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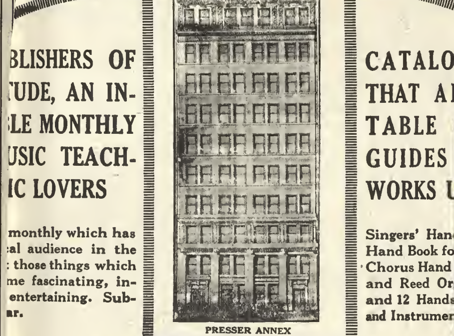
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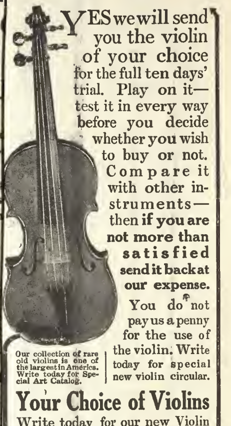

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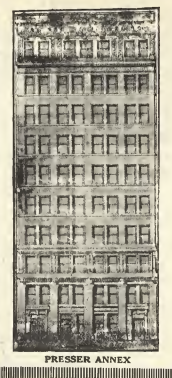

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THE ETUDE

MARCH, 1915 VOL. XXXIII No. 3

RETIRED!

Walk through the streets of the East Side of lower New York, or for that matter any Jewish section of any large American city, and you will see here and there old women, and even women in middle age with their heads decorated with what seems to the American a very odd flat wig. This wig is very evidently the uniform of feminine old age, just as the lace caps and dangling gray curls of our grandmothers pointed out that they were resigned to wait for the end.

Indeed, it was very much the fashion only a few years back to emphasize the fact that one was growing old. Men of forty and forty-five, who had accumulated enough money to keep them comfortably, proudly told their friends that they had "retired." Have you noticed the gradual decrease in our supply of retired men? No one can deny that certain circumstances and conditions of bodily health compel many musicians to retire in the sixties. There are others, however, who not only are in no mood for retiring, but who are really growing bigger and bigger in every way.

It is right and beautiful that old age should be accompanied by certain comforts and liberties which hard work should earn for the laborer. Not every one, however, is fortunate in this respect. But the very fact that one "has enough to live on" is no reason why one should drop all active interest in the big momentous things of life. Dr. Charles Eliot, President Emeritus of Harvard, at the age of eighty, is amazing the country by articles and addresses as youthful, radical and fresh in their thought as though he were in his twenties. All honor to him. According to the old-fashioned way he would have resigned at sixty-five and gone into a period of systematic decay.

We have been thinking over these things a great deal lately. That is the reason why we have urged Mr. Thomas Tapper to go deeply into the subject of helping the musician to pass the "dead" line. The dead line is an imaginary line, a kind of equator which comes up in the lives of all of us. Sometimes it comes at twenty. We know numbers of musicians who have ceased to grow since their twentieth year. Some are still growing at sixty and seventy. Mr. Tapper has been putting his whole heart in this article. It is simply a part of a very extensive campaign we have been planning for two years to thrust new life force into the work of those who are good enough to travel with us. The Etude has engaged the services of the most forceful writers of the time in the musical field (not merely to recount interesting and instructive things, although that is the great essential part of our work), but to help all of our readers build within themselves the temples of real greatness, real musical worth, real life force.

GOING AHEAD.

The principal of a high school in a New England city was rummaging in the garret of the school. He dug up some old examination papers that had laid under deepening heavy strata of dust for nearly fifty years. With the papers were the answers and the old percentages marked. The teachers re-examined these papers and found the marking correct. Then these papers were given to pupils in the same grade as those who answered them a half century ago. The pupils of fifty years ago are now either grandparents, jolly bachelors, merry spinsters, or "spirits of just men made perfect." The pupils of to-day beat their ancestors over thirty per cent. Have we made the same advance in music study?

HOW MUSIC RELIEVES BRAIN FAG.

If you have any doubt whether music has justified its adoption in public schools read the article of Mr. Enoch Pearson in this issue and you will be convinced in every detail. More than that, show it to every one who tries to tell you that music paid for by the taxpayers is a "fads and frills" imposition upon the long-suffering public. Once more, use this same ammunition to knock down the same enemies of our art who go about prating that music is merely an expensive pastime for school girls.

Among the many experiments made to show the remarkable effect of music upon the brain those conducted in the Philadelphia public schools are notably interesting. School men have long known that it is possible to ascertain the line of fatigue in the work of the pupil. Sometimes this is done by firing out a long list of words of all kinds, cat, dog, fire, grass, peach, house, tree, stone, mug, rose, plate, one right after the other, and then asking the class of pupils to write down as many as can be remembered.

In this way educators have, from time to time, experimented with pupils to determine at what hour in the school day the several subjects taught can most successfully be brought to their attention. By a series of similar tests, scientifically conducted, it has been found that at the opening of school at 9 o'clock, the line of mental fatigue, as it is called, is at its highest point, gradually falling until somewhat restored by the mid-forenoon recess and again continuing to fall until it reaches its lowest point for the session at 12 o'clock. At the opening of the afternoon session, it is found to stand somewhat higher than it did at 12 o'clock, and also than it did at the time of recess, again falling until the close of school in the afternoon, when it reaches its lowest point for the day.

Duplicating these experiments and applying music as a restorative, Mr. Pearson found that the effect of singing upon the line of fatigue was even more marked than either the mid-forenoon or the noon recess. Taking an eighth year class of pupils, for example, the line of fatigue was found at 1.30 to be at a given point. At 2.30 it was found to have dropped a certain per cent. and at 3.30 to a still lower point. These tests were applied to the same class for a period of four weeks with approximately the same daily result.

Then for four weeks a ten-minute recess was given at 2.30 and a test applied immediately thereafter with the uniform result of materially raising the line, which insured a much higher 3.30 point than was obtained without the recess. Subsequently for four weeks a ten-minute sing was substituted at 2.30 for the recess, when it was found that the line was restored to a much higher point than it was by the recess, with a consequent much smaller drop at 3.30. The same experiment was conducted between the opening of school in the morning and the mid-forenoon recess and between the mid-forenoon recess and noon with like results.

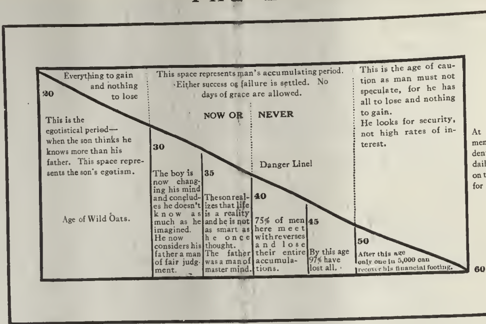
The practical application of this means that a class of pupils obtaining a given general average in arithmetic, for example, for the year, will obtain a much higher average during the same period if a daily ten-minute music lesson immediately precedes the arithmetic lesson.

Can musicians ask for a more remarkable, more convincing means of estimating the real value of music in our daily life?

These experiments are so convincing in their character that the zealous musician will find it difficult to refrain from passing this editorial on to his "laymen" friends who ought to know something of the tonic value of music. Not until the public as a whole is brought to see that music has a real utilitarian worth will the art receive the respect it deserves.

COMPELLING SUCCESS

THE really great man laughs at the dead line. Failure is only a spur to urge him on to greater heights. At 56 Handel failed as an Opera composer and manager, but before he was 57 he had won success with the oratorio. Even though you have passed the dead line before you realized that you were going backward, there is still a glorious chance if you fight for it. Success is for those who command it.



THE AGES OF MAN

The above diagram was circulated by The Bell Telephone Company to its employes. It was first issued by a large industrial company for the benefit of its workers. The article "Passing the Dead Line in Music Study" on the following page shows that the dead line may come at any age, twenty as well as forty or seventy and that many music workers do "come back," that is "make good," after the age of fifty and sixty. It is one of the most stimulating articles THE ETUDE has ever presented.

MAKE OR BREAK

SUCCESS comes to most people between the ages of thirty and fifty. The tragedy of the dead line is its unsuspected certainty. If you have come to the place in your career where you realize that it is a case of "make or break," let nothing stop you. Beethoven, instead of being shut in by his deafness, which came on at the age of 30, came out farther and farther in the terms of his genius.

INTERESTING FACTS ABOUT THE OPERA.

THOUGH the leit-motiv is usually associated with Wagner, who certainly developed its use in opera to the highest possible pitch, yet he was by no means the first to use it. Weber uses it in his *Der Freischütz,* and the suggestive music given to the Statue in Mozart's *Don Giovanni* indicates that in this, as in so many other matters, Mozart saw far into the future of music.

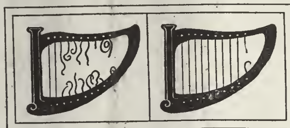
Opera in its beginning was confined to the rich, and was given only in the palaces of the nobility under princely patronage. The first opera-house open to the general public and run on a commercial basis was the Teatro di San Cassiano in Venice, 1637. The proprietors were Benedetto Ferrari, a noted theorbo player, and Francesco Manelli da Tivoli. Ferrari wrote the words and Manelli the music of the first opera produced there, *Andromeda.* The venture was a success.

In the opera of the eighteenth century the rules regarding the leading characters were very strict. The orthodox number of principal characters was six—three women and three men, or at most three women and four men. The first woman, or *prima donna* as she was (and still is) called, was always a high soprano, and the second or third a contralto. The first man *(primo uomo)* was an artificial soprano. So strict was this rule that it obtained even when the hero of the piece had such a role to play as that of Hercules! The second man was either a soprano like the first, or an artificial contralto, while the third was a tenor. Only when a fourth man was introduced was there a part for a basso.

Spectacular operatic productions are now the order of the day, and we read of the gorgeous presentations at the New York Metropolitan, or at other magnificent opera-houses with no more than passing interest. But the spectacular element in opera is no new thing. When Freschi produced his *Berenice* at Padua the attractions included choruses of 100 Virgins, 100 Soldiers, and 100 Horsemen in iron armor; besides 40 Cornets, on horseback; 6 mounted Trumpeters; 6 Drummers; 6 Ensigns; 6 Sackbuts; 6 Flutes; 12 Minstrels, playing on Turkish and other instruments; 6 Pages; 3 Sergeants; 6 Cymbaleers; 12 Huntsmen; 12 Grooms; 12 Charioteers; 2 Lions, led by 2 Turks; 2 led Elephants; Berenice's Triumphal Car, drawn by 4 Horses; a Forest filled with Wild-boar, Deer, and Bears, and other splendors too numerous to mention. In contrast to this mammoth production, it may be mentioned that Pistocchi's *Leandro* (1679) and *Girello* (1682) were performed by puppets, and Ziano's *Damira placata* by mechanical figures, as large as life, while the real singers officiated behind the scenes.

JOHN MILTON, COMPOSER.

JOHN MILTON, the poet, occupies in literature about the same position that Bach does in music. Both were inspired by profound religious emotions, and both wrote in mighty epic forms. It is generally known, of course, that Milton was a keen musician, and there are frequent references to music in his works. It is less well known—or at least, less frequently remembered—that John Milton the poet was the son of John Milton, the musician. The elder John Milton was the son of a well-to-do English farmer who lived near Oxford and was born about 1563. He is said to have spent his early days at Christ Church, Oxford. His father was a bigoted Roman Catholic, and on account of the fact that he was himself an equally bigoted Protestant, he was forced to leave home and essay his fortune in London. Here he prospered in business and was also lucky enough to inherit a fortune, with which he eventually retired to Buckinghamshire. His musical reputation is based on a number of compositions, mostly of a religious character, which display sound musicianship but no remarkable genius. He is said by his grandson Phillips—who got it from no less than John Milton the poet—to have written a forty-part motet entitled *In Nomine,* for which he received a gold chain from a Polish prince, visiting Oxford. It has been conjectured that this prince was Albertus Alasco, vaiode or palatinate of Siradia in Poland.



LIFE'S HARP STRINGS.

As they are and as they might be.

PSYCHOLOGISTS tell us that less than twenty per cent. of the men and women who set out to do great things ever attain unusual results. The harp on the left pictures this percentage,—two strings in tune; eight are broken. The second picture shows how many might succeed (counting out all those who through disease, accident and fortune seemed doomed to failure). That is, nine men in ten ought to make good. Nine strings in tune with only one broken string. This illustration refers to Mr. Tapper's article on the following page.

YOUR LIST OF MEMORIZED PIECES.

BY LEONORA SILL ASHTON.

THE student who has finished her course of music study must guard against a certain selfishness in regard to the repertoire. All of our friends do not care for light, gay music: neither do they all care for cradle songs, and songs without words: and perhaps only a few would really enjoy a movement from a Beethoven sonata, or a Bach prelude. Therefore, have a wide latitude in your list of pieces, which you keep ready for performance, and try to keep something on hand, for each class of listeners.

In the high realms of concert playing, a de Pachmann may indulge his own exclusive taste, in the performance of one style of music, but even here this is an exception.

Look at one of Paderewski's or Bauer's programs; what a wide range of musical style and thought they represent. You may do likewise in your own smaller way.

Perhaps you have a fondness for dreamy, rocking rhythms and plaintive melodies. They are very beautiful, it is true; but to some a barcarolle or a Russian "Fragment" is sad; and these people find their feelings disturbed and irritated by what is pensive. When they ask you to play for them then, have a bright little waltz ready or a playful Schumann number, that will make them smile, and wake in their hearts the cheerfulness that they love. If, on the contrary, you are fond of the gay, dancing pieces, and care only for what sparkles with runs and embellishments: then *force* yourself to learn some quiet compositions. You will need them for your own good, as well as for the good of others. Quiet music need not necessarily be sad; and the mere practise of it will help to settle you in your work, and give your music strength and repose. In every group of listeners there will be one or two who appreciate and love the works of the old masters: Mozart, Haydn, Beethoven, and of course you will have these names represented on your list.

Most people on being asked to play usually respond by playing their favorite piece; nor are they to be blamed, as one naturally plays best that which one likes best. Nevertheless, there is a fine courtesy in playing that which is most in tune with one's immediate environment, and, in the broadest sense, it is the most artistic thing to do. It demands, however, a carefully selected repertoire covering a wide variety of pieces in many different moods.

Passing the Dead Line in Music Study

By THOMAS TAPPER

Have you come to a dead standstill in your work?
Are you at loss to know which way to turn?
Are you drifting along without realizing your ideals?
If so, you need an awakening of this sort and need it badly.

MR. ALFRED HERTZ, conductor at the Metropolitan Opera House, New York, has resigned his position at least for the present, for the reason that his work tends more and more to become fixed, limited to a few German operas that are repeated year after year. In short, he is afraid of the consequences to himself of his work becoming easier through familiarity and repetition. He desires a period of freedom to take stock of himself, to keep the imagination from becoming clouded, and the initiative from growing sluggish and inactive.

Here is the gist of the Dead Line: The imagination must remain constructive and the initiative spontaneous for new endeavor. Inevitable and unrelenting as Death itself, the Dead Line threatens the career of almost every individual. It is that life meridian at which the advancement possible to us all is arrested and the worker ceases thereafter to develop. Age has little to do with the matter. The Dead Line welcomes all; the music student in his 'teens, as well as the artist of forty, fifty or seventy. Thus we are surrounded by men and women living, breathing, working, talking, who are nevertheless the sepulchres of careers long since deceased.

To the musician the tragedy of the Dead Line, the passing of his ambition, ideals, hope and faith, his service-contribution to mankind, is too terrible for words. Thousands of music workers die long before they reach their prime, affected by the insidious paralysis that undermines the springs of action in imagination and initiative.

Let us trace two famous instances in music. Rossini and Verdi. The illustrations below tell the story.

Rossini rises triumphantly year after year until the age of thirty-seven. Then his career totters and falls. Indolence, self-sufficiency and self-indulgence undermine his life-work at the moment when he should have been entering upon his amplifying years.

Verdi climbed steadily upward until late in his eighties, when he passed out at the very zenith of his career. What might Rossini have done had he continued to work and rise as persistently as Verdi did!

We may come upon the Dead Line at twenty or at seventy-five; but while there may be some excuse for it at seventy-five, the professional musician should find none at the earlier age. History abounds with the glorious records of men rich in years who never suspected the existence of a Dead Line. In music Wagner, Handel, Bach, Liszt, Verdi, Haydn, and a host of others worked with increasing efficiency to the very end.

Often men and women who have filled the passing years with the results of increasingly efficient labor have worked with the constant handicap of serious illness. Stevenson wrote as he could between hemorrhages of the lungs. Darwin, in a time of convalescence, did some of his best work in ten minute periods. Beethoven's glory as a composer increased as his ability to hear decreased. Mary Lamb accomplished all the collaborative writing with her brother between fits of insanity. Chopin was a chronic invalid. In every such instance we find the predominant characteristic to be a willed determination *to initiate and produce;* the individual always forging ahead in the conviction expressed by Victor Hugo—the mind is forever rich beyond anything we may draw from it in a life-time.

The much-garbled statement attributed to Sir William Osler, which gave currency to the word "Oslerized," has inflicted untold cruelty upon worthy men of advanced age. Because a vast number permit themselves to decay mentally and physically before life has really ripened by no means proves that all are useless after a certain set year. The statement attributed to Dr. Osler has been disproved time and again.

The fact that until recent years the Dead Line was accepted as inevitable has possibly more to do with the life failure of many musicians than anything else. It is only very lately indeed that the world has become convinced that such a disease as consumption is preventable and arrestable. In years gone by the consumptive was doomed to go first to the patent-medicine man then to the undertaker. In much the same manner music teachers, pianists and musical directors, bitterly accepted the inevitable without making half a fight.

Instead of approaching middle life with a Dantesque "Abandon hope all ye who enter here", the musician should look forward to the golden years with ever-increasing energy, with the spirit of happiness in work, new faith and love for the fellow man, new curiosity for the great movements of the hour. Granted this he will pass the Dead Line as unconsciously and joyously as one passes the invisible parallels of latitude at sea. The teacher, instrumentalist or singer, who would thus pass the Dead Line, must think not upon the Dead Line itself, but of those things upon which he must depend to carry himself past.

The Dead Line may be described as a will diminuendo; a gradual decrease of the exercise of will power. This may be graphically shown in no better way than by the use of the diminuendo sign so familiar to all of us:

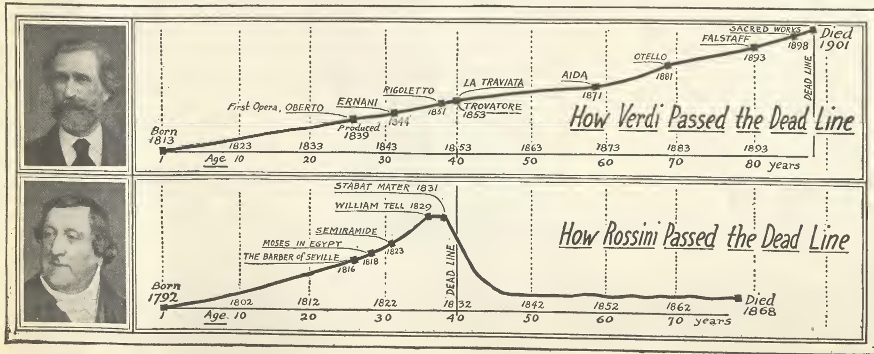
So long as two lines are separated at all there is a possibility of forcing them so far apart as to turn them in opposite directions, thus:

How shall we detect the diminuendo within ourselves? How can we find out whether we are really forging ahead on the road to life success or letting ourselves be drawn to the brink of a cataract?

Probably the best way for the musician to tell whether he is approaching the Dead Line is to make a wholly frank personal inventory of his actual condition. It is hard to do this, especially for one who has been accustomed to receive the "plaudits of the audience", but it must be done. It reveals to us that we are approaching the Dead Line:

1. When we cast out life into a mechanical mold.

2. When we avoid making unnecessary motions. The person who comes upon an unfamiliar technical term in music and decides to let it go by rather than get up from his seat at the keyboard to open the dictionary four feet away, is no longer fully alive. In this and every like case Death has already begun the process of destruction, of pulling the organism to pieces *because it fails to respond to stimuli.* That is the one sure sign of approaching dissolution, for nature says I *need* this material for some other purpose. I cannot tolerate this inaction.



3. When the first morning impression is that of another burdensome day—more lessons to give, more unskilled hands to guide.

4. When the body and its affairs reflect upon the self more strongly than the self reflects upon the body and its affairs.

5. When we forget that the purpose for which we are evidently created is increase of insight and power. This results in ceaseless inquiry, study, contemplation, examination, sincere and severe work, not merely in musical affairs, but forever amplifying into new lines of activity. When these go out of life, Death comes in: slowly, surely, silently, stealing away our power, bit by bit; sealing up our senses, little by little, until we are completely mummified.

6. When activity ceases, and some form of paralysis ensues, as for instance when we rely too much in our teaching upon what we acquired as students instead of solving our musical problems ourselves.

7. We have crossed the Dead Line when we react to the stimulus of hard work in terms of retreat, fear, indolence, love of ease; when we relax in our quest for new musical truths and "let go."

Having made a preliminary examination into your condition, you can now form some more definite opinion of your real status. In answering the following questions, take stock of yourself as coldly and impersonally as though you were doing it for a stranger. Cast up your annual income, add $1000.00 a year to the total and place yourself in the position of an employer about to engage an employé at such a sum. Do not over-rate yourself or under-rate yourself in the answers to the following. To make your condition as clear to yourself as possible, estimate your assets and liabilities by percentages:

SELF-EXAMINATION FOR MUSIC WORKERS. After each of the following questions, place such a percentage rating that you believe a wholly impartial but competent and sympathetic examiner might give you:	Percentage.
1. Is my physical condition as good as I could make it if I observed all the demands which I know make for good health?	.....
2. Do I look eagerly forward to the development of mental and physical technic, so that I can do more in music?	.....
3. Am I suffering from the results of decreasing will activity? Do I seek leisure and comfort where I formerly sought work?	.....
4. Do I keep constantly in touch with the great musical thought of the day by means of regular daily reading of the best musical books and musical magazines?	.....
5. Do I dread new undertakings, new ideas, instead of doing everything in my power to master them?	.....
6. Is my life, my practice, my study gradually taking on an automatic, humdrum character? Do I do things more and more by mechanical routine and less and less by intelligent direction?	.....
7. Do I continually seek out new works by new composers and give serious attention to them?	.....
8. Do I lack initiative?—the word with four "I's?"	.....
9. Is memory failing?	.....
10. Are any of my senses impaired—sight? hearing? taste? etc.	.....
11. In my use of imagination, do I picture past events, past comforts, past fortune, or do I construct new possibilities that have to be won by fighting?	.....
12. Am I doing something every day in the way of self-discipline? Something hard to do and persisted in for the sake of conquering the smug complacency of comfortable habit?	.....
13. Have I ever recorded how I use the twenty-four hours of the day?	.....
Add up the percentages and divide by thirteen. Should you have a percentage above seventy, you are to be congratulated. But if you have less, know that this percentage is far more likely to go down with advancing years than to go up. A percentage below seventy points to the Dead-Line a few steps ahead on the road.	
Total	.....

OVER THE DEAD-LINE.

Having appraised one's efficiency by some such series of questions as the above, the next step is to block out a plan which may aid in passing the Dead-Line, or indeed if one has passed the Dead-Line, map out some means by which the former opportunities, desires, ambitions and energies may be aroused.

I. Determine upon a Long Plan; that is, an activity demanding your best dynamic work for some considerable period of time, say five years, or ten years, or the rest of your life; something to which every day must contribute a necessary portion of labor for the ultimate success.

II. Every plan of this kind must be made to fit each individual case. Since your goal is determined by the plan and reached by the plan, it becomes immediately apparent how important the Long Plan is, how carefully one must proceed in laying it out. However, the man or woman who has reached the age of forty stands upon a vantage point. Failure and success alike have given experiences which must be looked upon as assets. Be sure that your plan is right. Do not barter snap-judgment for a deeply thought out purpose.

III. Work to get complete control of all that is good and all that may be distinctively negative in you. In other words, be the master of yourself. Consider your career a great organ upon which you may play any work if you only make yourself the real master of whatever you set out to do. The organ is responsive to him who by persistent practice at the keyboard has won absolute command over it. Like the organist we must sit at the keyboard of life and become its master.

Before such an organ as the following you would sit with the Will poised for action:

World of Environment - Manual
The Body - Manual
The Objective Mind - Manual
The Soul Self willed for the best activity

THE VALUE OF A PLAN COVERING MANY YEARS.

The musician will gain little power for his march past the Dead-Line by spasmodic resolves to "do better hereafter." Sudden spurts of practice, the purchase of some new book, "sure to revolutionize things," filling a few pages of manuscript music paper with notes now and then, are little more than the last flickers of a dying flame of youthful enthusiasm. What is needed is a long, serious, unrelenting, purposeful campaign.

Nothing so vitalizes the spiritual, mental and physical man as the purpose on which he sets his very soul. A Long Plan accomplishes two things. (1) The worker treasures every minute of his life, for with these minutes he wins his way to the accomplishment of his purpose. (2) By accomplishing his purpose he wins himself (always assuming the purpose to be a good one).

There are many instances of men and women in music who have won great success late in life after the most baffling failures. It will pay musicians, however, to recall the remarkable case of Sir Walter Scott. When the great author was fifty-two years of age he was, so far as he knew, both rich and famous. Suddenly he discovered that through the failure of his publishers he was in debt for $600,000. The course of the average man would have been either to blow his brains out or give up in everlasting despair, but Walter Scott, maker of heroes, was not of that clay. Let us compare his case with that of a man written about some years ago who lost his fortune at fifty-one and for twenty years was a tramp and an outcast. We will call him A. B.

Scott took his misfortune as an opportunity for greater expression of his power, while A. B. took his as a closed door to further life. One established a Long Plan and went at it; the other ran away.

Scott's setback and recovery
A. B.'s failure
SCOTT SCOTT
A. B.
10 20 30 40 50 60 70 years

THE CRUCIAL MOMENT IN YOUR CAREER.

It is probable that every human being reaches at some time in his life a place where he must choose the path that leads down the mountain or one (though it seems impossible) that leads him onward and upward. Everyone knows when the moment has come, and it is then wise to remember this fact: The first party that succeeded in scaling the Matterhorn examined it from all four sides to determine the approach. The East side, a sheer perpendicular face, was given up at once as impossible. Then the other three sides were examined and each in turn pronounced inaccessible. Then that sheer East wall was once again scrutinized; still it looked impossible to everyone, but it was essayed cautiously, step by step, and the summit was reached by that approach.

Everyone knows when the sheer East side of life is before him. In that moment it is either up the mountain or down, and it is in that moment that we must essay whatever is before us if we would not drop back into the life of inaction.

A student of humankind investigating why men become tramps received from practically every one that he questioned this reply: "We let go of the Will."

If we cling to that, life expands for us; if we let go, we slip back, not merely into the past, but into OUR OWN PAST.

Now, by the simple device of making for ourselves a rich, vital and dynamic Present, by the healthy and proper exercise of the Imagination and Initiative we are at the same time making for ourselves two other things: (1) The richest possible Past which accumulates to make the Present; and (2) The richest possible Future which ceaselessly emerges from the Present.

This is what Mr. Alfred Hertz seems intent upon securing.

Editorial.

CLIMB OUT OF THE RUT.

At the beginning of this article reference has been made to the letter of resignation sent by Alfred Hertz to the Metropolitan Opera House directorate. To our personal knowledge Mr. Hertz' work at the opera has never been finer than during the past year. Indeed he has been personally responsible for the great musical heights attained in German opera in America during the last few years. Yet Mr. Hertz realizes the danger of getting in a rut. He saw the need for quick action if he were to pass the Dead-Line. The "rut" is the danger signal of the Dead-Line. It will pay you to read Mr. Hertz' letter carefully. It shows the mind-angle of a man of proven strength who proposes to grow stronger, who realizes that his fate is in his own hands for his own making and who at the height of his career has the initiative and courage to act upon his convictions. Mr. Hertz' letter is very interesting in itself. It gives us a new interest in Alfred Hertz.

"I have just started upon my forty-second year, a period of life when I have always thought a man ought, if his affairs permit, to pause for awhile in order to take stock of his past career and map out his future. I love my art, operatic conducting, but it is wearing and exhausting, and if it is confined, as mine has been at the Metropolitan, especially of late years, to comparatively few and necessarily often repeated operas, there is the possibility that the imagination eventually might be blurred and the initiative retarded.

"It is, I understand, the practice of the leading American universities to allow their professors one year in every seven for study, contemplation and leisure away from the routine of their ordinary work—the so-called sabbatical year. As my present contract with the Metropolitan Company expires at the end of the current season, I have decided, after twice seven years, to take a sabbatical year. I expect in the course of this period, besides having leisure for repose and study, to have occasion to do both concert and operatic conducting, and this will give me opportunity for a more diversified exercise of my art than has been possible for a number of years past."

A prodigy organist is somewhat rare, yet possibly Sir Walter Parratt may have been regarded as such in his childhood. His father was organist at an important church in Huddersfield, England, and the child was able to play the organ in church services at the age of seven. At the age of ten he once played from memory and without notice the entire *Forty-eight Preludes and Fugues* of Bach.

A Study of Studies Old and New

Observations upon Technical Elements of Style in Piano Playing

By the Eminent American Critic

JAMES HUNEKER

I.

Sitting not so long ago in the company of two wise men of music, one of them asked me: "Which fingers do you trill with?" I was so startled that I did not answer. His companion, a younger pundit, told me how he trilled, and being pressed I simply answered, Irish-like, with another question: "Why should any-one trill at all?" Perhaps this shed some light upon the subject of the hand in modern piano-playing. The supremacy of the finger in the republic of hand, wrist, forearm, upper-arm, is gone forever; rather is the finger relegated to its just place, a servant of the biceps; above all, the triceps, and not as heretofore, a tyrannical master. Liszt settled the matter forever. To think of Rudolph Willmers and his one-time sensational chain-trills is not possible nowadays. Trill, if you must indulge in that frivolous proceeding, with your thumb and fifth finger, it does not matter, but trilling for the sheer sake of the trills is as obsolete as a piece which only exploits the arpeggio. The truth is the keyboard as a stamping ground for coloratura music is no longer possible. The mechanical players beat the virtuosi at their own game. Wagner raised the essential turn to an integral part of his thematic material and thus spiritualized the trill's aspect. Nevertheless, Touch, Tone and Technique throw up as many problems for master and student alike, though the point of view has completely shifted. Technique for technique's sake is as extinct as the Dodo. We no longer waste time in attempting the equalization of finger, for, as Harold Bauer has told us, the process is unnatural and unavailing. Nor do we pin any faith to the practicing of innumerable exercises—that way decay of the spirit lies. But, as Rafael Joseffy contends, we must play some studies, not alone for style, but also for the sake of endurance. Pupils can't subsist on finger exercises alone.

AN ARMY OF ETUDES.

Many years ago I endeavored to write at length—it was at great length—about all the etudes for the piano. My attempt naturally failed. Yet I return to the vexed question because there must be a solution and also because what is one pupil's meat may be another's poison. Since the days of grand old Carl Czerny, instruction books, commonly known as methods, began to appear. I shan't go back to the Medes and Persians nor to the woad of the early Britons, so I'll dodge the ancient practice volumes, with their quaint blowsy figures and scrolls, that were given pupils who wished to master the spinet, virginal and clavichord. But to-day there are few who still remember the methods of Hummel, Moscheles and Fétis, Henri Herz, Kalkbrenner, Lebert and Stark, Richardson—founded on the Lebert and Stark—and half a hundred other methods. That they have fallen into disuse is only natural. They were for the most part bulky, contained a large amount of useless material, and did not quite cover the ground, being too often the reflection of a one-sided virtuosity. Of late years the preparatory school of Rafael Joseffy and his method for the development of a virtuoso technique are the only works I am acquainted with that are new and an evolution of the principles advanced by Joseffy's master, the peerless Tausig.

Coincident with the appearance of the methods sprang up an army of etudes. Countless hosts of notes, marshalled into the most fantastic figures, hurled themselves at varying velocities and rhythms on the pianistic world. Dire were the results. Schools arose and camps within camps. There were those in the land that developed the left hand at the expense of the right or the other way about. Trill and double-note specialists abounded, and one could study octaves here, ornaments there, stiffness at Stuttgart, relaxation with Deppe, and yet no man could truthfully swear that his was the unique method. Suddenly in this quagmire of doubt and dumb keyboards arose a still, small voice, but the voice of a mighty man. This is what he said: There is but one god of technique, Bach, and Clementi is his prophet. Thus spoke Karl Tausig, and left behind him an imperishable volume of Clementi.

It was the opinion of Tausig that only Clementi and Chopin have provided studies that perfectly fulfill their intention. It was that great pianist's habit to make use of them before all others in the school for the higher development of piano playing of which he was the head. He used them himself. Furthermore, he asserted that by means of those studies Clementi had made known and accessible the entire piano literature from Bach to Beethoven, just as Chopin and Liszt completed the scale of dazzling virtuosity. The Gradus was one mighty barrier against the influx of mechanical or nonsensical etudes. Then came Von Bülow with his Cramer edition, and another step was taken in the boiling-down movement. Moreover, the clever Hans took the reins in his hands and practically said in his preface to the Cramer edition: Here is my list, take it and study. You will then become a pianist—if you have the talent. Here is his list: Lebert and Stark—abomination of angular desolation; Aloys Schmitt's exercises, with a touch of Heller to give flesh and flavor to the old dry bones; Cramer (Bülow), Heller, Op. 46, Op. 47; Czerny, Daily Exercises and the School of Legato and Staccato; Clementi (Tausig); Moscheles, Op. 70; Henselt Studies, Op. 2 and Op. 5; Haberbier Etudes Poesies; Moscheles, Op. 95; Chopin, Op. 10 and Op. 25; the concert studies of Liszt and Rubenstein; finally, C. V. Alkan with Theodore Kullak's octave studies.

Now this list doesn't err on the side of superficiality, nevertheless it is very old fashioned, made nearly a half century ago, and in art that time means many revolutions in taste and technique. The cry is Condense! and thereupon Oscar Raif, who with a wave of his pedagogic wand banished all etudes, substituting the difficulties in a composition for standard exhaustive practice. Certainly a step in piano pedagogics, then seemingly nihilistic, but to-day an incarnate principle in the Daily Studies of Isidor Philipp. Then said a few reasoning men: Why not skeletonize the entire system of piano technique, giving it in pure, powerful and small doses to the patient, *i. e.*, student? With this idea Plaidy, Bruno Zwintscher and Riemann have literally epitomized the technics of the keyboard. Dr. William Mason in his *Touch and Technic* further diversified this bald material in making the pupil attack it with varying touches, rhythms and velocities. In his valuable synthetic method, Albert R. Parsons makes miracles of music commonplaces for the plastic mind of children. Heinrich Germer's Technics or Mason's are sufficient to form the fingers, wrist and arm, but what studies are essential to a student who wishes to attain the technical boundaries of the keyboard? Technics alone will not do, for one does not get figures that flow, nor the sequence of musical ideas, nor musical endurance, not to mention phrasing and style generally. No particular work blends these requisites. Piano studies can't be absolutely discarded without serious loss; we lose the suavity and simplicity of Cramer, a true pendant to Mozart; the indispensable technics and foundational tone and solid touch of Clementi, a true forerunner in the technical sense, to Beethoven; and then what a loss to piano literature would be the suppression of the Chopin, Liszt and Rubinstein studies.

THE NEW PSYCHOLOGY.

The new psychology in piano pedagogics recognizes the labors of the preceding generation of thinkers, experimenters and seekers; also recognizes the use at the time of a more rigid schematology than is necessary to-day. But the truth is that where the old school relentlessly drilled young fingers, giving them nothing but musical husks for the imagination, we give instead of finger gymnastics Bach, Bach and again Bach—Bach, in whose music floats the past, present and future of the tone art. Not only is a young mind taught habits of concentration, but the fingers learn self-independence; they weave polyphonically in and out of a simple composition, autonomous, varied in touch; in a word, the foundation is laid for tone color, all said and done, the most difficult of artistic problems, for tone color and its possession differentiates a human being from a self-playing piano. There is no Bach piano method, as some of the Inventions are as difficult as the Fugues. But begin with the Little Preludes and exercises and the youthful groper soon finds his hands on terra firma; then proceed with the two and three part Inventions, the Suites, the Italian Concert, the Forty-eight Preludes and Fugues in the Well Tempered Clavichord, not forgetting the beautiful Fugue in A minor—a separate opus with a short prelude, and the glorious Fantasia and Fugue. The Liszt-Bach transcriptions, like the Tausig transcriptions of the Toccata and Fugue in D minor, may be taken up later, much later. Handel, too, should be taken up at this period. Before the Clavichord is reached the pupil's hand is ready for Cramer, and some of these agreeable pieces, many poetic, may be studied. What could follow Cramer more fitly than Clementi as edited by Tausig? But Bach should be the daily bread of students and teachers alike. It was Chopin's.

