.

THE VOCAL NUMBERS.

The Great Beyond is a new sacred song of semi-popular character which should prove very popular, either in church or the home. It is just the kind of a song with which the well equipped church singer should be able to make a great success.

Gluck's famous solo from *Orpheus* is probably his finest inspiration. It is one of the really imperishable melodies which will tell its own story in concert and recital long after the opera has ceased to be produced.

Well Known Composers of To-day



Eugenio di Pirani was born at Ferrara, Italy, September 8, 1852. He studied at the Rossini Lyceum at Bologna, at the same time acquiring a general education at the Galvani Lyceum. His parents wanted him to be a lawyer, but he was anything but a lawyer; anybody he entered into a competition for a professorship in advanced piano playing at the Kullak Conservatory in Berlin. To his surprise he won, and remained in Berlin many years. While there he studied composition with Fricke and Kist. Mr. Pirani made a European concert tour in 1902 in company with Mme. Webster-Powell, and in 1904 came to America and located in Brooklyn, where in company with Mme. Powell he founded the Powell and Pirani Musical Institute. Besides being an excellent virtuoso and teacher, Mr. di Pirani is a composer of a high order, among his more elaborate works being the *Heidelberg Suite*, *Frederian Songs* (for piano and orchestra), and two operas—one of them with an American theme. He has also composed a work on piano playing.

Among other things, Mr. di Pirani, in his varied career, has acquired some amusing experiences. He related the following incident to an interviewer from *Musical America* some time ago. "My first important debut was in London. I had a letter of recommendation from the Empress of Germany to Sir Michael Costa, I found him shaving. He called out roughly, 'I don't know you, but that letter is so dear to me that I will play at Covent Garden.' I replied, 'At that time I had conducted every month a big concert at Albert Hall of which Mapleson was the manager. To Mapleson we went. Sir Michael walked up to him, and in his blunt way said, 'This gentleman wishes to play at the next concert. He has been recommended by the German Empress. Let him play!'"

"Impossible!" replied Mapleson. "The program is made up, the artists engaged." "Then," said Costa, "I will resign my post as conductor. I will direct no more." "Mapleson immediately yielded. As Sir Michael and I walked away he said to me: 'It is done.'"

BEETHOVEN is said to have invented the crescendo, at any rate as a normal means of effect, and though in his scores the tempo wave-form is but exceptionally indicated, Schindler tells us that in his own pianoforte playing and in the superintendence of performances of his own chamber music, the composer uses an almost continual *tempo rubato*. That the same principle he had in mind in his symphonies was because, in Schindler's opinion, had Beethoven retained his hearing and been given the necessary scope, he would have founded an entirely new era of music upon the freedom of tempo.—MARGARET H. GLYN.

SONG OF YEARNING

REVERIE-NOCTURNE

STANLEY F. WIDENER

Andante M.M. = 84

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TWO GEMS FROM GLUCK

Dance of the Spirits
from "ORPHEUS"

Andante M. M. $\text{♩} = 72$

C.W. GLUCK

Andante M.M. 4-72

from "ORPHEUS"

S.W. GLUCK

1. *p dolce*

p

cresc.

p

mf

March of the Priests
from "ALCESTE"

Adagio M.M. $\text{♩} = 72$

WANDERING GIPSIES

CAPRICE

PIERRE RENARD

Allegretto M. M. $\text{♩} = 108$

Allegretto M. M. ♩ = 108

PIERRE KENARD

mf melodia marcato

marcato

2d time octave higher

TRIO

p dolce

cresc.

ON TO TRIUMPH

Allegro moderato M.M. ♩ = 120

D. SPOONER

* From here go back to § and play to Fine, then play Trio.
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Cheer, cheer for vic - to - ry! Sound-ing brass our might pro - claim! Hard the
fray, Long the day. Brave hearts are beat-ing and glo-rious the greet-ing! Cheer, cheer for
vic - to - ry; tri - umph songs our hearts in - flame. Fierce the foe, Strong the blow, Hail the
victors in Hon-or's name. D.S.

GAVOTTE ANTIQUE

FINI HENRIQUES, Op. 6, No. 2

Tempo di Gavotta M.M. ♩ = 120

rit. dim. p mf Fine ff

rit. mf D.C.

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MIRROR DANCE

SPIEGEL TANZ

ALBERT W. KETELBEY

with spontaneous expression

Moderato molto ₄grazioso M.M. $\text{♩} = 76$

Moderato molto grazioso M.M.♩ = 76

with spontaneous expression

p *f* *p* *accel.*

brillante *rit.* *p* *al tempo*

brillante *accel.* *last time to Coda* *rit.* *Meno mosso con calore*

atempo *p* *leggero* *dim.* *pp* *Presto.* *ff*

CODA

con passione *atempo* *molto cresc.* *rit.* *atempo* *cresc.* *rit.*

molto rit. *p* *atempo* *rit.* *D.S.*

MARCH OF THE PIONEERS

E. R. KROEGER, Op. 89

Allegro M.M. $\bullet = 108$

[illegible]

La Gui-Année
calmato

La Gui-Année
calmato

con anima

cresc. *rit.*

Tempo I

Maestoso

Tempo I

Vivo

THE ETUDE

OUR GALLANT DEFENDERS

MILITARY MARCH

SECONDO

RICHARD FERBER

Tempo di Marcia M. M. ♩ = 120

Musical score for 'OUR GALLANT DEFENDERS' (SECONDO). The score is in 2/4 time, key of D major. It features piano and trio parts. The piano part includes dynamics like *f*, *ff*, and *mf*. The trio part starts at measure 10. The score ends with a 'D. S.' marking.

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

OUR GALLANT DEFENDERS

MILITARY MARCH

PRIMO

RICHARD FERBER

Tempo di Marcia M. M. ♩ = 120

Musical score for 'OUR GALLANT DEFENDERS' (PRIMO). The score is in 2/4 time, key of D major. It features piano and trio parts. The piano part includes dynamics like *f*, *ff*, *mf*, and *f*. The trio part starts at measure 10. The score ends with a 'D. S.' marking.