JAMES HUNEKER.

In Clementi we may discern the seeds of modern piano music, and a careful study of him insures nobility of tone, freedom of style, and a surety of finger that cannot be found elsewhere. Tausig compressed Clementi into twenty-nine examples, which, with discrimination, may be reduced to fifteen. The same procedure of elimination may be applied to Cramer, not more than one-half of the fifty in the Bülow edition being serviceable in the latter-day curriculum. Von Bülow's trinity of B's—Bach, Beethoven and Brahms—may be paralleled in the literature of piano studies by a trinity of C's—Clementi, Cramer and Chopin. And that leads us to the pertinent question: How is that ugly gap between Clementi and Chopin to be bridged? Bülow attempts to supply the bridge by a compound of Moscheles, Henselt—who needs special preparatory studies to meet his demands on the stretching power of the fingers—which is obviously tedious, and in the case of Henselt puts the cart before the horse. And I fear I do not appreciate the much-vaunted studies by the musical Philistine, Moscheles. (Why not Reinecke and be done with the matter?) To be sure, they are fat and healthy, indeed, almost buxom, but they lack just a pinch of the Attic salt that conserves Clementi and Cramer. I do not wish to speak irreverently of the worthy Moscheles, who was a sound, sincere musician and pedagogue. I believe his G minor concerto is the greatest conservatory concerto ever written, holding the fort even against the two concertos by Mendelssohn; while his several Hommages for two dry pianists serve the purpose of driving a man out of art into politics. As for the utilitarian qualities of Op. 70 or Op. 95, I see nothing in either of them that has not been better done by contemporaries of this composer. For instance, in Op. 70 the double-note study is weak when compared with that best of all studies of the kind, Czerny's Toccata in C. In passing let me say that this old Toccata is a remarkable special study and is certainly number one in the famous trio of double-note études, the other two being the Schumann Toccata and the G sharp minor study in Op. 25 of Chopin.

Since I wrote the above my attention was called to a new edition (Herzog) of Czerny's *Studies in Perfection of Style*. They will open your eyes when you see how the Viennese pedagogue anticipated in figuration and style such moderns as Chopin, Henselt, Hans, Seeling and others; he even met on his chosen field with success Cramer. The first is Henseltian, the second Cramer, the fourth would serve as a preparation to Chopin's *Winter Wind* study in Op. 25—not, of course, so complicated in pattern, nor in the mood the slightest resemblance; in No. 11 there is a figure favored by Rubinstein in his Op. 23, while the bass mounts like the sword theme in the *Ring!* Yes, it sounds comical. I admit. No. 14 gives us a rolling bass figure—the commonplace melody superimposed in octaves—that may be found in Henselt's Op. 2, also more elaborately worked out in Seeling's study, *Lurline;* Clementi bobs up in No. 15, Henselt in the following study, and Chopin in No. 18; also the succeeding one; and in No. 22 reminiscence-hunters will gasp over the more than superficial resemblance to Chopin's Fantaisie Impromptu; even a rhythmic problem is solved; finally, in No. 23 Henselt and Seeling are recalled—the old, dry-as-dust piano teacher, Czerny, anticipated all these romantic young chaps.

FROM HUMMEL TO CHOPIN.

At one time I believed that the gap I speak of could be crossed by the two Hummel concertos, for between the early Chopin and Hummel there is a certain resemblance. For instance, some of the passage work of Hummel is singularly like Chopin's juvenile style, and Chopin was extremely fond of playing the Hummel concertos. The resemblance is an external one; spiritually there is no kinship between the sleek virtuoso of Weimar and the genius of Warsaw. No doubt the Perfection studies of Czerny above mentioned might serve as a passage to Chopin, and there are studies of Kalkbrenner, of virtuoso character; Ries, too, has done some good work, notably the first in the Peters set. Then there is Edmund Neupert. His hundred daily studies are original and his études are charming; they suggest Grieg, a more virile Grieg. Take the Thalberg studies, how much more pianistic, even poetic, than the respectable Moscheles' efforts! I know it is the fashion to sneer at Thalberg and his machine-made fantaisies, but we must not be blind to the good qualities in his *Art of Singing on the Piano* (with one possible exception—Henselt—he was the purest singer of all pianists), his études, Op. 26—one of them in C, a tremolo study, is more useful than Gottschalk's *Tremolo*—not forgetting Op. 45, a very pretty theme and variations in repeated notes. The truth is Thalberg has written music that cannot be passed over by any fair-minded teacher. The same objection that is held against Thalberg also holds good in the case of Moscheles; both are old-fashioned. The style in either case is rococo, the ornamentation banal and the tunes trite. But of the two Thalberg prepares the hand better for Henselt, Chopin and Liszt than does Moscheles, as Bülow so fondly imagined.

But the greater part of these names are negligible. There is, however, one man who might be suggested, a composer who is as much forgotten as Steibelt, who wrote a Storm for the piano and thought he was as good as Beethoven. Joseph Christoph Kessler is the one. Chopin dedicated his Preludes, Op. 28, to him, and Kessler dedicated his Op. 20, twenty-four studies, to Hummel. After he met Chopin at Warsaw he dedicated to him a set of preludes (Op. 31). Schumann admired him, wrote of him, and Liszt—who knew everybody and everything—played an étude by Kessler in concert. Withal a well commended young man (he was born 1800 at Augsburg; he died at Vienna, 1872). Let us examine the four books of studies, too bulky and badly fingered. Out of the twenty-four there are ten worthy of study; the rest are old-fashioned. Book I, Vol. I, is in C and is a melody in broken chords peculiarly trying to the fourth finger; the stretches are modern, the study is useful. No. II, in A minor, is an excellent approach to interlocking figures in modern music. Valuable this one. No. III may be recommended as a melody in chord skips. No. IV is useful for the development of the left hand. No. V is confusing on account of hand crossing. No. VI serves the same purpose as No. IV. If you can play Nos. IV and VI of Kessler you need not fear the C minor or C sharp minor studies of Chopin (Op. 10), wherein the left hand plays such an important rôle. Book II has a study—No. VIII—in octaves, but I shan't emphasize its importance, as the Kullak octave school should never be absent from your piano rack. No. X, unisonic study, is good and a foundation study for effects of this sort. It might be practiced before attacking the last movement of the B flat minor Sonata by Chopin. That about comprises the value of this volume. Book III contains little to commend—a study, No. XIII, nasty figures for alternate hands; No. XV for the wrist, excellent as preparation for Rubinstein's staccato étude, and No. XVIII, same Chopin-like figuration for the right hand. Book IV has only a few studies: No. XX for left-hand culture, No. XXI for stretches and a facile thumb, and No. XXIV, a very stiff study, bound to strengthen the weaker fingers of the left hand. It will repay you to look through Kessler; you may find that bridge between Clementi and Chopin which I pretend, or imagine, to be missing. To the solidity of Clementi, Kessler has added a modern technical spirit.

STUDIES AND TEMPERAMENTS.

Naturally every pupil can't be pinioned to the same round of studies. Temperaments are as numerous as the sands of the sea. That is why I suggest these various études. There are other charming works besides Cramer; Heller, for example. Try Eggeling and Riemann as preparatory to Bach, or Jadassohn's scholarly preludes and fugues, with a canon on every page—though he is not such a brave canoneer as Kleugel. In Jadassohn's C sharp minor prelude and fugue is to be found honest music-making. Then there are some pretty special studies. William Mason's Etude Romanza is a scale study (built on the so-called Hungarian scale with the raised second), wherein music and muscle are happily blended; Schuett's graceful *Etude Mignonne*, Raff's *La Fileuse*, Haberbier's *Serenade in D*, from Op. 53; the musical preludes of Isidor Seiss, in which the left hand plays an important part; Ludwig Berger's interesting studies, and a wholly delightful étude in F by Constantin von Sternberg, which I heartily commend. Ravina, Jensen and many of the younger Austrians and Russians have written studies for which a light wrist, facile fingers and an agreeable style are requisites. Joseffy's charming *At the Spring* and Carl Heyman's *Elfenspiel* are in this mode. Nor can we forget the rhythmical problems of Heinrich Germer, of great value, for therein may be found a solution for criss-cross rhythmic difficulties. Adolph Carpé's work on Phrasing and Accentuation attacks the rhythmic problem in the most searching and practical fashion, and there are no doubt many other kindred studies which I have forgotten or else am ignorant of. Sufficient for the day are the studies thereof.

We have now reached the boundaries of the Chopin études, that delightful and tremendous region wherein the technique-worn student discerns from afar the glorious hues, the birds of exotic plumage, the sparkle of falling waters, the odors so grateful after so much inhalation of Czerny, Clementi and Cramer. What an inviting vista! Yet it is not all a paradise of roses. Flinty is the road over which the musical pilgrim toils, and while his ears covet the beautiful sounds his fingers may bleed. Up the peak of Parnassus he mounts, the delectable land of music over yonder. But he will find that his best staff has been Bach, his safest guides Czerny, Clementi and Cramer. The rest may be dispensed with, not so this trio. You may note that with the passage of the years I remain as old-fashioned as ever.

Keep the Emotions Alive with Music

By E. W. ABELL

The great naturalist, Charles R. Darwin, said in the latter part of his life that he regretted having allowed the emotional side of his nature to die out. It is now generally known that our health and happiness suffer from suppression of the emotions. The best example of perfect health and overflowing joy and activity is found in little children, from one to three or four years of age. During this stage their emotions have full play. They shout with laughter whenever the impulse prompts, or burst into a flood of tears when their feelings are wounded. Does anyone believe for a moment, that they would continue to be so plump and rosy and full of fun, if their emotions were suppressed?

Pent-up feelings must have an outward expression. This applies with equal force to men and women, but custom and etiquette step in and balk nature's wise provision for our welfare. In this respect women are more rational than men. They keep nearer to nature's plan. They talk more, thus giving the feelings larger freedom of expression. If their emotions reach the overflowing point they go and have a good cry. Strange, is it not, that we of the stronger sex suppress, in our pride, that which would help us, while we smoke, chew, drink, swear and do other harmful things. For the very reason that men fight nature's laws, by suppressing the emotions, they are driven to these other evil things in the vain search for a substitute.

There is a substitute far better than those we have mentioned. It is music. Through this we can keep alive the emotions that mean so much to our health and happiness. How stimulated and refreshed one arises from the piano when he has put his whole thought and sentiment into some favorite piece. How quickly the tired feeling disappears, and all looks bright, when we grasp the violin and let all of our imprisoned emotions flow out through its sensitive and beautiful tone. This is the best expression of our inner selves, that craves such an outlet, and would otherwise die within us from lack of use.

Of course music, like anything else, can be overdone. Herein lurks danger to the professional player. To give us an hour or two of enjoyment he spends months and years in constant practice. He is, therefore, almost too much under the stimulating influence of music. The great artists, and those who aim to become such, would do well to guard against this danger. They accumulate what might be called a "surplus charge" of music. The professional player may, or may not, realize the situation, but something is apt to happen, unless he regularly gets rid of this surplus charge, as the cloud relieves its electrical tension by a lightning flash to the earth.

The remedy is simple and easy enough if he will apply it. It is to get frequently in touch with a totally different atmosphere or environment from his own, as "plus" electricity gets in touch with "negative" electricity during a thunder storm. Fortunately we are all impressionable and readily influenced by whatever surroundings we put ourselves into. Go to a lecture on geology, astronomy, political economy, or whatever else you know nothing about and in which you have not the slightest interest. That very fact is your salvation. You will get out of your musical self completely, which you cannot do if you attend exclusively those functions in line with your own tastes.

SEÑOR DE MONTOLIU

A New Educational System Attracting Wide Attention

Emile Jaques-Dalcroze and His Method of Rhythmic Development

From Notes Prepared Especially for THE ETUDE by M. Jaques-Dalcroze's American Exponent

SEÑOR PLACIDO DE MONTOLIU

Instructor in Eurhythmics in the Model School at Bryn Mawr College

EMILE JAQUES-DALCROZE

[EDITOR'S NOTE.—*Although the Jaques-Dalcroze system of Eurhythmics was introduced in Europe over ten years ago and has since then received wide recognition in various journals here and abroad* THE ETUDE *has purposely reserved presenting its principles to its readers until it was possible to give them in such manner that a true idea of what the system has accomplished could be gained. It must be understood that* THE ETUDE *does not make propaganda for proprietary methods. Enough of the system has been openly published in French to make its general principles common educational property.* ETUDE *readers should note that this system is in no sense a pianoforte method, or a violin method or a singing method, but a form of exhaustive mental and bodily training designed to make the student more efficient musically before the study of any special instrument is undertaken.*]

A CREATION OR A REVIVAL.

THANKS to Praxiteles and other Greek sculptors of the glorious days of Athens we have saved to us in stone something of the wonderful grace and rhythm of a people who have never been surpassed in standards of intellectual and physical culture. In looking at many of the pictures of groups of students performing the rhythmical exercises of the Jaques-Dalcroze method we are reminded first of all of those wonderful effigies of Greek dancers, bird-like in their lightness and exquisitely beautiful in their fluency.

Inspired by Greek ideals and desiring to create something which would make those ideals more than the mere dreams of an æsthete, Emile Jaques-Dalcroze has devized a series of rhythmic exercises very extensive in number and far reaching in effect, which, taken together with many other educational advances, has come to be known as "Eurhythmics" in English and "Rhythmische Gymnastik" in German.

Emile Jaques-Dalcroze was born July 6, 1865, at Vienna, Austria. His mother was of German ancestry, but his father was a Swiss, coming from St. Croix. In this manner he came by his artist name Dalcroze (of the cross), an Italian form of St. Croix. As a child he was brought to Geneva by his parents where he entered the very fine conservatory of that city. Later he went to Paris where he studied for a time under Délibes (composer of *Lakme* and many delightful ballets). Finally we find him as a young man in Vienna where his masters were Bruckner and Fuchs. As a teacher and musical director he had many varied experiences among which was an appointment as musical director of a theatre in Algiers where he became very much interested in the odd rhythms of the native musicians of northern Africa. After some time he went back to Geneva, settling down as a composer, teacher and musical director. Many of his best known compositions including his children's songs and his most excellent violin concerto date from this time, as well as his orchestral and operatic works. In 1892 he became the Professor of Harmony at the Geneva Conservatory.

HOW THE METHOD STARTED.

It was while engaged in this work that he wrote a series of *Gesture Songs*, which he found immensely popular with children who used them. In teaching time to a little girl he one day fell upon the plan of having her march in regularly spaced steps with the view of giving the child a more definite idea of metre and rhythm. Next arm motions were combined with the steps, then movements of the head, etc., so that many different rhythms were marked at one and the same time.

The result was an elaborate system of rhythmical exercises demanding the finest possible mental discipline of the body. This was many years in the making and during this time Jaques-Dalcroze had an assistant in the person of Fraulein Nina Gorter, who helped him constantly in the working out and in the demonstration of his methods.

In 1905, at Solothurn, a public demonstration was given. Musicians, educators, psychologists and journalists present saw at once that the system was out of the ordinary. The idea of having music as an accompaniment of physical exercise and dancing is not new, but the idea of having every motion the interpretation of certain rhythms,—the artistic combination of different rhythms expressed by different members of the body—is new.

Jaques-Dalcroze has stated that at first he devized his method "as a musician for musicians." Later he realized that his work was of elemental importance in the training of the powers of expression and the externalization of natural emotions. In other words, it could be employed by any student with the view of bringing a better balance between his muscles and nerves and his thinking powers. All pianists know how difficult it is to play three notes in the right hand while the left hand plays four notes. The student of Eurhythmics thinks nothing of beating three-four time with the right arm, four-four with the left arm, marching in five-four time and moving the head in eleven-four time all at the same time. The concentration this demands is, of course, most exacting. In 1910 Jaques-Dalcroze went to Dresden at the invitation of Harald Dohrn and Wolf Dohrn, brothers who had become enthusiastic over the method. There, in a suburb called Hellerau, a remarkable building was erected,—remarkable because of the very new type of architecture, and remarkable because of the large financial investment ($400,000.00) in an enterprise which many might consider visionary and impractical.

A RHYTHMIC EXERCISE AT HELLERAU.

THE INSTITUTE AT HELLERAU.

At Hellerau the unusual activity attracted wide attention and students commenced to arrive from many parts of the world. A very new form of stage with wonderful lighting apparatus and altogether simple and novel scenery,—scenery that was little more than freely flowing draperies—made possible the production of great classic dramas which were given as a demonstration of the bodily and mental control of the students. Everything at Hellerau was in a most flourishing condition until the outbreak of the present unthinkable war. Then a singular test of principle came in the way of Jaques-Dalcroze. Knowing that to incur German enmity meant the loss of all his years of labor at Hellerau, he signed the protest against the destruction of the Rheims Cathedral. The Germans felt that this was unforgivable considering the artistic hospitality and lavish financial support given to the method in Germany. A coterie of his friends followed him to Switzerland and asked him to retract but he was adamant and as a result he is now virtually ostracized from German educational life, and the splendid institution he erected at Hellerau is now being used as a hospital for military purposes.

In 1913 Miss M. Carey Thomas, President of Bryn Mawr College, became very much interested in the system and arranged for its introduction in the model school for girls connected with the college. Accordingly Señor Placido de Montoliu, a graduate of the Hellerau Institute and former teacher at the college, was engaged to introduce the work. Señor de Montoliu was born at Barcelona, Spain, but has spent much time in Germany, France and Russia. THE ETUDE is under obligation to him for much of the following specific information.

Before considering in detail the nature of the work it may be interesting for the readers of THE ETUDE to get an idea of the course of studies at Hellerau as they were conducted under Jaques-Dalcroze. After the war there can be no doubt that whatever Jaques-Dalcroze has accomplished will be valued by all the warring nations alike. First let us quote from Dalcroze himself.

THE PHILOSOPHY OF JAQUES-DALCROZE.

"The first result of a thorough rhythmic training is that the pupil sees clearly in himself what he really is, and obtains from his powers all the advantage possible. This result seems to me one which should attract the attention of all educationalists and assure to education by and for rhythm an important place in general culture."

"But as an artist I wish to add, that the second result of his education ought to be to put the completely developed faculties of the individual to the service of art and give the latter the most subtle and complete of interpreters—the human body." . . . .

"We must from youth up learn that we are masters of our fate, that heredity is powerless if we realize that we can conquer it, that our future depends upon the victory which we gain over ourselves. However weak the individual may be, his help is required to prepare a way for a better future. Life and growth are one and the same, and it is our duty by the example of our lives to develop those who come after us."

"I like joy for it is life. I preach joy for it alone gives the power of creating lasting and useful work. Amusement, an excitement which stimulates the nerves instead of uplifting the spirit, is not necessary in the life of the artist. Of course one must often let oneself go, and I should be the last to defend the so-called moral discipline or a pedantic rule of monastic severity. For a healthy active person the joy of the daily struggle and of work performed with enthusiasm should be sufficient to beautify life, drive away fatigue and illuminate present and future. The condition of joy is brought about in us by the feeling of freedom and responsibility, by the clear conception of the creative power within us, by the balance of our natural powers, by the harmonious rhythm between intention and deed."

THE SPIRIT AT HELLERAU.

In the book entitled *The Eurhythmics of Jaques-Dalcroze*, Ethel Ingham gives an interesting picture of the atmosphere at Hellerau previous to the war:

"An atmosphere of enthusiasm and good will permeates the social life. No community of the kind could have a more delightful spirit of unity than that which pervades the Jaques-Dalcroze school. All students are keen and anxious to live as full a life as possible, every one will willingly and unselfishly take time and trouble to help others who know less than themselves. . . . The moral and mental tone of the College is pure and beautiful, indeed it could not well be otherwise, for the work in itself is an inspiration."

The system of Eurhythmics as applied to music is designed to prepare the pupil before the study of an instrument is taken up. Paderewski in speaking of this has said, "I feel confident that a time will come when music will be applied in the broader general sense to education, physical as well as mental. Jaques-Dalcroze, for example is working along this principle and has followed a line of thought likely to be more fully pursued as time progresses, and pointing toward the general use of music as a developing factor."

The course at Hellerau included many things beside the rhythmical exercises, but that course was intended as a training for teachers. In the application of the method in ordinary cases many things are omitted. It is interesting to note, however, how the time was divided into lesson periods at Hellerau, as this gives an idea of the comprehensiveness of Jaques-Dalcroze's methods. In the first year of the normal course the following studies were given each week: Rhythmical Gymnastics, 5 hours; Improvization, 2 hours; Ear-training and sight-reading, 4 hours; Musical Theory, 1 hour; Choral singing, 2 hours; Exercises in Gesture, three half-hours; Dancing, two hours; Plastik (Posing), 2 hours; Turnen (ordinary gymnastic exercises) 3 half-hours. It must be noted that everything is done to promote control of the body. Piano study, voice study, etc., as we understand them are not a regular part of the course until the last year. The teachers who teach the Jaques-Dalcroze method outside of the institution spend most of their time upon the Eurhythmics (Rhythmical Gymnastics), Ear Training and Improvization.

One of the important facts to realize about the Jaques-Dalcroze system is that while it certainly furnishes a most excellent foundation for a musical training with any or all instruments it is by no means limited to that. The capacity for concentration, quickness of perception, the qualities of initiative and imagination, fostered by the Jaques-Dalcroze system are of value as a preparation for any life-work no less than that of an artist. This aspect of the system is especially important when we remember how many factors there are in modern life to dull the wits. This age demands the specialist who can do one thing well, and who will follow along on a definite routine to the end of the chapter. Valuable as this specialism may be in some respects, it has a terrible tendency to turn what should be a free-spirited, broad-minded, well-balanced human being into a mere machine, an automaton.

HOW EURHYTHMICS IS TAUGHT AT THE BEGINNING.

The following statement is especially remarkable, as it is presented with only a few slight editorial changes exactly as Señor de Montoliu has given it to THE ETUDE. One year ago Señor Montoliu was making his first efforts to learn the English language.

"Eurhythmics is a personal experience," says Jaques-Dalcroze. "It is an experience for the pupil and for the teacher. Every new class, every new pupil is a new experience. Before really starting the methodical teaching of Eurhythmics the teacher ought to examine the rhythmic aptitudes of his pupils.

"As a first exercise the teacher ordinarily lets the pupils walk, keeping time to the music. He improvises in the style of a march, changing the tempo gradually. The pupils must follow strictly in time, that is, they must represent by steps the 'pulse of the music.'

"It is quite natural for us to walk. This function does not require any special care or concentration and it is the least complex motion to submit to the time of the music. To keep time is apparently an easy matter. But you will find musicians and dancers who are not able to keep time by walking in a slow 'tempo,' or, if they keep time, they lose their balance or they walk in a quite ridiculous way. Others find trouble in keeping time to quick tempos. The teacher's eyes have to be trained to analyze the movement and to catch the defects and their origin.

"A man whose mind and body are in a good condition will easily keep time by walking fast or walking slowly. The impediments which generally interfere with correct walking or moving in time are of different kinds.

"1. Mental impediments. The mind does not perceive the division in even or equal beats, it is not able to measure the time regularly, or, being able to do it, the mind does not notice that the steps come too soon or too late.

"2. There are physical impediments. A defective coordination between brain and muscles, stiffness of the joints, excessive muscular tension.

"To examine the pupils more completely the teacher will let them move the arms or the head in time to the music, or swing the torso; in one word, the teacher must examine every single joint separately.

"Very often these defects are only apparent. Many people having a good sense of rhythm and the limbs in a perfect condition, get nervous at the moment they are required to move in time to the music. This anxiety makes their joints stiff and the movement is not correctly executed. In this case the teacher must persuade the pupil to let himself go, to let his subconscious mind express itself spontaneously. At times we are all liable to do some movements incorrect because we lose confidence in our subconscious faculties, because we forget that our limbs and our nerves very often know much better than our minds what they have to do.

"The attention has to be trained to obey without hesitation the commands given by the teacher in order to be kept continually awake. For instance: the pupils are walking forwards and at the command given by the teacher they are required to walk backwards, or stop, or jump, etc.

MASTERING THE BODY.

The change in the movement has to be done strictly and on the right beat and just on the next beat following the command. These exercises are of the greatest importance and they are necessary to avoid the danger of killing the independence and the elasticity of our mental concepts. All the movements have to be done automatically sooner or later, but the mental attitude must be kept responsive, clear and always master of the body.

"By means of these exercises the teacher will be able to notice the right or the wrong condition of the pupil's mind and of his nervous coördinations. Some people understand quite well what they ought to do at the teacher's command, but at the moment of execution they hesitate and the order given by the brain to the muscles comes too late. In other cases, without hesitation in the mind's decision, the nerves transmit the order too slowly. And still in other cases the defective condition of tendons or of the muscles, a wrong position of the torso or an excessive muscular tension disturb the perfect execution of the movement at the right time.

"When the pupil is able to follow the music, keeping strictly in time, he can begin the real rhythmic training. The double time 2/4 measure composed of quarter notes is the most rudimentary form of rhythm. The value of the quarter note is represented by a single step and the arms act like a metronome, representing the beats of the measure. The emphasis on the first beat is represented by stamping the foot and by an increase in the muscular tension of the arms. Later on the pupil is trained to do the opposite; that is, walk the beats of the measure and represent by motions of the arms the values of the notes.

FRONT ELEVATION OF THE INSTITUTE AT HELLERAU, NOW A MILITARY HOSPITAL.

A PERFORMANCE OF "ORPHEUS" AT HELLERAU.

"As a rule every note's value is represented by a step or a movement having the same duration as the note. Our mind can measure the time only to a certain limit. To measure the value of a long note (four quarter notes, five, six, seven, etc., quarter notes) our mind has to be helped by the subdivision into quarter notes. Thus at the beginning the half, the three-fourths, five-fourths, six-fourths notes, etc., are represented by a step followed by other movements of the foot representing the second, third, or fourth quarter note of the value.

"We give an especial emphasis to the training in mental division of the time. There is an infinite variety of these exercises to train the pupil in the dividing of a given value into two, three, four, five, etc., parts.

SOME EXAMPLES OF EXERCISES.

a). The feet walk a rhythm and the hands represent the counterpoint to this rhythm.
b). The pupil sings a melody while the arms beat time and the feet walk in syncopated quarters or eighths.
c). Beat three beats with one arm against two or four with the other arm.
d). A rhythm is taken by the feet while the arms take it twice as fast or three times as fast. And so forth.

"The rhythmic combinations and the coördinations of movements become gradually more and more complicated; the ear is trained and developed, the power of concentration becomes increased to the highest grade and the brain acquires a control on the body more and more complete.

"For all the exercises the teacher improvises the music and some of these exercises are executed in a form of what is termed a 'realization;' that is, the pupil has to find out by hearing the kind of measures composing the rhythm, the values of the notes and the phrasing. Then he must execute the rhythm improvised by the teacher beating time with the arms and representing by steps the values of the notes. The 'realization' receives a high grade of concentration: it is not enough that the mind catches the rhythm, but it is necessary to hold it in the memory and the body must execute it strictly in time and without hesitation. That is not possible at the beginning, but with the practice the ear is trained to listen sharply and to find out the rhythm; the rhythmic images in the brain become more and more clear; and the body gets more and more responsive to the brain. Thus after some months the pupil is able to 'realize' (execute) difficult rhythms with entire freedom.

"Freedom is what this training by the rhythm gives us. The rhythmic combinations are infinite, and what we learn is not to execute one, two or a thousand rhythms, but we develop the mental aptitude for hearing precisely any rhythm played and the physical aptitude to reproduce them spontaneously by movements of the body. Very few experiences in my life have given me so much delight as the performance of one 'realization.' There is indeed an intense feeling of pleasure in letting oneself be carried away by the magnetic power of the music, and at the same time becoming conscious that mind and body are working in perfect connection.

RHYTHMIC-PLASTIC SELF-EXPRESSION.

"When the pupil knows and has assimilated a certain number of different measures (for instance, 2/4, 3/4, 4/4, 6/8) and a certain number of notes ([notes]); when the pupil is, above all, able to 'realize' rhythms composed of the elements he knows, then he must aspire to more elevated work. All he has acquired by the rhythmic training has to be used now as a means for self-expression."

a). The pupil improvises a rhythmic period walking the values of the notes and beating time with the arms. Then he executes the same rhythm but interpreting it with the feeling and style he wants. Afterward another pupil interprets the same rhythm with another feeling and style.

b). The teacher improvises a rhythmic period on the piano or plays a phrase of a composition. Then the pupil interprets it by steps or gestures, or by both together, expressing the feeling of the music played.

c). The teacher plays a rhythm in the style of a question. Then the pupil improvises the answer plastically and rhythmically.

d). A pupil improvises a rhythm by steps and gestures without any feeling but only in a decorative style.

e). A pupil sings a melody and makes a counterpoint to it by gestures or steps in the same style and following the expression of the music.

f). A pupil improvises a rhythm by gestures or steps, then another one improvises on the piano following the rhythm improvised by the first.

g). A pupil sings a melody and represents by movements of the hands the line of the melody.

h). The pupil must follow the expression of the music only by walking, without using any gesture of the arms.

Musical Education in Poland Yesterday and To-day

By HENRIK OPIENSKI

Conductor of the Warsaw Philharmonic and most noted of present-day Polish Critics

This article was intended for publication in our Polish issue last month, but was delayed by the war. Mr. Opienski and his family have escaped from the war zone and are now at the residence of Mr. Paderewski in Switzerland. Mr. Opienski is one of the foremost Polish musicians.

THE first traces of a methodical system of musical education in Poland are found in the establishment of a faculty of music at the University of Cracow towards the commencement of the fifteenth century. This course was in the beginning—as in other cases—confined to pure theory; music was included in the "quadrivium" (the "four liberal arts": Music, Arithmetic, Geometry and Astronomy), but the professors engaged in teaching this "mathematical science" had also been active performers in their profession.

One of the most famous German composers, Heinrich Finck, who came to the court of King Jean Albert of Poland (about 1490) derived his musical education, according to the testimony of his nephew Hermann Finck (Preface to *Melodias in quibus magna artis perfectio est, compositæ ab Henrico Finckio) exclusively* to Polish teachers in Cracow.

The first manual of Musical Theory in Poland *(Opusculum musice)* appeared in 1519 in Cracow. Its author, Sebastian de Felstin, a distinguished composer, had many pupils but was not a professor at the university. An article found in the *Acta Rectoralia* of the university informs us that the teacher in musical theory and composition at that time was a certain Martin de Krosno, who employed a manual very much used in the sixteenth century, entitled *Ornitoparchi musicæ micrologus*. This teacher could not have been very distinguished since his name is known to us only through a complaint lodged against him before the rector of the university by his pupils "quia cos non perfecte compositionem docuit" (that he does not instruct us sufficiently in composition). In addition to the course offered by the university, which disappeared toward the end of the seventeenth century, Poland of the Middle Ages and of the Renaissance period possessed a number of Schools of Singing and Chapels belonging to the different dioceses, above all the chapel of the Cathedral at Cracow (The Romantists, in 1542). In the second half of the seventeenth century we learn of the existence of colleges and musical scholarships founded and directed by the Jesuits at Cracow and Lublin (licensed by King Jean Casimir in 1657) existing until the end of the eighteenth century.

THE MUSIC SCHOOL IN WARSAW AT WHICH CHOPIN STUDIED.

The modern school of music in Poland did not come into existence until the beginning of the nineteenth century. Its development is linked with that of the dramatic school established in 1810 as a preparatory course of the National Theatre of Poland founded at Warsaw in 1708. This school, conceived after the plans of the celebrated "Father of the Polish Theatre" Adalbert Boguslawski, was reorganized in 1815 and increased by a new music section (two classes) directed by Joseph Elsner and J. Wejnert. To Joseph Elsner is due the great honor of having been the principal factor in reorganizing this school of music, which counted among its pupils the glory of Polish music, Frédèric Chopin.

Elsner (1769-1854), born in Silesia, was conductor of the orchestra at the opera first in Lemberg, and then, after 1799, in Warsaw. He was appointed professor of music in 1815 at the school where he had only one object—that of creating a model school of music in Warsaw. Aided in his enterprise by the "Society of Religious and National Music" (formed in 1816) and employing the pedagogical principles of Pestalozzi completed by Pfeiffer, and the methodical rules of Naegeli, he arrived at the end of the year to inaugurate the reform of the dramatic school. The principal object of the reform was the creation of a special course of music devised in three classes. The professors appointed were Charles Kurpinski (opera conductor and much esteemed composer) for instrumental music and theory, "to assist in piano study;" Valentin Kratzer for vocal music; Antoine Wejnert for classes in singing; Elsner as director. The course in piano and vocal music was arranged in three classes.

Having inaugurated and completed his first project, Elsner at once commenced to make new plans. He suggested that the special course in music ought to be preceded by a course in elementary music so as to form a complete whole; then the institution of a "conservatory of music" corresponding to a secondary education; and finally the establishment of an advanced course in music to be added to the faculty of fine arts at the university. These plans, accepted by the Commission (the Minister) of Public Instruction and of Affairs of the Interior in the Realm of Poland (created in the Congress of Vienna 1815), were carried out in the year 1820. The following outlines the system of musical education in Poland at that time:

I. Primary School (Solfeggio, and part singing).
II. Secondary School or Conservatory, divided into two classes:
  Class 1. Voice and Piano; principal subjects, French, Italian, Declamation and Lessons in Dancing.
  Class 2. Advanced Singing; Piano (for concert playing); Practical Dramatic Course.
III. Advanced Course, in conjunction with the University as a section of the faculty of fine arts:
  Music from the æsthetic point of view; A course in practical composition; Study of the organ; practice in figured bass; The study of string and wind instruments (both woodwind and brass).

The professors were: At the Conservatory, Kratzer, Wejnert, Fem Nade (advanced singing), Holpe (piano), Kndlicz, the very celebrated actor (dramatic art).
At the Advanced Course in the University: Elsner (composition), Würfel (organ), Brielawski, the famous violinist (string instruments), Winen and Barthl, an excellent French flutist (wind instruments). The appropriations for the entire school were fixed at 48,500 Polish florins.

ELSNER AND CHOPIN.

The engagement of an Italian "maëstro" from Vienna, named Soliva as professor of advanced singing, an ambitious gentleman with a talent for intrigue, brought about in 1826 a division of the Advanced Course. This resulted in the establishment of a school for singing and instrumental performance under the direction of Soliva and a Central School of Music, always connected with the faculty of fine arts, under the direction of Elsner with a course of three years. This course comprised only the study of counterpoint, composition and piano.

At this school Chopin became a student in 1827. A boy of fifteen, already admired as "the best pianist in town"—pupil of an old Viennese piano teacher, A. Zywny,—at the age of seventeen he had no more need to follow the course in piano playing. He then studied only counterpoint and composition under the direction of Elsner during the years 1826-27, 1827-28, and 1828-29. The interest taken in Chopin by Elsner increased in time to an intimate friendship, judging by the official reports, which read, at the end of the second year, "exceptional talent," and at the end of the third year "exceptional talent—*musical genius*." Chopin never ceased to have the greatest confidence in Elsner's counsels. The intelligence and breadth with which Elsner treated Chopin's talent in permitting him to "follow out his own new and characteristic ways" and in instructing his pupil to "seek to surpass his teacher" may be regarded as the highest type of pedagogy.

As a rule Elsner was very exacting with his pupils, and an ardent admirer of Polish music. He did much to develop the autocratism of Chopin and of the latter's taste for national music, which according to Chopin's own words constituted "his most ardent artistic aim" (letter to a friend, J. Woyciechowski, in 1831).

Among the pupils who studied at "The Central School of Music" in Warsaw contemporaneously with Chopin were the following distinguished musicians: Dobrzynski, composer of a *Symphony on Polish Themes* (mentioned in a convention at Vienna, 1836); Nowakowski, author of a *School of Piano Playing*, very widely circulated in his time; and Ortowski, later a professor at the Conservatory in Rouen, and others.

Piano study at the Central School of Music was organized after a method employed by leading teachers in Vienna. In the program of an examination (Report of July 22, 1828) is mentioned as having been performed by the students, the Studies of Cramer, a Rondo of Kuhlau, a Phantasie of Hummel, etc.

FOUNDATION OF THE MODERN WARSAW CONSERVATORY.

The political events of the year 1830-31 and the Russian reaction against the autonomy of Poland, followed by the revolution, put out of existence the most important institutions of the realm. The Central School of Music was closed on the thirty-first of December, 1830, "on account of the reduction in governmental expenditures." Not until 1835 was the conservatory partially reopened as a school of singing in connection with the theatre, only to be closed, however, in 1841. Eighteen years elapsed before the foundation of a school of music bearing the official title, "Institute of Music of Warsaw," which continues to exist under that title up to the present time. The violinist, Apolinaire Kątski (pronounce Kontski), brother of the celebrated pianist Antoine, collected sufficient private subscriptions to assure the institution a means of existence. The most famous national composer—after Chopin—Stanislas Moniuszko, was at once appointed professor of Theory and Composition. The Polish insurrection of 1863 again arrested the development of the institution for a time. A reorganization after the year 1864, however, permitted an enlargement of the field of activity of the Institute through the formation of new classes, including instruction in wind instruments. A subvention obtained from the Russian government soon changed the purely Polish character of the school, which thereby became a semi-official institution. After the death of Kątski (1829), and after a short term under the direction of Alexander Zarzicki, there were no more Polish directors until 1905. The functions of director were discharged by an administrative committee composed for the most part of high Russian functionaries in Warsaw.* A pedagogic counsel, subject to the authority of the administrative committee, were responsible for all questions relating to the details of music study.

This system holds at the present time with the difference that in 1905 a change was inaugurated in the appointment as director of musician, Ernst Mlynarski (now conductor of symphony concerts in Glasgow), who was followed by an excellent violinist, Stanislas Barcewicz. The development of the Institute has permitted the creation of a number of classes, both principal and auxiliary. The subjects taught in the principal classes are composition (including harmony and counterpoint), piano, violin, violoncello, double bass, organ, all wind instruments and voice (solo). The auxiliary classes give instruction in theory and harmony for classes in piano, violin (and other instruments, string and wind), piano for violin classes (and other instruments, string and wind), History of Music, History of Polish Music and ensemble singing (obligatory for all students). There is also a class in Drama, Opera and a class for Military Instrumentation. Candidates for positions as leaders of military bands are subject to examination by a special commission.

WHEN PADEREWSKI WAS A MUSIC TEACHER.

Among the professors of the time of Katski's directorate and that of Zarzycki the best known were Ladislas Zelenski (successor to Moniuszko as instructor in composition); Ladislas Gorski, a highly distinguished violinist and composer, excellent teacher, and author of a widely used *Violin School*, himself a pupil of Katski and Kiel (for composition in Berlin)†. Rodolphe Strobl, professor of piano playing; M. Roguski, professor of theory and harmony, author of a *Course in Harmony* (in collaboration with Zelenski); also, for four years, I. J. Paderewski was instructor of a class in piano playing. Paderewski at that time (1878) was a young man of eighteen, who had been recommended as "laureate" in the same conservatory.

After Zelenski accepted the appointment of director of the conservatory at Cracow in 1883, the class in composition was offered to Sigismund Noskowski, one of the most celebrated of Polish composers (died 1911). The successor to Gorski in 1888 was Stanislas Barecwicz (pupil of Lauh) appointed 1911 as director of the Institute. Succeeding Strohl was Alexander Michalowski (pupil of Moscheles) who became professor of piano playing to the advanced class. At the present time the professor of composition is Roman Statkowski, a very distinguished composer, laureate of the International Convention held in London, 1898, and composer of the opera *Filenis*. He succeeded Noskowski in 1904. The class in organ playing was entrusted in 1904 to one of the leading master organists of Poland (also professor of counterpoint), Mieczislas Seirzynski.

*For a number of years the functions of director were confided to a vice-president of the Court of Appeal in Warsaw, merely an amateur in music.

†In the beginning of 1888 L. Gorski left Warsaw to reside in Paris, where he was soloist among the first violins at the Lamoureux Concerts, and afterwards a much appreciated soloist. He has lived in Switzerland since 1902.

PIANO STUDY IN WARSAW.

The piano course, which is of course the most popular, is divided into four grades: preparatory, elementary, medium and advanced. The period of study, which is rarely less than six years, depends in length upon the general and personal qualities of the students. As part of the annual examinations, which take place in the month of June before a commission of the Pedagogic Council, there are at the end of each year public concerts given by the best pupils. The teachers of the preparatory and elementary courses are nearly all pupils of Michelowski. The spirit of the conservatory method, however, is not lacking in liberality; in the medium grade are teachers from other institutions, such, for instance, as Mlle. K. Jaczynowska, an excellent pianist and pupil of Rubinstein.

The most remarkable and representative of the younger Polish composers are nearly all pupils of the Institute of Warsaw, above all pupils of Noskowski. Among them may be mentioned Henri Melcer, eminent pianist of the Leschetizki school, composer of an opera, *Maria*, two piano concertos, and a number of smaller piano pieces including some transcriptions of the songs of Moniuszko; Rozycki, composer of two operas, a few symphonic poems and a great number of piano pieces; Gregory Fitelberg, an excellent conductor (conductor at the Imperial Opera, Vienna, 1912-13), composer of very attractive modern works, including two symphonies, two symphonic poems, *Polish Rhapsody* for orchestra, and numerous tuneful pieces; Charles Szymanowski, perhaps the most gifted of all the "Young Poles," at times too exuberant in his modernity, but of indisputable masterfulness, composer of Preludes, Studies and two sonatas for piano, an opera, and smaller pieces, etc. Szymanowski was not a student at the conservatory, but was a private pupil of Noskowski. In spite of the fact that the conservatory of Warsaw had the honor to include I. J. Paderewski, we cannot consider him as a representative of the Warsaw school of pianists. After having left the city very young—though a teacher in the conservatory—he further pursued his studies for a considerable time in Vienna under Leschetizki, thereby establishing the world-wide reputation of his master.

MIKULI, THE PUPIL OF CHOPIN.

The traditions of Chopin as a piano *teacher* were not cultivated in Poland except to a certain degree by Charles Mikuli—a pupil of Chopin in Paris, 1844-48—who was professor at the conservatory of Léopol, and died in 1897. It appears that Mikuli as a pupil assisted in preparing the "Method of Methods," a pedagogical work projected but not completed by Chopin. The Conservatory of Léopol, where from 1858 Mikuli filled the double rôle of director and professor of piano-playing, was founded in the second half of the nineteenth century by the "Society of Music in Galicia." After the death of Mikuli, who, especially as a piano teacher, enjoyed a great reputation but was unable to found a school in spite of the traditions he inherited, the care of the advanced piano class devolved upon the Tschek pianist Wilhelm Kurtz, of the Vienna school, and a new director was found in the composer Miecrslas Soltys. Stanislas Niewiadomski, a Polish composer well known by his melodies, is professsor of theory and Musical History. The Conservatory of Léopol, which gives instruction in all kinds of wind and string instruments, is subventioned by the Austrian government. A special commission of professors named by the state acts as an examining body, giving permission, however, to study only music approved by the government (similar commissions exist in four other Austrian towns.

The school of music founded by the Society of Music at Cracow in 1875 was changed by ministerial leave to a Conservatory in 1883. At this time, Ladislas Zelenski, having left Warsaw, was named director and professor of Theory and Composition at the institution.

Among the teachers who contributed principally to the development of the Conservatory of Cracow were many of first rank, including Joseph Adamowski (now in Boston) as professor of the violoncello; Boleslas Domaniewski, pianist, pupil of Rubinstein; and his successor since the beginning of 1900, George Lalewicz, pupil of Leschetizki, who in 1912 was nominated Professor of The Imperial Academy of Music in Vienna. There are also three classes in piano study, divided into three grades, lower, middle and upper, which have added very greatly to the high reputation of the school.

With the name of Boleslas Domaniewski is associated the development of the youngest school of Polish music founded by the "Society of Music in Warsaw." About the beginning of 1890 there existed a dramatic school and a course for organists. At the beginning of 1900, the school had been enlarged by classes in piano, theory, violin, singing, etc., that have trausformed these courses into a school which at present enjoys great renown. This institution has also been the first to introduce into musical education all the most modern methods of study. In the theory class the system of Hugo Riemann has been, to some extent, introduced; a class in solfeggio is trained according to the method of Jaques-Dalcroze; Domaniewski's method of piano study has some affinity with Breithaupt's *Naturtechnik*, and a volume of finger exercises entitled *Vade mecum*, by Domaniewski is very widely employed in the music schools of Poland and Russia. In addition to the course in Musical History, there is also a course in musical æsthetics (acoustics), and it is hoped to establish an ensemble class in ancient music.

Besides those already mentioned, there are schools existing in all the principal towns of Poland and numerous private institutions for the study of music. At Léopol there are piano schools which have such eminent teachers as Henri Melcer of Warsaw or Ignatz Friedman, an excellent Polish pianist of Berlin, coming once a month for the course. In Cracow there is also the Institute of Music of Mme. Czop-Umlauf, a highly endowed pianist, pupil of Domaniewski.

The Jaques-Dalcroze method has of late begun to occupy a somewhat important place in our music study. At Warsaw there are two institutions directed by pupils of this eminent Swiss artist: the school of Mme. Kutner, and the branch establishment of the Institute of Hellerau, conducted by Mme. Mieczynska. The most highly esteemed representative of the method of rhythmic-gymnastics at Léopol is M. St. Glowazki, professor at the conservatory.

Since Poland has not existed as a separate political government over a hundred years, it has unhappily been unable to participate for a long time as a State in the development of music study, and if in spite of a number of great artists of genius that Poland has produced the general condition of musical culture leaves much to be desired, it is to be hoped that when political order is re-established in Europe, the future government of Poland will be able to conduct the study of the great art of music in a manner more favorable for the formation of a taste for serious music among the masses of the population, and for the development of national Polish music.

The Smile that Wins

By EVA HIGGINS MARSH

All teaching is "line upon line, precept upon precept." Yet so earnest do we become in all our pedagodic duty that we neglect to refresh mind and body enough to be *amiable*. Repetition of "line upon line" does not always fall upon dull ears; it may be they are weary. *Your tone* may be dull or weary also, or your manner absent-minded. Old ideas must be reclothed with each changing season, as well as an ample new stock added.

A child whose chief fault was to stammer and to repeat needlessly in her playing was once taken in spirit from the piano to the doll house by a patient teacher. Together they planned the making of a doll dress, they studied the pattern, cut to fit; they pinned it in imagination onto a rose flower lawn and cut the outline faithfully; next came the firm, even stitches that fastened sleeves or other parts of the dress together. Long uneven stitches produced ungainly, sloppy results. The analogy is obvious. "Guess that measure was only *basted* in," she said. She understood!

The precept, "you can catch more flies with molasses." is homely but apt. Reserve your most winning smile and cordial manner for that wayward boy. Aim to make each lesson attractive. Let each pupil leave your studio with the memory of a happy hour with an agreeable companion. This does not mean not to be truthful and sincere, but it does mean that we know what outside interests a pupil has and speak on these subjects with him.

Cordial relations with the parents is also good policy, for it helps in establishing a necessary spirit of co-operation. To this end inaugurate "mother's day" or monthly talks or letters, dealing specifically with some topic, that the parents may better understand the teacher's problems. Home and studio must be in sympathy.

Sarcasm is poor policy, for its action is reflex, and it never adds to one's teaching efficiency. To speak disparagingly of another teacher, his work or his pupils, is as unwise as it is unprofessional. There is the teacher who is too amiable, everything is "just beautiful" or "perfectly all right," and there is the teacher who, with his wagon hitched to a star, never comes near enough to the ordinary pupil to give him real encouragement or personal interest. Do you need pupils? Study each one and make him need just you.

Making Play of Music Study

By the Well Known American Pianist
ARTHUR SHATTUCK

Eating, sleeping, work and play—these four things are the essentials of life and if you would have a happy life and a long one you must eat a little, sleep a little, work a little and play a lot. Not to be able to distinguish between work and play is to fail in the fine art of living. Everything is either work or play. Baseball is play, when engaged in for pleasure, but it becomes work when professional players earn a living on the diamond.

We have men who are paid for reading books, for playing golf, billiards and baseball and then we have a very much larger number who do all these things for pleasure and who are glad to spend their money in order to be able to do so. We have men of great wealth who devote their time to the study of mathematics and science, who have neither the desire, nor the need for remuneration, and we also have whole armies of people who depend on acquirements of this description for their daily bread. Many men and women are musicians for pleasure; others follow music as a profession for profit. No matter what the occupation, even gardening or carpentering—it may be either work or play. It is the prompting motive that distinguishes between work and play.

It often happens that little or no choice of work is offered to young people but they can all choose their pleasures. I wonder if it would not be a good idea to select for pleasure something that might be of use in the future. I do not for a moment suggest that if a man selects golf as a recreation that he should feel in duty bound, in case of financial reverses, to become a golf professional—or if he cultivates his musical bent that he could teach music for a living, but I do believe that every game is useful in developing certain faculties and that play may be as useful to a man or woman as devotion to serious study.

A friend of mine who had passed a few weeks at the home of Anton Rubinstein told me that one day he surprised the great Russian pianist by walking, unannounced, into his study. Instead of finding the celebrated musician wildly struggling with the gods for inspiration my friend discovered him, with his back towards the open door, tossing three tennis balls in the air with the dexterity that a professional juggler might have envied.

RUBINSTEIN AND THE TENNIS BALLS.

The pianist's whole soul was in his play for the time being. The tennis balls flew and were caught as if by magic. Every move and action was the personification of ease and grace. The spell was finally broken when my friend's dachshund trotted into the room and tried to get into the game. The tennis balls fell on the floor and with some confusion the eminent virtuoso said: "As a boy I was adept at amateur jugglery. True, time may be put out at better interest, in some pursuits than others and I presume some may have thought that as a boy I wasted a lot of precious time juggling with sticks, stones or apples, but I know it was the perfect independence, yet harmony of my two hands as a juggler, that made me successful as a pianist. Play, properly chosen, should be an assistance to, as well as a relaxation from, work. When my work tires me I become a juggler and when my play tires me I am again ready for work."

Many men engage in no form of recreation as such and this is deeply to be deplored. If a man cannot play baseball he can at least go out to the grounds and sit in the open air of the grand stand and "root" for one of the two opposing teams. Men who lead sedentary lives, when they retire from business usually break down in health unless they are open air cranks or baseball fans. This is especially true of those who retire on account of an age limit. As a rule these men live but a short time and the cause is that they have no resource—nothing to occupy their minds and their bodies. Poor young old men—they have never realized that play is as important as work and they fall by the wayside when they should be still good for a quarter century run.

What Music in the Public Schools Is Accomplishing!

By ENOCH PEARSON

Director of Music, Board of Public Education, Philadelphia

[Editor's Note.—*Mr. Enoch Pearson, whose work in connection with the Philadelphia Public Schools has given him a national reputation, was born May 21, 1863, in Epping, New Hampshire. His musical studies were conducted in Boston under the following noted teachers: Piano, with John Bilson, Karl Suck and B. J. Lang; organ, with H. M. Dunham and S. B. Whitney; 'cello, with Wulf Fries; voice, with Myron Whitney; harmony, with J. C. D. Parker, Stephen A. Emery and Percy Goetschius; instrumentation and conducting, with Carl Zerrahn; public school music and supervision, with Luther W. Mason and Hosea B. Holt. He organized the Department of Music in the Board of Public Education in Philadelphia eighteen years ago, when music was introduced in the public schools of that city. As Director he now supervises the work of thirty assistants, six thousand teachers and three hundred thousand pupils.*]

MUSIC FUNDAMENTAL.

The elementary schools of the United States may be grouped into two classes, private schools and public schools. Private schools are administered by individuals; public schools by the State. Private schools teach what they please; public schools what the law directs. Private schools sell instruction in such subjects as may be desired by the parents of a particular number, class or type of pupils. Public schools provide instruction in such subjects as the State believes best adapted to the development of its future citizens. Subjects taught in private schools *may* be fundamental; those taught in public schools *must* be. The fact that music is universally included in the curricula of the public schools is conclusive evidence that the State regards it not as a superficial accomplishment, but as fundamental in the evolution of superlative citizenship.

FUNDAMENTAL BECAUSE FUNCTIONAL.

There was a time when the accumulation of information was accepted as the criterion of educational achievement. In those days the subjects of study to which the attention of the pupil was called were limited to the fewest possible number. Hence the proverbial three R's—reading, 'riting and 'rithmetic, approximated the sum of public school endeavor. To-day the end and aim of education is not the accumulation of information *per se*, but the development of mind-power, the ability to think rightly, clearly, and quickly. To this end many subjects of study are brought to bear upon the pupil instead of a few subjects. Music is simply one of the number.

NOT NEW.

Music is not new in the schools, the work having been begun in Boston in 1828. Other cities followed Boston, until to-day there is scarcely a place in the country making any pretension whatever to the maintenance of good schools, where organized work in music is not included in the curriculum.

It is the organization of instruction in the sight-singing of music, which in any way is new; and one might question the application of this term to a department of an art with eighty-seven years of professional effort and practice to its credit, when we recall that the art itself, dating from the birth of Bach, the father of modern music, to the death of Beethoven, since whose time but little has been added in material, form or content, can count but a hundred and forty-two years.

CONDITIONS.

In the discussion of music in the public schools it will be well to have clearly in mind the specific conditions under which the instruction is given. Let us assume a group of some fifty children averaging approximately six years of age, assembled in a class-room in charge of Miss A., a duly trained and legally elected teacher, in a building containing perhaps many other groups of varying ages and grades, in charge of other duly trained and legally elected teachers, and all working under the general supervision of a principal. To such a group of pupils we apply the term school. While in many places semi-annual promotion instead of annual promotion is the practice, and while in the smaller towns and villages two or more grades may be assembled as a class in charge of a single teacher, the conditions suggested are fairly typical of those which generally obtain.

These fifty children will come to Miss A. five hours a day, five days in the week for the forty weeks comprising the school year. During this time they will be instructed by her in various subjects, including music, and be known as first-year pupils. The following year they will pass on to Miss B.'s room, remain and be instructed by her for a year, and be known as second-year pupils. Thus for eight consecutive years they will pass from room to room and teacher to teacher, receiving from each instruction in various subjects,

Enoch Pearson.

always including music, and successively will be known as third-, fourth-, fifth-, sixth-, seventh-, and eighth-year pupils, theoretically entering the high school at fourteen years of age, where for four years they will be known as freshmen, sophomores, juniors and seniors, respectively. If the organization is a large city system, there will be, in addition to the primary, grammar and high schools, perhaps a normal school and a school of pedagogy for the training of female and male teachers, respectively.

During these twelve years of school life, at least sixty minutes a week is devoted to sight-singing. In the first eight years, the sixty minutes a week is divided into five daily music periods of twelve minutes each. In the high school the entire sixty minutes are taken as a single hour period once a week. In the first eight years the instruction is given by the regular grade teachers in charge of the several classes working under the general supervision of a director. In the high schools, normal schools, and schools of pedagogy, the instruction is given by the director personally or by specially trained assistants.

Working under these conditions, in many ways ideal, and in others leaving much to be desired, it will readily be seen that a course of study, determining exactly what shall be taught in each grade, is absolutely essential. Furthermore, a director will be necessary, first, to prepare the course of study; second, to instruct the teachers in its application; third, to visit and supervise the work of teachers and pupils; and fourth, to unify the work of the several schools of a given town or city. Music, therefore, in the public schools more often than otherwise is taught by the regular grade teachers working under the general supervision of a duly trained, properly qualified, and legally elected director.

During the eighty-seven years which have elapsed since the introduction of organized instruction in vocal sight-singing into the public schools, thousands of directors working literally with millions of pupils have inevitably discovered approximately what can and what cannot be undertaken to advantage with pupils of a given age and grade. Moreover, during this period, and under these uniform conditions, a method of procedure or way of working necessarily has developed; and while oftentimes there may seem to the layman to be as many methods as there are directors, there are nevertheless certain fundamental principles upon which the labors of all are based. These fundamental principles are as firmly fixed, as generally known, and as uniformly accepted as is the order of tones and semitones in the diatonic scale and the fingering of these several scales upon the piano. Furthermore, the practice of this firmly fixed, generally known, and uniformly accepted way of teaching and supervising music in public schools is as much a profession, requiring special training for the work and experience in its application, as is that of the pianist, violinist, or the practitioner in any other branch of the art of music or of teaching.

STAFF-NOTATION.

Among the few fundamental principles upon which instruction in vocal sight-reading in the public schools is based, stand preeminently the *staff-notation* and the *tonic relation of tones*. Upon these two the whole superstructure is erected. Tonic-sol-fa, Galen-Paris-Cheve, manual-signs, character-note, little-birds-on-a-tree, and the countless other so-called intermediary schemes which, at times, have blazed across the educational firmament, do not obtain. Long hair, a walking stick, and speaking "mit a axent" have never been mistaken by public school men for musicianship, and the charlatan and the faddist seldom have found the public schools a fruitful field of operation.

The literature of music is recorded in the staff-notation. No master yet has expressed himself in any other medium. If this literature is to be read, it is from the staff-notation that the reading must be done. All public school instruction in the subject, therefore, is based upon the staff-notation.

The thought is sometimes advanced by the inexperienced, that the use of an intermediary notation in the early stages of the work easily leads to the staff. This fallacy is conclusively refuted by experience and by psychology, one of the first principles of which is that no power of the mind can ever be developed except by the exercise of that power. The ability to deliver a given tone at sight of its representation upon the second line of the staff, for example, can never be developed by learning to deliver that tone at sight of the letter S, the figure 5, a little bird on the second branch of a tree, or of the hand held in some particular position.

Public school music, therefore, not only means staff-notation, but staff-notation to the total exclusion of all others, and from the very beginning of the work in the very first grade.

TONIC RELATION OF TONES.

All music is conceived, written and executed in tonality. All sound teaching must be based upon the tonality of tones. The pianist works by "feel," the feel of the black and white keys as related to the particular tonality in which he is playing. The violinist works by "feel," the feel of the strings in their several positions as related to the particular tonality in which he is playing. All instrumentalists work by "feel" and properly so, for without such mechanical aid little could be accomplished. No execution worthy the name is possible without it. Let the pianist seat himself at an instrument where the keys are all white and of the same dimensions, let the violinist add a fifth string to his instrument and tune to unaccustomed pitches, let the flutist add to or subtract from his instrument a single hole, and these executants, if they have been deluding themselves that heretofore they have been playing by thinking *tones* instead of by mechanical "feel," will readily perceive their error.

Like the instrumentalist, the sight-reader needs a mechanical "feel," and this is afforded by the tonic use of the Italian syllables, known in the vernacular as *movable do*. What the relative positions of the white and black keys are to the pianist, are the syllables to the vocal sight-reader, when *tonically* applied. To the novice their use is doubtless as troublesome as are the keys of the piano to the beginner upon that instrument. No skilled performer, however, ever questions the utility of the one, and few experienced public school teachers of sight-reading ever question the utility of the other. Is it not a fair assumption that a practice, based upon a thousand years of experimentation, and fixed and accepted throughout institutions organized, officered and administered as are the public schools after eighty-seven years of daily application by thousands of teachers and millions of pupils, is as sound in principle and as successful in operation as is the practice of any other branch of the profession?

FUNCTION THREE-FOLD.

The function of music in the public schools is three-fold, to develop in the pupils a love for and an appreciation of that which is truly excellent in the art, the ability to express vocally *a prima vista* with ease and accuracy the printed score, and to observe the voices to a degree which shall insure to mature years instruments unimpaired by negligence or harmful practice.

In the early days of the work the first of these three was considered the most important, and sight-reading ability and voice conservation being regarded as more or less incidental. Subsequently, the pendulum of opinion swung somewhat to the other extreme, and sight-reading ability became the criterion. To-day, however, the three are looked upon as of equal importance, and the work conducted upon this assumption.

During the first three years of the child's school life, the sight-reading work is confined largely to exercises upon the blackboard. When the fourth year is reached, the sight-reading ability of the pupils has so far developed that it is impossible longer in this way to supply the number of exercises and songs necessary to further advancement. Books, music readers, therefore, are placed in their hands, and from that time on they read from the printed page. These music readers, or so-called courses, are published in sets and graded by years to meet the requirements of the work of the several classes, a first reader being used in one class, a second in the next, and so on.

MATERIAL.

In the early days of the work these sets of music readers or courses, as they are called, were erroneously looked upon by publishers and directors as methods of instruction, and about their authors were loyally ranged most of the directors of the country, as students and followers who, more often than otherwise mistaking the letter for the spirit of the law, endeavored to conduct the work in their several schools according to the dicta of one of these masters.

Cliques, camps of opinion, method wars, word battles and much imaginary bloodshed was the result. Publishers were not slow to turn such a partisan situation to their own commercial advantage. Agents and representatives of the several courses were constantly in the field preaching salvation only through the adoption and use of the particular course which each represented. Text-book changes in the schools became so frequent that at last the law intervened, and statutes were enacted in most of the states regulating adoptions and requiring a book once adopted to remain in use for a specific number of years before a change could be made.

These militant days, however, were not altogether bad days for the work, and the commercial activity of the publishers was not detrimental to the cause. Commercial activity always means improved commodities, and improved commodities always mean a general uplift in the requirements of the market. The present day efficiency of public school music in no small degree is indebted to the enterprise, efforts and achievements of these publishers who, investing thousands of dollars in the writing, compiling and manufacturing of music readers, supplemented their original investments by the costly maintenance of a propaganda which otherwise would have been impossible of organization, a propaganda, which, while now no longer needed, served its day and generation more than well, and which unquestionably advanced the development of the work by many years. The day of their promotive labor, however, is over. No longer do publishers vend courses as methods of instruction, but rather as excellent material properly graded and conveniently bound to be used as such by directors in connection with the method of instruction found by each best adapted to the needs of the particular schools which he supervises; nor do the authors of them assume to dictate how they shall be used. Music readers in sets, for want of a better term, are still called courses, but they are written, compiled and manufactured to meet conditions, not to create them.

CULTURE THROUGH MUSIC.

What the fragrance of the flower, the bloom of the peach, the aroma of the grape, is to their enjoyment, culture is to the enjoyment of education. A love and an appreciation of that which is truly excellent in music is developed in the public schools through the singing, playing and hearing of that which is typical of the best in the art.

In the primary grades this culture work is necessarily confined largely to the unison singing of beautiful little songs taught by imitation, songs by American composers such as Bullard, Gilchrist, Page, Chadwick, Loomis, Hadley, Mrs. Beach, Eleanor Smith, Jessie Gaynor and others many of them especially written for the purpose, together with the simpler lyrics of the masters. In the grammar grades part singing becomes the general practice and the representative composers of the world are freely drawn upon for material. In the high school the work becomes broad and comprehensive, including part songs, anthems, opera and oratorio choruses, together with the smaller choral works of the masters arranged for soprano, alto, alto-tenor, and bass, studied and sung as they would be studied and sung by any male, female, or mixed body of singers of like character and number. Thus, during the twelve years of the pupil's school life, in addition to the hundreds of exercises and songs used for sight-reading purposes, he participates in the vocal interpretation of from 300 to 500 compositions—a repertory as large, varied and excellent in its class as that of the average student of the art pursuing his studies under more ambitious auspices.

ACTIVITIES.

The musical activities of the average public school are many and varied, including assembly singing, class-room interpretive work, class-room instruction in sight-reading, orchestral practice, glee club and chorus work, occasional exercises and school music festivals.

It is the practice in most public schools to assemble all the pupils of a building each morning for opening exercises and a sing. In the large primary and grammar schools of the larger cities with 1,500 or perhaps 3,000 pupils in a building, these morning assemblies are necessarily held by floors, the sliding partitions between the half dozen rooms on a floor affording an audience chamber comfortably seating the five hundred or more pupils engaged. In the high schools the assembly is held in a permanent and well appointed auditorium provided for that purpose.

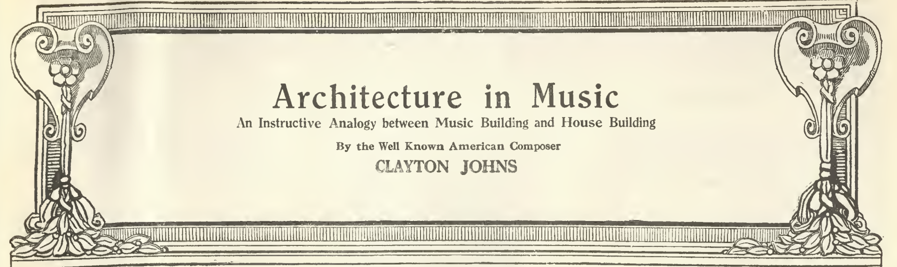
As many of the schools maintain orchestras, glee clubs and choruses, Philadelphia having more than 300 such organizations in her schools. The work at these morning sings oftentimes assumes a character and importance rivalling that of many a choral society, the annual performances of which are advertised and reviewed in the public print. These assemblies are also held on special occasions such as Washington's and Lincoln's birthday, Arbor Day, Memorial Day, and many other times of school, civic or national significance. In two of the Philadelphia high schools for boys the singing at these morning assemblies is accompanied by pipe organs of excellent size and workmanship, one a two and the other a three manual instrument, and both representing the latest and best improvements in organ construction. Think of it! Fifteen hundred young men gathered every morning, five days in the week, forty weeks in the year, for four years, to lift up their voices in song under such inspiring conditions. Surely a Maennerchor indeed!

In the half dozen other Philadelphia high schools, the assembly singing is accompanied by orchestras numbering from fifteen to sixty-five instruments. All this means that in Philadelphia alone there gather six hundred choruses, each chorus numbering from 500 to 1,500 singers, gathered not for a limited season with a single final production in view, but every morning, five days in a week, forty weeks in the year, year in and year out; and what is true of Philadelphia is equally true of New York, Chicago, Boston and the other large cities of the country; and what is true of these cities is relatively true of almost every town or village with a high school of at least a hundred pupils.

All the literature of music, however, is not vocal, and if a love and an appreciation of that which is truly excellent in the art is to be developed in the pupils, opportunity must be afforded them for hearing that which they cannot themselves produce. Fortunately, the last few years have seen the development of the piano player and the talking machine. What the photograph is to pictorial representation, the talking machine is to musical production. As we hang upon the walls of our class-rooms photographs of the art works of the world, so we bring into the buildings the talking machine and its records, thereby opening up to the pupils the hitherto undreamed beauty and wonder of the superlative forms of the art as interpreted by the metropolitan orchestras, the instrumental virtuosi, and the truly great vocalists of the world. What the perfection of the printing press has been to the general literature of the earth, the talking machine is becoming to the literature of music. Thousands of pupils to-day through intelligent listening to carefully and well selected records have acquired a real knowledge of many of the master works of the art, and a real appreciation of that which is truly excellent in form, content and interpretation. In a grammar school recently I placed a record upon a machine which, to my knowledge, none of the pupils in the room had ever before heard. When the music ceased and I asked, "Who is playing?", several hands were raised and the pupil selected to reply correctly said, "It sounds like Hofmann." In another room the pupils correctly named the singers of four selections by Melba, Caruso, Janet Spencer and Alma Gluck. In Philadelphia we have hundreds of these machines and thousands of records in daily use, and New York, Chicago, Boston and a thousand other cities and towns are availing themselves of this wonderful and superlatively helpful aid in the work. Through their assembly singing, their chorus work, their sight-reading, the talking machine, the pupils of the public schools to-day are actually living in an atmosphere of music, unparalleled and unprecedented in all the world; and at a cost so small as to be almost unappreciable, ranging from perhaps five cents per pupil per year in the largest cities to not more than three or four times that amount in the smallest communities.

IN CONCLUSION.

If the statement of facts enumerated is not sufficient answer to the question, "What has music in the public schools accomplished?" it were futile to make further attempt. Had it accomplished nothing but the nine o'clock assembling of 18,000,000 voices for a daily morning sing, the significance of the potentiality of that single achievement would be sufficient to tax the wildest flight of the imagination to a degree inhibiting the consideration of further eulogium until one shall have regained somewhat his mental equilibrium. Better were the question, "What will it not accomplish?" I venture the suggestion that in another generation it will be discovered that the American Eagle is a bird of some considerable musical promise, that his wings will be extended over a people whose love and appreciation of that which is truly excellent in the art will be acknowledged as second to none, and that daily living in an atmosphere of good music will be as common among us as good food, pure water, fresh air, and the universal enjoyment of God's own sunlight.



Architecture in Music

An Instructive Analogy between Music Building and House Building

By the Well Known American Composer
CLAYTON JOHNS

[EDITOR'S NOTE.—Possibly Mr. Johns has selected this subject because he studied architecture with the view of becoming an architect. Born at Newcastle, Delaware, in 1857, he studied music in Boston with J. K. Paine and W. H. Sherwood and in Berlin with Rummel, Kiel and Grabow. He has been a piano teacher in Boston for over thirty years. His songs are among the most original and fascinating of American composers.]

WHILE watching the erection of a house, a suggestion has been made to draw the following comparison between house building and music building. There is a well-known saying about architecture and frozen music, but perhaps the comparison has not been applied in detail.

When the germ of the thought first presented itself, it did not seem possible to compare two branches of art exactly, but by placing them side by side, they, apparently, could be built, step by step, from the foundation stone up to the roof, actually and metaphorically. The suggestion is only a fancy, and has no practical value.

An architect draws a design for a house—a composer writes a piece of music for the piano. The architect divides the interior of the house into rooms and connecting, or separating passages, and covers the whole with a roof. The composer divides the composition into themes and passages, and ends it with a coda. Within the house are floors, and on different levels. A composition has divisions with different keys and varied rhythms. The architect imagines his design in his mind's eye. While the composer imagines his composition in his mind's ear.

Consider now the practical side. The builder gradually constructs the skeleton of a house. The pianist plays through the whole composition, forming a general idea of it. The builder should prepare a good foundation, and then select various building materials. The pianist should develop a good touch, and be capable of expressing it in many ways. The builder may use stone, brick, wood, concrete, etc. The pianist may use legato, staccato, legato-staccato, arm and wrist movements, etc.

INSIDE THE STRUCTURE.

The interior of the house needs great care, for instance: The builder must see to it to have the stairs easy, not too steep. The pianist must evolve well-balanced crescendos and diminuendos.

The builder must provide heating apparatus with proper appliances for turning the heat on or off. The pianist must know how to use the pedals or dampers; when to put them down, or to let them up, according to harmonic and rhythmic laws.

The builder must direct the painting or papering, choosing well contrasted colors on the walls or woodwork. The pianist must give decided character to each theme or passage, having each one well shaded.

When the house has been finished and, for a time, has been occupied, flaws will still be detected; the roof may leak or the chimney smoke; a number of little things may need attention. When the composition has been mastered, technical imperfections will still be found, and it will still need further practice to enable the pianist to overcome them. Finally, when the owner feels confident that the house is complete, inside and out, and well furnished, he may give a house-warming, and invite his friends. Finally, the pianist having studied a number of compositions, he can arrange a program and give a performance of his work beforc an audience.

From music and house building it would be possible to carry still further a comparison between classical music-form and classical building-form. Consider first the Sonata-form, the most important musical development the world has ever known.

A COMPARISON WITH OUR CAPITOL.

The Sonata or Symphony-form is very much like many a classical building. Take, for instance, the Capitol at Washington; by making one or two slight changes, the two forms are almost identical.

By giving a synopsis of the Sonata or Symphony-form, and then drawing a diagram in outline of a classical building, it would be easy to draw a comparison.

Example of the Sonata-form:
First theme in the tonic.
Transition.
Second theme.
Conclusion; double bar or repeat.
Middle, or looking-out part, varying the material of the two themes, the whole leading up to a climax, and return to the
First theme, followed by the
Transition leading into the
Second theme in the tonic, developing a more elaborate
Conclusion and Coda.

AN ILLUSTRATION.

At the bottom of this page is an illustration of an example of a classical building, showing a diagram, more or less, like the principal floor plan of the Capitol at Washington.

The Left Wing contains the House of Representatives (A), from which a connecting passage (B) leads into the original House of Representatives (C), now called Statuary Hall, and thence through a passage (2) into the Rotunda (D), beneath the Dome, the main hall of the building. Passing from the Rotunda through another corridor (3) to the old Senate (E) now the Supreme Court, adjoining ante and committee rooms, and still beyond that, through another passage (F) leads to the present Senate Chamber (G), containing the Right Wing. There is a Colonnade over the centre-end entrance of the Left Wing (1) and a similar Colonnade over the centre-end exit of the Right Wing (4).