* From here go back to % of Trio, and play to Fine of Trio; then go back to the beginning and play to Fine.

HUNGARIAN DANCE

DANSE HONGROISE

Secondo

FRITZ KIRCHNER, Op. 284, No. 3

Allegro un poco sostenuto M.M. ♩ = 84

Allegro M.M. ♩ = 108

Allegro non troppo

Allegro un poco sostenuto

Vivace

HUNGARIAN DANCE

DANSE HONGROISE

Primo

FRITZ KIRCHNER, Op. 284, No. 3

Allegro un poco sostenuto M.M. ♩ = 84

Allegro M.M. ♩ = 108

VALSE SERENADE

ED. POLDINI

Tempo di Valse Lente M.M. ♩ = 58

RIPPLING WATER

BERT R. ANTHONY

Tempo di Marcia M.M. ♩ = 108

INTERMEZZO

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AN INDIAN TALE

CARL LOEWE

Andantino (semplice) M.M. ♩ = 96

INDISCHES MÄRCHEN

Adagio $\text{♩} = \text{♩ a)}$

Pod. simile

sopra

sf. cresc.

Andantino $\text{♩} = \text{♩}$

ten.

f. ten. p

dim.

ten.

a) $\text{♩} = \text{♩}$ Means that one eighth note of the Adagio is as long as one quarter note of the Andantino; in other words, twice as slow.

b)

ff

p

f

p

f

ff

dim.

ff

p

ff

p

dim.

ff

sf

pp

ff

sf

ff

sf

p

cresc.

pp

pp trem.

ten.

p

cresc.

pp

pp

cresc.

dim.

rit.

b) Execution, same as on first beat of the measure.

GAVOTTE

Allegretto grazioso M.M. ♩ = 100
from "Iphigenia in Aulis"
CHR. W. VON GLUCK

Transcribed for Clara Schumann
by JOHANNES BRAHMS

a) b)

c) For convenience in reading and accuracy of interpretation this portion of the piece is printed on three staves. Notes on the middle staff stemmed upward are to be played by the right hand; stemmed downward, with the left hand.

Allegretto M.M. ♩ = 104

THE WIND

DANIEL ROWE

Fine

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THE ETUDE

I HAVE LOST MY EURYDICE

CHE FARÒ SENZA EURIDICE
from "ORPHEUS"

C. W. GLUCK

Andante con moto

lost my Eu-ry - di - ce, Noth-ing can my grief al - loy, Faith has fled, Hope is dead, Sad - dest
rò sen-za Eu-ri - di - ce! do-ve an - drò sen-za il mio ben! che fa - rò, do - ve an - drò che fa -

thoughts my heart em - ploy, Sad - dest thoughts my heart em - ploy. Eu-ry - di - cel Eu-ry -
rò sen-za il mio ben, do - ve an - drò sen-za il mio ben. Eu-ri - di - cel Eu-ri -

di - cel O an - swer, O an - swer! 'Tis thine own, thy faith-ful
di - cel oh, Di - o! ri - spon-di, ri - spon - - swer! di! to son pur il tuo fe -

lov - er, 'Tis thine own, thy faith-ful lov-er, thy faith-ful lov-er. I have lost my Eu-ry - di - ce, Noth-ing
del, to son pur il tuo fe - del, il tuo fe - del Che fa - rò sen-za Eu-ri - di - ce, do - ve an -

THE ETUDE

can my grief al - loy! Faith has fled, Hope is dead, Sad - dest thoughts my heart em - ploy, Sad - dest
drò sen-za il mio ben! che fa - rò, do - ve an - drò, che fa - rò sen-za il mio ben, do - ve an - drò

thoughts my heart em - ploy! Eu-ry - di - ce, Eu-ry - di - cel Such fear-ful an - guish makes me to lan - guish with grief op -
drò sen-za il mio ben, Eu-ri - di - ce, Eu-ri - di - cel Ah, non m'a - van - za, più soc - cor - so più spe -

press'd, 'Ah, what tor - ments, tear my breast! I have lost my Eu-ry - di - ce, Noth-ing can my grief al -
ran - za, nè dal mon-do, nè dal ciel! Che fa - rò sen-za Eu-ri - di - ce, do - ve an - drò, sen-za il mio

loy, Faith has fled, Hope is dead, Sad - dest thoughts my heart em - ploy, Faith has fled, Hope is
ben, che fa - rò, do - ve an - drò, che fa - rò sen-za il mio ben, do - ve an - drò, che fa -

dead, Sad - dest thoughts my heart em - ploy, my heart em - ploy, my heart em - ploy!
rò, che fa - rò sen-za il mio ben, sen - za il mio ben, sen - za il mio ben!

SONG WITHOUT WORDS

Arr. by Hans Harthan

CHANT SANS PAROLES

P. I. TSCHAIKOWSKY, Op. 2, No. 3

Allegretto grazioso e cantabile M.M. ♩ = 112

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WHIRLWIND GAVOTTE

Allegro con spirito
(alla breve) M. M. ♩ = 120

GAVOTTE-TOURBILLON

EUGENIO PIRANI

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THE ETUDE

a tempo
cresc. ff
p
Un poco piu lento
L.h. sf
f
p
ff accelerando pp
ff
pp
ff
pp
ff strepitoso
Tempo I.
dim. o riten.
ff
D.S.

NARINSKA

DANSE CAPRICE

FREDERIC EMERSON FARRAR

Allegretto M.M. ♩ = 84
p ten.
poco rit.
mf ten. a tempo
ten.
poco rit.
c)

THE ETUDE

ten. a tempo
ten.
Fine
dolce. con espress.
poco rit.
a tempo
poco cresc.
f
poco rit.
D.S.