After considering Classical Music-form and Classical Building-form in turn, the following comparison may be illustrated, as below:

The First theme of the Sonata=The House of Representatives (A).

The Transition=The passage to the original House of Representatives (B).

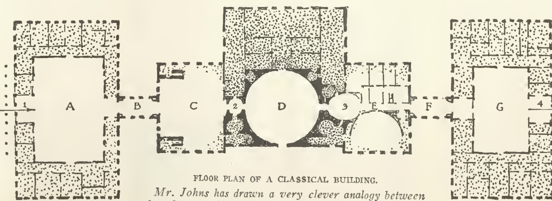
The Second theme=The original House of Representatives (C) (Statuary Hall).

The Conclusion=The corridor leading to the Rotunda (2).

(In the Sonata-form there is often a double-bar= what might be a double door, shutting off the Left Wing from the Main Hall under the Dome.)

THE CENTRAL HALL.

The middle or looking-out part of a Sonata (that being left to the fancy of the composer) consists of an intermingling and development of themes in contrast, reaching a climax, and leading back to the First theme; this corresponds to the central hall of the building, the so-called Rotunda (D) under the Dome. This must also be left to the desire of the architect, but in any classical



FLOOR PLAN OF A CLASSICAL BUILDING.

Mr. Johns has drawn a very clever analogy between the above architectural plan and the Sonata Form.

building, like the Capitol, the central part should rise to a greater height than the other parts, whether it be a dome or only a pediment, like in the Public Library in New York.

Having now led by a passage to the Repetition of the first part of the Sonata=A passage leading to the old Senate Chamber (3).

The First theme=The old Senate Chamber (E).

Transition=The corridor leading to the present Senate Chamber (F).

Second theme, in the tonic=The Senate Chamber (G).

Conclusion and Coda=The exit under the Colonnade (4).

If there should be an Introduction preceding the First theme of the Sonata-form movement, it would correspond to the Colonnade and entrance (1) of the Left Wing of the Capitol.

Both the Sonata and the Classical Building may be elaborated by Episodes and Sections, in the case of the Sonata, and by Lobbies and Corridors in the Classical Building.

The Synopsis of the Sonata and the diagram of the Building are only skeletons to be varied according to the desire or fancy of the Composer or Designer.

In a lighter vein, a comparison might be made between a Sonata or Symphony, and a Five Act Play.

First theme of a Sonata-form movement=First Act of a play, having to do with the Hero.

Second theme, more melodious=The Heroine of the Second Act, the heroine having been brought on during the Transition.

Conclusion in the dominant=An introduction of another male character, foreshadowing complications.

The middle or looking-out part, showing the inter-play of themes=The three characters beset by many difficulties, rising to a climax.

Return of the First theme=The Hero striving to re-adjust previous conditions, and to reconcile the Heroine.

The Second Transition leading to a further development of the Second theme in the tonic=Reconcilation.

Extension of the Conclusion and Coda, both in the tonic=The *Exclusion* of the other male character, resulting in a happy ending.

The principal characters in a Play are related to minor characters, just as episodes and sections in Music, and in lobbies and corridors in a building are related.

The above analogy might be applied to a Sonata or Symphony of Haydn's, or one of Beethoven's early works=A Comedy of Shakespeare's.

RELATIONSHIP IN MUSIC.

Reviewing this little essay, and comparing Music to Constructive Art, it is easy to see how closely allied the various branches of Art are, like different relations: parents, children, cousins, aunts and uncles, all having ancestors and descendants, evolving through the human race and synchronous with the earliest expression of Art. The closest relations, perhaps, being Music and Poetry, then Painting and Sculpture, going hand in hand with Architecture, and so on through collateral relationships. Enough has been said, however, to show these interconnections, and how they all may make one large family and, in their best expression, make a happy family. For the present: other forms of Art, not yet conceived and depending upon later manners and customs, must be left to posterity.

THE GENTLE ART OF COMPOSITION.

Though the pundits may disagree as to the grammar of musical composition, the employment of consecutive fifths, use of the whole-toned scale or no scale at all, the rules regarding the rhetoric of music have changed little. Everybody knows them, of course, as expressed by Hans Sachs in Wagner's *Die Meistersinger*, but here is a more ancient description of them as given by Thomas Morley in 1597, writing on the composition of the Madrigal. His quaint spelling has been retained:

"As for the Musicke, it is next unto the Motet, the most artificiall and to men of Vnderstanding the most delightfull. If therefore you will compose in this Kind you must possesse your selfe with an amorus humor (for in no cōposition shall you proue admirable except you put on, and possesse your selfe wholy with that vaine wherein you compose) so that you must in your Musicke be wauering like the wind, sometime wanton, sometime drooping, sometime graue and staide, other-while effeminat, you may maintaine points and reuert them, vse triplaes, and shew the utmost of your varietie, and the more varietie you show the better shall you please."

THE ETUDE

UNFINISHED......!

Not all the great masters of music had the good fortune of Wagner, who managed to complete in *Parsifal* what he believed to be his greatest work before "the Master of all good workmen put him to work anew." Beethoven completed his most colossal work in his Ninth (Choral) Symphony, but while on his death-bed he wrote to Moscheles that he was contemplating a Tenth Symphony, a Requiem, and music to *Faust*. He declared that the Tenth Symphony was "lying in his desk fully sketched," but so far only a few scraps of it have been unearthed. Mendelssohn also left the outlines of a symphony movement which was never completed, and is published in Grove's Dictionary. Beethoven almost in his last moments contemplated writing an Instruction Book for the piano, which was "to be something quite different from that of any one else"—so he assured Moscheles. Strange to say, Chopin also contemplated writing a piano method, but his last illness prevented him from writing more than a few sentences.

Bach of course completed some most valuable pedagogical material for piano students, but he failed to complete the great instruction book on "The Art of Fugue" on which he was engaged before blindness put a stop to his efforts. The work consists of fourteen fugues, four canons and two fugues for two claviers, all on one theme. It closes with a fugue on three new subjects in the same key, the third being based on the letters of his own name—B A C H. This is the fugue that was never completed; it is in the key of D minor and ends on the chord of A—the Dominant chord, the chord of expectancy that asks "what next?" The riddle will never be solved.

The great "Unfinished," however, will always be the *Unfinished Symphony* of Schubert, which though penned some years before his death, was completed only in two movements. There are a few bars of a third movement, but that is all. This symphony, as Grove well says, is as marked in its departure from his previous symphonies as the *Eroica* symphony of Beethoven is from the First and Second. Perhaps in one sense it was penned before he died—at least it marks the end of the exuberant, heedless Schubert of the earlier years—for in it we detect the deep note of tragedy, which never afterwards left his major works. "All trace of his predecessors is gone," says Grove, "and he stands alone in his own undisguised and pervading personality. All trace of his youth has gone, too. Life has become serious, nay cruel; and a deep earnestness and pathos animate all his utterances."

THE "ONCE-IN-A-WHILE" LESSON.

BY EDNA JOHNSON WARREN.

To the pupil who only takes a lesson once in a while, encouragement and enthusiasm are the principal factors which are needed. These freely given by the right kind of a teacher will do much to make the pupil do more and better work. A few new ideas to him or her, as the case may be, and corrections not too harshly given will be of far more value than lessons taken once or twice a week with no heed paid to them. The student who comes for a "once-in-a-while" lesson is usually looking for all he can get for the money. The teacher having this kind of pupil will thereby get a real live advertisement which may bring other pupils of the regular kind. More talk is usually made from a novelty than from the regular routine along any line. The more talk, the more the teacher is advertised.

Many times, too, the teacher, by conscientious work at the one lesson, can induce the student to come for another lesson or take half-regularly, so to speak. As these kinds of scholars are invariably of the most studious kind I fail to understand why teachers shrink from them. I have had a few each year, and have found that not over a fourth of the regular class will do as good work as the one who wants to know, and for various reasons is obliged to take lessons irregularly. Perhaps many of the older teachers are too dignified to stoop to this class of professional work, but I would advise younger teachers, and particularly those located in small towns and cities to try (even to the point of advertising), setting aside one day each week for pupils who cannot take a scheduled lesson.

SHORT CUTS TO SIGHT READING.

BY CLARENCE F. S. KOHLER.

Grasp More Than One Measure at a Time.
Let your eyes cover at least three measures following the one that you are playing. The student who keeps his eyes glued on a single chord at a time with never a thought of what is coming must not hope to be a good sight reader. The eye must be trained to camera quickness in snapping a complete accurate picture of the contents of from three to four measures.

Read New Music Daily.
This is advisable except where music is selected for this purpose containing especially difficult passages causing the student to halt or stumble. Read new music daily but select for this purpose music that is well within your grasp. There is a technic of the eye which is cultivated by continual and appropriate use.

Ensemble Practice.
Duet playing as well as playing with some performer upon the violin, 'cello, or flute who is accustomed to executing music a little more difficult than that you ordinarily play has the effect of making you see quicker and think quicker. Mistakes are detected at once and there is no tendency to forego the proper tempo when difficult passages occur. The writer knows of a young man who aspired to be a fine performer upon the drums but had no one to play with. He purchased a second-hand sound-reproducing machine and went to work with a zest. In a short time he became very proficient with his unique system of ensemble practice. Might not piano students try a similar plan where possible?

Use the Metronome.
The use of the metronome in sight reading is especially helpful as it demands quick, sure playing and greatly concentrated attention. The metronome is a kind of gentle goad to the sight reader. If the player finds he is making too many mistakes let him lessen the tempo until he finds the speed at which he can proceed without any errors.

Never Stop to Correct Mistakes.
In learning to read one should never stop to correct mistakes. The main thing is to keep up to strict tempo. Blunders can be corrected later.

Don't Expect Immediate Results.
Many students declare that they can not overcome the difficulties of sight reading merely because they have not tried patiently enough. As in all things the technic of sight reading comes only after long, careful, painstaking work.

HAYDN AND MARIONETTE MUSIC.

The modern moving-picture show and other similar inventions seem to have done away with the marionette theatre, with its miniature stage on which puppets moved by wires and strings acted operas, plays and ballets to words and music emanating from behind the scenes. Puppet-plays of this kind go back to the fifteenth century, and from that period to the end of the seventeenth century Punch and Judy was the most popular of all mimic dramas—so popular in fact as to inspire Addison, the famous essayist, with a Latin poem beginning "Machinae gesticulantes."

Of more interest to musicians, however, is the fact that Prince Esterhazy, the patron of Franz Josef Haydn, "had a fantastically decorated grotto for his puppet-plays," says Grove's *Dictionary*, "with a staff of skilled machinists, scene-painters, play-wrights, and above all a composer, his capellmeister Haydn, whose love of humor found ample scope in these performances. His opera *Philemon und Baucis*, so delighted the Empress Maria Teresa, that by her desire Prince Esterhazy had the whole apparatus sent to Vienna for the amusement of the Court."

Haydn visited London in 1791, as everybody knows, and on that historic occasion he was present at a performance of marionettes given in an elegant little theatre called Variétés Amusantes, belonging to Lord Barrymore and located in Savile Row. He was much interested, and wrote in his diary, "The puppets were well managed, the singers bad, but the orchestra tolerably good."

The Etude Master Study Page

1786—The Real Weber—1826

"*What Love is to Mankind, Music is to Art.*"

WEBER'S PERIOD.

With the coming of Weber we witness a great and significant change in German art. Prior to that time the artistic and social life of the upper circles in Eastern Europe had been very openly influenced by art ideals coming from the Latin countries. We should think of Weber as living in a period comparatively recent. Indeed he was not born until after the British had evacuated New York City. It was just about this time that Napoleon received his first commission, and it is very clear to all those who have gone over the life of Weber very closely that the intense German antagonism to the Corsican, whose chief fame rested upon his success as a War Lord, had much to do with Weber's own art development. Weber detested everything pertaining to Napoleon and held fast to everything German. For this reason he left nothing undone to create a truly German spirit in the opera of his country. Indeed, he is known as "the father of German opera." Some years after Weber's death, when his remains were reinterred at Dresden, Richard Wagner said in his funeral oration, which took the form of a farewell, "There never was a more German composer than thou. * * * Britain does thee justice; the Frenchman admires thee! But only the German can love thee! Thou art his own, a bright day in his life, a drop of his blood, a particle of his heart!"

Another outstanding phase of Weber's accomplishment in musical art must be noticed. He is credited with being the founder of modern romanticism in German musical art. What, first then, is the meaning of romanticism as the instance of Weber defines it? When *Der Freyschütz* was produced the critics tried to talk down the immense popular favor with which the opera was greeted by pointing out that it could not be regarded as a great masterpiece since it did not follow the prescribed formal lines accepted and employed by the great masters previous to Weber. Here we divine the pertinent difference between Romanticism and Classicism. Classicism holds fast to regularity, pure beauty of line, evident symmetry, traditional formal outlines. Romanticism invites most of all the unexpected, the novel, the imaginary, the legendary, the strange, the mythical, the supernatural, the fantastic, the anarchic, the extravagant, the lawless. For such a reason then Wagner, Chopin, Schumann and Debussy might be regarded as Romanticists, while Handel, Mozart, Haydn and, in a broad sense, Johannes Brahms would be ranked as Classicists.

WEBER'S ANCESTRY.

One may find frequent references to the family of Weber comparing it with that of Bach. There is really small basis for comparison either in number or in talent. The first member of the family known to be musical was Johann Baptiat Weber, made a Knight or Freiherr in 1622, and thus becoming entitled to the coveted prefix "von" of which Carl Maria was so proud. Joseph Franz Xavier, brother of John Baptist was known as a fine amateur. Fridolin, his son, was musically inclined and the son of Fridolin, also known as Fridolin von Weber, was a violinist and singer. Fridolin had four daughters, Josepha, Aloysia, Constanza and Sophie. Conatanza became the wife of Mozart. Fridolin's brother, Franz Anton von Weber, was the father of Carl Maria von Weber. Weber thus was a cousin by marriage of Mozart.

Franz Anton von Weber, whose career was quite as picturesque as it was irresponsible, did not become a professional musician until he was forty years of age. There can be little doubt that it was from his father that Weber inherited his nomadic inclinations and also very probably the tendency to the disease that carried him off. Franz Anton von Weber was a violinist, viola player, double-bass virtuoso and traveling theatrical impresario. He enjoyed the friendship of many famous musicians including Joseph Haydn, who taught Carl Maria's elder brothers. It was his great desire to have a son who might in some way equal Mozart in precocity. In 1785 he married for the second time: his bride being Genoveva von Brenner, a singer. His checkered career, ranging from the lot of the soldier to that of the wandering Thespian and the court official, was in many ways a menace to the broader development of his talented son.

WEBER'S YOUTH.

Carl Maria Friedrich Ernst von Weber was born at Eutin in Holstein (Germany), December 18th, 1786, where his father was director of the town band. Weber did not at first show any signs of gratifying his father's desire to have a son who might be a precocity. Accordingly the child was tried at painting, drawing, engraving, etc., at none of which studies did he show any particular talent. During the boy's early years we find the father obliging his family to follow the more or less precarious livelihood of the traveling theatrical company. This company in fact was made up in part by members of his own family. We find them jumping from city to city, now Vienna, now Meiningen, Cassel, Erlangen, Augsburg, Nuremberg and it is not hard to see why the boy's musical education was more or less fragmentary.

WEBER'S TEACHERS.

Weber's first teacher in music was his father, who was so irregular in giving instruction that the results were of little consequence. In 1796, on one of the family's theatrical tours, they stopped in Hildburghausen where Weber received his first real lessons from an oboist named Heuschkel. Heuschkel was also an able organist and pianist. His influence upon the boy was most excellent. During the following year Weber studied with Michael Haydn, (brother of Joseph), at Salzburg. Haydn was much interested in the boy and

WEBER'S BIRTHPLACE.

Weber reciprocated this interest by dedicating his first compositions to Haydn (six fughettas). Next at Munich (1798-1800), Weber was fortunate enough to come under the instruction of the court organist Johann Neponmk Kalcher, who taught him composition, and also Valesi (real name Wallishauser), a fine singing master.

In 1799 when the boy was thirteen years old he wrote his first opera *Die Macht die Liebe und des Weins* (The Might of Wine and Song). The manuscript of this uncompleted work was lost in a fire. While in Munich the youth became much interested in the subject of lithography, meeting the inventor Aloys Senefelder. He went so far as to acquire the skill to engrave his own *Voriations for Pianoforte*, Op. 2, himself. Weber and his father saw a great future for this new industry, and some improvements in process the boy is said to have discovered induced the father to move to Freiberg, Saxony, because he thought that there were larger opportunities for them in this new field. The venture, however, was not a success and the move served only to raise Weber's interest in dramatic music. His next venture was an opera *Das Woldmädchen*, which attracted favorable notice when presented at St. Petersburg, Vienna, Prague, Chemnitz and Freiberg. This probably enabled the family to return to Salzburg where Weber resumed his studies with Michael Haydn. A third opera now made its appearance, *Peter Schmoll und seine Nachbarn*. Note that Weber's stage childhood made a very powerful impression upon his work. Living behind the scenes and associating with famous actors he came to know the craft of the theatre probably better than any other great operatic composer, not even excepting Richard Wagner.

In 1803 the Webers went to Vienna where the son studied with Abbé Vogler, who in turn secured the young man the post of Kapellmeister at the Breslau City Theatre.

AN UNFORTUNATE EXPERIENCE.

The Weber family passed through many curious and interesting vicissitudes. The old father, who thought nothing of assuming the title of Major, went everywhere with his son and proved more of a burden than a help. In 1801 they tried hard to raise funds by selling their lithographic inventions to the publisher Artaria, in Vienna, but failed. Finally after the young man had tired of music teaching he secured an appointment as Music Intendant to Duke Eugen, of Würtemberg. Then he became private secretary to the profligate Duke Ludwig at Stuttgart. There in an atmosphere of dissipation, Weber tried to hold his own by philosophical studies. He enjoyed reading Kant and other of the great German thinkers, but the vicious life of the court was quite too much for a young man who had had, to say the least, a very irregular bringing up. The Duke did not hesitate to stoop to dishonest means to keep up the income necessary for his carousals and von Weber was often put to it to see that the necessary revenue was forthcoming. It mattered little how the money came so long as it came in sufficient measure.

On many occasions the Duke's brother, the King, took Weber to task for the shortcoming of his master. Once, after a severe tirade, the composer left the royal chamber in a rage. At the door stood a laundress with a basket of soiled clothes. She inquired the way to the laundry. "In there," shouted Weber, "there is the Royal Laundress." This incensed the King so much that he ordered Weber's arrest but the Duke secured his pardon. However, when a servant planned to secure the Duke a loan through fraud the blame fell upon Weber and he and his father were arrested only to be banished perpetually from Würtemburg.

WEBER AT THE TIME OF HIS RESIDENCE IN STUTTGART.

What seemed like a misfortune was in reality great good fortune for the composer, who was gradually bartering his talents for high living. Although his banishment occurred just at the moment when preparations for his newly-written opera *Silvana* were in progress, Weber was not discouraged. This opera was given at Frankfort-Am-Main, September 16th, 1810, with Karalina Brandt, Weber's future wife, in the leading role. The next year a one-act singspiel (operatic skit) called *Abu Hassan* was given in Vienna. At Mannheim his first symphony was brought out with notable success.

WEBER'S LITERARY INCLINATIONS.

Little attention has been paid to Weber's literary inclinations probably because they remained ungratified in the measure the world expects from an aspiring writer. We know that he aspired to conduct a musical journal, commenced a musical dictionary, finished part of a musical novel called *The Musician's Life (Tonkünstler Leben)* and often wrote long commentatory articles to the daily papers explaining his purposes in presenting certain operatic works. Indeed, in appraising Weber's work as a musician it is as a composer and director of dramatic music that he looms largest.

WEBER IN PRAGUE.

In 1813 Weber was appointed Kapellmeister of the National Theatre, at Prague, Bohemia. With characteristic German thoroughness he set to work to learn the Bohemian language and was soon able to talk with more or less ease. His work at Prague was so successful that he was called to Dresden in 1817 to conduct the Royal Opera. It was there that he commenced and completed the work upon which his fame chiefly rests, *Der Freischütz*. This opera embodied so many new and radical departures from the old Italian type of opera that it is often called the first German opera. There can be no question that it influenced Richard Wagner very greatly in his work. Weber employed a libretto written upon the theme of a novel by Apel. The opera met with immense and immediate success. It is interesting to note that Weber at one time thought of writing an opera on the Tannhäuser legend.

Fate was now favoring Weber in all but one thing. With increasing duties his health commenced to run down and the way to the end was clear. In 1817 he married Caroline Brandt, formerly a soubrette in his companies. They lived very happily and devotedly and several children were born to them. Weber's next works were the music to *Preciosa*, which was completed in three weeks, and a light opera, *Die Drei Pintos*. His settings of Körner's *Leyer und Schwert* and *Kampf und Siege* struck a strong patriotic note which added to his increasing popularity. In 1823 his *Euryanthe* (revived at the Metropolitan, New York, 1915) was given in Vienna. It did not meet with the success that had greeted *Der Freischütz*.

Weber was now famous but after the fashion of all ages those who knew him best were the last to realize that he was regarded with honor throughout the land. Indeed, when the manager (Intendant) of the Royal Opera at Dresden went to Berlin and found Weber greeted by rows of admirers, hats in hand, the Intendant exclaimed, "Sind Sie denn wirklich Berühmt?" ("Is it possible then that you are really famous?")

WEBER IN LONDON.

The unrelenting grasp of tuberculosis was now firmly fixed upon Weber. What might the world have reaped had the modern methods of the cure of this disease been known at that time! Weber went to Marienbad for rest and the waters. He also tried the famous springs at Emms—all with little avail. **Charles Kemble, the great English actor, then at the head of Covent Garden, sought to have Weber write an opera in English, the price reaching $5000.00 including Weber's services at the first performances. Kemble suggested either the *Faust* legend or the *Oberon* legend.** Weber aspired to leave his wife and family as well provided for as he could and although his physician made clear to him that a trip to London would shorten his life by years he nevertheless bravely set out to earn the large sum promised him. In order to make his work more effective he took 153 lessons in the English language. Traveling via Paris he reached London on March 5th, 1826. *Oberon*, his new work written for Covent Garden, was first produced April 12th. The reception given to Weber was most emphatic. In his own words it was "the greatest success of his life." Weber became the man of the hour in London and with his poor disease-racked body he was dragged hither and thither after the manner of all popular heroes. The excitement proved too much for him and he died June 4th, 1826. In 1844 his remains were taken to the Weber family vault at Dresden when Richard Wagner performed the funeral oration.

WEBER'S FRIENDS.

Mozart died when Weber was five years of age and it is hardly likely that the child got more than a fleeting picture of his illustrious cousin. Weber, however, did know many of the famous musicians of his time including Joseph Haydn, who took no small interest in his work. Weber admired Haydn and strove to be present at performances of his masterpieces. Strange to say, Beethoven did not impress Weber as it would seem to many he should have done. Weber said of Beethoven, "His fervid, almost incredible, inventive powers are accompanied by so much confusion in the arrangement of his ideas that his early works alone interest me; the later ones are to me a bewildering chaos, an obscure straining after novelty, lit up, it is true, by divine flashes of genius which only serve to show how great he might be if he would but curb his riotous imagination. I, of course, can not lay claim to the genius of Beethoven—all I hope is that each separate stroke of mine tells." Beethoven met Weber late in life and spoke favorably of his work. It is reported that when Weber's *Euryanthe* was shown to Beethoven he turned it aside with the remark: "Nothing but a string of diminished sevenths." Weber also knew Meyerbeer very well and at one time lived with the Meyerbeer family in Berlin.

WEBER AS A PIANIST.

Weber was accounted a very fine pianist. His hands were said to have been very large so that he had no difficulty in stretching a twelfth. Abbé Vogler gave him a very thorough schooling in the great masterpieces, but Weber was chiefly in demand for his own compositions for pianoforte, which were quite numerous. Some of the compositions became very popular, particularly the *Invitation to the Dance*. He was noted for one effect which astonished all who heard it and that was a remarkable crescendo. Starting with a hardly audible pianissimo he would gradually work up to a tremendous forte which at that time was greatly admired. Of Weber's pupils, the best known was Sir Julius Benedict. Heinrich Marschner was associated with Weber at Dresden, but hardly as a pupil.

WEBER'S COMPOSITIONS.

Of Weber's nine operas only three, *Oberon*, *Euryanthe* and *Der Freischütz*, are known to-day, and from the twenty-eight contributions to other dramatic works his music to *Preciosa* is now the only memory. In Germany three of his eight cantatas (*Jubel Cantata, Kampf und Sieg, Natur und Liebe*) are heard now and then. His sacred music, including a Mass in E flat, is almost unknown. Weber wrote ninety songs, many of which had a guitar accompaniment. These have practically disappeared from concert programs and perhaps deservedly because outside of the vocal works written for the stage Weber seems to lose in charm compared with the masterpieces of Schubert, Löwe, Franz and Schumann. Some of his nineteen part songs for men's voices have all that fine vigor which has made the singing of German *Männerchöre* inspiring. Weber's two symphonies were rarely heard, but his *Jubel Overture* is seen on programs occasionally. Weber wrote very little for violin solo, but there are, strange to say, concertos for bassoon, clarinet and the horn. The six sonatas for pianoforte and violin contain much that is interesting. Weber's pianoforte compositions are often very striking indeed. Von Lenz relates that Liszt was very fond of these. Indeed the *Concertstück in F minor* with orchestral accompaniment, is rated as one of the classics for the instrument. The Weber sonatas are quite uneven in their interest, but there is much in them which should engage the pianist, especially he who has been too closely confined to Chopin, Schumann and company.

THE WOLF'S GLEN SCENE IN DER FREISCHÜTZ.

APHORISMS BY WEBER.

"Truth is really often stranger than fiction, and in the form of a poem would be considered absurdly incredible; but this is the peculiar bizarre proceeding of life that it passes by that which lies nearest and therefore stamps truth as a fable. One might almost say that not all is true of what really happened; or that there are things which have occurred but which when related become falsehoods."

"Of what effect is this modulation? Ha! the modulation, consisting of three or four measures and perhaps only of one, taken out and preserved in spiritual alcohol. Whence it arose, why it is so, and why it should occur at this particular place—these are matters of which no one thinks. It is somewhat as if one would cut out of a painting a single nose or a felicitous ray of light and exhibit them apart as rarities. It is the association, and not the isolated parts, which is of weight."

"Truth is the never-changing divine ray which penetrates the soul-clouds and imparts to the prisms of fantasy its different colors."

"Only the harmonically related tones cause the string to vibrate, awaken its inner life without touching it; a glass will break if the tone which is in consonance with it is too forcibly produced. So can also man's heart be touched, moved, and, vibrating with emotion, break if you strike the right tone."

WEBER AS CONDUCTOR.

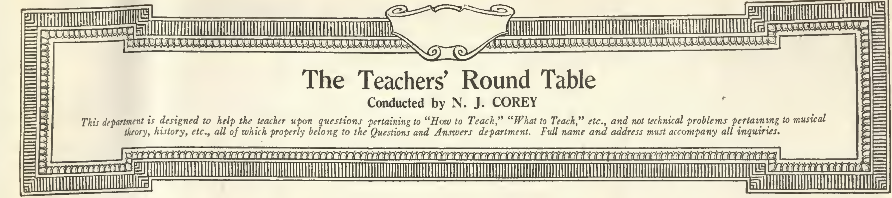
Weber was a very exacting, painstaking, severe conductor. His singers, actors and musicians at first resented his attitude but when they saw his wonderful familiarity with every tiny detail of everything pertaining not only to the music but to the stage itself he won their respect. His "eyes were everywhere" and every costume, every gesture, every scene, every phrase was determined by Weber's valuable artistic judgment so that the ensemble was historically fine.

BOOKS ABOUT WEBER.

There are few noteworthy books in English upon Weber. The best account is doubtless that of Dr. Philipp Spitta, in the Grove Dictionary. Sir Julius Benedict, who was a pupil of Weber, has written a volume, but this lacks the fullness that one must look for in a good biographical work.

A WEBER PROGRAM.

		Grade
1.	PIANO (SIX HANDS): *Der Freischütz*........ Arranged by Krug.	3
2.	PIANO SOLO: *Invitation to the Dance*........	7
3.	SONG: *When the Thorn is White*...........	3
4.	PIANO SOLO: *Rondo Brillante*................	8
5.	SONG: *Prayer from Der Freischütz*..........	4
6.	PIANO SOLO: *Sonatina on Motives from Der Freischütz*	3
7.	VIOLIN SOLO: *Waltz No. 2*.................	4
8.	VOCAL SOLO: *Ocean, Thou Monster, from Oberon*	7
9.	PIANO SOLO: *Rondo Brillante Op. 62*........	8
10.	PIANO DUET: *Oberon*.......................	6



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.

STIFF MUSCLES.

"I have a pupil who plays well when he plays slowly, but as soon as he attempts to increase the tempo, his hand and arm become rigid. What exercises should I give to train him to relax his muscles?"—N. R.

You should first look back and study the causes that have brought about this condition. There are those who are so physically constituted that they seem to be incapable of ever developing suppleness. It requires more than average experience on the part of a teacher, however, to determine whether this be the true state of affairs. Have you taught this pupil from the beginning? If so, have you allowed him to attempt rapid passages too soon, and without properly preparing the hand and arm, or watching to stop such work when the stiffening began? Or did he come to you improperly taught, or has he been in the habit of playing in a go-as-you-please manner by himself for some time? You can only aid in overcoming the fault by securing his own willing coöperation. He must take up a series of simple finger exercises, securing motions that you are absolutely sure are free and flexible, playing them very lightly and gradually increasing the speed. This may require months of earnest practice, depending upon the seriousness of his fault, and the earnestness with which he tries to overcome it. Trying to play loud in rapid finger passages will cause stiffness of muscles. Only the accents should be relied upon to produce power and brilliancy in rapid passage work. Take the following passage as an exercise. Play very lightly with the fingers close to the keys, putting as much sensitiveness in the finger tips as possible. Let the wrist drop low for each thumb note, below the level of the keyboard; let it rise so as to be arched when the fifth finger strikes, and then down again for the thumb note. Keep up this oscillation throughout the exercise, which should continue through a couple of octaves, and then turn and descend. When the fingers can play with a fair degree of rapidity, try with quiet wrist and see if the fingers are learning to do their work without involving the wrist and arm muscles in rigid conditions. When hands play together the motion will be reversed in the left; that is, the wrist will drop at the fifth finger, or lowest note.

FOURTH FINGER TROUBLES.

"When I play octaves my fourth and fifth fingers both strike keys. Can you suggest a remedy for this?" F. A.

This may be caused by a lack of independent finger action, or because your span is too short. As to this, however, you give no clue in your letter. It is a fault that may require some patience on your part to overcome, especially if your hand is too small. If you have reached your growth, this latter is practically incurable. There is no modern rack that will stretch the human frame. Meanwhile, your best plan will be to work to secure greater independence of action for the fourth finger. Place your thumb on D, and the fifth finger on B, a sixth higher. Holding these two keys down, at the same time trying to hold the hand as flexible as possible, strike B flat with the fourth finger eight times slowly; then A, followed by A flat, G, and G flat, if your finger can reach that far without strain. If you can do so, without straining the hand overmuch, practice the same with the thumb and fifth finger striking the octave B. Practice each hand separately, placing the left first and fifth fingers on D and F, a sixth lower. Let the fourth finger work in same manner up to A or B flat. Next, place the right fourth finger on F sharp, holding it down steadily throughout the exercise, and play octaves, striking each G, G sharp, A, and A sharp eight times slowly. In the left hand place the fourth finger on A sharp, and work the octaves downward. These exercises will serve the double function of increasing the stretch between the fourth and fifth fingers, helping each to keep out of the way of the other, and to add to the independence of the fourth finger so that you can control it well enough to keep it away from the keys when the fifth is playing with the first in octaves. Practice this a few times daily for a month.

METHOD.

"Ought a teacher to have a fixed method for all pupils?" M. R.

THE first thing a young teacher should learn, and the one who asks the foregoing question is just beginning her career, is that no two pupils are alike in temperament and taste, nor in capacity to learn. Some are very quick, and some exasperatingly slow. How are you going to have a fixed method for these two types? A definite method you should have; that is you should know definitely just how you wish to proceed, and be able to modify it for various pupils, which you would not be able to do were it fixed. Some hands are supple, and some stiff and clumsy, being thus unkindly endowed by Nature. A fixed method cannot be harmonized to comply with both of these cases. Method being the manner in which a thing is done, you will need to change your manner of process frequently, if you have many pupils. We read much from those who decry method, but surely if there is only a hit-and-miss manner of going about a thing, no definite and good result is likely to happen. There is a definite line of work that all pupils have to follow, and the more advanced the pupil, the more divergence there will be found in the method of application. Elementary pupils must practice the same hand and finger formation, although you will have to develop skill in getting at them in order to induce them to work. Technical exercises lead along in a pretty definite manner, scales and arpeggios, for example, but it will be in these cases a matter of the amount of work that is assigned. This, however, is only the beginning of your work.

If you refer to one of the many published "methods" in your question, of which the market is so full, I can only say that every teacher will have to decide for himself whether he will use one of these, or make his own method from etudes, compositions and technical manuals. This is almost impossible for a teacher who is totally without experience. To teach in this manner presupposes experience, and every teacher must gradually acquire this. The beginner, as a matter of course, has had no experience, and is therefore dependent upon that of others. It is to these that the published methods have the greatest value, in fact are indispensable. Not only this, but there are many able and experienced teachers who found their work upon manuals throughout their careers. Their contention is, and it is well taken, that the time allotted to a pupil for a lesson is necessarily limited, and that there are many routine exercises, and much routine information that can be found in a method, which all pupils have to have under all conditions, and that there is a great saving of time to the pupil in using the published book; that to write out the exercises in a blank book during the lesson hour takes a great deal of the pupil's valuable time. I have known many teachers who made a great plea of using no method, but writing out just what each pupil needed at the moment. I have seen many copy books that had been handed to pupils in this way, and upon examining them found nothing but exercises that the teachers had transferred from Plaidy. They would have saved many valuable moments that might have been spent more profitably for the pupil, by indicating the page and number where any desired exercise might be found in the published Plaidy manual. It does seem like a blunder to attempt to teach scales in this manner, when their treatment is so ably classified and clearly printed in James Francis Cooke's *Mastering the Scales and Arpeggios*, to mention only one of many excellent manuals. Using a book of this sort leaves the teacher free to select etudes and pieces to suit the needs of individual students, and a couple of years' experience will start any teacher in the accumulation of a suitable teaching repertoire. It is in this manner that a young teacher may best gradually develop his own method, which will wisely include a systematized manual for technical work. He will then have a definite idea of how his work should be classified and presented, even though he does not have a "fixed" one.

SCALE FINGERINGS.

"1. Will you kindly give a rule for fingering major and minor scales?

2. So many pupils practice one hour a day and spend most of the time on their pieces. How would you advise dividing the hour?"—L. A.

There is no rule for scale fingering that is of universal significance, but several exceptions are encountered as soon as there is any attempt to lay out such a rule. Under these conditions it is not advisable to ask any pupil to commit to memory rules and exceptions for scale fingerings. No such system of rules could be apprehended by any pupil before he had become thoroughly familiar with all the scales, and by that time he has no need of them. The fingering of each scale should be thoroughly learned and made automatic to a certain degree as fast as presented. No player should be obliged mentally to think out the fingering of any scale, but it should become so much a part of himself that his fingers will find their way to the keys unconsciously. A classification of the scale fingerings is an excellent thing for the teacher's reference, but, in my own opinion, should be handed out to the pupil only scale by scale. In my own work I have found the following plan all that was necessary. In learning the scale of C, place the right hand over five keys with the fifth finger on C. Show that the fourth finger should fall on the second step descending, and that the third must pass over the thumb to E, or the thumb will not fall on C. That any other passed over will not permit the fourth again to be placed on B. Also make them understand that the fourth finger is used but once in each octave. The pupil has now located the positions of the thumb and fourth finger of the right hand. It is more regular to speak of the position of the fourth finger as on the seventh degree, but do not forget that to the elementary pupil it is a task to figure out where the seventh degree is, while the second degree below the keynote strikes his observation at once. Proceed in same manner with the left hand, showing that the fourth finger comes on the second step ascending. Continue through the sharp keys with the information that the relation of the fourth fingers to the keynote remains the same in each scale. On reaching B major, show him that the fourth finger will fall on F sharp, the lower of the three black keys. Call his attention to the fact that the right hand fingering is the same as the others, but that it is placed on A sharp, the upper of the three black keys, and incidentally remark that whenever all the black keys are used in a scale, the fourth fingers fall in these same places, and tell him to therefore form his own fingering for the key of F sharp on this principle.

Starting in on the flat keys, in F major, the right fourth finger falls on B flat, but nothing need be said about the left as it still follows the principle already known. Continuing through the flats show that the

right fourth always falls on B flat in each of them, but that the left fourth falls on a different key each time, which is always the fourth step from the keynote. If you follow this principle you will have no trouble in dictating the scales to the youngest children, and they will not need to look at the notes. I do not consider it advisable to confuse the pupil's mind with the minor scales until he is thoroughly conversant with all the major. When he begins the minor, however, he will find that the fingering of the sharp keys conforms to that of the sharp major, excepting F sharp and G sharp minor. Flat keys the same, except B flat minor and E flat minor. I am assuming that you teach the harmonic minor scales, leaving the other forms for more advanced study. If you desire a classification that you can directly refer to, you will find one in James Francis Cooke's *Mastering of the Scales and Arpeggios*. It is the clearest and simplest I have ever seen.

2. The pupils who practice one hour a day are the despair of teachers, and yet it is a condition that cannot be avoided, and both teacher and pupil have to make the best of it. I should say that ten minutes on scales and arpeggios, twenty minutes on studies, twenty minutes on new pieces, and ten minutes on review, which practically means memorizing what has been finished, would be a good division. Out of your twenty minutes on etudes you may have to often take some time for work on special exercises. In your division of the hour you will often have to be guided by the nature and amount of work the pupil has in hand, as well as his advancement. Also pieces that are not finished, often need to be continued under the head of new pieces. It is not a good plan to tell pupils they must take a certain piece over again, because it is not learned. Make them understand that they simply continue the practice until learned; that your function is to show them how to continue the practice to the best advantage, how they may improve their playing of the piece.

MUSIC IN WARTIME.

During the Civil War the great American pianist, Louis Moreau Gottschalk, returned from a South American tour to give a concert in New York City. From the reports he had heard he expected to see the metropolis suffering from the pangs of war. Instead, he found everything proceeding very much as in times of peace. The success of his concert led him to comment upon the fact that the demand to hear music indicated the human desire to find relief from the tension of the hour—a relief which music, perhaps better than any other art, can afford.

After the first grim shock of war those who have been spared the agonies of battle rush to the things in life which make for peace of mind and beauty of soul. The musical activities of many European centers have been seriously interrupted, but by no means entirely discontinued. London has boasted of several concerts and opera is now being given in a number of German cities.

The situation, indeed, should lead Americans, particularly those who cannot measure life save through the cash register, to a newer and higher appreciation of the real value of music to the individual and to the state. The immense sums given to the art by men of large affairs, such as Col. Higginson, C. M. Schwab, Harry Harkness Flagler, Joseph Pulitzer, Andrew Carnegie, to say nothing of the public spirited men in Philadelphia, Boston, New York and Chicago who have given so generously to the support of opera, indicates that these big brained "hard-headed" business men see that music is one of the great essentials of life, akin to food, light and air—the common right of all. For the same reason, and no other, have foremost European municipalities built opera houses from the public funds. Opera at a time such as this is by no means a luxury, but a psychological and sociological necessity.

How meaningful the ancient jingle which runs:

"Where gripinge grefes the hart would wounde
And dolefulle dumps the mynde oppresse
There music, with her silver sound,
With spede is wont to send redresse."

While Haydn is usually credited with being "the father of the symphony," we have the authority of Grove for stating that the real father of the symphony was the Belgian composer Francois Joseph Gossec. "His first symphony" says Grove's Dictionary, "was performed in 1754, the year before Haydn's first known concerted compositions."

The Power of Encouragement in Music

By MRS. MARY L. STUART BUTTERWORTH

Of all classes of students the musician first and foremost needs encouragement. It has been the writer's good fortune to be interested in a number of especially talented young men and women in music, singers, pianists and violinists, etc. There comes a time when a talk like the following serves to re-erect falling hopes and waning ambitions. Believing that many readers of The Etude may likewise be benefited, it is offered here in print.

THE NEED FOR A BRIGHT OUTLOOK.

Discouragement is the weight that has dragged down many a young artist. Keep your mind fixed solely upon the bright things ahead and aim straight and strong for them. If you happen to have worked for some weeks upon a Field Nocturne or a Bach aria and still "everything goes wrong," don't get discouraged. Know that your failure to progress is due to some natural cause which you must study carefully and understand thoroughly before you can proceed. There are always days when even the most advanced artists are inclined to find things going wrong,—when it seems hardly worth while to go ahead. This is perfectly natural and we all have to fight it. How? By turning toward the light and turning our backs upon the dark. We must climb above and beyond discouragement. That calls for will, but no one ever succeeded without will.

Perhaps you have not mastered yourself enough to force yourself to concentrate properly. Concentration is not easy. Tremendous interest in the subject at hand is the best rule for concentration. Interest fosters acute attention. Your interest in music starts from your soul,—your conception of the big and noble things in music which first turned you toward the art. Work from your soul and you will surely succeed. Every truly great master has felt something within him which has been self-impelling. Whatever he has pleased to call it the real inspiration, the real voice is his soul talking to him. This is particularly true in music.

Keep on the right road, abandon fear, work with unrelenting effort and the best in music in you will be brought forward. Most of the failures in music start with wholly unnecessary discouragement. All the fine zeal that impelled the student at the beginning is forgotten—abandoned in the ugly mood caused by some purely temporary disappointment. In later years the students realize this and attempt to go back to the original purpose. Sometimes it is too late. In striving to be practical they have forgotten the main thing,—the uplift of the soul which defies discouragement.

Sometimes young artists who have adopted music as a profession falter from a very peculiar reason. They do not find sufficient honor given to music by the general public. Foolish, shortsighted, mercenary men and women groveling all day long in dirty money inoculated with the bacilli of the plague of the most sordid of all soul diseases, money grubbing, infer to the young musician that he is doing something trifling, something hardly worthy of the man or woman who aspires to do big things.

HOLD THESE THOUGHTS.

Let the beginner in music who aspires to a professional career think of his future work as noble and big, worthy of the best in any man or woman, because:

First.—Music carries with it a message of beauty, nobility, consolation and joy. It never generates an evil atmosphere unless it is profaned.

Second.—Music appeals to a universal audience. It is the broadest of all the arts. To people of all tongues music makes a similar appeal.

Third.—Music develops the higher qualities of the mind and makes the musician eligible for the society of people of culture in the wider sense of the term.

Fourth.—Music brings a satisfaction to the performer not found in any other occupation.

Fifth.—Music is limitless in its opportunities for interesting study and advancement. There never was a true musician who ever reached the boundaries of his art. Not even Beethoven or Richard Wagner with all their marvelous accomplishments could exhaust the possibilities of music for Beethoven did what Wagner did not and Wagner did what Beethoven did not. The beginner who starts to develop his God-given talent never knows at what age he may reach his highest development. It may be at an early age like Rossini or it may be with the years of silver grey like Verdi. Keep on climbing my young friend,—there is no end to music.

Five reasons have been cited. There are a host of others if you stop to think of them. They should give you every reason to be proud of your music, to feel exalted in your art. If you do not feel this exaltation, this nobility in being a musician, far better say good-bye to the profession forever. If you are convinced that music is your life work you will gain nothing by letting yourself fall victim to fits of discouragement. "Be renewed in the spirit of your mind." Keep moving ahead, never backwards, and success will be yours.

If music helps you to lift but one person from the depths of sorrow you will find it a blessing. Music is a wonderful magnet for all people.

Some to Church repair
Not for the doctrine, but the music there.

Indeed will not music have a far greater part than doctrine?

In Sweet Music is such art
Killing care and grief of heart.

With the friction of our every day work comes the soil of the machinery of living. The poet knows this and tells us that

"Music washes away from the soul the dust of every-day life."

Is not then the art of the musician one of the greatest of all the arts? Should not the musician feel more and more encouraged to do better and better work all the time despite the obstacles that beset his path? The musician's sensitiveness often accounts for many of the injuries that to a business man would seem nothing.

The Kind of Artistic Atmosphere to Avoid

Some very good people indeed seem to feel that loose morals and high artistic productivity go hand in hand. Because some very talented men have survived their bad morals is no reason for assuming that immorality is a part and parcel of genius. Mr. Francis Grierson, the unique American writer and musician, gives us a picture of the Latin Quarter of Paris, which would hardly invite any student to make it an abiding place. Indeed, the Latin Quarter is infamously dirty in some places, and the average American would not walk through a similar atmosphere in America without holding his nose. In the *Sunday Magazine*, a short time ago, Mr. Grierson wrote:

"Let us consider what writers and artists call 'local atmosphere.' A great deal of this so-called 'atmosphere' is an illusion in the mind's eye. The much advertised Latin Quarter of Paris is one of the most depressing places in the world. Its history is one long wail of disillusioned lives, and its actual influence on the mind of the student is negative when not actually demoralizing. The atmosphere of the Parisian boulevard is still worse. It would be impossible to compute the moral and intellectual wrecks caused by the atmosphere of a boulevard café. In Paris the foreigner seems always waiting for something to happen. This is not at all surprising, since that is what the French who haunt the boulevards wait for every day. It is this wanting something to happen that has made Paris the hotbed of modern revolution. *Ennui* is at the bottom of it all. It is also one of the principal causes of American unrest, and the chronic illusions engendered by the constant seeking for new scenes and fresh excitement.

"But why should Americans leave the most hopeful and promising country in the world to seek solace or inspiration in a part of the globe that, according to every observing traveler with a critical mind, is at the nadir of intellectual productivity? There is now no country of Europe that can offer foreign students anything at all resembling a new form of creative art. Everything there is tentative, even to a much greater degree than in America. Paris is afflicted with twenty different schools of art, music, literature, poetry, and the newcomer can pay his money and take what his whim dictates."

Study Notes on Etude Music

By PRESTON WARE OREM

SERENADE—SCHUBERT-LISZT.

In studying gems of the great masters it is of the greatest advantage to avail oneself of the precepts and advice of the great concert players. The series of "Master Lessons" appearing in The Etude from time to time has been inaugurated with this end in view. In this manner the student is brought into close touch with the ideas of the most accomplished artists. Madam Kathryn Goodson's lesson on the Schubert-Liszt *Serenade* is a splendid exposition of this masterpiece. Grade 6.

TWO SELECTIONS FROM HAYDN.

The many excerpts from the classics which have appeared in The Etude at various times have invariably met with favor. They are of great advantage in familiarizing students with the works of the masters, and serve as an introduction to the larger classics. The *Two Selections* appearing this month are taken respectively from Haydn's *Sonata in B♭* and his *"Surprise" Symphony*. The *Sonata in B♭* is probably the most popular of all Haydn's Sonatas. The *"Surprise" Symphony* is very well known. It takes its name from the sudden heavy chord appearing in the slow movement. See note in connection with the music. Grade 3.

MAZOVIA!—TH. LACK.

Until recently one seldom heard the name *Mazovia*, but since the inception of the present European war the term has become rather familiar. One reads of great battles being fought near the Mazovia Lakes. As applied to the piece of music it designates a folk-dance peculiar to this district. It is somewhat in the nature of a *mazurka*. This piece should be played with plenty of fire but with strong rhythmic swing. Grade 3½.

MANUELITA—BY A. SARTORIO.

This is one of the prettiest pieces in the Tango rhythm that we have heard in sometime. While it may be used for dancing it is to be considered rather as an idealization of the rhythm for drawing-room purposes. In addition it will make a good teaching or recital piece. The rhythm will require careful study, and the whole composition must be played in neatness and elegance. Grade 4.

VIENNA WALTZ—BY L. SCHYTTE.

This is a charming waltz movement in the true Vienna style, by the celebrated Danish composer, Schytte. Waltzes of this type are not to be played too rapidly. They are to be taken more in the deliberate and flowing style, but nevertheless with marked rhythm. Grade 3.

NATURE'S WHISPERS—BY W. ROLFE.

A graceful *song without words* or *reverie* by a well-known American composer. This composition should be played in the lyric style with considerable freedom of *tempo* and with much expression. Grade 4.

MILL SONG—BY L. RINGUET.

Players who delight in light and rapid finger work will find this composition just to their liking. It is an excellent piece either for study or recital use. As to its technic value it is decidedly melodious throughout. Grade 3.

SUMMER WINDS—BY H. A. FARNSWORTH.

This is another piece which will require agile fingers and a smooth even touch. It is quite different from the preceding, however, in musical content. It should be played in broad and vigorous manner with the various themes well contrasted. Grade 3½.

SLUMBER SONG—BY R. FERBER.

A quiet and refined composition displaying smooth and careful workmanship. It will be noted that the principal theme appears first in the one hand and then in the other. This transfer of the theme from hand to hand must be managed very carefully in order not to interrupt the continuity of the melodic idea. Grade 3.

SPINNING WHEEL—BY L. NARICI.

There are many *spinning wheel* pieces, in fact this is a favorite model with composers for characteristic, imitative writing. The example by Narici is an excellent one with many original harmonic touches. Grade 3½.

SONG OF THE METRONOME—BY C. FLORIO.

This is another piece in characteristic vein, very aptly named. As suggested by its title it must be played with automatic precision. It will afford excellent practice in steadiness of rhythm and in light finger and wrist work. Grade 3.

ALBUM LEAF—BY C. M. von WEBER.

This is a posthumous composition by Weber, but it displays certain characteristics of his style of writing for the pianoforte. Although much easier, of course, it reminds us somewhat of his celebrated *rondo, "perpetual motion"* from the *Sonata in C*. Grade 4.

INVITATION TO THE DANCE—BY C. M. von WEBER.

Weber's *Invitation to the Dance* may be regarded as the precursor of all idealizations of the waltz rhythm. It still holds its popularity. The simplified arrangement here given by Carl Heins merely gives one of the principal themes. The original harmonies, however, are practically unaltered. Grade 2.

'NEATH OLD GLORY—BY K. RALPH.

This little march will make an excellent teaching or recital piece. It is rather different from the usual run of marches in that it contains some original and effective bits of modern harmonization. It is a *parade march* and should not be taken too fast. Grade 2½.

KEEPING STEP—BY THEODORA DUTTON.

This is another little march movement easier than the preceding, but very bright and characteristic. This should also be played in rather deliberate manner. Grade 2.

STARBEAM—BY G. L. SPAULDING.

A very easy teaching piece, but tuneful and expressive. This must be played rather slowly, and it will serve as an excellent study in melody playing. Grade 1½.

THE FOUR-HAND PIECES.

The two marches by Weber will be found rather easy but nevertheless very interesting. Weber's *Concertstück* is probably his best known piano piece. It is originally for piano solo with orchestral accompaniment. The march movement is a sort of an episode occurring in the midst of the piece. It will prove very satisfactory in the present four-hand arrangement. The other *March in C* is taken from a set of original four-hand pieces by Weber.

In contrast to the preceding classics we have an ultra-modern march movement, *On the Stage*, by H. Engelmann. This is a jolly little military movement in double time.

Editorial Note

The attention of Etude *readers is especially called to Miss Katharine Goodson's lesson on the Schubert-Liszt Serenade, which appears on the following page.* The Etude *does not in any way represent that these Master Lessons can take the place of actual lessons given in person by the teacher. The actual presence of the teacher is always desirable for the purpose of correcting and criticising the work of the pupil. Nevertheless, we have here an analytical lesson discussion of a great masterpiece by a famous virtuoso who for years has been charming large audiences by her art. Every word of this Master Lesson may be read with profit by any student or teacher if only for the purpose of investigating Miss Goodson's ideas and methods of interpretation. Furthermore,* The Etude *believes that it is rendering the art of teaching and the art of playing the pianoforte a service of permanent value in recording the artistic advice, instruction and opinions of artists of the standing of Miss Goodson.*

After a long course of study at the Royal College of Music of London under the famous pedagogue, Oscar Beringer, Miss Goodson went to Vienna, where she remained under the instruction of Theodore Leschetizky for four years. In 1897 she made her debut in London with huge success. Since then she has repeatedly made tours in different parts of Europe, playing as soloist with many of the great European orchestras. Her numerous tours of America have been invariably successful. In 1903 Miss Goodson married the well-known English composer Arthur Hinton, who has accompanied her upon her American tours, when both have been welcomed by many friends in the new world.

GAVOTTE-MINIATURE (VIOLIN AND PIANO) —FREDERICK HAHN.

Mr. Frederick Hahn has been represented frequently in our music pages as an editor of various violin pieces. He now makes his appearance as a composer. His *Gavotte-Miniature* displays excellent musicianship and much originality. That it is well adapted for the violin goes without saying. Good players will enjoy this number.

ALLELUIA (PIPE ORGAN)—G. N. ROCKWELL.

Mr. Rockwell's *Alleluia* strikes us as one of his very best pipe organ pieces. It will make a splendid postlude for Easter Day or for any other festival, and it should prove popular for recital use. On an organ of any size it should sound very dignified and imposing. The pedal part is not difficult, although it gives the player plenty to do.

THE VOCAL NUMBERS.

Mr. H. Wildermere's *Serenade* is a very pretty waltz song, which should make a good teaching number.

The *Indian Cradle Song*, by K. S. Clarke, is a novelty in pieces of the cradle song type. The humming refrain is peculiarly effective.

CLASSWORK IN THE RUDIMENTS OF MUSIC.

BY MRS. A. M. COLVILLE.

There can be little question that so far as the rudiments of music are concerned children can be taught better in class than individually. They seem to enjoy doing in class an hour a week what they hate to do for ten minutes at the regular lesson. The following methods have been worked out in class by the writer with considerable success and may be found helpful by others:

In teaching Time Signatures and how they are to be counted, write a time signature on the blackboard. Make the class count a measure in unison until that time is firmly impressed on their minds. Then put a measure of the same kind before them filled in with notes, dotted notes, and rests, and make the children count this over and over until it is perfectly familiar. Other note combinations can be filled in and counted in the same way until any combination of notes is perfectly understood.

For Accent familiar hymn tunes can be used. A baton should be employed so that the children can soon recognize the difference between the up and down beat. If the time is at all complicated the use of the baton helps them to accent correctly.

Phrasing may be taught by playing some simple melody with very pronounced phrasing and having the children tell where a phrase mark should be employed. After this has been done at two or three lessons, little slips on which a melody is written are given out, and as the melody is played slowly and carefully, the children mark in the phrasing on the slips.

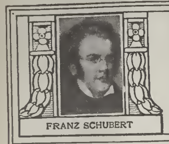
The next matter for study is Scales. The children are taught to build one scale from another. The tetrachords should be explained together with the number of tones and semitones and the necessity for raising and lowering the tones in order to keep the formation.

Once scales are properly *understood*, the teaching of Intervals is easy. The children soon learn to distinguish those that are consonant from those that are dissonant and why. With the writer's class, the study of intervals came to be regarded like a spelling match as a kind of treat. The children would come and ask that they might be given some to begin the hour with.

For the writer the class has been a source of real enjoyment, and if constant attendance and faithful remembrance of things learned are a good sign, the class was an equal pleasure to the children. One hour a week is not much in proportion to the good that comes out of it. I did not charge anything for it and have never regretted that I did not, as the regular teaching was made so much less of a drag by this class work.

The beat (tempo) should never be like a mechanical restricting hammer beating over the player like a piece of machinery in a mill. It should rather be to the music what the heart beat is to man. There are no slow tempos in which there is not some passage where one is impelled to go a little faster. There are no Prestos that may not be relieved by more restful passages.

C. M. von Weber.


FRANZ SCHUBERT

A MASTER LESSON ON THE SCHUBERT-LISZT

Serenade

By the Eminent English Piano Virtuosa

KATHARINE GOODSON

KATHARINE GOODSON

Schubert-Liszt! What an immeasurable vista of reflection is opened up as one writes down these two names, a vista so broad indeed as to make it difficult to select the links wherewith to weld together the short chain of which this article must necessarily be composed. Surely never were there two beings, both destined to exercise such a great influence in their respective spheres who were, for some remarkable reason, best known to herself, so unequally treated by Dame Fortune.

SCHUBERT'S HUMBLE BEGINNING.

Schubert's father was a schoolmaster in very poor circumstances, and being thus poor, indulged in the questionable luxury of taking unto himself two wives and having nineteen children, of whom Franz was the thirteenth child of the first wife. If Schubert were at all superstitious it may have occurred to him that this thirteenth rung on the family ladder was not a particularly auspicious one from which to start on his climb to those unassailable heights which he scaled in such a very short time. These heights, be it said, were quite beyond the range of vision of the music-publisher, and this fact, combined with his excessive modesty, and lack of assurance in worldly matters, were no doubt the cause of his continuous financial difficulties.

Schubert is the lyric poet of music *par excellence*, and only his marvelous spontaneity led him occasionally—especially in his larger works—to a prolixity which certain extremists pardonably call "divine." His lyrical genius shone out in all its glory in his songs, of which those published number more than four hundred and fifty; of these, the "Serenade" was composed in 1828, the year of his death; it is No. 4 of the so-called "Schwanengesang." Of the German "Lied" as represented by the songs of Schubert, Schumann, Mendelssohn, Franz and Brahms, Schubert may be said to be the actual originator.

A STRIKING CONTRAST.

As I have already said, there could be no greater contrast to Schubert's life and career than that of Franz Liszt. They were contemporaries, inasmuch as Liszt, who, after an initial highly successful appearance at the age of nine, was sent to study under Czerny in Vienna, was introduced to Schubert at that time, the latter being twenty-four years old. From Liszt's twelfth year, when he first appeared in Vienna, his genius as a pianist was universally acknowledged. Up to 1847 he travelled almost incessantly, giving concerts in many countries and reaping a rich harvest. In 1849 he became conductor at the Court Theatre at Weimar, where he made an especial feature of producing new works.

From his earliest youth, Schubert gave considerable attention to composition, and it is truly amazing, when one considers the enormous amount of his strenuous concert-work, in addition to his activity as a conductor, to see the extraordinary list of his original compositions in addition to all the arrangements, paraphrases and transcriptions which he made. Amongst the most famous of the latter are certainly to be numbered some fifty-seven songs of Schubert, arranged for Piano Solo. These, however, are but a drop in the ocean, so to speak, for besides a great number of other songs, there are endless paraphrases for pianoforte from a quantity of operas, and numerous pianoforte arrangements of symphonies and chamber music.

Unlike Schubert, who never even heard his two great Symphonies in B minor and C major performed, Liszt lived to see nearly all his published works produced and to receive a great deal of homage and admiration as a composer. There has always been and is still some difference of opinion as to the merit of Liszt to rank with the greater composers of the past, but there was never any question as to his remarkable genius—both technical and inventive—in arranging or adapting any work, great or small, for the instrument of which he was such a master. In this art—for it is indeed an art in itself—he was *facile princeps*. The operatic paraphrases were for the most part simply virtuoso pieces of purely ephemeral value to the executant of the period and are rarely played to-day. With the song transcriptions, however, it is different: these were handled with great delicacy and respect for the original, as the present example will show. Here and there will occur a harmless ornamental addition, which the purist may stigmatize as an excrescence, but, as a matter of fact, in these song arrangements, there is shown such a marvellous amount of resource and fertility of invention as to make them a very valuable addition to the piano repertoire.

SONG FORM.

There is no limitation as to the form which a musical setting of words shall take; the composer treats the poem according to the poetic content. But in the setting of simple lyrics, one or two particular forms have predominated. The simplest of these is where, a song having several stanzas, the music is the same for all: national airs, Volkslieder, etc., are mostly of this type, as are also a large number of the smaller songs of the great composers: in the language of the text-book, this is called the binary form, the music frequently consisting only of two sentences, though sometimes of three or four.

A second form of song, which is almost equally common is that known as the simple ternary form: that is, where the first part or stanza is followed by a contrasted middle section in a different key, after which a return is made to the music of the first part.

These are two more or less stereotyped forms, each however, capable of much variety of treatment. While there are many others, we need not consider them here, as the "Serenade" comes in the first of the two above-mentioned, although as we shall see when analyzing it, variety of effect is introduced, as is required by the poem, by a short episode of eight bars towards the end. The original song is an exquisite gem, and the transcription by Liszt shows all the delicacy as well as fertility of invention of which I have spoken above.

THE STRUCTURE.

This is of the simplest possible kind, for, with one exception, the whole song is composed merely of two eight bar sentences, each four-bar section of each sentence being separated and followed by a ritornel of two bars. The following sections will make this quite clear:

A. The first sentence.
B. The second sentence.
C. Interlude.
D. Second verse (containing A, B, and C).
E. Third verse (containing A and B only).
F. Episode of eight bars.

Previous to A there are four bars of introduction, consisting of the figure, which it will readily be seen continues almost throughout the piece. The dots under the groups of eighth-notes should not be taken to indicate a crisp *staccato*, but only a slight separation between each: this applies to this accompaniment figure throughout the piece. At A the first sentence of eight bars is interrupted at (1), after the first four bars, by a ritornel of two bars. It may here be explained that a ritornel—in the Italian, ritornello—signifies a repetition and applies to an interlude which repeats part of what goes before. The ritornel was a favorite device of Schubert and occurs in many of his songs, though it varies very much in length and importance. This song shows an exceptionally beautiful and spontaneous example of his use of it. At (2) the second section of four bars commences, constituting, so to speak, an answer to the first four; this is again followed at (4) by the ritornel of two bars. The melody should be played with a gentle, but rather full singing tone, *mp*, excepting in the bars of the ritornel, where the tone should be *p*. Care should be taken to raise the pedal *immediately* on striking the last eighth-note in each bar: the simple modulation to the relative major at (3) will be noticed. At B commences the second sentence of eight bars, the second ritornel appearing at (5) as did previously the first at (1), only with the difference that the voice part in the song continues the melody, a third below, with it; the same effect, slightly altered, occurs again at (7). At the entry at B, there should be an increase of tone to *mf*, diminishing after the second beat of the following bar to *p* at the third bar from B. In the original song, there is a minimum of expression marks, a *forte* only occurring twice towards the end, and even then it is far from being a strenuous *f*. At (6) will be noticed the sudden and remarkably beautiful change to the tonic major key: this sudden alteration of tonic minor and major is very characteristic of Schubert and is to be found in many of his works, especially in the songs, as, for example, in the Romance from "Rosamund," the "Junge Nonne" and many others too numerous to mention. In his larger works equally happy instances constantly appear, as in the Trio of the G Major Fantasia Sonata, and again in the slow movement of the great C Major Symphony.

At *C* commences the short interlude of nine bars; in Schubert's original, there are only eight, but Liszt has added one bar for no very obvious reason, unless it is to gain a greater effect of *diminuendo* and to slightly retard the re-entry of the theme. The material of this is clearly derived from the third bar in the second sentence of the melody, *i. e.*, the third bar from B; the rhythm, however, is altered. At the end of this very simple interlude in the major key, in which only the chords of the tonic, dominant and sub-dominant are used, a return is made just as suddenly to the minor key as at (6) it was made to the major.

SECOND VERSE.

Now at *D* we come to the second verse, which in form is exactly the same as the first. For the sake of variety, however, Liszt has transposed the melody an octave lower, marking it *quasi violoncello;* the accompaniment remains almost the same as in Schubert's original. The melody here may be played with a little more fulness and roundness of tone, but the treatment in general will be very similar to that of the first verse. The short Interlude again appears, but this time with a slight Lisztian embellishment in the first and fifth bars: in this ornamental group the double notes, although dotted, should not be played *staccato*, but merely slightly separated. This Interlude has been introduced by Liszt a second time for the simple reason that, fertile in fancy, he wished to add a third verse (commencing at E) to his paraphrase of the song; in the original there are only two verses before reaching the episode marked F. It must be admitted that this third verse is extremely ingenious, seeing that the melody was capable of "imitation in the octave"—in fact, it positively invites it—Liszt has taken the opportunity of making, so to speak, an echo effect which is both musically interesting and ornamental, while making also a very happy variation. The imitation is not strictly canonical—*i. e.*, an *exact* imitation—as it is slightly irregular and also it is broken, as, for example, on the first beat of the second and third bars after E. It is very important, in this variation, to give especial attention the variety of tone to be used (1) for the actual melody, (2) for the imitation, (3) for the accompaniment. The first should be *mf* with a clear singing tone, the second almost *pp*, but nevertheless clearly defined and with great delicacy, whilst the accompaniment, as throughout, should be *p* and not sharp *staccato*. The pedal must be used with discretion, to prevent any blurring or confusion of the two "voices." At *F* there appears a short episode of eight bars—*poco animato*—which is indeed the only passage that disturbs the very even tenor of this beautiful song's way; the feeling here is somewhat *agitato*, but calming down in the last two bars: the *imitation* which appears at F in the first four bars, between the melody and the bass, occurs in the original song between the voice and accompaniment. At (8) is a further repetition, this time in thirds, of the phrase frequently heard before and at (9) is the short *Codetta* of four bars: in the second and third bars of this, the "ornament" should be subdued and not over-hurried: the chromatic scale which follows should be free, with a slight *rit.* on the last four notes. The concluding bars are those of the "Interlude" slightly lengthened to make an effective and pianistic close. At (10) the pedal should be held throughout the two following bars and only raised just as the first note of the final *arpeggiando* chord is struck, when a new pedal should be taken.

As with all pieces of very simple structure and content, the simplicity constitutes the greatest difficulty, and for the perfect performance of this beautiful transcription much study is required; it will, however, certainly repay every earnest student.

LA SÉRENADE

STÄNDCHEN

FRANZ SCHUBERT.
TRANSCRIBED BY FRANZ LISZT.

Tempo rubato, moderato.

OSSIA — *espressivo* — *the accompaniment sempre stacc. e pp.* — *espressivo il canto*

* When not otherwise indicated, use the pedal the same way in every measure

3

C *mf espressivo*

C *mf espress.*

pp *rall.* *smorz.*

D *leggiero*

espress. il canto

D *mf quasi violoncello* *pp*

pp

pp

rfz *poco a poco rall.* *molto dim.*

rfz *marcato*

mf espressivo *pp* E

dolciss *rallent.* *smorz.* E *pp* Echo. *mf* *marcato* *sempre p e stacc.*

rall. *smorz* *Fine.*

pp *mf* *pp* *pp* *pp* *pp* *pp*

a) May be played with both hands.

NATURE'S WHISPER

SONG WITHOUT WORDS

WALTER ROLFE

Allegretto non troppo M.M. ♩. = 72

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STARBEAM

REVERIE

GEO. L. SPAULDING

Andante M.M. ♩=116

mp *Fine* D.C.

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SLUMBER SONG

RICHARD FERBER

Andante cantabile M.M. ♩=72

p dolce *mf* *p* rall. a tempo rall.

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MANUELITA

TANGO

ARNOLDO SARTORIO

Moderato M.M. ♩ = 96

mf *f* Fine TRIO *p* *mf* cresc. *f* *sf* D.S.

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ON THE STAGE

MARCH

SECONDO

H. ENGELMANN

Tempo di Marcia M.M. 𝅗𝅥 = 120

TRIO

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ON THE STAGE

MARCH

PRIMO

H. ENGELMANN

Tempo di Marcia M.M. 𝅗𝅥 = 120

TRIO

TWO MARCHES FROM WEBER

MARCH FROM CONCERTSTÜCK

C. M. von WEBER, Op. 79

Tempo di Marcia M.M. ♩= 126

Secondo

p

ff

ff

ff

MARCIA

C. M. von WEBER, Op. 3, No. 5

Maestoso M. M. ♩= 108

p ff p ff

pp fp fp fp fp Fine

TRIO

mezza voce staccato

f

p poco f

Marcia D.C.

TWO MARCHES FROM WEBER

MARCH FROM CONCERTSTÜCK

C. M. von WEBER, Op. 79

Tempo di Marcia M.M. ♩= 126

Primo

p

ff

fz ff

MARCIA

C. M. von WEBER, Op. 3, No. 5

Maestoso M.M. ♩= 108

p ff p ff

dolce p f ff Fine

TRIO

poco f ten. sf ten. ten. sf ten.

p fp fp poco f

Marcia D.C.

THE MILL-SONG

LE CHANT DU MOULIN

Allegretto M.M. ♩= 80

LEON RINGUET Op. 27

il canto marcato

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To Kirkland Ralph Jr.

'NEATH OLD GLORY

PARADE MARCH

Maestoso M.M. ♩= 108

KIRKLAND RALPH

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ALBUM LEAF
ALBUMBLATT

Revised and fingered by WILSON G. SMITH

C. M. VON WEBER

Allegro Vivace M. M. ♩= 126

last time to Coda

CODA

pesante e cresc.

pp marcate

cresc. ff

leggiero

rall.

D.C.

INVITATION TO THE DANCE

Simplified Edition Arr. by C. HEINS

C. M. VON WEBER

Tempo di Valse M. M. 𝅗𝅥. = 60

cresc.

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marcato il basso

poco rit. p a tempo

cresc.

dim.

VIENNA WALTZ
VALSE VIENNOISE

LUDWIG SCHYTTE, Op. 121, №1

Tempo di Valse

mf ritard. a tempo f Cantabile dolce

f

p scherzando cresc.

last time to Coda (see opposite page)

f

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rit. mf a tempo

cresc.

rit. f a tempo

mf D.S.

CODA f stringendo fz Fine

THE SONG OF THE METRONOME

Study for both hands in Wrist Staccato

CARYL FLORIO

Moderato con moto M.M. ♩=90

NOTE. In measures 17 to 24 finger staccato may be used in the right hand, on account of the legato quarter notes.
No *ritard* must be made at the end, in spite of the *dim.* mark: metronomes keep steady time.

C.E.

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TWO SELECTIONS FROM HAYDN

ADAGIO

from SONATA IN E FLAT

F. J. HAYDN

Adagio cantabile M.M. ♩=50

a) Throughout the movement the melody must be made duly prominent, but without any harshness.

b) The execution of these two measures is like that of the first two. In all cases, embellishments take their time-value from that of the principal note with which they are connected by a slur, as the above example shows.

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ANDANTE

from "SURPRISE" SYMPHONY

Andante M.M. ♩=54

* It is this tremendous chord, coming after the very quiet and simple opening theme, that suggested the title "Surprise."

SUMMER WINDS

CAPRICE

H. A. FARNSWORTH, Op. 32

Allegro

Allegretto M.M. ♩=108

f mf Fine anima rit. a tempo

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f cresc. con espress. rall. moderato f cresc. molto rit. mp animato D.S.

KEEPING STEP

THEODORA DUTTON

Alla marcia M.M. ♩=88

mf marcato mp mp con moto espressivo mp rit. a tempo mp mp mp rit.

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MAZOVIA!

Revised by the Composer.

The Mazovians inhabit the wildest district of Poland, lying east of the Vistula, This is a characteristic provincial dance.

THEODORE LACK, Op. 233

Andantino M.M. ♩ = 88

p dolce con tristezza

rall. a tempo espress f cresc.

dim. rall. p a tempo mf doloroso

p rall. molto

Allegro M.M. ♩ = 168

animato e graz. p

rall. a tempo cresc. f ff

rall. p a tempo

rall. a tempo pp

Tempo I. p mf doloroso pp molto lento

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SPINNING WHEEL

LE ROUET

L. NARICI

Presto M.M. ♩ = 144

f pp

Last time to Coda

pp

Coda Largo p a tempo pp pp

p pp sf pp

p

(a f p

pp D.C.

a) Play the G and G♯ together

ALLELUIA!

Registration
Gt: Doppel Flute, Gamba 8', Flute Harm. 4'
Swell: Full
Ped: 16' and 8'
Cuplers: Sw. to Gt., Gt. to Ped., Sw. to Ped.

"The strain upraise of joy and praise, Alleluia!
To the glory of their King.
Shall the ransomed people sing
Alleluia! Alleluia!

GEO. NOYES ROCKWELL

Maestoso M.M. ♩ = 60

MANUAL

Swell

PEDAL

Great

cresc.

rall.

Add Gt. open Diap.

Theme- The strain upraise.

add Full Great except Octaves-Couplers, Mixtures and Trumpet.

Add Trumpet

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add Sw. to Gt. 16'
Sw. to Gt. 4'

Full Organ.

SOFTLY THE WIND SIGHS TO-NIGHT

WALTZ SERENADE

HENRY WILDERMERE

Valse Lento

1. Soft - ly the wind sighs to - night, Love, And bright beams the star from on high,
2. Soon will the pur - ple of night, Love, Give way to the ros - es of morn,

While neath the moon's sil - v'ry light, Love, In slum - ber the sweet flow - 'rets lie.
Dark - ness dis - solve in - to light, Love, And glo - ri - ous day be re - born.