THE GREAT BEYOND

J. A. WALLACE

Andante
p
f
rit. a poco
p
near Let thy rays cut a sun-der all doubt and to fear When shad-ows
lea Paint ing the Glo ry that Faith tells thee Hark ye the
low - er e'er the ear-ly light has dawned. To bid me view in splen-dor The Great Be-yond.
soft winds by the woodlands might be calmed. Tell ing the won-der sto-ry The Great Be-yond.

mf Più mosso

Let me know, let me know the glo - ry Let me know of the Great Be - yond

ff

Let me hear let me hear, the sto - ry, let me hear of the Great Be - yond of the

mf Grandioso

Great Be - yond. See the bright stars, see the

rit.

dis - tant lights for - ev - er gleam - ing, See on the way to the Great Be - yond, To the Great Be - yond.

ff

See the bright stars, see the dis - tant lights for - ev - er gleaming, See on the way to the Great, the Great Be - yond.

rit.

Great, the Great Be - yond, the Great, the Great, the Great Be - yond.

ff

frit.

The Music Lover's Digest

The Best in Musical Literature from Everywhere

THE ETUDE's monthly scrapbook of paragraphs worth re-reading, selected, for chance, from yesterday's mail, from the columnist, the latest book, or from some old and rare tome, as the case may be, giving our readers the cream of reading from contemporary journals in all languages, and from the most stimulating books. The ETUDE solicitors suggestions or clippings for this column.

Brahms' Cigarettes

Brahms, the great composer, loved a good "weed," but did not turn up his nose at a bad one, says the *Cologne Gazette*. In quick succession dear and cheap cigarettes entered his life. After an Egyptian would come the cheapest kinds of cigarettes, those "sports" manufactured by the Austrian "Tabakregie," which a short time ago only cost a farthing each, and tasted like it. Now they cost double as much, but do not taste like it. Erich Wolf, the talented composer of songs, who died at an ill too early age last spring, used to tell a story of how he was once favored with one of Brahms' cigarettes. He had only just emerged from the Academy of Music at Vienna when he ventured to submit one of his first compositions to the redoubtable master of his craft, and actually played it in his home on the piano. Brahms was in a cheerful, genial mood, and showed his appreciation of Wolf's playing and composition. As the young man rose to go he asked him whether he smoked, and on

Wolf's confessing with a how that he did, the master said: "Then you shall have something really choice." With that he took out of his cigarette case an Egyptian cigarette with a gold mouthpiece and handed it to the young musician, who received it with words of thanks that stammered with sheer emotion, and placed it carefully in his breast pocket.

"Why do you put the cigarette away? Why not light it now?" asked Brahms, who had already struck a match. "I cannot smoke it," replied Wolf: "I shall take great care of it! It is not every day that one gets a cigarette from Johannes Brahms."

Thereupon the great man opened his cigarette case again and said, with a smile of satisfaction: "Then just give me back the good cigarette. Will you? for your purpose a 'sport' will serve just as well."—*Evening Standard* (London).

Are Musicians Freaks?

It has been stoutly maintained that genius is closely allied to madness, owing, we suppose, to the fact that cerebral excitement is characteristic of both, and a German scientist, Dr. Paul Sigmund, has come to the conclusion that all musicians are physical freaks in respect of their outward appearance. No matter what their nationality, all persons of marked musical ability closely resemble one another in the shape of their heads and faces. The head and countenance of the typical musician often look very much like those of the lion or the sphinx. This peculiar shape is due to the gradual expansion of the sound-center in the brain, and a consequent change in the shape of the skull, from which one may inferly deduce that insanity and childhood the shape is normal, and that it only becomes abnormal as musical development proceeds. Parents who have their children taught music, little dream, we conclude, what a future they are preparing for them. However, it is some consolation to reflect that although all great musicians have an eccentric, abnormal, and sometimes fantastic appearance, it is quite free, in Dr. Sigmund's opinion, from any hint of degeneracy.

The typical musical head is characterized by the horizontal breadth of the forehead, the broad nose and chin, and the wide and very mobile mouth. The eyes are lustreless, with a dreamy expression, while the brow often overhangs greatly. Possibly everyone can recall some musician to whom this description would apply, as well as a good many to whom it certainly will not. That development of certain brain centres may affect the conformation of the cranium, in one will question; but it is rather a large order to say that all musicians or even great musicians, display precisely similar physical characteristics. Take Palestrina and Richter for example; which of them is the lion and which the sphinx in personal appearance? Would anybody say that Mozart and Mendelssohn were physical freaks?—*Musical News* (London).

Municipal Music in New York

The appropriation for each of the four last years has been upwards of \$100,000, the exact figures for 1912 being \$120,000 for the Park and \$35,000 for the Park Department. The number and disposition of concerts planned according to the appropriation. Sometimes there will be concerts on all the Recreation Plaza every evening for a season of from ten to fifteen weeks, and sometimes only on three nights in the week. There are folk-concerts for children on the Plaza in the afternoon has been an important feature since the last two years. For this the Park Department provides small bands of ten players.

About thirty of the one hundred and fifty parks of the city are supplied with hand organs one evening in the week during the summer season. On Saturdays and Sundays the concerts are given in the afternoon. The various racial districts are thus reached, Italian, Jewish, Bohemian, Hungarian and others, and where the entire population of

the district is made up of a single race the corresponding forms of music will occasionally be featured on the program.

During the last two years the orchestra concerts at the Mall in Central Park have been made daily, or rather eight events for a period of nine weeks in the middle of the season. The Saturday and Sunday concerts, however, occur in the afternoon, Saturday and Sunday concerts only have been given for a period of about a month and a half after the period of daily concerts. The Central Park orchestras have been conducted on alternate weeks by Arnold Voise and Franz Kallenberg, and have consisted of from forty-five to fifty-five players, who are recruited from the ranks of the best water-symphonic orchestras of the city—*Argentin Evening*, *Superior* of *Windsor* (concerts in New York City) (from *The Courier*, Cincinnati).

Victor Herbert and How He Composes

Victor Herbert is Dublin born. He included himself for medicine. His father was a barrister; his mother, one of the two brilliant daughters of Samuel Lover, the famous Irish novelist. Herbert had all his early training in Germany. His father died when he was quite young and his mother took him to Stuttgart to be educated. It appears that his father's estate after its settlement, proved very small, instead of being the considerable fortune his mother had expected. This turn of affairs, while a disappointment to the youthful Herbert, was fortunate for it caused him to give up the idea of a medical career as requiring too long and expensive study.

Victor Herbert has no given rules for work. He composes anywhere, anyhow, although he confesses he gets the best results while standing at a high desk, and he finds that his mind is often better standing than sitting. It may also be of interest to know that he makes

practically no use of the piano when writing music. He has very little estimation of the piano as a composer's help, save to get one thing, the proper mood of temperament by running over the keys now and again.

"The science of music," says Mr. Herbert, "is something that must be worked out with algebric accuracy. You must prove, you would a mathematical problem, the combination of the practical application of harmony; must express in their figure language the thought and conception that the composer has in his mind. Hence it often happens that I find in one composition that I have a note that should have place in a certain relationship to the remainder, but I can't find a time to make it fit just by my liking. That is work that takes skill. That is the art of being a musician—to know where to drop in a note so as to accomplish an effect that is new, original and supreme."—*Press* (Chicago, Ill.).

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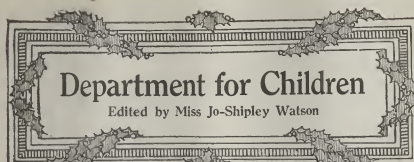
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Department for Children

Edited by Miss Jo-Shipley Watson

Musical Sunshine

To any composer ever trapped sunbeams into music it was Ethelbert Nevin, composer-pianist, who passed away some thirteen years ago in New Haven, Conn. His was a little and happy nature with an instinctive love for the gay rather than the sad, and because he loved the bright and beautiful things of life his music will always be favored by the youthful musician. Nevin was sometimes spoken of as "an earnest trifler," but in all he did he proved that he was more than an earnest trifler. He worked in the smaller forms and had a positive genius for creating fascinating melodies—they welled up and bubbled out in everything, and in as many shades as there are tints in the rainbow.

MELODY ABOVE EVERYTHING.

Speaking of melody, he once said, "Above everything we need melody—melody and rhythm. Rhythm is a great thing. We have it in nature—the trees sway, and our steps keep time, and our very souls respond." When pupils file of everything, a piece by Nevin will find wonders in restoring interest, such is the subtle charm of his melody. After a tiresome journey through the heavy mechanics of music, his tunes are as welcome as a burst of sunshine on a cloudy day.

When he was still quite young the family went abroad, and while in Dresden Ethelbert studied both singing and piano with a noted teacher. From Dresden they journeyed to Rome for a year, where the young boy sang as chorister in the American church, of which his cousin was pastor. One of his memories about this period was that he was blessed by the Pope.

After returning to America he entered the University of Western Pennsylvania, but stayed there only a short time. It was decided that he should devote his time and energies to music and therefore serious music study was begun in Boston and abroad.

Upon his marriage he occupied his time with composition, concert tours, and with teaching, but later he took his family to Italy, where he buried himself in his work. In a little village in the Apennines he found an old barn which he fitted up as a music shop. "The donkeys and sheep and cows used to come in and stare at the grand piano I had brought up from Florence," he said. "But when I played they wandered away. Outside a little shepherdess sat on the hillside guarding her sheep, we were kind to her and her gratitude was touching. When two lambs were born she named them after my children, Paul and Doris."

Nevin's life in this village was idyllic, for there he found the quiet and solitude that creative workers need. His first published work was a modest, dainty little *Serenade*, which he wrote when seventeen and which attracted no particular attention. It was his song *Oh*

That We Two Were Young, published when he was twenty, that established the author's position as a creator of musical art.

After *The Ransy* the ecstatic song *That April*, reached the broadest popularity. Nevin was especially happy in writing music to some of Stevenson's verses for children.

The unlucky number thirteen, the Opus number of *Water Waves* brought him perhaps the greatest popularity of all—thanks to *Narcissus*, a piece which every young hopeful of the piano studies and which has been as much thrummed and whistled as any topical song. There are many other songs and piano pieces which have become as popular in Europe as in this country.

His music was always most loyal to his teacher, Karl Klindworth, and of him he said, "To Herr Klindworth I owe everything that has come to me in my musical life. He was a devoted teacher and his patience was tireless. His endeavor was not only to develop the student from a musical standpoint, but to enlarge his soul in every way. To do this, he tried to teach one to appreciate and to feel the influence of such great minds of literature as Goethe, Schiller and Shakespeare. He used to insist that a man does not become a musician by practicing so much as by singing at the piano, but by absorbing an influence from all the arts and all the interests of life, from architecture, painting, and even politics."

How rarely does the music student enjoy the effect of such broad training—it is very evident in Nevin's music that he was sincere and that while his poems may be small none of them are paste—J. S. Watson.

JOACHIM ON THE PRACTICE OF THE AMERICAN STUDENT.

Some say, "Oh, teacher will never know how much I practice."

Some plan to get on with just as little practice as they can get away with, and themselves with too much practice. It sometimes happens that a pupil will go for a lesson after he has practiced eight hours; this is what Joachim, the great violinist, said of the American student: "I do not know what to do with many American students. Every evening finds them at the piano, and when they come to me they are only half prepared, and I have no pleasure in them. Others imagine that, by practicing twice as much as they should, they can finish their musical education in half the time."

"They must practice only four hours a day. If they practice five, they accomplish only what they would in three hours, and if more than five, they would do better throw their money in the fire and learn some useful trade. Permit them to go to two concerts and one opera a week, then I had no more to say. For every student's nerves can endure who has no work to do." (From *In the Kaiser's Capital*, J. F. Dickel.)

PREPARATION, A THOUGHT FOR NEW YEAR'S DAY.

How frequently we read of a singer appearing in an operatic role at a moment's notice.

Sometimes the singer is summoned from a neighboring city and sometimes she is whirled away in a taxi-cab, across the city and onto the stage at the last second, and it natural for us to wonder how they can do the impossible; the one reason why the impossible is made possible is *preparation*, which means, according to Webster, "fitting for a particular purpose."