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Come while the dew spark-les bright - ly, Come where the stream mur-murs soft - ly, Oh,
Birds in their nests will a-wak - en, Flow-'rets re-vive, one by one. The

wake to my song gen-tle queen of my heart, Dar-ling, the queen of my heart.
won-der that lies in your sleep-la-den eyes, Dar-ling, will wake to the sun.

Dream sweet-ly dream, then to-night, Love, May tears nev-er come to thine eyes!

Sor-row and grief must be ban - ished, 'Til death claims my love for his prize!

Dream not of care, Oh my dar - ling, Wake while I sing un-to thee! The

flow-'rets are wait-ing to greet thee, my love, Wake to my song, Sweet-est flow-'ret of all!

AN INDIAN CRADLE SONG

ANON KENNETH S. CLARK

Andante

With swinging rhythm

mp *con Ped.* p

1. Swing thee low in thy cra-dle soft, Deep in the dusk-y wood, Swing thee low and swing a-loft,
2. Fa-ther lies on the fra-grant ground Dream-ing of hunt and fight, Big trees rust-le with mourn-ful sound

Sleep as a pap-poose should. To the lit-tle pap-poose in his birch-en nest Qui-et will come and
All through the sol-emn night, And the lit-tle pap-poose in his birch-en nest Is swing-ing low as he

peace and rest, If the lit-tle pap-poose is good, If the lit-tle pap-poose is good.
takes his rest Till the sun brings the morn-ing light, Till the sun brings the morn-ing light.

dim. e rit.

Refrain

Humming p pp

M-m M-m

a tempo p pp

Also published as a Part Song for Women's Voices

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Dedicated to his pupil Benjamin Klevan

GAVOTTE-MINIATURE.

FREDERICK HAHN, Op. 12

Con sordini
Tempo di Gavotte M. M. ♩= 120

VIOLIN
PIANO

Last time p and slower — ossia — rit. last time — 1&2 — 3. — Fine — Poco piu mosso — Harmonic — pizz. L.H. — rit. 2d time — 1st time mf, 2d time p — Poco meno mosso — D.C.

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America's Part in the Manufacture of Musical Instruments

Any attempt to estimate the musical advance of the United States by the amount of money spent on musical instruments or the number of firms engaged in their manufacture must necessarily be crude and inaccurate. There are thousands of musical people in the world who are unable to play any instrument and do not own one, and on the other hand there are thousands more who possess musical instruments who never play them, or employ them for music of little or no artistic value. Nevertheless, the remarkable growth of industries connected with the manufacture of musical instruments unquestionably indicates an entire change of outlook towards music on the part of the American public. Time was when our Pilgrim fathers looked upon music as of diabolic origin, while to-day there are few cultivated homes which do not contain a musical instrument of some sort.

According to the last census of the United States (1909) it was estimated that there are no less than five hundred and seven establishments devoted to the manufacture of pianos, organs and materials needed in their construction. This represents an investment of $103,234,301 and the employment of an army of workers numbering 41,882. In 1869 the number of establishments was 254 and the amount of capital invested was $8,203,161; it is possible to observe from these figures the enormous development of the musical industries in the United States in a period of forty years. Of course it must be remembered that the official figures represent a most conservative estimate, and that the figures for 1909 must necessarily have been affected by the panic of 1907, so that to-day the advance is probably even greater than it appears to be.

The greatest manufacturing centers for pianos, organs and materials needed in their construction are in New York State, where there are no less than 184 out of the 507. After that comes Illinois with 68, Massachusetts with 59, Ohio and Pennsylvania with 30 each, New Jersey with 18, Connecticut and Michigan with 17 each, Indiana with 15, Wisconsin and California with 11 each, Maryland with 7, Kentucky with 6, Minnesota 5, Iowa 4, Maine 3, and "all other states" with 18. "There has been a steady increase in the number and value of both upright and grand pianos manufactured since 1899," says the government report. "Of the total number of pianos reported in 1909, 97.7 per cent. were uprights.... Upright pianos show the greater percentage of increase in number, but grand pianos show the greater increase in value. New York and Illinois were the two principal states in the manufacture of upright pianos......In the manufacture of grand pianos, New York and Massachusetts were the two most important states, reporting in 1909, 6,831 or 78.1 per cent. of the total number."

That the player-piano, or piano with player attachment, has not driven out the old-fashioned article, is evident from the statement that of the total number of upright pianos manufactured (1909), only 34,495, or 9.4 per cent., were for or with player attachments.

D'Indy's Tribute to César Franck

No more fitting biographer of César Franck, the composer of *The Beatitudes,* could have been found than Vincent d'Indy, who was a pupil, or rather a disciple, of César Franck from the time he first began to study composition with him until the great Belgian master was laid in his grave. Every page of d'Indy's work shows his profound veneration for the man, and at the same time expresses, with bitter irony, his indignation at the neglect which Franck suffered at the hands of the French government and more particularly at the hands of his colleagues among the faculty at the Conservatoire. The following description of Franck's appearance affords a striking glimpse of his personality:

"Physically Franck was short, with a fine forehead, and a vivacious and honest expression, although his eyes were almost concealed under his bushy eyebrows; his nose was rather large, and his chin receded below a wide and extraordinarily expressive mouth. Such was the outward appearance of the man we honored and loved for twenty years; and—except for the increasing whiteness of his hair—he never altered till the day of his death. There was nothing in his appearance to reveal the conventional artistic type according to romance, or the legends of Montmartre. Any one who happened to meet this man in the street, invariably in a hurry, invariably absent-minded and making grimaces, running rather than walking, dressed in an overcoat a size too large and trousers a size too short for him, would never have suspected the transformation that took place when, seated at the piano, he explained or commented upon some fine composition, or, with one hand to his forehead and the other poised above his stops, prepared the organ for one of his great improvisations.

"Then he seemed to be surrounded by music as by a halo, and it was only at such moments that we were struck by the conscious will-power of mouth and chin, and the almost complete identity of the fine forehead with that of the creator of the *Ninth Symphony.* Then, indeed, we felt subjugated—almost awed—by the palpable presence of the genius that shone in the countenance of the highest-minded and noblest musician that the nineteenth century has produced in France."

Mrs. Fannie Bloomfield Zeisler, the noted American pianist, who has always manifested a valued interest in THE ETUDE, *has written us regarding our Polish issue (February, 1915), stating that the list of famous Polish musicians given would have been better headed "Musicians of Polish Ancestry," as some of those mentioned were born of Polish parents in other countries. She also notes that Moriz Rosenthal, born at Lemberg, December 18th, 1862, should have been included. Those born in Silesia should not have properly been included with the Poles. This would have excluded such names as Baselt, Brosig, Elsner (teacher of Chopin), Forster, Gebel, Heinrich, Holländer, Panofka and Mrs. Zeisler. Another slip which deserves correction is the fact that the first paragraph of Mr. Stokowski's article on Chopin was included in the editorial note which preceded it owing to typographical error. We wish to thank our many friends who have written in high praise of the issue, the publication of which was surrounded with much difficulty, owing to trouble in getting certain material through the European war zone.*

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Developing the Fourth and Fifth Fingers Through the Chromatic Scale

By ALMA COOTS FERRELL

Music teachers who are in earnest about their work not infrequently set aside a period of time for considering technical problems, and evolving new ways and means for overcoming difficulties. It was during one of these "originating hours" that the following idea occurred to the writer. The need for strengthening the fourth and fifth fingers has been much discussed and many remedies suggested. Apparently, however, no one has so far realized that a remedy lies in the chromatic scale.

MANY ADVANTAGES.

Playing the chromatic scale is excellent drill for that old warrior, the thumb, and his close *aides de camp*, the second and third fingers, but in such practice the fourth and fifth fingers are idle and hang in mid air like aeroplanes. Why not, then, play the chromatic scale with the fourth and fifth fingers in addition to practicing with the first, second and third? By this means the weaker side of the hand is strengthened by a movement of muscles not often employed in piano playing. At the same time, the fingers will rapidly acquire wonderful agility and strength. The subjoined exercise, showing the fingering of the ascending and descending chromatic scale, beginning with the little finger of each hand, is the result of much study and practice which assures the writer that it will accomplish the purpose for which it is designed.

Left Hand Ascending.

Left Hand Descending.

Right Hand Ascending.

Right Hand Descending.

Supporting Grand Opera

Grand Opera as we know it in America is produced upon so gigantic a scale that most every one now realizes the fact that were it not for the patronage of the very rich art lovers it simply could not exist. This is not new, however, for grand opera with famous singers has almost always depended upon some vast subsidy for its support.

If we may be guided by antique engravings the performances of Marc Antonio Cesti's *Il Pomo d'Oro* were given over two hundred years ago with scenic accessories which would seem spectacular even at this date. Singers likewise have always demanded and received large compensation. Porpora's famous pupil, the male soprano Farrinelli (1705-1782) was in such demand that the Queen of Spain paid him 50,000 francs a year for ten years to sing four songs nightly to her morbid husband, Philip V.

When the French government indicated last spring that it would not be able to continue its generous aid to the Paris Opera, French opera lovers—little dreaming of what Michael Monaghan boldly calls "the last war of the Kings"—mourned because they felt that without government support there would be no lights in the great French hall of musical fame.

At Beyreuth, with seats at 25 marks, grand opera was marketed for precisely the same prices that Americans are asked to pay for the best seats, the only difference being that at Beyreuth, and at its more permanent prototype, the Prins Regenten Theatre in Munich, all of the seats were sold at $5.00 and more, none for less as in our great American opera houses.

It may be some comfort to the man who sits in the last row in the top balcony ("one block from the stage" as Billy Baxter puts it) to know that if it were not for the wealthy patrons of opera he might not only be asked to pay $5.00 for admission to the opera house, but, indeed, might not have any opera at all.

Mr. James Huneker, in a recent article in *Puck*, points out that most wealthy Americans slake their artistic thirsts by collecting paintings—old masters—genuine and "almost genuine." The man who buys a picture buys a definite thing, but the man who buys music purchases a memory of a beautiful thing. Men of large affairs, however, continually discover that there is something mighty and irreplaceable in that memory—that music brings something into their lives which lifts them gloriously from the often sordid monotony of the daily grind.

To say that opera is merely the fashionable fad of the very rich would be to shut one's eyes to the fact that hundreds of those who occupy the most expensive seats regularly purchase operatic scores and find sound reproducing machine records to make a serious study of the works they hear.

The Idea Department

In response to its request made in the January issue The Etude *is in receipt of a great number of Idea Letters which have been submitted by our readers. Owing to the volume of contributions we have not as yet been able to select those which seem to promise to be most helpful to others. It is very likely, however, that we shall be able to print a number in* The Etude *for April. We foresee, however, that we shall be obliged to return a number of very good letters because the ideas they contain, while excellent, are not of sufficient general interest to make them suitable for this department. We thank our readers for their fine response to this appeal for bright, new, "taking" thoughts which they wish to pass on to those who need them. Payments will be made for those accepted upon publication.*

THIRD PRIZE CONTEST FOR PIANOFORTE COMPOSITIONS

Inspired by the success of two previous contests, the publisher of The Etude makes the following offer, being convinced that competitions of this kind will awaken a wider interest in pianoforte composition and stimulate to effort many composers, both those who are known and those who are yet striving for recognition, bringing to the winners a desirable publicity in addition to the immediate financial return. It seems unnecessary to note that the fame of the composer will in no way influence the selection and that the pieces will be selected by absolutely impartial judges.

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Class II. For the four best Parlor Pieces for piano, we offer four prizes as follows:—

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Third Prize	40.00
Fourth Prize	30.00

Class III. For the four best Piano Pieces in Dance Form (waltz, march, tarantelle, mazurka, polka, etc.) we offer the following prizes:—

First Prize	$60.00
Second Prize	45.00
Third Prize	30.00
Fourth Prize	20.00

Class IV. For the best four Easy Teaching Pieces in any style, for piano, we offer the following prizes:—

First Prize	$60.00
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CONDITIONS

Competitors must comply with the following conditions:

The contest is open to composers of every nationality.

Composers may submit as many manuscripts as they see fit, and be represented in any or all classes.

The contest will close July 1st, 1915.

All entries must be addressed to "**The Etude Prize Contest, 1712 Chestnut St., Philadelphia, Pa., U. S. A.**"

All manuscripts must have the following line written at the top of the first page: "**For The Etude Prize Contest.**"

The name and full address of the composer must be written upon the last page of each manuscript submitted.

Piano compositions only will be considered in this competition. Do not send songs, organ pieces, violin pieces, or orchestral works.

Involved contrapuntal treatment of themes and pedantic efforts should be avoided.

No restriction is placed upon the length of the composition.

No composition which has been published shall be eligible for a prize.

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Department for Singers

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The Development of Overtones in the Singing Voice

By RITA BREEZE

If one inquired of the average singing teacher what the chief difficulty is in training a voice, he would reply: the blending of the registers. When questioned what registers are, he carefully explains that they are divisions of the voice, characterized by differing qualities of tone. What causes these registers? They are, he says, *natural* divisions, and that, in order to make the voice smooth from its highest to its lowest note, these divisions must be blended.

Teachers do not agree as to how many registers a voice can have. Some say five; some three; and others only two. Occasionally one meets an instructor, who declares there *are* no registers, that all divisions are unnatural. Few use the same methods for equalizing the voice. One starts all his pupils on the lowest notes, intending to lay the foundation first, and, by adding tone by tone ascending the scale, erect his structure upon it. To the uninitiated this theory may sound plausible, but, if it be pursued, the following results are obtained: the low notes grow strong, the medium weakens, and the head voice gradually recedes. With persistence, the low notes become "chesty" and harsh; there is a break between the low and medium; and the medium itself is thin and "breathy." The head voice grows still fainter, and the student uses it with extreme trepidation.

TYPES OF TEACHERS.

If the teacher be an observing person, he soon perceives the condition of his pupil, and, thinking to mend matters, attempts to draw the so-called "chest voice" up over the break between the low and medium; to a certain extent he succeeds, but in the course of this process, he only forces the break a little higher up the scale. It then usually falls between the medium and head voices, and, if the pupil has not already succumbed to nervous prostration, our energetic instructor tries to bridge over the difficulty in still other ways. Since it is impossible to carry up this kind of "chest voice" further than perhaps half way through the medium, he leaves that for a time to take care of itself, and starts on what is left of the medium tones. If he does not force them too heavily at first, they may recover sufficiently to be used, though always with uncertainty. The head voice by this time is a mere thread coming on feebly about the middle of the head register.

My readers will at once recognize this as the worst type of teacher. Of course a voice which has been so abused, seldom regains its original beauty, and then only through years of patient hard work and radical measures on the part of the succeeding instructor.

There is another kind of teacher, who does not accept the law of registers without reservation, and who, guided by his innate love of beauty, has a clear conception of ideal tone quality. This kind of man will not hesitate to disregard precedent, but resorts to any original way which will further the development of his ideal. With such a teacher, the temperament of the pupil exerts decisive influence on the methods he will employ. If the pupil has a naturally sweet voice, which a sensitive nature dictates should be used softly in certain places, then the teacher will probably exercise it gently in the medium, simply because the student sings there with greater ease than in any other part. Gradually he extends the exercises toward both extremes of the compass, and, quite unconsciously, both the teacher and the pupil bridge over the two dangerous points, the break between the lower and medium and that between the medium and head voices.

These few words suffice to indicate a process, which, if hindered even slightly, since neither teacher nor pupil understands the underlying scientific principle, may end almost as disastrously as the methods of the first man.

A DEARTH OF VOICES IN FRANCE.

The dearth of beautiful voices in France about fifty years ago was so marked that the Secretary of the Department of Fine Arts was requested to appoint a special commission to investigate the cause. After experiments, which extended over a period of four years time, Manual Garcia, the Secretary of the Commission, made a complete and very learned report. His conclusion was that the *head* voice is the real voice. Let the student recognize the uper quality, which in sopranos is called the overtone and in tenors the falsetto; then let the teacher carry down this quality from the head through the medium voice. Up to that time Garcia had succeeded with sopranos in carrying this quality down as far as F natural in the first space of the staff, but following this theory, it should be drawn down to the lowest note in any kind of voice.

In a foot-note to this report, Garcia mentioned Dr. James Rush as the inspirer of his research. Dr. Rush was the author of a book called *The Philosophy of the Human Voice*, published in 1833, in Philadelphia, now out of print. The theory advanced by Garcia is already given in this book, but based upon the principles of the speaking voice. Dr. Rush scientifically proves the existence of the overtone and gives a system of notation, by the use of which it may be developed. Recitative, being but a step higher, is the next form to which he applies his theory, and thence to the art of singing. His conclusions in the third instances are identical to those arrived at by Garcia in his later paper.

The writer had the good fortune, when in Chicago, to find in the library of a friend, a valuable old book of instruction written by Signor Domenico Corri, who was a pupil of the great Porpora (1685-1767). Porpora was the perfector of the Old Italian School, and this book by Signor Corri incorporated his principles admirably. The whole aim of the instruction is to poise and develop the voice in a simple, natural way. Following are a few quotations from his book:

FROM A NOTED TEACHER.

"Too much exertion above or below the natural compass would be detrimental to the voice, and though not felt in youth, its injurious effect will soon be discovered when the constitution of the voice begins to relax.

"If scholars in their practice do not themselves feel the sensation of pleasure at the sound of a single note, it must be attributed to an improper manner of practice, or to the want of natural musical gifts.

"From the instructions I received from my preceptor, Porpora, and from my own observations of almost all the best singers Europe has produced within the last fifty years, I find that the qualifications necessary to form a perfect 'shake' are equality of notes distinctly marked and moderately quick."

These old singing masters not only trained the voice, but they taught sight-reading, and insisted upon the student's having some knowledge of an instrument, preferably the harpsichord (piano). In their sight-reading they did not use the "Movable Do" system. That is quite a modern development. Wherever Middle C was written the "Do" was sung, for there was an underlying principle to this practice. In making this change we moderns have lost the main link between the Old School and the present one, if what we have can be called a school at all. When the syllables were first used upon their corresponding notes, they were not placed there by accident, but because each particular syllable brought out a certain desirable quality of sound from the note on which it was sung; in other words this stationary system of sight-reading was a means of focussing and placing the voice.

The first retrograding step was made by a French musician by the name of Le Maire about one hundred and fifty years ago. He introduced the syllable, "Si," in the gamut in place of "Ti." This syllable falls on B natural, which is only a half-tone from C, the tonic, and needs a strong leading to the tonic. It is a softer sound and for that reason allows the tone to slip further back into the throat than the syllable "Ti" would.

The last authority on this subject is Davidson Palmer, an Englishman, who has written a small book entitled, *The Rightly Produced Voice*, published in London in 1897. This gentleman tells how he discovered the theory of the overtone, or falsetto (he was a tenor). As a boy he sang in a Church choir; when his voice changed, he found himself with a shattered remnant of the boy's voice, and gradually grew to depend upon the new and unnatural chest quality, because he thought the lighter tones sounded effeminate. After a time he studied singing with a gentleman, who developed the medium and then brought down the lighter quality to about the end of the medium register—the corresponding place where Garcia left off.

DEVELOPING THE UPPER VOICE.

Mr. Palmer, being of an experimental turn of mind, found he could sing with greater ease by using the *falsetto* entirely, and consequently adopted it. His voice strengthened and improved in quality without exhibiting any unevenness. Afterward he taught others with success. The following quotations are from Mr. Palmer's book:

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"The first fact to which I wish to direct attention is that in adult males as well as among women and children, voices are to be found which do not possess separate registers, but are produced in the same way throughout the whole of their compass. The next fact to be mentioned is that the voices which are produced in the same way throughout the whole of their compass, having no 'break' or change at any point are, in almost every instance, far superior in beauty of tone, in ease of production and in extent of compass, than those which possess separate registers. Another fact of considerable importance is that the voices which have no separate registers are, with few exceptions, voices which have never been trained. The fourth fact is of a very startling kind, namely, that in voices which possess two registers, the lower, c. so called 'chest' register is not strengthened by exercise, but its employment to any great extent, and in any but the gentlest manner, seriously weakens both itself and the upper register. The next fact to which attention must be drawn is that if the upper of the two registers be carried downward for a considerable distance and diligently exercised, it will strengthen both itself and the lower register. The so-called falsetto of the male voice can be developed downward to the bottom of the vocal compass and ultimately transformed into a superior kind of 'chest' voice, which supersedes the old 'chest' voice, and makes the voice to consist of one register only. The rightly produced voice in man, woman and child is the voice produced in the same way as the so-called falsetto."

The majority of voices produced naturally—in the way Mr. Palmer describes—is found among nations speaking a language that contains more vowels than consonants, because consonants are generally pronounced in the throat, while vowels find their way to the higher resonance cavities of the head, upon whose full use depends the development of the overtone; therefore with the Latin races, particularly with the Italians, the singing voice undergoes an unconscious preparation through the correct use of the speaking voice. Proper vocal instruction will overcome the disagreeable intonation in speaking, which is often noticeable among Teutonic peoples.

This principle of the overtone is not only applicable to the voice, but to the violin, or to any other stringed instrument; in fact it is the principle upon which all good tone production is based.

The Singer's Use of Breath

By DAVID C. TAYLOR

Breath is the motive power and the support of voice. It is the "substance" without which voice production is impossible, and which in uncontrolled emission makes impossible artistic singing.

While breath must be used in the establishing of sound waves (the initial sounding element of voice), it is the great source of most of the singers' misdoings, for improper use of this element in voice production results in many of the ill conditions, making for inartistic singing. Analysis and experience have shown that artistic singing requires very little of breath; that the manner of emission is of deep importance; that the breath remaining in the lungs must be held in restraint that it may not crowd itself upon the vocal cords; and that it may serve as a cushion, a support to the active breath and to the voice itself in its various degrees of fervency.

Experience has also taught us that an over-flow of breath at the larynx places a strain upon the vocal cords which they can not withstand in their free-vibrating condition; this over pressure of the breath forbids the true (free) performance of their (the cord's) office in singing. The functional use of breath is the purifying of the blood. Normal, unconscious respiratory action is a mere spreading of the thorax by the inspiratory muscles, allowing the air to flow into the lungs; followed by a compression of the walls of the thorax by the expiratory muscles and a subsidence of the "spreading" muscles, which together force the breath out of the lungs. This functional use of breath even if perfectly performed (which it rarely is) will not answer the purpose of the singer.

The health inducing use of respiration calls for quantity of breath; we may "pump" it in and out, in uncontrolled quantity, without hindering its purposes; but, for singing, we require restraint and limitation of the breath force, and we must "harness" the breathing energies and put them under absolute control, else we find in this elemental force we call breath, our undoing as singers.

Breath control is due to control of muscles and muscle groups, and thereby hangs a long story which may not have sufficient space here, but as a first stage of the development of a singer, somewhat of this art of bodily control must be learned. Briefly stated we have to know of the following centres of breathing energies: The thorax may be considered as of five parts: base, top, sides, front and back.

The base is controlled by the diaphragm and kindred muscles, including the upper reachings of the abdominal muscles; the top is controlled by the upper chest muscles including the muscles reaching to the neck; the side muscles are those moving the ribs; the front and back muscles include the outer surfaces of the diaphragm which reaches through the body near the line of the floating ribs, separating the thorax from the abdomen. All movement of the walls of the chest at top and sides should be controlled by the will, forbidding the top chest or the ribs at the side any "pumping" action. The elastic firmness of these parts prevents sudden collapse and aids in the support of voice. These outer surfaces of the chest should be held in buoyant expansion, and within this firm (though elastic) wall the lungs will have full play. The base (front and back) is the supreme centre of control; here the diaphragm (the most effective of inspiratory muscles) takes the burden of control and support. Its contraction deepens the chest capacity and works in sympathy with the costal and dorsal muscles in the expansion of the thorax and control of poise.

The diaphragm also performs a duty at once subtle and important; it acts as monitor over the expiratory muscles of the upper abdomen. Holding these compressing muscles under control, the impulse leading to collapse of the chest walls is withstood. Through the diaphragm we have full control over expiration and support of the breath at its very base. Here at the front of the body (between the floating ribs), and at the back on the same line, where the diaphragm reaches to the spine and surrounding muscles, the singer "sets" his breathing energies; here he prevents surplus breath expulsion; here he finds the seat of controlled fervency. There is a gradual expiration of breath which follows a controlled subsidence of the base of the lungs, but however long the phrase, there must never be a collapse during singing, forcing a sudden flow of breath to the larynx or through it; there should never be a flabbiness of upper chest or of ribs, allowing the one to drop during singing, or the other to "give way" and collapse. The body at all points should be buoyant in expansion; the expiratory energies held in control, that the right quantity, and the right quality of breath be at command of the will. At no moment in singing shall the breath rush with uncontrolled force against the vocal cords.

This then is the first duty of the teacher; that he warn his pupil against uncontrolled functional breath impulse in singing; teaching him processes of mastery over the inspiratory and the expiratory muscles that he may control the breath, as the motive power and support of the voice, and prevent damaging influences due to "too much breath." A thorough exposition of the principles of breath management for singing requires much more space than is allowed for this brief outline, but let it be said that the cry for "natural breathing" is a false appeal; singing is a fine art, and a exact science, its processes are built upon human functions, and human potentialities, extending natural powers, and often restraining them. Natural breathing habits show the way, but do not complete the process of breath use for vocal utterance, especially for fervent speech and song. For these higher or more subtle uses of breath we need to have the respiratory energies under the command of the will, thus placing under control the natural forces; one of the psychic phenomena governing the manifold processes of the human economy. In first study of "breath control" we must "find" our diaphragm (front and back) and learn to control its respiratory impulses, and to depend upon it to balance the compressing energies of the expiratory abdominal muscles; we must learn to control the upper chest and the ribs, that they may not, in singing, follow their normal impulses of collapse; when these centres are in control we have a mastery over the body which controls the respiratory organs, and we may then conquer the flux of breath and command its action at will. This prevention of over-plus of expiring breath gives the singer a sense of almost breathless singing, leading to the condition sought by the better teachers of the old regime, *i. e.,* the inspiratory muscles holding the body buoyantly in expansion, preventing the body's collapse, and allowing only the necessary quantity of breath to escape, the whole impulse leading to the sensation of an "inward singing effort."

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Italian Influences in Vocal Art

By RITA BREEZE

Looking backward to the condition of singing during medieval times, we find that the national form of music in Italy was the opera. It had its beginning in an attempt to revive the old Greek drama, in which the choruses were sung. For many years afterward, it never seems to have occurred to these early musicians to introduce solo singing in their secular music.

In Peri's opera, *Daphne,* written in 1597, we find the first mention of a composition for a single voice, and from then on to Porpora's time, its cultivation received most careful attention. With this great man, the vocal art reached the climax of its excellence. His death marked the beginning of its decline.

Verdi was the first composer to make a distinction between light and dramatic sopranos. This is the initial division line between the schools, for under the "Bel Canto" training, sopranos were able to sing either kind of rôle with equal ease. The distinction made was rather that of temperament than of voice, for the voice of a trained singer is an instrument subject to the control of its possessor and should be capable of expressing any emotion dictated by the will.

The splendid scientific development of the present century was scarcely dreamed of then. Teachers encouraged their pupils to observe the *quality* of sound, rather than the mechanical means by which it was produced. They sang because it was beautiful to sing and because it gave them pleasure.

Art is needed in order that nature may be freely expressed, but science teaches the easiest means of attaining the art. The old teachers did not understand the scientific basis upon which the art is founded, so that it took them many years longer to perfect their school than it would have, had they known these principles. Moreover, they could not arrest its decline because of this lack of knowledge.

THE LATIN'S CONCEPTION OF BEAUTY.

We of the Teutonic nations are just beginning to realize the keen conception of beauty the Latin soul is capable of—the dominating instinct they have for expressing it. Though their spontaneous temperament is not our birth-right, we may by the proper development of our faculties, attain a similar facility of artistic expression of what *is* natural to us. A scientific investigation should be made for the purpose of discovering the reasons for their success, instinctively utilized as it has been. Then we should put this knowledge into practice on our own behalf. This would improve conditions immensely. For instance, we may teach singing scientifically, but we must not make the mistake of laying stress too strongly upon this phase, lest the student in his efforts to compass the idea, become mechanical, and thus lose his inspiration or feeling for singing.

If a student is told to smile naturally, we should explain that in so doing he will *feel* more like singing, instead of analyzing physiologically and telling him that the act of smiling draws up the soft palate so that the tone can find its way to the higher resonance cavities of the head, for then he will listen to himself and gradually become his own best critic. Later, when the voice is set, explain the scientific reason for the training. In this way let us grasp the principles through science and apply it through art.

Clara Kathleen Rogers, in her book, *The Philosophy of Singing,* says:

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Department for Organists

Editor for March
MR. ARTHUR SCOTT BROOK

The Art of the Organist

*[Arthur Scott Brook was born in New Zealand in 1868. Studied Piano, Harmony and Orchestration under Thomas Fleming (pupil of Sir Julius Benedict). Studied Organ under Arthur J. Towsey, of Auckland, New Zealand (pupil of Sir Frederick Ouseley), and later under August Wiegand, Organist Centennial Hall, Sydney, Australia. Came to this country in 1900. Has been organist at Trinity Episcopal Church, Santa Barbara, California; organist Memorial Church, and Director of Music at Leland Stanford, Jr., University, Palo Alto, California; was organist-in-charge of the great organ in Festival Hall, World's Fair, St. Louis, 1904. Is now organist at the Church of the Strangers (Deems Memorial), New York. Is private organist to Hon. Wm. A. Clark, Fifth Avenue, New York, and to S. Milton Schatzkin, Esq., Elliot Manor, Rutherford, N. J., and is President of the National Association of Organists.—*EDITOR OF THE ETUDE.]

A PERTINENT QUESTION.

THE question has often been put, "Why does not the organ enjoy more favor as a solo instrument?" The query can be very easily expressed in a different way, thus: Why do people flock to hear Hofmann or Elman, gladly paying anything from one dollar to five dollars, and stay away from even our greatest organists whom they could hear for twenty-five cents, ten cents, or nothing? To an extent an answer is found in the second form of the question, for as long as organists publicly proclaim that their performances are not worth more than twenty-five cents, or ten cents, or nothing (see numerous advertisements), just so long will the public continue to accept them at their own appraisal. This is by no means a complete answer to the question, for the elements of Fashion and Hero-worship undoubtedly figure very largely, and not everyone that attends a pianoforte or violin recital by a famous artist does so for a purely musical reason. As yet there are no heroes in the organ world—no one who has made such a stir in organ playing sufficient to inaugurate a fashion.

The organ as a concert instrument has not yet come into its own, in this or in any other country, and while there have been notable examples of successful organ concerts, it would be ridiculous to claim that the measure of success attained at these present high-water-mark organ concerts is all that can reasonably be expected or desired.

To begin at the proper place—Is there anything wrong with the instrument itself? No one can sensibly deny to the organ its tremendous superiority over every other instrument in its capacity for musical expression, and did any have the temerity to attempt this, they would be required to show that it was at least inferior to the pianoforte, on which instrument so many have achieved fame. The organ, then, as a vehicle for musical expression must be regarded as "safe."

COMPARATIVELY FEW ORGAN STUDENTS.

It were well to remember that quite a considerable portion of the audiences at the concerts of famous pianists and violinists is made up of students of those instruments seeking not only a feast of music, but inspiration and instruction to themselves, and to whom the concert is as a personal lesson from a great artist. The problem of the possession of a piano or violin is one that is very easily solved. Not so the organ, which is a generally inaccessible instrument. Consequently there are comparatively few students, and still fewer organ "heroes" for them to be anxious to hear.

The organ, however, does occasionally get a hearing of a sort, but never at more than twenty-five cents per head, and most frequently at nothing per head. Let us face the situation with boldness. Where lies the trouble? If not in the instrument, is it not reasonable to suppose it must be, to an extent at least, in the player? On the assumption that this is so, let us indulge in a short period of self-examination, and endeavor to locate the short-comings with a view to correcting them, and by so doing place the art of the organist on a higher plane.

We have already granted to the organ first place as a musical instrument. Two conditions remain that stand out prominently: The Selection of Music; The Manner of Performance.

To their great credit almost all organists the writer has been privileged to meet have been men with a *mission*, no less than that of educating the public. The very last thing the public cares to know is that it stands in need of education, so while this ambition is in every way a laudable one, the employment of it should be effected with great discrimination and diplomacy.

The basis of music is melody. Next to melody, and so close to it as to be scarcely second in rank, is concordance, whether in form, rhythm, or harmonic structure. These features are of paramount importance to every musician, but most of all to the organist, he having an instrument on which it is very easy to render these great essentials of non-effect. This may be regarded as an extraordinary statement, and an explanation is in order. As a general rule the organ is played much too loudly, with a consequent loss of clearness of detail. The full organ is magnificent in stately, sustained chords, but becomes almost unintelligible when used in complex florid passages, especially if such passages be contrapuntal in nature.

SELECTING INTERESTING PROGRAMS.

In dealing with the matter of selection of music, has it ever occurred to the organist that the programs presented by eminent pianists and violinists comprise, for the most part, works that might almost be said to be antique? It would seem that if a pianist can give sufficient of Beethoven, Brahms, and Chopin, with a very small contribution from more modern works, he has a repertoire to last him a lifetime. And be it remembered, it is invariably the older works that seem to find the most favor with the audience. Beyond question there is a moral to this, although one hesitates to accept the responsibility of pointing it. It is a fact, nevertheless, that the public, yes, even the musically educated, prefer to hear works more or less familiar, and as the public is mostly to be reckoned with in the question as to the measure of favor accorded to the musician, it would be unwise to deny the most earnest consideration to this matter of selection of music.

The foregoing remarks would seem to imply that the organist should give liberally of Bach, Handel, Mendelssohn, etc., to the comparative exclusion of the more modern contributors to organ literature. As a matter of fact large numbers of organist's programs are planned so as to form an excellent balance between the old and the new—on paper—but in performance the beauty of the balance is frequently destroyed through the very evident belief of the organist that all contrapuntal music must be played fortissimo. Bach is certainly the chief sufferer in this respect, the prolonged clangor in the racing about of the florid passages on the full organ being anything but conducive to an enjoyment of the work. One frequently hears the complaint that the music of Bach "has no tune to it," when as a matter of fact the preponderance of melody is so great that it becomes bewildering in its complexity, and so is comparatively unintelligible to those unacquainted with musical form. Paderewski plays the A minor Prelude and Fugue to an audience (largely musical, certainly) in such manner that the veriest tyro present is able to comprehend. His enunciation of each voice is so cleverly accomplished that the particular voice that has the floor (so to speak) is clearly defined above the other voices, which, having had their moment, are now, as it were, performing a secondary part. The only way in which this plan could be followed on the organ would be to distribute the voices over the different manuals, which would render Bach immeasurably more difficult to play. The one thing that is necessary above all else in the rendering of Bach is clearness and precision in part playing, and what is true of Bach applies equally to all music, and the moment one begins to use loud organ in quickly moving parts, that same moment does the effect lose its silvery concordance, and become nothing less than a jumble of incoherent sounds.

FAVORITE MASTERPIECES.

It has been seen that as a rule lovers of music are much given to expressing the keenest appreciation for that which is more or less familiar to them. There are "favorites" on the organ just the same as on the pianoforte or violin. Musical history is full of examples of preference for certain works. It must be allowed, however, that at times this very fact works an injury to the cause of good music. To cite a familiar case: How very easy 'twould be to purge church hymnals of all that is forbidding and trashy were it not for that condition brought about by favoritism, and while this is an extreme case, and is a begging of the question, the rule still holds good in higher planes of music. There is always a demand for the repetition of that which pleases. How true this is in kindred art. We gaze on a painting by Van Dyke or by Gainsborough, or on a Canova statue, and are much impressed. Are our artistic sensibilities satisfied with that one look? Not at all—we are anxious to look over and over again, and at each look we are able to discern something new, some beautiful feature that had escaped us before. The same is true of literature, and of painting, and why not of organ music? Then why this incessant demand on the part of the organist for *new music*, for recital programs in which perhaps as much as three-fourths of the numbers are entirely unfamiliar. It is safe to say there is not an eminent pianist who would be venturesome enough to follow a similar plan, and if it is sought to gain for the organ that same measure of appreciation meted out to the pianoforte, surely we shall be doing well if we give heed to the conditions which have made the smaller instrument so popular with music lovers.

Organists occasionally make use of the word "new" in naming certain numbers on their programs, and at times it would seem as if the artist attached very considerable merit to the employment of the word, judging from the frequency of its use. It would be very interesting to know the reason for such usage. It has on more than one occasion been interpreted as a warning.