A good many music lessons are taken with nothing in mind but to get on or fitting for a particular purpose, they are taken because some one wants us to take them or because music is a pleasing accomplishment. Now that the New Year is here again, with its three hundred and sixty-five clean pages, why not inscribe the first one with this motto, "My music lessons are fitting me for some particular purpose."

With this thought in mind much of the so-called drudgery will vanish. Just imagine springing into the gap and taking an audience by storm, and the thought called upon suddenly to take the place of a regular accompanist, or of being asked to sing in place of the regular soloist; or of being invited to furnish part of a program for some visiting artist! This is no more than is expected of you after years and years of preparation.

This New Year, instead of thinking, "Oh, my music is just for amusement, or for the family, or to dance, or to sing to," think of the use you can make of it; of the sudden glamor that falls upon you after such a long and unglorious appearance and the glory of it. Such a thought will keep every one of us alert and alive to the possibilities within easy reach; and such readiness sets one apart from the mass of those who are ready, the ones who are forever saying, "Oh, I can't."

No doubt some of you have read of the ways of the old Italian singing masters who kept their pupils ready; the ones who never permitted them to sing a song, or to appear publicly. Sometimes these exercises would go along for a year or two, then all of a sudden the pupil would appear in an opera and receive an ovation—and all because of thorough preparation, which had been spent in "fitting for a particular purpose."

Mark Hambourg, the Russian pianist, says, "If a student can play scales, arpeggios, double thirds, sixths, octaves and chords in legato, staccato, mezzo-forte, piano, pianissimo, mezzo-fortissimo, crescendo, diminuendo—if he can do all this quickly, evenly and dispassionately with win to have the necessary technique with which to play the piano." In other words he is prepared, or fitted for a particular purpose.

Of this, he says, "When practicing, I should never allow a student to play a piece through from a student to end till it is learned. A piece should be learned by the student, and then the first day of serious work, the best to begin with Bach."

Bach is the daily bread of the practice hour, there is no other composer so good for developing your technique and mentally at the same time.

Wilhelm Bachaus, who recently toured the United States, says that any pianist who acquires a marvelous foundation by the use of Scales, Bach and Arpeggios, M. Teresa Carreno, and the like, for the most of our women pianists, of the fore-year I did nothing but technique. For then I had no more to say. For every student's nerves can endure who has no work to do." (From *In the Kaiser's Capital*, J. F. Dickel.)

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Of the many exercises and études which we studied, everything had to be played in all keys and with every possible variety of touch—legato, staccato, half-staccato and with all kinds of shading. She says: "It would never do for me to play an étude twice in the same key for my teacher." Think of this, you students who call it drudgery to play a dozen scales and a Czerny étude!

So is it *drudgery* and *listen* every step of the way up the hill of fame. Slowly, calmly, determinedly, through

A Lesson From an Opera on Blue Beard

How we have all shuddered over Blue Beard, and wondered about that fateful dungeon door! Perhaps if we had the courage to go into the dungeon we should find nothing there after all, and that Blue Beard, in spite of his ogre-like appearance, is no more to be feared than any other bully. At any rate, this is the lesson we learn from the wonderful opera into which the old fairy tale has been made by Maurice Maeterlinck, the celebrated Belgian poet, and Paul Dukas, a wonderful young composer who lives in Paris. The various scenes are beautiful, and the music runs through all like a shimmering web of sound. But most fearful of all is the lesson we learn from the opera; the wonderful lesson that it is not the obstacle standing immediately in our way that prevents us from achieving success, but fear of the obstacle. Being afraid is the thing that holds us back more than anything else. How many of us, when we try to read a new piece at sight, get along nicely enough so long as we go boldly on, but falter and make mistakes the minute we become aware of the black notes and the red ink. Let us see how Ariane got the best of Blue Beard simply by being afraid of him.

STORY OF THE OPERA.

A. I. Blue Beard is bringing home his new wife, Ariane. The peasants warn Ariane that Blue Beard has brought many other wives to his castle, and that they have one and all disappeared, but she is not afraid. She enters the hall full of confidence accompanied by her old nurse. Blue Beard gives her seven keys, six silver ones and one of gold. She is told that the silver keys open six treasure chambers, and that she is free to use them, but she must on no account use the key of gold.

Naturally, the gold key is the only one that interests her. As soon as Blue Beard and the peasants have left her alone with her nurse, she explores the great hall. One by one the nurse opens the doors in the great hall with the silver keys, disclosing floors of amethysts, sapphires, emeralds, pearls and diamonds. Ariane, however, takes only a passing interest in these things. She longs to try the golden key. The nurse warns her not to do so, for the nurse is afraid, but Ariane pays no attention to the stupid old nurse and boldly opens the seventh door with the golden key.

There is nothing but darkness and the muffled singing of women coming from a long way off. Blue Beard appears suddenly, seizes Ariane, and tries to drag her inside. In an instant the nurse gives the alarm and the peasants rush in. Blue Beard draws his sword and faces the crowd. It looks for a moment as if there is going to be a terrible fight, but the midst of all this disturbance Ariane keeps her head. Calmly she addresses the peasants. "What would

regular well-studied lessons and diligent practice hours we come to the summit, well balanced, useful musicians. Let us remember through all the days of this New Year that every lesson and every practice hour is taking us a step forward. Youth never returns and this is the golden time for *Preparation*. Haydn had little to be thankful for in the way of material possessions and yet he said, "When I sat at my old worn-out piano I envied no king in his happiness."

you?" she says, "he has done me no ill!" Quietly she closes the dungeon door, the peasants retire abashed, and Blue Beard gazes at his sword's point, feeling a little foolish. He realizes the power he controlled the crowd of peasants far better than he could, in spite of his bluster and his long sword, simply because she was calm and unafraid and kept her head when everybody else was in a panic. The nurse falls, leaving the smiling Ariane and the disgruntled Blue Beard alone together.

IN BLUE BEARD'S DUNGEON.

A. I. We find ourselves inside the dark mysterious dungeon. Ariane enters with the nurse, who carries a light faintly flickering in the gloomy passages. They explore the unknown depths. To Ariane's great delight they stumble on the five other wives of Blue Beard, huddled together in fear. She awakens them from their stupor and seems to them like a heaven-sent messenger. Then the lamp goes out, and again all is darkness. The candles are lit, and the women are scared to death and too cowed to seek for a way of escape. Not so Ariane. Once again she explores around and finally discovers a faint gleam of light. Others admit that they have seen it, but they have made no effort to investigate the opening for fear of what lies beyond. But Ariane has no fear of what lies beyond; she sees in the faint glimmer only a way of escape. The light comes from a grimy pane of glass in the wall. She breaks it, only to find that there are other panes that have been blackened with pitch. 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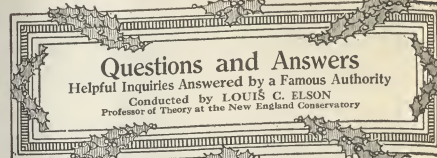
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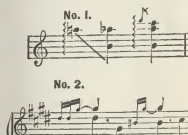
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Questions and Answers

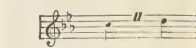
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Q. Please tell me how the following passages are played; in what manner first, and which note plays with the bass?
—R. H. P.



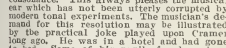
etc.

Q. Please tell me the meaning of the id. below sign between the two quarter notes, written above or below in any manner.
—D. W. B.



A. In the first example play the upper note, the first, that is to give the upper note simultaneously with the lower notes. But in the second example play the first note before the entrance of the chord. There are many varying conditions of grace notes and it is almost impossible to formulate rules and set laws, although the general rule is to play the single grace note on the beat. One must remember that the long grace-note is always one degree above or below the principal note, and the short grace-note usually, but not always, at the same distance. The charm of the long grace-note is that it is a dissonance gradually dissolving into a consonance. This always pleases the musical ear which has not been utterly corrupted by modern tonal experiments. The musician's decision on this resolution may be illustrated by the practical joke played upon Cramer long ago. He was in a hotel and had music to bed. Some of his pupils found a message upon it ending on the dominant seventh—and then they came. Cramer teased and fretted, and finally got up, went to the piano and played the tonic chord, and then went back to bed, this time to sleep.

Q. Kindly tell me how the long appoggiatura, such as that in the rehearsal quotation from the Finale of the Elsie symphonique by Schumann, is to be treated.
—SISTER M. G.



A. This question is almost similar to the foregoing one. But Sister M. G. is wrong in calling it a long appoggiatura. It is a short note printed to give it as a sixteenth note, it should be printed as an eighth note with a diagonal line drawn through it. It should therefore be played on the beat of the measure, and not simultaneously with the upper C, and that is, A flat in both cases counting a very little less.

The meloplas in the matter of grace-notes are enough to drive the young music teacher crazy. The time will soon come when every long grace-note will be printed in full notation, so that every grace-note will be found in full notation, and the student will be able to find the correct notation of the future will be readily detected by a short grace-note.

One other little point of instruction: do not play "long appoggiatura" in the appoggiatura is always long. The word "appoggiatura" can be found in the meaning of "lean" or "lean over into the future" means the "crushed" note. The accent is forward, and the harmony, which is, however, crushed into it.

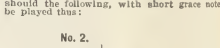
Q. In playing the scale of D major, should one begin with the fourth finger or the first? which is correct and I should like to have some authoritative information on the matter.
—R. O.

A. Both are right. If you are playing the scale of B-major upwards play the thumb in the right hand and the fourth finger in the

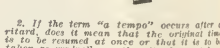
left hand. The matter is so simple that I am in doubt if I have understood your question rightly. But I may add another little point of music instruction. In advanced work try the fingering of each scale with the fingering of the C scale. This will give you very awkward fingerings and is therefore good for practice.

Some of the old-fashioned teachers used to say that everything necessary for the finger was contained in the scales. This is a physically untrue. Note in scale-playing that the fourth finger gets loose, thus it is fingers 1, 2 and 3, while the fifth finger gets almost no exercise at all. It is good for the equalization of the fingers, in such scale-playing, to finish the scale with both the lower and upper ends with a slow trill given with the fourth and fifth fingers to give the stretched fingers their share of the work.

Q. I. If the following is played thus, No. 1.



should the following, with short grace note, be played thus?



2. If the term "a tempo" occurs after a ritard, does it mean that the original time is to be resumed, or that the tempo is to be taken as usually as the ritard was taken?

A. Again the interminable question of grace-notes, and again the usual misprint. If it is printed as a long grace-note, it is to be taken as a long grace-note, as has been done above. There is no fixed time to take the sixteenth note, it should be played much shorter, the accent should come on the E and the F.

There are thousands of misprints of grace-notes, and again the usual misprint. If it is printed as a long grace-note, it is to be taken as a long grace-note, as has been done above. There is no fixed time to take the sixteenth note, it should be played much shorter, the accent should come on the E and the F.

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An "All Day Singing"

A Unique and Exhilarating Musical Custom in Rural Districts in the Far South.

By ALICE GRAHAM

THERE is to-day existing in the South a form of rural music custom in the simplicity but in a way unique, that may be of interest to those who care to be informed about every phase of music in our country. It has no element of the negro in it, though existing in that section where the negro population is thick. It is what is known as the "All Day Singing."

This unique festival is looked forward to from summer to summer, and is participated in by the farmers and their families and the village people begin to arrange their plans early in the spring to attend the All Day Singing. They will drive from twenty to thirty miles to reach the place of meeting, frequently going from one county into another. May, June and July are the months in which these All Day Singings are held. June and July are usually the favored months, the Fourth of July being sometimes celebrated in this way. The mid-day meal is usually a barbecue.