The objection will doubtless be raised by some that if a reversion is to be made to the music of earlier writers, the demand for the music of present-day composers would decrease. A correct proportion, only, is sought. First of all, make the organ attractive and compelling by insisting that everything played upon it, whether new or old, shall have received a proper season of study and preparation. Let the so-called education of the public begin at the right end, which is in the organist himself. If great care be taken in the preparing of programs for organ recitals, the earnestness of the artist will soon be reflected in his hearers, and a following assured. In this way a good standard may be set and maintained, and the demand for organ music will grow, and ere long the organ will indeed begin to "come into its own." A pessimistic view of organ playing should not be held. The desire, backed up by earnest effort, to effect an improvement will soon be followed by gratifying results, and we shall have people attending organ recitals the programs of which contain a fair proportion of what is called classical music, because those numbers are to be performed, and *not in spite of them.*

"HALF-BAKED" PERFORMANCES.

The one great essential in presenting music before an audience is that it shall be well done. All too often the organist has belittled the standard of his art by performances which have been justly stigmatized as "half-baked." The frantic chase for new music greatly exaggerates this humiliating condition. Supreme contentment can come to the artist only through the conviction that he has achieved a finished performance. The same degree of contentment can come to those who comprise the audience only when they have the too unusual experience of hearing music that has been diligently studied and faultlessly rendered. It is better by far to have at one's command a limited repertoire which the organist *knows he can play*, than to have a make-believe repertoire of which the only commendable quality that may be said of it is in relation to its extensiveness.

The organ is the grandest of all musical instruments. Its many voices, together with the mechanical means furnished for giving effect to them, give to the player an amazing opportunity for the interpretation of music that is not even remotely approached by any other instrument. This very fact at times tends to the undoing of the organist, for there are so many possibilities, and so bewildering an amount of detail, that the organist is seldom able to stay long enough in one place to permit of thoroughness in any one particular detail. It would be embarrassing to be compelled to admit that the standard of the organist is lower than the prevailing standard of the pianist, when on giving due consideration to the matter from the point of view of the resources of the two instruments, organ playing should occupy the premier position. It is true that the inaccessibility of the organ is largely responsible for mediocrity in organ playing, and conditions are generally against the organist. The instrument he uses is perhaps in a church where a liberal use of the organ is possibly frowned upon, if not almost entirely prohibited.

KEEPING UP THE STANDARD.

The standard of organ playing may be maintained at a high level, and still the artist may be performing important missionary work. It should never be forgotten that the great majority of those comprising an audience have but a very superficial knowledge of music and are not able to regard it from the same point of view as the trained musician. The artist at the top of the ladder loses nothing when he descends a few steps in order to assist others to a higher position.

Much might be said of a Standard of Interpretation, although it is held by many that such a standard does not exist, save only in so far as it relates to the purely technical side of music. The subject is too extensive to indulge in at this writing, and will be dismissed by quoting the views of an organist of eminence who said, "Deliver me from the man that hugs his metronome too closely."

Organ music should be the best in the world, and attract the most attention and favor from lovers of music, and the skilled organist should occupy an unassailable position at the very pinnacle of the art-mountain built up by the giant intellects that have made music the most universal and the most loved of all the arts.

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There must be music for the movies, and there always is music—save the mark. Usually it is mediocre; too often it is unmentionably bad; rarely it adds a meaning to the pictured sentiment.

In the last year or two there has been a reaching out by the more progressive managers for something better, larger orchestras, more carefully adapted music. until recently there was a large Broadway production of a pictured poem, which was given with an orchestra of fifty men and a chorus of forty voices, and with a complete written musical score for every moment of the action.

In the large opera house built by Oscar Hammerstein on the East Side of New York pictures have been mounted in a thoroughly adequate way. A large orchestra under a capable and painstaking conductor, a three-manual organ of forty stops, and an ensemble of operatic vocalists rendered a musical accompaniment to the motion picture that is bound to attract an entirely new clientele. The interpolation of scenes from opera with scenery and costumes between the pictures was not only a delicious bit of characteristic audacity, but it stamped the entire entertainment with a dignity and bigness woefully lacking in the usual picture show.

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have been attracted from the church or concert field will indicate the trend and will help to make the organist who enters this field feel at home. Among the better known are Richard Henry Warren, Dr. Percy Starnes, Arthur Depew, Herbert Sisson, Granville Smith, H. Leslie Goss and Th. Musgrove. Many of these still maintain their church connections. Mr. Warren commutes weekly from Boston to direct the music at the Church of the Ascension. Mr. Warren's work in Boston, while in some respects unique, is perhaps sufficiently typical for illustration. The Scollay Square Olympia, where he plays, is equipped with a four-manual Möller of his own design, which is in many respects a wide departure from the conventional type of instrument. The organist is starred as the leading feature of this large vaudeville house and the organ, to use a theatrical term, is "circussed." Mr. Warren's chief number at each performance is a sort of rhapsody, consisting of typical organ themes with perhaps a hint of a popular melody all worked up with original matter to constitute an effective and legitimate organ number, but planned to display the special and unusual resources of his particular instrument, the object being to make the organ interesting every moment. How well he has succeeded in this may be appreciated when it is realized that his featured number has been in the bills of this one house for ten months with no diminution of its popularity.

Mr. Warren usually plays also for the one feature picture of the bill, and his method with pictures will repay the study of any organist. The invention of motives for the different characters of the picture, the adaptation of a theme and its musical elaboration, the illustration of dialogue, characteristic bits invented for special requirements of the picture and many personal peculiarities of style are heard in the course of a picture.

Organists of limited imagination, without originality and without an extensive repertoire, will find no place in this new field. The musical requirements are severe, but the financial rewards are considerable and the work is intensely interesting to those who are fitted for it.—*The New Musical Review.*

Sensible Names for Organ Stops

We all know that the titles given to many organ stops, while picturesque, give little idea of the tone quality or strength of the row of pipes thus designated. Who of the uninitiated could tell at first sight the meaning of terms such as the following: "Doppel-flöte," "Spitz-flöte," "Corno da Caccia," "Flauto-inversa," "Gambe," "Nasard," "Cromorne," "Dulcian," "Fugara," "Tuba-mirabilis," "Armonia-aetheria," etc., etc.? While the original signification of the words is sometimes obvious, it is difficult if not impossible, to see their application or appropriateness to the organ stops which they embellish. True, as Sancho Panza says: "A man may call his house an island if he choose." Still, I myself should be greatly pleased to see a uniformity of names adopted by all manufacturers, not only for the sake of the composer and organist but for the literature of the organ as well. I think that many composers like Mendelssohn and Saint-Saens often place their most valuable ideas out of the reach of the organist, and confide them to the orchestral conductor, for the reason that they are surer of the proper rendition of their instrumental effects. I do not refer, of course, to those works which depend upon the *wiggle-woggle* of fugue and counterpoint for their chief interest, but to compositions of the more modern school. Indeed, it seems as though a large field were being opened to the imagination of the composer by the wonderful improvements which have been made by the organ builders of to-day, rendering possible novel combinations and effects in tone colors hitherto unheard of.—*Edgar Stillman Kelley in Sharps and Flats.*

How THE ETUDE Helped the B Sharp Club

By GRACE BUSENBARK

The "B Sharp Club," composed of twelve of my pupils, aged from ten to fourteen, subscribes for The Etude. At each bi-monthly meeting we decide upon one especial topic for discussion at the next meeting. Each member is to report on some subject. If it is a broad one, like the Life of Beethoven, or the Use and Construction of Musical Instruments, the topic is divided, each member having one phase of it. If the subjects chosen are less comprehensive each member has a different one.

In charge of the club "librarian" is an Etude card-index containing such subjects as *History of Music, Harmony, Great Composers, Virtuosos, Opera, Musical Instruments, Recitals, Games, Music,* etc., all listed alphabetically. Under the head of *Music*, for example, comes *Duets and Characteristic Rhythms* particularly useful in our club ensemble work.

The office of librarian is a coveted one, and is held in turn by the different pupils as a reward for some merit in the private lesson work. The librarian has the privilege of taking the most recent number of The Etude home for the first two weeks while she is classifying in the card catalog the subjects that are to be subsequently used in the club work. The importance of this commission is duly appreciated and much pride taken in neatness and accuracy.

As teacher, I am an "honorary member" of the B Sharp Club, and mark the articles previously selected for their special interest and helpfulness in line with the general work planned for the year. If only part of the article is applicable for our stage of progress that is also marked.

During the two weeks intervening between meetings each member consults the card index for his topic. The Etudes are kept on file with other musical books on low shelves in my studio and are always easily accessible to the club members. The articles thus referred to for reporting upon are copied by each pupil into a note-book kept for that purpose. At the meeting they are read aloud, criticised and discussed.

I have found that this individual listing of desired information is popular with our young musicians and greatly enlivens the study of musical topics.

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Department for Violinists

Edited by ROBERT BRAINE

Selling a Violin

Many people write to The Etude for advice in regard to selling their violins. Thousands of people have old violins which they consider of great value, and which may be so in a few cases. Hearing of the sometimes fabulous prices paid for Cremona violins they are naturally anxious to convert their old fiddles into cash.

As a matter of fact a violin is one of the most difficult things to sell, and one of the most difficult things to buy to advantage, unless one knows exactly how to go about it. The reason of this is that thoroughly competent judges of violins are so rarely found. Almost any one can give a pretty good guess, or thinks he can, at the value of a house and lot, a horse, or a suit of clothes, but to the uninitiated violins look pretty much alike and sound pretty much alike. Out of a crowd of violins, good and bad, cheap and valuable, the average man whose knowledge of the violin is limited might pick out a $10 factory fiddle in preference to a $10,000 Strad if given his choice. Then again a master violinist can make a $5 violin sound better than a priceless Cremona in the hands of a player who rasps like a saw filer. This being so, no wonder the public is completely at sea when it comes to buying and selling violins. It is natural to assume that any good violin player should know how to select a violin, and to be able to judge of the value of a violin very closely. The fact of the matter is, however, that many professional violinists have a very limited knowledge of violin values, and are poor judges of violin tone into the bargain.

In selling a supposedly valuable old violin, the owner should first take steps to find exactly what his violin is. In order to do this he must first submit the instrument to an expert for an opinion. If the violin is a comparatively crude affair, a violin maker or repairer can be found in almost any town of any size who can assure the owner that his violin has little value. In case, however, that it is an artistically made instrument, it will often require the judgment of a professional violin expert as to whether it is genuine or not. There are not a great many really competent experts in the whole United States, most of them being located in New York, Chicago, Boston and some of the other large cities. Such an expert usually charges $5 as a fee for making the examination, and will give the owner a certificate stating exactly what the violin is in his opinion and what its probable market value. Such a certificate is naturally of great value to the owner in finding a purchaser.

Now as to finding a purchaser. If the violin is to be sold to a violin dealer, it is not so necessary to have it put in perfect playing order, for the violin dealer will buy the violin if he thinks he can sell it, just as it is, and have the restoration and repairs made himself. If, however, the violin is to be offered to violinists and amateurs, it is of the greatest importance to have it put in perfect repair and in perfect playing order. I have known many cases of where people hawked their violins around for years trying to sell them and failing because they were in such bad shape that no one would buy them. Then again I have known of many instances of quick sales which were made because the owners were wise enough to have their violins put in perfect condition by a master repairer. A comparatively inferior violin will sound much better than a much more valuable one if the poor violin is in perfect playing condition and the good one is not.

Almost every city of any size has violin dealers who will buy violins if they are really good, but the trouble is that they will not pay the full value for them. Dealers in old violins expect to make an enormous profit because old violins are of very slow sale, and it takes much time and negotiation to make a sale. These dealers send their violins to prospective purchasers all over the country on selection, and a dozen violins may be sent, a few at a time, before a sale is made. I have known of cases where a New York violin dealer sent as high as twenty-five old violins in batches of five to a purchaser in some distant part of the country without making a sale after all. All this packing and unpacking and keeping the violins in repair takes a large amount of the dealer's time, and makes him demand very large profits when he does make a sale.

If the owner of a violin decides to try to sell the violin privately, he may be able to get a much better price than he could get from a dealer, but he will probably find that it will take up a great deal of his time. If he has a certificate and valuation from a recognized expert, the problem will be much simplified, because such a certificate amounts to a warranty. He can advertise the violin for sale in the local press, and may effect a sale in that manner, or he may advertise it in a musical paper of general circulation, but in this case he will be put to the bother of packing the violin and shipping it to prospective purchasers probably many times before he effects a sale. In this case also he runs the risk of having the violin lost or destroyed in transit, or injured by the party to whom he sends it. An excellent plan where the violin is a really valuable instrument is to take the violin and show it to the members of a symphony orchestra before their rehearsal hour. These men all have pupils, and if they do not want the violin themselves, they may be able to sell it on a commission basis to some of their pupils. Violin teachers are often able to place good violins with their pupils, which they are glad to do for a commission. The violin may also be left at a leading music store to be sold on commission.

Selling even a really valuable violin is often a discouraging business, and takes much time and patience. Many people will be found who would like to buy the violin if they could be really convinced of its value, but since they know nothing of violin values, they are extremely skeptical.

Large cities are the best in which to sell valuable old violins, since in the smaller places most people want violins for $5 or $10. In such places $25 is considered a large price for a violin, and $50 is considered ruinous extravagance. In the large cities there are many professional violinists and advanced pupils who are constantly on the outlook for good violins and who understand the immense importance of having a good violin for solo and high-class orchestral work.

A Request to Readers of this Department

Attention is called to the fact that 9,999 out of 10,000 violins bearing the name of some old and celebrated violin maker are fakes pure and simple. The Etude is continually besieged with inquiries about old fiddles but since we do not make examinations of any instruments our advice on such a subject would be worthless. It is enough to know that false labels were printed in great sheets like postage stamps and the foreign makers of fake violins thought nothing of sticking the lying labels in their instrument. Thus there are now thousands of violins of little more worth than kindling wood bearing labels of Stradivarius and others. Do *not* ask us questions about your violin's identity as only an expert of long training with the actual instrument in his hands can give any opinion of value.—Editor of The Etude

HAND DEVELOPMENT.

There has been no more important development in violin playing in Europe within the past two or three years than that in systems of stretching exercises and hand development of all kinds for producing the movements required in violin playing, and increasing the "reach" of the hand. There are a number of these systems, and while many of the exercises have been known to violinists and teachers for many years, their being grouped together into a system has made them more valuable and available to the student in violin playing. Some of these systems are winning recognition in high places. Prof. Ostrovsky, of London, who has won a European reputation with his system of hand gymnastics for developing violin technic, was recently invited to lecture before the pupils of the Royal High School of Music in Berlin on the subject.

Some of these systems are being introduced into the United States, and bid fair to have as great a vogue here as in Europe.

The old Puritanical days of New England were sorry ones for the violinist. Fiddling was considered by the old Puritans to be a crime only a short distance removed from murder. Among the famous old blue laws of New Haven we find the following: "No one shall eat mince pies, dance, play cards, or play any instrument of music except the drum, trumpet, or jewsharp."

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The Advantages of Viola Study

A correspondent writes to The Etude; "As I have often read that there is a good field for stringed instruments, I am desirous of learning to play the viola. Do you think the viola is a good instrument to learn? I am very fond of the violin, but there are so many learning to play it that I think it would be best to study an instrument that isn't played so much. Will you give me an idea as to how many years it would take to become a fairly good viola player. Also give me a list of good studies for the viola."

The viola is a noble instrument, and we think our correspondent would make no mistake in learning to play it. Really good viola players are not plentiful, and this fact is the more astonishing when we remember that any violin player could learn the viola, if he were willing to go to the little extra labor which it takes to master the viola clef. Having learned to play in the first position, the violin student does not hesitate to attack the second, third, fourth positions, etc., and is soon as much at home in them as in the first position. It is not more difficult to learn to play in the viola clef than it is to master these different positions on the violin. It simply "reads different." For this reason it is strange that so many violin players neglect to learn the viola.

There are many opportunities for securing profitable engagements open to the viola player. The viola is used in the string quartet, as well as in many other forms of chamber music. It is also one of the most essential instruments in large orchestras, such as symphony and grand opera orchestras. In the case of a Festival orchestra of 116 men, which played in one of our large cities this spring, 13 violas were used. In smaller orchestras of, say, five, six or seven men, such as play in small theatres, cafes, hotels, etc., the viola is not used as a rule, but where the number exceeds seven or eight, the viola should, and usually does, have a place.

Many good solo numbers for viola can be obtained, and a viola solo by a really good player always offers a pleasing novelty on a concert program. The viola is simply an instrument slightly larger than the violin, with strings reading A, D, G, C, corresponding to the E, A, D, G, of the violin. A bow somewhat heavier than that of the violin is used, since the longer strings, and the thickness of the heavy wire-wrapped C string, call for a weightier bow, and more pressure, to put the strings in vibration.

It is my opinion that it would be best for the student wishing to become a viola player to learn the violin as well. The great similarity of the two instruments makes the technic of both identical, only requiring a little longer stretch for the fingers of the left hand, and a little greater pressure of the bow arm. This being the case it would seem to be a neglected opportunity for the student of either the viola or violin not to master both instruments, since by doing this he would have "two strings to his bow," and could get engagements for either instrument. Owing to the fact that the literature of the violin is so much more complete than that of the viola, I would advise the prospective viola player to commence by studying the violin. I am quite sure that the viola student who played the violin also, and worked through the splendid educational material which goes to the development of an artist violin player, would advance much more rapidly than if he spent all his time with the more limited material which offers for the viola. It might be well to study both instruments together, commencing with the violin and after a year, say, giving a portion of the practice time to each instrument. I doubt if a viola student could arrive at the highest artistic excellence without having studied the leading violin works, the Bach Sonatas for violin alone and the leading violin concertos.

If our correspondent will make the violin his principal instrument, giving a certain portion of his time to the viola also, he will find that he will make greater progress than if he confined his attention exclusively to the viola. The mastery of the viola will cost him little more time than it would to learn a few extra positions on the violin.

The following methods for the viola are available: *Viola Method*, by F. David; *New Method*, by H. E. Kayser; *Practical Viola Method*, by H. Sitt.

A very large list of exercises and viola and piano pieces can be obtained by consulting the *Violinists' Manual*, by Eugene Gruenberg.

While the studies of Kayser, Kreutzer, Fiorillo, Rode and other similar works, the Bach cello studies, transcribed for the viola, can be obtained, the great concertos of the violin are not available for viola practice, unless the viola player should work at them himself, by transposing them from the violin parts. A knowledge of these great concertos is very necessary for achieving artistic excellence on either violin or viola.

It is impossible to say how long it would take to master the viola, when so much depends on the performer's talent and how much practice he gives to the instrument. A talented pupil might get enough technic to play the viola parts in a symphony orchestra by practicing three hours a day for five or six years. For easier parts it would not take so long, but in cases of this kind no hard and fast rule can be laid down.

The American Violinist's Opportunity

The fact that so many concert and orchestra violinists are now fighting on European battle-fields has made a comparative scarcity in the ranks of first rate violinists to fill American engagements, and gives the American violinist a chance which he has not had in generations. One of the largest firms of managers of concert artists in New York city in its latest circular says: "Never in the history of music in America has there been such a wide-spread demand for violinists by local music managers and club committees throughout the entire United States as is already indicated by continued calls for this coming season. America has always been a harvest field for famous fiddlers and the conceded fact that many of the great European violinists cannot get to the New World for many months heightens the popularity of the wizards of the bow whose coming is assured. A number of the artists already booked in America are on the world's greatest battle-field. If not in actual conflict they are in the service, and consequently all thoughts of tours as violin virtuosi are forgotten."

Expert Information on Violin Subjects

L. P.—If, as you say, your present teacher is not well enough educated in violin playing himself to turn out good pupils, you had better change teachers without delay. Poor violin lessons are dear at any price, and it is better to take a few lessons from a really good teacher, than a great many from a poor teacher, for under the latter faults are acquired which it will be difficult, if not impossible, to eradicate later on, if the student wishes to learn the art of violin playing in a really correct manner. 2. The fourth finger is the "weak sister" with every violin player, and constant practice is required to make this finger do its work passably well. Practicing trills with the fourth finger at first in very slow tempo, and increasing the speed later on is a very good method of strengthening this finger. Almost every instruction book and set of studies contain special exercises for developing the fourth finger. The *Fifty Daily Exercises* by Dancla have some good fourth finger work, also the fourth and twenty second exercises in the Kayser *Studies*, Op. 20. In more advanced studies the 9th, 15th, 17th, 18th and 20th studies of Kreutzer are invaluable for developing the fourth finger. 3. Cannot give you an estimate for adjusting a violin to improve the tone, without seeing the instrument. There is no "usual" fee for this work, as your letter states. It depends upon what has to be done. Any good instrument maker will give you an estimate. 4. If you intend to invest only $50 or $60 in a violin, a new one would probably be best. You cannot obtain a really good genuine old violin for such a low price, except through a piece of luck. No regular dealer would sell you one at this price. 5. If you will write to Miss Maud Powell, in care of The Etude, she will no doubt be glad to furnish you with the information desired. 6. Violin lessons in cities the size of Omaha would probably range in price from $1 to $3, according to the rank of the teacher.

C. S.—If at the age of fifteen you can play Kreutzer and Rode well you have made excellent progress, but it depends on whether you can really play them well. 2. How can I tell without hearing you play whether it would be advisable for you to make violin playing your profession? Go to a good violinist and get his advice on the subject. It may save you years of misspent labor. 3. That you have learned the viola and mandolin without the aid of a teacher would indicate that you have talent and ingenuity, but I would advise you not to waste your time on the mandolin. If you have the time to spare, you might give a portion of your practice time to continuing your studies on the viola, and it would be an advantage to play the viola part in a string quartet, if there is one in your city which you can join. 4. Counting the time mentally would be a great help to you in learning to play in time. Get some very easy music at first, the easier the better, and learn to count it correctly, and then gradually take up more difficult music. An eminent teacher said, "Never one bar without counting." 5. There are so many causes that might make your E string "squeak" that I could only hazard a guess at the cause. Maybe there are several causes. Your E string may be bad, your rosin poor, the hair in your bow old and worn out, or greasy, your bowing may be faulty, you may bow to far from the bridge, and there are many other causes which would act against your producing a good tone on the E string. A few lessons from a good violin teacher would dispose of many of your troubles, and set you straight on many of the difficulties you name in your letter.

W. A. S.—The inscription in your violin signifies that it was made (if genuine) by J. B. Schweitzer in the style of Hieronymus Amati, (a famous Cremona maker) in the year 1813, at Budapest. Schweitzer was one of the most famous Hungarian violin makers.

W. J. M.—1. The list of works which you say you have studied are all excellent, but I suspect from your difficulty in being unable to play fast passages, that you have not studied thoroughly, nor in the proper manner. If your inability to play a series of rapid notes lies in your bow arm, your trouble likely comes from not having acquired the wrist stroke. Some violin students learn this with scarcely an effort, but the rank and file find it very difficult, unless they fall into the hands of a teacher who knows exactly how to teach it. Many amateur violin players and students go through life without ever having mastered the wrist stroke. Try resting your right elbow on a dresser or any article of furniture of convenient height, if you practice standing up, or on a table if sitting down, and swing your hand from the wrist, without holding the bow. Then take the bow and try to use the same wrist stroke (really the hand stroke) on the open strings of the violin. The whole arm must be flexible, and at first no pressure should be exerted on the bow. It would be better still if you could take a few lessons from a really good violin teacher of whom there are many in San Francisco. If you could get an idea of the wrist stroke alone, in half a dozen lessons it would be time well spent. 2. I am afraid a man of 24 just taking up the study of the piano could accomplish very little in six months, or six years for that matter. The piano, of all instruments, must be studied from childhood. People studying the piano for the first time in adult life seem to be able to make some little progress playing with either hand separately, but when they try to play with both hands at once the case seems hopeless.

J. A. V.—A good authority on the prices of violins gives the value of a Nicola Amati at $1,000 in 1890, and from $4,000 to $6,000 at the present day. However, prices of Cremona instruments vary greatly, according to state of preservation, quality and other circumstances. The fact that your violin contains an Amati label proves nothing, as there are hundreds of thousands of imitation Amati's in the world which can be bought for from $2 upwards.

E. W. G.—The object of the positions in violin playing is twofold. First, so that notes above the first position on each string can be reached; second, so that certain passages can be more easily rendered technically. A passage might be extremely difficult in the third which would be easy in the fourth position, for instance. Very beautiful effects in shifting and portamento are also to be obtained by the use of the positions, which would be impossible to obtain by the use of the first position alone.

A. K. J.—Sainton was an eminent French violinist, who was educated in the Paris Conservatoire. If your teacher was, as you say, a well-known pupil of Sainton, and you studied with him long enough to acquire his method, you evidently belong to the French school of violin playing, which is noted for brilliance and facile technic. Some of the most important solo violinists of the world belonged to the French school.

M. V. J.—The best violoncello players use 'cellos with peg heads, but those with patent pegs, made on the same principle as the pegs of mandolins and guitars, are very popular with amateurs and beginners. Inexperienced 'cello players, before they have learned to take care of their instruments, frequently have great difficulty in tuning 'cellos with wooden pegs. 2. I have never seen a tuning pipe for tuning the 'cello, with four pipes, giving the different notes. 3. If you wish to take up the study of the 'cello for a time, I do not see why it should injure your violin playing, but would advise you to make either one or the other your principal instrument, if you wish to attain great proficiency on either. It would be difficult to be a master on both. 4. Of course, you can learn something in taking lessons by mail, just as you can learn a good deal from good instruction books, but nothing can take the place of personal instruction by a good teacher. 5. You ought to be able to get a fairly good violin for $100 of you have a good judge of violins to pick it out for you.

F. L.—1. If your violin has never been varnished or has had the varnish entirely scraped off, you had better take it to a good violin maker, and have him varnish it in the proper manner. Do not trust it to a carpenter or cabinet maker, as the varnishing of violins is an art of itself. Just what the effect of the varnish is, on the tone of a violin, is a much mooted question. Some authorities have not hesitated to ascribe the peculiar beauty of tone of Cremona violins to the quality of varnish used and to the method of varnishing, which is commonly looked upon as one of the lost arts. Other authorities claim that the varnish affects the tone only slightly, and is principally of value in preserving the wood from wear and from moisture and atmospheric changes. 2. It is doubtful if leaving your violin unvarnished for so short a period as six months would injure it, provided it were kept well wrapped up and in a good tight case. 3. A violin stamped on the back with the name, "J. W. Banks," is of no particular value on account of the name, although it may possess a fair tone, as is sometimes the case with occasional instruments by obscure makers.

W. J. H.—Fine specimens of Joseph Guarnerius, the great Cremona master, have been sold in the American market as high as $12,000. The late Henry Havemeyer, president of the Sugar Trust, purchased the "King Joseph" Guarnerius at that price. There is probably not over one chance in 500,000 that your violin is genuine.

Miss P. A. S.—You have copied the inscription in your violin incorrectly. It should read, "Andreas Guarnerius Cremonæ, sub titulo Sanctæ Teresiæ, 1636." The inscription is in Latin, and means that "Andrew Guarnerius made this violin at Cremona (an Italian town) at the sign of Saint Teresa, in 1636." It is quite likely that your violin is an imitation of this maker, as originals are very scarce and of considerable value.

J. M.—With the European training you say you have had it ought not to be difficult for you to obtain a position with some school as teacher of the violin. You might advertise in the musical magazines which have a national circulation, or you might register your name as an applicant for a position with some of the agencies which supply schools with teachers. As you reside in New York, you can get a list of agencies from the New York City directory, or from any large music house in New York.

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Some New Musical Games

THE ORCHESTRA.

This is a very noisy game and may be played by any number of persons. First of all the players must select their conductor, and the dignified appearance of the conductor may be enhanced by presenting him with a pair of spectacles to wear, also several badges and medals may add an extra touch.

Seat yourselves in a circle around the conductor and pay close attention to his directions; he assigns to each player a musical instrument and shows in pantomime exactly how it is to be played. Now comes the noisy part. When all have been provided with their imaginary instruments, the conductor says, "Tune up." This gives a fine opportunity to make all sorts of funny noises.

Now the conductor waves an imaginary baton and hums a lively tune in which the whole band of musicians join; each player imitating with his hands the motions necessary in performing upon the real instrument. Every once in awhile the conductor pretends to play on a certain instrument and the player to whom that instrument belongs must alter his motions to those of the conductor, keeping time by wielding the imaginary baton until the real conductor sees fit to abandon his instrument.

Should the player fail to take the conductor's place at the right time he must pay a forfeit.

The real fun of the game depends upon the conductor, upon his humor and quickness in abandoning his baton for the instruments of his orchestra.

FAMOUS MUSICIANS.

This is a serious game and requires a good memory for famous players, singers and composers. One of the party goes out of the room while those who remain decide upon the name of some well known musician; the name is made up of as many letters as there are players. Beginning at one end of the circle, to each player is assigned a letter of the character name, and then each player chooses another well-known person in the music world to impersonate, one whose name begins with the letter assigned to him.

The one who has left the room now returns and begins to question each of the players in the order in which he is told the letters of the name come.

He must ask questions to which the answer "Yes" or "No" can be given. From guessing each individual character he gets one letter of the whole name until the entire name is revealed.

When the person whose letter suggested the name is found he goes out and the game is begun again.

Suppose there are nine players and Beethoven is the musician selected. The first player having B, for the initial letter chooses Bach; the second having E, takes Elgar; the third having E again, takes Eddy; the fourth having T, takes Theodore Thomas; the fifth having H, takes Handel; the sixth having O, takes Offenbach; the seventh having V, takes Verdi; the eighth having E, takes Emma Eames; the ninth having N, takes Nevin.

THE CONDUCTOR'S BATON.

Any number of players may take part in this game. The Conductor is blindfolded and stands in the center of the room with a baton, which is made of newspaper folded lengthways and tied securely at each end with string. The other players, who call themselves the orchestra then join hands and stand round him in a circle.

Some one plays a merry tune on the piano and the orchestra players dance around their Conductor until suddenly the music stops; the Conductor takes the opportunity of lowering his baton upon one of the members of his orchestra, and the one upon whom it has fallen must take hold of the baton. The Conductor then sings a tune, any bit of classical or popular song will do, the captive member of the orchestra must imitate whatever song the Conductor sings, if possible imitating the instrument he is supposed to represent. Should the Conductor detect who holds the baton, the one who is caught has to be the Conductor; if not, the game goes on until he succeeds.

GRAND OPERA.

The company divides itself into equal sides. Each part of the opera company must have an Opera House in opposite corners of the room. The two companies now retire to their own Opera Houses and one company privately chooses an opera. After the name of the opera has been decided upon, the manager, followed by his company, crosses over to the other Opera House and gives the initial letter of the opera.

The company in the second Opera House must try and guess the name of the opera. When they have done so they catch as many as they can of the rival company before they reach their Opera House. Those caught must go over to the other company, and the game goes on until one company has won all the players.

The companies take turns in choosing the name of the opera. This game may also be played out of doors.

DANCING DOLLS.

Take an old glove and cut the first two fingers down to the second joint, slip the glove onto the hand, and on the two bare fingers put a pair of doll's socks, the first finger must be padded at the toe to make the fingers of the same length, the tips cut from the gloves may be made into shoes or small doll's shoes may be used. The upper part is your favorite paper doll, this must be fastened to the glove with either glue or stitching, in such a way that the fingers will appear as the doll's legs. Great sport may be had by having several dolls dance on the table while some one plays the piano.

Children, Learn to Love Your Piano

"Do you love your piano?" I asked the little neighbor next door.

"Why, I don't know," said she. "I guess I do; I really never thought of loving a piano," and she laughed merrily.

"Well, my dear, you should love your instrument," I said quite seriously. "You must dust it and wipe off the keys, you must listen to the little creaks and noises that sometimes creep inside, these creaks and noises come from neglect and from wear. Then again let me ask you this, Do you really know when your piano is out of tune?"

"Oh, no, sir," she answered blithely. "Mama attends to all that sort of business. I just practice."

"But, little girl, I think you should begin giving your piano your loving care right away; your Mama is busy; and besides it is your very own piano and not hers. See how its polished case gets scratched and marred! Just a little time from your play and every mar can be removed by a flannel cloth or a chamois skin. You love to polish your ring, don't you? Why, I have seen you at it dozen of times. Your piano is a far more precious thing to you—see the keys how soiled and untidy they are! A drop or two of alcohol on a cloth will remove every particle of soil and dirt."

"Well, I really never thought of doing that," said the little girl interestedly.

DON'T LET YOUR PIANO CATCH COLD.

"Then, too, see the piano now—it's far worse for the piano to stand in a draft than it is for you to stand there yourself."

"Why?" she asked wonderingly.

"Because you can move out of it and the piano can't."

"That is so, isn't it!" and she began to look at the matter somewhat more seriously than at first.

"No doubt your piano beckons and calls you and you hear nothing until the insides get wheezy and rattle in every joint—you must remember, little girl, the piano catches cold, too, and you can always tell when it has had no care. The piano doctor comes with his little case, he opens the lid, presses down some keys, opens the top and looks inside, he shakes his head knowingly, like the family physician when he feels your pulse; then he says, 'Sir, you've got a fine instrument; but its badly neglected—run down as it were." How like the family physician when he says wisely, 'You've a fine constitution, but you're run down.'

The little girl laughed loudly at this and then I knew for sure that she was interested, so I went on.

THE PIANO IS SENSITIVE.

"Now, my piano is very sensitive to heat and cold, oh very, very sensitive. You see it is fitted with many complicated little jacks and springs and screws; there are many wires large and small, there are a great number of pins and felt hammers; now, my dear, to keep a piano in good form you must use it, play often, keep the little springs and jacks and wires limbered up every day. You know how much you love to run and play and jump; well, these little jacks and springs are the same; they want exercise and sometimes they need it badly. I'll tell you one secret, they hate to be pounded almost as badly as you do. If you could only know how they shrink and jump when the girl with the bad touch comes around."

"Do they!" she inquired.

"Indeed, yes! They resent it by giving out the shrillest and sharpest sound, just the sound you give when Johnnie hits you a fearful whack on your back."

"What do they say after a caress?" she asked.

CARESS YOUR PIANO.

"Under a loving touch, they respond as you do, no doubt; they give their best in a sweet full tone, they know—yes, indeed, they do. They use about the same methods as you use in your play—a blow for a blow and sweet response after a caress."

"How many strings did the first piano have?" She thought she had caught me; but I answered bravely, "One."

"One! How could that be; there wouldn't be any music?" she piped.

"Yes, there was music! And I'm wondering whether the primitive musician with one string stretched over a tortoise shell didn't get more enjoyment out of it than some of you youngsters with a piano filled with five hundred and one more or less strings!" I turned away disgustedly; but the little girl said seriously enough, "I'm going to take my piano out for exercise every single day, really I am."

Riddles in Musicland

What makes more noise than a girl at a piano?
Two girls.

When may the piano stool be said to dislike you?
When it can't bear you.

What is the key note to good appearance?
B natural.

Why is a music box like a river?
Because it doesn't run long without winding.

Why is an opera singer like an ice cream soda?
Because an ice cream (a nice scream) comes last.

Why does a poor sight reader make a good correspondent?
Because he drops notes every now and then.

If an egg were to be found in the piano what poem would you think of?
"The Lay of the Last Minstrel."

Why is practice time like a French verb?
Because it may be regular or irregular.

Why are deaf people like opera houses abroad?
Because you can't make them here.

Who was the first whistler?
The wind.

What did he whistle?
"Over the Hills and Far Away."

Why are finger exercises like a good book?
Because they are often looked over.

Why is rag time like a house on fire?
The sooner it is stopped the better.

Name a word of four letters from which you take one and "one" remains?
T"one."

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

NEW WORKS.
Advance of Publication Offers—
March, 1915.