To one who never before heard of an All Day Singing the term sounded strange indeed. To imagine proposing singing for dinner seemed a rather extraordinary thing—a very strange proposition both to singers and audience. The usual song recital of an hour and a half in the evening generally leaves the singer quite tired, not exhausted, it is something of the audience, a choir rehearsal that lasts two hours is tiring. What about a song festival lasting eight or ten hours?

We arose early one morning in May and started on a twenty-mile drive through the country to Mt. Zion church, the Holy Harp. In reply to my question where the meeting was to be held. Taking the drive leisurely, for the day was hot, we enjoyed a view of wide fields of growing cotton and corn. Crossing baling and peach orchards and fields bordered by ferns and moss, wild vines of grape and bamboo—the southern smilax—we now and then heard the song of the mocking bird, or the lyric of the thrush in the woods. Oh, what is more joyous than an early morning drive in the spring through the cotton fields of Dixie?

When we arrived at Mt. Zion the singing had already begun, and tones from hazy woods around woodland church and quiet manner of accompaniment. The long grace-note into a short one, as has been done above. There is no fixed time to take the sixteenth note, it should be played much shorter, the accent should come on the E and the F.

The songs were on religious or emotional themes, as shown by the following titles: *The Family Bible, The Red Sea Anthem, Crucifixion, Resurrection, Long Ago, Comrades, Carry Me Home, Mother's Gone, I have no Mother Now, and Farewell to Mother*. The singing began—"My friends I am going on a long journey." I learned that all during the winter the country folk meet in the church or schoolhouse nearest them, and selecting a leader, learn and practice these songs. All that afternoon until four o'clock the singing continued, and many of the same voices sang practically the entire time. At its close no one seemed tired. The day had been a full one. They had voiced their feelings in song, had been happy in each other's company, happy in the sound of each other's voices. No one could find more real joy in life than these sincere, earnest people received from their "All Day Singing."

The singers were seated in the front part of the church about the pulpit, and extending several rows back. The leader stood by the pulpit. He did not direct, but beat the time. He gave the pitch, beat the time with his voice without aid of pitch pipe, again by striking a key on the little organ. They sang without accompaniment of any kind. They were grouped in four parts, and at the beginning of a new tune I heard the leader ask the singers to sound their tones. The bass sang, the tenor, the soprano, the alto, the bass. Then at his signal the four parts started together, singing syllables. In vain did I listen for do. There was no do, nor ti, nor re. They were using just the four syllables, fa, sol, la, me. The effect was novel, sounding like the tonic chord in a variety of inversions. Presently they began to sing the words to a song, and so they continued until with only a few minutes intermission between songs, singing first the syllables and then the words. The voices were entirely untrained and without any shades of expression, though the rhythm varied and was very good. Some of the songs were rather bright, but most of them with melancholy, or filled with a kind of pathos. But oh, how lustily they sang! There was one bass in particular who stood all morning with head thrown back and eyes fixed on the ceiling, and "poured forth his spirit in song." Verily the power of music had transported him beyond earthly things.

A FAMILY PICNIC

At noon there was a recess of one hour for dinner which was enjoyed picnic fashion under the trees, every family having brought a well filled basket. It was during the latter part of this dinner hour that I managed to secure a better interpreter, it was something of the audience, a choir rehearsal that lasts two hours is tiring. What about a song festival lasting eight or ten hours?

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FOR THE PIANOFORTE

By ISIDOR PHILIPP

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Kathleen Norris, whose latest novel, "Julia Page," begins in PICTORIAL REVIEW for January.

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had been a violinist up to his eleventh year! I first placed a tiny fiddle in my hands and obtained my systematic instruction. To the stories he related of Paganini I listened breathlessly and with throbbing heart, and was soon fired with ambition.

Particularly the one of Paganini drawing 'harmonies' from a straw stringing guaged at my heart till one day I disappeared with my tiny fiddle to the attic, determined not to leave there until I too "discovered" something on the violin. Sitting on the floor, I gazed intently at the violin for some time, vaguely hoping I could thus wrest its mysteries from the very wood. I was feverish and quite mad! Finally I began to play. At first the open strings, then the first finger on the G, the D, the A and E strings; then the second finger on all the strings. This I did for hours and then again I took the violin from under my chin and gazed at it. My temples throbbled, the futility of my efforts made my baby-face ache, my lip trembled and two large drops rolled down to my violin.

Dusk was gathering, it was lonesome in the attic. I pushed my violin aside and kneeling at the window-sill, put my

head on my arm and cried bitterly. I gazed up a moment into the skies and saw a strangely-shaped cloud passing there. Yes, the huge head, the long body, the arms, the legs, surely that was God! I clasped my hands, tears streamed forth over my face, and in my infantile Hungarian I begged, "Please God, help me! The cloud passed overhead and I found from the window. Again I was Paganini in prison and taking up my miniature violin, I kissed it passionately. With renewed courage I began again—"first finger," "second finger"—halt! Like a flash of lightning, something illumined my brain. Why press with the fingers on the strings? I had thus far used but the first and second fingers, now I placed the third lightly on the string. Imagine my delirium. I galloped down stairs, mad with joy. I had discovered the "live-hang," the "glass-tone" which was what I called it, for want of a better name.

If you ask me to-day how I view the Paganini episode, I am fain to confess that even in those days the wily Italian had secured the services of a genuinely clever American press-agent.

Brains and Music

By HERBERT ANTICLIFE

ALL his life he was one whose advice was sought to wrestle with difficulties which were too great for the average mind.

MUSICAL ECCLESIASTAS.

MUSIC is primarily a matter of the emotions and not of the intellect, and the desire to make it or to hear it arises from the feelings and not from the mind. This is why for many generations musicians had the reputation of not being thinkers. Nevertheless, some have done much in matters that are primarily intellectual in addition to what they have done in what is primarily emotional. Leonardo da Vinci (the one who lived in the fifteenth century, not the contemporary of Bach and Handel) was a man of wonderful versatility. He was not only a painter, but he was a musician of more than average ability as well as a mathematician, scientist, architect, painter and sculptor. He proved that a man may be a serious student of the wonders of nature as well as a serious student of the art of emotional expression.

THE CASE OF SIR WILLIAM HERSCHEL.

THE most striking instance, however, of a musician, a professional musician, devoting his spare time and energies to intellectual pursuits is that of Sir William Herschel. It was not as a musician that he was interested in the subject. Beethoven and Wagner were both keen followers of the political history of their own land and times, and the latter got into serious trouble over the matter. To-day so ardent and hardworking a composer as Granville Bantock finds time to delve deeply on the subject. On the other connected with the production of music there have always been musicians who have been authorities. Right down the ages, from the earliest developments of pre-Christian organs to J. S. Bach and from his efforts in the cause of equal temperament to the color music inventions of Scriabin and Prof. Rimington, this has been the case. And in more of the great masters the influence of Charles Burney, Thomas Moore, Franz Liszt, Mendelssohn, Schumann, Edward MacDowell and many others has been no shadow of interest of the jack-of-all-trades. In many cases it has been a high degree of genius finding equal expression in various ways.

MUSICIANS AND POLITICS.

Not many musicians have been great politicians, but there has never been any lack of those who have taken an intelligent interest in the subject. Beethoven and Wagner were both keen followers of the political history of their own land and times, and the latter got into serious trouble over the matter. To-day so ardent and hardworking a composer as Granville Bantock finds time to delve deeply on the subject. On the other connected with the production of music there have always been musicians who have been authorities. Right down the ages, from the earliest developments of pre-Christian organs to J. S. Bach and from his efforts in the cause of equal temperament to the color music inventions of Scriabin and Prof. Rimington, this has been the case. And in more of the great masters the influence of Charles Burney, Thomas Moore, Franz Liszt, Mendelssohn, Schumann, Edward MacDowell and many others has been no shadow of interest of the jack-of-all-trades. In many cases it has been a high degree of genius finding equal expression in various ways.

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The Fatal Effects of Being a Prodigy

THAT untiring musical statistician Mr. John Towers of St. Louis, recently compiled a list of nearly five hundred persons, says the St. Louis *Post-Dispatch*, who showed such musical genius in precocious years as to be claimed "child prodigies." He finds that among this pathetic group the average age of death is thirty-three years, while the average life of musicians who were not forced into celebrity in childhood is sixty-seven years, or more than twice as long.

Among those whom he cites as victims of "child labor" in music are the illustrious names of Schubert, who died at 31; Mozart, who died at 35; Mendelssohn, who died at 38; Weber, Chopin and Rousseau, who died at 39; and Schumann, who died in the madhouse at 46. The case of Carl Nielsen, a favorite pupil of Chopin and Liszt, is recalled here having died when fifteen years old, but not before he had won sensational

triumphs in London and Paris and given promise of becoming the greatest pianoforte player the world had ever seen.

Mr. Towers admits, however, that some of the greatest musical geniuses survived the forcing process. There was Beethoven, whose father drilled him with blows into becoming an infant prodigy in order to make money, but who lived to be fifty-seven years old. Rameau lived to be 74 years old; Haendel lived to be 81; and Saint-Saens is still hale and vigorous in his eightieth year. Mr. Towers might have added Franz Liszt, who lived to be 75. But as he observes elsewhere in his article, these exceptions scarcely count against the half-thousand victims rushed into early graves, or into the oblivion of exhaustion by the heartless ambition and greed of their relatives.

Musical Ladders

By CLARENCE F. S. KOEHLER

EVERY beginner soon learns that the world of scale comes from a Latin word meaning a ladder. But, very few ever realize that these very scales may become real ladders in musical progress. Personally, I never omit the scales from my daily practice as it seems to me that the careful study of these leads to a perfection in the branches of pianoforte playing that can not possibly come more rapidly through any other means.

Let us see what scales really do that is so familiar to the keys. Of course a familiarity with the keys can be obtained by theoretical work but the scales are unsurpassed for the purpose of removing any obstacles between the brain and the fingers in this matter.

b. General exercise purposes. This use of scales for purposes of general exercise seems to be generally recognized

by all teachers of all times. Furthermore, there does not seem to have been any form of exercise later devised to equal this. With all the ingenuity of the makers of new exercises we find the majority of teachers of all countries turning back to the old and again to scales as their daily diet.

c. Effect on touch. Probably most teachers employ scales to insure a smooth, even, dependable touch. There is nothing that will so effectively "break" the playing like scales. The scales may be used with all the different touches but one who has not tried them with the finger strokes touch is often amazed at the results of a little practice of this kind.

d. Velocity. As a means for inducing velocity scale practice is incomparable. One reason is that because the pupil may increase his rate of speed very gradually from sixty notes a minute up to one thousand notes a minute, if he knows the secret of the thing.

Making Piano Practice Easier

By GOLDIE ROBERTSON FUNK

In opposite city blocks were six little girls under eleven years of age who took piano lessons. One of them, Mary B. was practicing, she could hear all the others, her playmates, thunder down the cement sidewalk on their roller skates. The child would observe the skater from the piano stool, dived for her own skates in a dark corner of the hall and raced after them. Then Mary's mother hunted for her and brought her back to her punishment of twenty minutes' practice overtime. Perhaps an hour after Mary had finished, just when she had fairly begun to play, too, Harriet's mother would come in. "Come and try some time to practice!" And Harriet's season of solitary torture would begin. She would go through her exercises with her fingers while her mind was on the other play-

ers now over at Bessie's house. And even the children at Bessie's suffered like Harriet. One and another would be called in for her hour or half hour of practice. The child would grumble and complain and practice half-heartedly or rebelliously. Each mother's precious nerve strength was tried to the utmost in keeping her from her unwilling child at the piano. Some of the little girls had real musical ability. None of the mothers wished to abandon the children's lessons.

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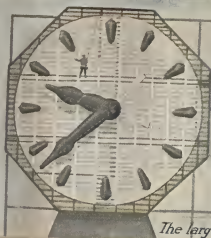
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