	Regular Price	Special Offer Price
How to Play Well-Known Piano Solos—Charles W. Wilkinson	1.00	.50
How to Study the Great Composers—Thomas Tapper. Six biographies, price complete	...	.40
Same, single biography	...	.10
Little Folks' Song Book—37 Tuneful Rote Songs—Wm. H. Neidlinger	1.50	.40
Musical Ideas for Beginners—F. Marion Ralston	1.00	.30
Note Speller—Adele Sutor	.75	.15
Popular Overture Album—Four Hands	1.00	.40
Progressive Studies—L. A. Bugbee.	1.00	.15
Scale Studies for the Violin—H. Schradieck	.60	.15
Showy Parlor Album for the Pianoforte	.75	.20
Studies for General Use—Matilda Bilbro	...	.15
Studies in Syncopation, Op. 1079—Sartorio	...	.15
The Daughter of Jairus—Stainer	...	.25
Time Studies for Four Hands, Op. 824—Czerny	...	.20
Victory Divine. Church Cantata for Lent or Eastertide—J. Christopher Marks	.75	.25
Wagner at Home—Theophile Gautier	3.50	.75
What They Do in Wondertown—Ruth Alden	.75	.20

Easter Music

We have already supplied hundreds of choirs with music for the approaching Easter, but it is as yet by no means too late for leaders and organists to make their selections, and we trust that no person actively interested in arranging a suitable musical service for Easter will overlook our offer to send anthems, solos or cantatas for examination. Our catalog covers the complete range of practical and effective material for the occasion and we are also fully prepared to supply the issues of all other publishers, always at the lowest prices and best discounts.

The following Easter solos have been recently added to our catalog: Christ's Victory (3 Keys) Neidlinger; The Dream of Life (2 Keys) Avery; The Day of Resurrection (2 Keys) Starr; Death Is Vanquished (2 Keys) Neidlinger; Easter Triumph (3 Keys) Shelley; Hail Thou Risen One (2 Keys) Ward-Stephens; King of Kings (3 Keys) Shelley.

Victory Divine. A Church Cantata for Lent or Easter Time. By J. Christopher Marks

Mr. J. Christopher Marks' "Victory Divine" is one of the best cantatas of its kind we have ever seen. As in the case of all Mr. Marks' church music, it is melodious throughout, yet never commonplace, and always dignified and churchly.

This work is just right for use at special musical services, and it may be taken up to good advantage by the average church choir.

In order to afford all who may be interested an opportunity to examine this work we are continuing during the current month the special offer on single copies at the rate of 25 cents, postpaid.

The Daughter of Jairus. By John Stainer

We are about to publish a new edition of this standard church cantata. It is one of the best of all cantatas suitable for general use and it is especially good for performance at special musical services. The text is chiefly taken from the Scriptures and from well-known hymns. The music represents Stainer at his very best and it contains such well-known gems as the tenor solo "My Hope Is in the Everlasting," the chorus "Awake Thou That Sleepest" and the duet "Love Divine."

In order to introduce this new edition we are offering single copies at the special price of 25 cents, postpaid.

Mail Order Music Supplies

Teachers and schools throughout the entire country are not aware of the convenience and promptness with which their orders for sheet music and music books can be supplied by mail order unless they have given this system a trial. The distance covered by the mail in twenty-four hours is almost unbelievable. An order sent from nearby towns one night often reaches the buyer the next night. An order shipped on Monday night can be returned filled on Wednesday morning to a radius of 400 miles, and a few hours more at each end will take care of a radius of 600 miles from Philadelphia.

There are very few general stocks of sheet music anywhere in the country today sufficient to take care of the needs of the average school and teacher. This means houses like ours are called upon to fill the orders of the dealers for all their miscellaneous necessities. How much better it is to drop a self-addressed postal card, supplied free by this house, in the post-office or the post box, and have the music or books actually delivered to you, in a great many cases more quickly than if purchased in your own city, and far more quickly than if the most likely thing to occur does occur, that is, that the local dealer has not the desired music in stock, and re-orders it from one of the few houses carrying publications of all composers such as we do.

To the above features of promptness and completeness of stock must be mentioned other advantages in mail order music buying from the Theodore Presser Company. Not most essential, but quite important, the best discounts and terms obtainable. Perhaps of greater importance, an "On Sale" system which for liberality and originality is not equalled, but upon which all other systems have been based.

An order is the best trial. Catalogues and information will be cheerfully sent, however. All we ask is an opportunity to prove our worth to the musical educational interests of the country.

State Exactly What a Remittance Is for

When our patrons send money and an order at the same time, we would ask that they kindly mention whether the money pays for the enclosed order or whether it pays for an order previously received. If the letter simply reads,—"Please find enclosed a money order for $2.75 for," and then gives a list of pieces and books and possibly a subscription, we find that in many cases this is no order at all. It is a payment for past bills.

This kind of a mistake occurs almost daily and if our patrons will only make it clear that the money which they enclose is to pay for an order already received or for an enclosed order, such mistakes would be prevented.

Prize Contest

In another column will be found an extended notice of the Third Etude Prize Contest for Pianoforte Compositions. Our two previous similar contests were highly successful in all respects. In each case there was a great deal of interest aroused, many compositions were submitted, and the average quality of the work was very high. In each case a number of new composers were uncovered. We look for a very large representation in the new Contest.

We cannot make it too plain that this Contest is for all, and that any one composer may be represented in any or all of the classes by as many manuscripts as he may see fit to submit. There is no restriction as regards nationality. It will be noticed that there are four classes, fifteen prizes in all, aggregating $700.00.

Studies for General Use. By Matilda Bilbro

A collection of piano studies for the child. These studies are interspersed with short pieces containing words. The useful is mingled with the entertaining throughout the whole book. The studies are strictly in the first grade, and they are charming from cover to cover. They are made by a practical, talented, active teacher with a complete grasp of the subject. They will be a delight both to the teacher and the pupil. We have yet to find a set of juvenile studies better meeting our approval. We thoroughly believe in them. They almost make us want to be a beginner again to enjoy the rich treat set before us. Our special introductory cash price in advance of publication is 15 cents, postpaid.

Little Folks' Song Book. By Wm. H. Neidlinger—37 Charming Rote Songs

Here is a genuinely unique book. First of all Mr. Neidlinger is one of our best known American composers, but in addition to this he also has a great reputation as one of the foremost authorities upon the psychology of the child. Mr. Neidlinger has worked with children for years, knows what they want, what they ought to have and how to give it to them. Every child ought to have a charming song book, just as much as a book of fairy stories, a painting book or a book about the wonderful things of Nature. The tunes are simple yet delightful,—just the kind of tunes a child likes to sing about the house and which the child should and would sing instead of indiscriminate yelling, if the right material was at hand. Mothers and little folks alike will be charmed with the pretty rhymes. Here is the first of the thirty-seven songs:

"Said the gold fish in the globe,
As he gently waved his tail,
When I grow much bigger
And become a fine big whale
I'll seek the Arctic Ocean
And shall sit upon the pole
For I'm getting mighty tired
Of just swimming round this bowl."

If you are looking for the book to make the musically inclined child's eyes brighten this is unquestionably the book. Our special offer permits Etude readers to get this work at the introductory rate of 40 cents.

How to Study the Great Composers. By Thos. Tapper

We have something unique and attractive to offer in a book, along original and interesting lines, by an interesting writer. The first series will contain six of the great composers as follows: Mendelssohn, Schumann, Mozart, Schubert, Bach and Haydn. These are intended for children; in fact, they are children's picture books, and the entire book is to be made and written by the child.

There will come an outside back for the volume, and an envelope will contain all the material for binding the volume after the pupil has made the book.

In order to give a better idea of what this will be we will take Bach's biography. The title page will be "How to Study the Great Composers," then "The Life of Bach." "This Book is Made Up By ...." On the second page will come a picture of Bach and that picture is to be pasted in the space on that page. There is a large sheet of illustrations that will go with each book, and these illustra-

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One pupil writes: "I weigh 83 pounds less, and I have gained wonderfully in strength." Another says: "Last May I weighed 100 pounds, this May I weigh 126 and oh! I feel SO WELL."
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tions are to be cut up and put in the place marked in the volume.

Next comes the house in which John Sebastian Bach was born. This space will be for the picture of the birthplace of Bach. Then comes a little description of the early days of Bach's life. Then there is a little description about the Wartburg, and a picture is to be pasted in the place reserved for it of the Wartburg, where the Tannheuser story is laid.

So the book goes on, in a simple childlike way, giving the main facts of the life of John Sebastian Bach. There are at least twenty pictures that go with each biography. On page twelve will come the facts about the life of Bach. It is a sort of a review of the previous pages. Fifteen of these are facts, and five are questions asked. Then on the fourteenth page of the volume will come the story written by the child. The story of John Sebastian Bach, written by .... On .... (Date). The child signs his name to the sketch and binds up the volume as a book made by the child himself. It is a most excellent manner in which to acquaint very small children with the salient facts of the lives of the great composers. The books will be gotten up in a very popular manner so as to make them valuable to every class of pupils. We will make up an advance price on the whole series and also on a single one. Our price on a single biography will be 10 cents, postpaid, and we will send the whole six for 40 cents, postpaid.

Wagner Literature

It is quite safe to say that no personality in the world of music has been the subject of as much writing as Richard Wagner; the enormous mass of published literature with direct reference to the composer or his works gives ample proof of the impression his vigorous brain has made upon the musical, dramatic and literary world. No great composer had more enemies, but now, little more than thirty years after his death, there are few, if any, who do not acknowledge his genius or who fail to note his vast influence on the art with which his name will always be identified. Yet even when his enemies flourished he did not lack a certain few discerning and enthusiastic friends and supporters; among these was Judith, the daughter of one of France's great poets, Theophile Gautier.

Her book, "Wagner at Home," is a charming and intimate account of a visit to Wagner at his retreat, Triebchen, on Lake Luzerne. The whole book reads like a novel with the scenes laid chiefly in Switzerland with a side trip to Munich at the time of the first public representation of "Rheingold," before the days of Bayreuth. Even those who know Wagner only through the strains of "Lohengrin" and "Tannhäuser," will enjoy this book and will be encouraged to enlarge their acquaintance with the works of the great tone poet.

Of this volume of 250 pages, of which the publisher's price is $3.50, we have secured a limited quantity, and as long as they last we shall let our patrons have copies at 75 cents each, postpaid, if cash is sent with the order.

Valuable Collections at Small Prices

The details of this offer, including list, will be found in the January and February issues. The offer will be continued during the present month with the exception of the Grieg Albums, which are about exhausted. These volumes contain the very finest collections of English songs at very small prices. It would pay every singer to examine the list.

Rewarding Those who Induce Others to Subscribe to The Etude

Described and illustrated on page 238 are a few of the many attractive rewards The Etude gives to those who influence others to become regular subscribers. No profit is made on the premiums we offer. They are manufactured by ourselves or bought at wholesale prices, care being taken that the quality measures up to a high standard. The equivalent of a cash commission is applied to purchasing articles at wholesale prices, so that while you are at liberty to choose between a cash commission or a premium, greater value will be found in the latter.

If you prefer a premium ask for a copy of "The Etude Complete Premium Catalog"; if a cash commission, write for particulars of our "Special Plan to Agents."

The Big Musical Message of the Times

Hark back a thousand years and we find music chiefly as the pastime of monarchs.

Five centuries ago the Meistersingers and their like made it the joy of the people; everyone who would, might make his own music.

Today the foremost thinking men and women declare that:

Music is Not Merely a Pastime, But One of the Greatest of All Human Needs

The Etude has been fortunate in securing a remarkable series of opinions from men and women famous in many different and distinguished branches of human endeavor.

These opinions are invaluable to Etude readers, since they are far more convincing as far as the great public is concerned, than anything we might publish from poets, scientists, or the music-makers themselves.

The world listens to the voice of the successful man of large affairs. We invite all of our Etude friends to employ these messages as a means of making clear to all of their acquaintances that the study of music has a vitally important value in public life—a value so great that it cannot be measured by coin, and so practical that the big broad business man stops to tell the world of the wonderful returns music always brings for the investment.

Look over the following list of the names of noted men and think for a moment what the force of their opinions must mean if you employ them to carry the great gospel of music to others.

EDWARD BOK Editor	THOMAS EDISON Inventor
ANDREW CARNEGIE Philanthropist	Hon. RICHMOND P. HOBSON Publicist
RUSSELL H. CONWELL Clergyman	ELDRIDGE R. JOHNSON Manufacturer
DANIEL FROHMAN Theatrical Manager	DAVID STARR JORDAN University President
Dr. G. STANLEY HALL Educator	JOHN LUTHER LONG Author

The opinions of these men and others who have kindly promised to assist The Etude in this work are part of our constant endeavor to have the great public see that Music is something far more than mere technic, "key tickling," "violin scraping," etc.

Never fear that The Etude will fall short in providing an abundance of interesting, practical, "tell how" material, but at the same time, if you have read The Etude for the past years and if you will read it for the coming years you will find that it teaches the big aspect of music, not through dreary and inconsequential archeological squabbles, but by presenting the living force of music in its most powerful terms.

Progressive Studies By L. A. Bugbee.

This is a most interesting set of studies in the second grade. The enormous success of Bugbee's first grade studies has called for a set along the same line in the second grade. In this set of studies the study pieces alternate with exercises. Many of them are taken up with a special phase of technic. The "Cricket Party" is a study in grace notes. The "Mermaid" is a study in trio. "Sunday Evening" is a study in four-part writing. "Off We Go" is a study in thirds, and so on all through the book. This will most likely be the last month of this special offer, and therefore we advise those who desire to take advantage of it to send in their order this week. Our special advance of publication cash price is 15 cents, postpaid.

What They Do in Wondertown. By Ruth Alden

This work is a descriptive one for children. It takes the children on a journey through Wondertown and discloses to them most beautiful pictures with musical illustrations. The child interest is awakened through works of this kind to a greater extent than most any other means. There is music enough in this work to last the child about a month. At that time the journey is completed with a march called "Homeward Bound." It is one of the musical novelties which is most welcome to every child. Our special introductory cash price in advance of publication is 20 cents, postpaid.

Studies in Syncopation. Op. 1079. By Sartorio

These special studies are very timely at the present when Tango rhythm is so popular. They are intended for the development of rhythm in general. They are very melodic and exceedingly interesting musically. We are sure of a genuine welcome for this set of studies. There is a place for them. Most pupils are defective in syncopation and rhythm, and the special course which this work would give would strengthen every pupil. Don't fail to have at least one copy of this work to examine for future use. There isn't a teacher in the United States who hasn't had pupils who need just the instruction that is given by these very studies. Our special cash price in advance of publication is 15 cents, postpaid.

Liberal Offers for Renewals to The Etude During the Current Month

Subscribers to The Etude who renew their subscriptions during March can take advantage of any one of the three special offers noted below.

Offer No. 1—Add 15 cents to the regular subscription price ($1.65 in all) or to the price of any magazine club, and we will send, postpaid, choice of any one of the following musical works:

Mathew's Standard Compositions, Vol. I, Grade 1, to Vol. II, Grade 7. (Any one volume.)

Beginner's Book, by Theo. Presser.

Czerny-Liebling, Books 1 to III. (Any one.)

Standard Organist; 43 pipe organ pieces.

Standard Vocalist; 50 songs for medium voice.

Operatic Selections for Violin and Piano; 13 pieces.

Offer No. 2—Add 10 cents to remittance, $1.60 in all, and we will send, postpaid, choice of any one of the following lithographs, 22 x 28 inches, selling regularly at 50 cents: Bach, Beethoven Handel, Haydn, Mendelssohn, Mozart Schumann, or Wagner.

Offer No. 3—Renew during March, no matter with what date your subscription expires, sending only the regular subscription price of $1.50, or the regular price of any club of magazines containing The Etude, and we will send, postpaid, at no additional cost, a copy of the "Kreutzer Sonata," a beautiful reproduction in colors of one of the most popular of all musical pictures, 21 x 10 inches, imitation oil finish.

Scale Studies for the Violin. By H. Schradieck

We are continuing during the current month the special introductory offer on this standard work, which is to be added to the Presser Collection. There is no other work just like Schradieck's "Scale Studies." This book has been found almost indispensable in violin teaching, and it is included in the curriculum of nearly every school and conservatory having a violin department. The special cash price for this work in advance of publication is 15 cents per copy, postpaid.

How to Play Well Known Solos. By Chas. W. Wilkinson

There is a great demand for a description of well known piano solos, such as will be found in the two books of Edward Baxter Perry. In this book the series are somewhat shorter, but they carry a larger number of pieces. The book was originally published in Germany, but it is receiving a thorough revision in our edition. Besides there will be a number of additions and omissions by the editor, E. E. Hipscher. In all there will be over one hundred piano solos that will be treated in this book. Our special advance of publication cash price is 50 cents, postpaid.

Theo. Presser Co. Publications Issued February, 1915

Any of our works sent on inspection to teachers, upon request, at our usual large professional discounts. Use the number, not the title, in ordering.

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12195	The Little Brother, G. L. Spaulding	1	.25
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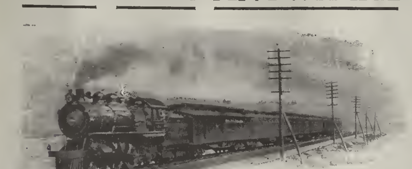

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World of Music

At Home

A BALLET-PANTOMIME entitled *Pan and the Star* by Edward Burlingame Hill was recently given at the Boston Opera House. The new work proved to be very charming.

THE Metropolitan Opera Company has announced its intention of prolonging the Philadelphia season to the extent of including three more performances of opera.

A FUND has been started in Newark, N. J., for the purpose of providing that city with a municipal organ. The project was set afoot by the Musicians' Club of Newark on New Years' Day.

FREDERICK W. WODELL, the noted voice teacher well known to ETUDE readers, has recently composed a very effective cantata, *The American Flag*, which has been performed in Boston with success.

CARUSO has completed his season with the Metropolitan Opera Company, and will return to Europe to fulfil an engagement with the Monte Carlo Opera.

MR. D. A. CLIPPINGER has been giving an interesting series of lectures and recitals upon the songs of MacDowell, Charles Willeby, Margaret Ruthven Lang, Hugo Wolf, G. W. Chadwick, as well as French and Russian composers.

HARRY ROWE SHELLEY, the well known organist and composer, formerly organist and musical director of the Fifth Avenue Baptist Church, Manhattan, has been appointed organist at the Central Congregational Church, Brooklyn.

DR. AND MRS. HORATIO PARKER have announced the engagement of their daughter, Charlotte to W. Howard Matthai of Baltimore. By the time this issue of THE ETUDE appears in print the happy couple will be on their honeymoon. A thousand felicitations.

ON Christmas Eve a concert was given in San Francisco by the Press Club. The concert took place at "Lotta's Fountain," a great open place in the city, and the chief soloists were John McCormack and Bernice de Pasquale. The audience consisted of 50,000 people.

A PERFORMANCE was recently given by the Philadelphia Symphony Orchestra of Paderewski's symphony intended as a glorification of Poland. The work was sympathetically conducted by Leopold Stokowski, who is himself of Polish origin. The work earned high praise from those who heard it, and contained moments of great poetic sweetness as well as great climactic effects.

DEATH has been active among musicians of late. Among those who have passed away recently are Adolf Wilhartitz, composer, director, and teacher, well known in America and Europe, for long resident in Los Angeles, Cal., and George Frothingham, the original Friar Tuck in the production of *Robin Hood* by the famous Bostonians.

IT is said that the Music League of America, designed for the purpose of bringing before the public new artists of real merit, has not been altogether successful and as a result there has been a "shake-up" among the officers. Mrs. Harriman, widow of the railroad king, is therefore coming to the assistance of the organization.

THE report has been spread abroad that Josef Stransky is to act as conductor of a number of concerts at San Francisco during the Exposition months. The expense of conveying the New York Philharmonic Orchestra—to say nothing of the inconvenience—has been deemed too great. Stransky will no doubt be glad to lead the Exposition Orchestra, which will be an excellent one.

WAR relics that Fritz Kreisler brought with him from the battlefields of Europe were recently sold in New York, the $2000 realized being handed over to the fund for the widows and orphans of Austrian and German soldiers. One of the relics, which brought $400, was a splinter, mounted in gold, from the Cossack lance that wounded the great violinist. The splinter was extracted from Kreisler's leg when in the hospital.

ONE of the successes of the opera season has been Giovanni Martinelli, the young tenor of the Metropolitan Opera Company, New York. Martinelli is the oldest of a family of fourteen brothers and sisters, the youngest of whom is only three years old. Martinelli himself is only twenty-eight, and if he continues to develop in the way he has begun is destined to be one of the world's great singers.

THE late Gerrit Smith, one of the foremost of American organists, possessed a collection of valuable works for the organ including manuscripts from a great number of the world's leading composers, in addition to scores of works on theoretical musical subjects. This remarkable collection has been presented by Mrs. Smith to the Guilmant Organ School, directed by Dr. William C. Carl. The late Dr. Smith was one of the vice-presidents of the institution, and frequently lectured there.

THE First National Convention of the American Guild of Organists recently took place in New York at Havemeyer Hall, Columbia University. A number of interesting organ recitals were given by prominent organists and some most valuable addresses were given. Among the representative organists who took an active part in the proceedings were Carl G. Schmidt, Charles Heinroth, Samuel A. Baldwin, James T. Quarles, William H. Carpenter, Madeley Richardson, Rev. Howard Duffield, John Hyatt Brewer, Waldo S. Pratt, T. Tertius Noble, Rev. Ernest Stires, Walter Henry Hall, Henry Dyke Sleeper, Everett E. Truette, Mark Andrews, Arthur Foote, Arthur Scott Brook, Warren R. Hedden, William John Hall, and others.

OPERA enthusiasts in New York have been surprised to hear that Alfred Hertz, the noted Wagnerian conductor of the Metropolitan Opera Company, has resigned his position owing to the fact that he feels he has drifted somewhat into a groove. He is chiefly employed in conducting a somewhat limited repertoire of German opera, and feels that it would be dangerous to his own artistic well-being to continue in this path indefinitely. He realizes that this way lies artistic sterility. He has thus shown us how high are his ideals, and led us the better to appreciate the fine work he has done at the Metropolitan. His successor will be Arthur Bodansky, at present with the Mannheim Opera, but formerly with the Prague Opera.

MRS. H. H. A. BEACH, the most famous of America's women composers, has composed a Panama hymn, which has been accepted by the committee of the Panama Pacific Exposition as the official hymn, and will be sung at all special ceremonies by the festival chorus. The work has been given a preliminary performance by the Handel and Haydn Society of Boston. The words, by Wendell Phillips Stafford, were originally published in the *Atlantic Monthly*. The work is very melodious, richly harmonized, and very effectively written for choral singing. It is pervaded by the true festival spirit, bright, warmly colored, and possessed of a fine sense of dignity.

A PORTABLE piano that can be packed up about the size of a rather large suitcase is the latest invention. When "knocked down" it weighs 125 pounds and measures 41 by 48 by 8 inches. When set up it is said to yield a rich, sweet tone. Great ingenuity has been displayed in making the instrument as light as possible, and at the same time able to stand a certain amount of "knocking about" incidental to travel as baggage.

THE example of Detroit in establishing a Symphony Orchestra is one which may well be followed by other cities—given the man to do it. The man responsible, according to Mr. N. J. Corey, for the development of Detroit as a center of symphonic music is Weston Gales. Mr. Corey has written an article that appeared recently in *Musical America* in which he somewhat humorously describes how Mr. Weston Gales breezed into Automobileville and by virtue of his enthusiasm and ability succeeded in establishing an Orchestra of high ideals on an excellent financial footing. Mr. Corey's article has one rather serious defect, however. It does not explain how much the enthusiastic Mr. Gales owes for his success to his secretary and business manager—Mr. N. J. Corey.

THE Directors of the New York Symphony Orchestra, and a number of distinguished musicians including Mme. Sembrich, Mme. Gadski, Fritz Kreisler, Harold Bauer, Franz Kneisel and Walter Damrosch, and others, recently paid a "surprise visit" to Mr. and Mrs. Harry Harkness Flagler, who had previously been decoyed from home. When the generous philanthropist and his wife returned home they were received to the tune of the Minuet from Mozart's *Don Giovanni*, played by some of the members of the New York Symphony Orchestra. Mr. Flagler was "arrested" and found guilty of having endowed the New York Symphony with $100,000 a year, for which he was sentenced to receive a large vase of Greek design, made of beaten silver and gold, with a suitable inscription on the base. The proceedings wound up with a dance.

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SUMMER SCHOOL ANNOUNCEMENTS Ask about Special Rates for April Issue

RHESTR SWYDDOGOL o'r Trestynau Gwobrwyon Amodau, etc. Eisteddfod Gydgenedlæthol Ffair y Byd, all of which we find by way of announcement upon the cover of the Welsh Sing Contest (Eisteddfod) which is to be held at the great Fair in San Francisco, California, Tuesday, Wednesday, Thursday and Friday from July 27th to July 30th. The contest will be held in the new two-million-dollar auditorium in the civic centre about one mile from the fair grounds. This great hall will accommodate 10,000. All honor to the Welsh-Americans who are finding such joy in this coming festival—or shall we not call them real out-and-out Americans who are bringing America something of the fine Welsh spirit (Elbert Hubbard says "If a man calls himself a Bulgo-American, shoot him in the hyphen")? The prizes to be won by competing hands, choral societies, poets, etc., run well up into the thousands. The first prize for competing choral societies is $10,000.00. If you want to know more about the event, write to the International Eisteddfod, Exposition Building, Pine and Battery Streets, San Francisco, California.

IN view of the general collapse of opera in America this season owing largely to the war, it is comforting to realize that this is no real indication that Americans do not want opera. The abandonment of the Boston and Chicago seasons, followed by the discontinuance of the Century Opera Company and the French Opera Company in New Orleans, are offset by the fact that in Philadelphia are two amateur societies each giving remarkable performances of opera that have attracted large audiences. Both companies have recently given striking performances of opera. The Behrens Opera Club gave a surprisingly good performance of Mozart's *Magic Flute;* and the Philadelphia Operatic Society was fortunate enough to secure Victor Herbert to conduct a performance of his *Serenade*. Both performances were so successful that it is quite plain that there is room in the city for both clubs without encroaching upon the territory of the third Philadelphia opera society—The Savoy Opera Company—which confines itself mostly to light opera of the Gilbert and Sullivan type. What Philadelphians can do, others can do also, and it is to be hoped that similar societies will spring up in all of our leading cities.

THE long awaited production of *Mme. Sans-Gêne*, Sardou's comedy in operatic form to Umberto Giordani's music, has at last taken place in New York at the hands of the Metropolitan Company. Giordani's opera has been one of the promised novelties for several seasons, but it was only last summer that Giordani was prevailed upon by Gatti-Casazza, Toscanini and his publishers to complete the score. The rôle of *Napoleon* was allotted to Pasquale Amato, while Geraldine Farrar undertook the title-rôle. Martinelli as *Lefebvre*, Segurola as *Fouché*, and Paul Althouse as *Neipperg* were the remaining important personages in the caste. The critics are at one in praising the artists, and also in praising the lavish production which the work received. There seems to be a greater division of opinion regarding the music, however, though none appears to rate it very highly. One critic asserts that the comic opera, *The Duchess of Dantzig*, written by the Anglo-Belgian-American composer Ivan Caryll, comes nearer in spirit to the Sardou original than Giordani's work. A more intelligent critic, Mr. Henry T. Finck, apparently can not find much to admire in the work, going so far as to say that Giordani's music "lacks distinction and the charm of individuality, getting less attractive from act to act." Henry Meltzer more mercifully concludes that "Giordani has here and there been really equal to the musical exigencies of his theme." Where the music has not been adversely criticized it has "been damned with faint praise."

THE sixth annual convention of the Music Teachers' National Association took place early in January. Nearly every section of the country was represented and some of the delegates came from abroad. Much of the time was taken up in the discussion of music in the public schools. The chief speakers were: Percy A. Scholes, of London, England, who spoke on the subject of musical education in Great Britain; George C. Gow, of Vassar, on revolutionary harmony, more especially with relation to Arnold Schönberg; Charles N. Boyd of Pittsburgh, on "Index Systems for Musicians;" Hamilton C. MacDougall, on "Observations of the New Era in Piano Study;" President Farnsworth on "The Will to Practice;" Waldo S. Pratt of Hartford, Conn., on methods of teaching music from the sixteenth century to to-day; Will Earhart on the High School Orchestra; Peter W. Dykema, of University of Wisconsin, advocated the creation of office of official musician in city, state and nation, similar to the "Stadt-Musikant" of Germany; Paul Stoeving of London on "The New Mission of the Violin;" Hans Schnieder, and Henry Holden Huss discussed matters relating to piano study; Elias Blum, on "Music in the Pacific Northwest;" Edward H. Birge on standardization. Others who took an active part were Hollis E. Dann, Arnold J. Gantvoort, Waldo S. Pratt. Before the convention adjourned for luncheon on the first day the following executive board was elected; Mr. Boyd, Pittsburgh; S. L. York, Detroit; Kate S. Chittenden, New York. These officers will succeed Charles H. Farnsworth, Allen Spencer and H. Dike Sleeper, whose terms of office have expired. The election of officers for the ensuing year has not yet taken place.

A SHORT time ago the National Federation of Musical Clubs organized a Students Department to aid advanced students and young professionals in solving their many problems. The Department is under the direction of Nellie Strong Stevenson of New York City, Chairman, assisted by Ernestine Schumann Heink, representing Voice; Maud Powell, Violin; Fannie Bloomfield Zeisler, Piano; E. R. Kroeger, Theory and Composition; Herman Perlet, Orchestra, and W. J. Henderson, Criticism.

This Department announces a musical contest in Voice, Piano and Violin, beginning in March, 1915, for young musicians not over thirty years of age. They must have been trained wholly in this country and must perform certain works before a state jury, and, if successful, before a district jury afterwards. In this way the very best representatives of American musical education will be chosen to give a concert at the next Biennial of the Federation of Los Angelos, California, in June, 1915. The scheme is philanthropic and also patriotic, and is to be hoped that it will call forth a hearty response.

All applicants must write for information to the Vice-President of their state whose address any federated musical club president can furnish. Some of the conditions are as follows:

1. Contestants must have received all their musical training in America. 2. Contestants must not be over thirty years of age. 3. Contestants must perform entirely without notes before their state jury and later before their district jury at least three or, if desired, more compositions, namely: Vocalists—One air by Handel, Mozart, Gluck or an early Italian composer: A short group of German (Schubert, Schumann or Brahms) French and American songs; One modern oratorio or opera aria (English language preferred). Pianists—One important work by Bach or Beethoven, one important work by Chopin or Schumann, one work by MacDowell and, if requested, one work by Liszt or some other important modern composition. Violinists—A Bach unaccompanied sonata or early classic Italian work or a Handel sonata; One movement from a Bruch, Saint-Saens, Mendelssohn or other standard concerto; Two or three good short character pieces, showing style, finish, color, charm and individuality; One brilliant "show-piece" by a noted violinist-composer (such as Paganini, Sarasate, Wieniawski). 4. Contestants must perform behind a screen and be known to the jury by number only, thus insuring absolute impartiality. 5. Contestants need not be members of a federated club, but, to be eligible, they must join the National Club within the Students Department of the N. F. M. C. (for advanced students and young professionals) by sending with their names and addresses the fee, one dollar, to the Vice-President of their state, who will remit it to the Federation treasurer. 6. Contestants must arrange for their own expenses in the contest, but it is suggested that clubs, if willing, help defray the contestants' district and biennial expenses, where necessary, or that the final winners give a "benefit" concert in their respective cities or clubs. 7. The prize will consist of the opportunity to secure engagements from the 309 federated clubs, whose delegates will come to Los Angeles with instructions to engage from these winners, if satisfactory, the artists for their "American Day" program.

Abroad

THE usually reliable New York *Tribune*, reports that Paderewski's brother has been killed fighting for the Russians against the Germans in Poland.

EMIL SAUER has been appointed director of the Meisterschule in Vienna during the absence of Leopold Godowsky, who is at present in this country.

A ONE-ACT opera entitled *Guido Ferranti*, by Jane van Etten Andrews was recently produced for the first time in Chicago. It is founded on Oscar Wilde's play, *The Duchess of Padua.*

"MUSIC as usual" seems to be the slogan in the South of France, where some effort is being made to keep up appearances. There is a stipulation, however, that only "patriotic" pieces should be played at the opera and concerts.

ABOUT two thousand instrumental players in Berlin are said by a London musical paper to be out of employment. There may be some exaggeration in this statement, but it is not likely that musicians are having a rosy time in the German capital just now.

THE report that William Mengelberg was dead has proved to be in Mark Twain's classic phrase, "greatly exaggerated." He fell downstairs and the accident induced concussion of the brain. Fortunately, however, he is recovering and hopes soon to resume his musical duties.

BERLIN appears to be still very active in a musical way, the chief artists heard at the most recently reported concerts being Busoni, Arthur Nikisch, the Philharmonic Orchestra concerts, Teresa Carreno, Sistermans, von Reuter, and Blüthner. Many concerts have been given in aid of those who have suffered through the war.

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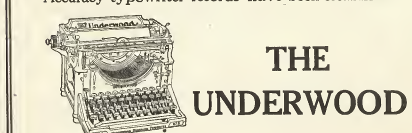

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THE death recently occurred in Nova Scotia of Gregorio Verdi, a nephew of the great composer. Gregorio Verdi was for many years an officer in the British Navy, and served with the British fleet in the bombardment of Alexandria at the time Great Britain was at war with her present ally, Russia. He afterwards set up in business for himself at Halifax, N. S., where he passed away in his ninety-first year.

ONE of the first musicians to fall in the war was Albéric Magnard, who was shot while attempting to defend his house from the invading Prussians. Many in Paris are now preparing to honor the dead composer by giving a performance of his opera, *Guercoeur.* It is also suggested that a street hitherto named after Richard Wagner should be named after him. Whether these plans will materialize remains to be seen.

IT is reported that Raoul Gunsbourg, the director of the Monte Carlo Opera, so dislikes the German syllable at the end of his name that he intends to change it to Gunsgrad. If war calls out the most heroic of a man's qualities, as has been claimed by no less than Ruskin, it also draws out some exceedingly small sides to his character.

THE death recently occurred of H. Lane Wilson, the well known English composer and singer. The best known of his works published under his own name was probably *Flora's Holiday,* a song cycle, but he was also very successful with his arrangements of old English Melodies. He also published many successful songs under the *nom de plume* of Robert Batten. As a singer he attained wide fame in England, and was also successful as an organist.

IF any American musician who corresponded with the late S. Coleridge Taylor has any letters that he believes would be of interest in a biography now being written by W. C. Berwick Sayers, the author, who resides at 65 Avondale Road, South Croydon, England, will be glad to receive copies of them.

NEWS comes from Paris that Fanny M. Reed is dead. This means perhaps nothing to the present generation, for the singer strange to say remained an amateur all her days. But from the time she left New York, shortly after the Franco-Prussian War of 1870, her studio in Paris was a Mecca for artists, and she was almost as well known in London and New York. Among her intimates were Massenet, Gounod, Liszt, Arthur Sullivan, and a host of others hardly less distinguished. It is said also that Sybil Sanderson and Mary Garden owed not a little of their early success in Paris to her kindly generosity.

FELIX WEINGARTNER is one of those eminent musicians whose plans have been badly upset by the war. He was to have conducted the Boston opera as usual, but during the past season Boston has had no opera. Furthermore, the splendid field of operations that lay before him at Darmstadt, where he was to have been director of the Court Theatre, has also been temporarily closed to him. He is conducting occasional concerts in Vienna, and also acting as one of the conductors at the opera.

THE London *Times* has fished up a letter written by Verdi in 1870, at the time of the Prussian siege of Paris. It is strongly anti-German in tone, and in its insistence that Italy should enter the war is strongly prophetic of what many leading Italians are writing to-day. "I should have preferred signing a peace defeated with the French, to this inertia that will cause us to be despised one day." Verdi was wrong. Italy kept out of the war and to-day nobody blames her. And if she keeps out of the present strife who will blame her in thirty years time?

MUSICIANS in England are complaining because of the decision not to hold the great Choral Festival in Birmingham this year "on account of the war." Side by side with this comes the announcement that Birmingham is "busier than usual" also on account of the war, for Birmingham is right in the center of the coal and iron business, and is also the place where one of the leading rifle and ammunition manufacturing firms does its deadly work. Somehow the two statements don't agree very well. It looks as if art and commerce had come into the conflict with the usual result that art gets the worst of it. Birmingham has seen the premier of many great choral works including Mendelssohn's *Elijah,* Gounod's *Redemption* and Elgar's *Dream of Gerontius.*

IS it not probable, asks "Lancelot" in the London *Referee,* that Continental composers of late have, perhaps unconsciously to themselves, been expressing the evil turbulence which has culminated in the war? Certainly it would be difficult to surpass the suggestion of cataclysm that is found in some of their works. The tendency of much music is as much the destruction of form, law, and order, and all that makes for symmetry, balance, and beauty, as the firing of Krupp's guns. If this be so, it explains why the widest-minded musicians failed to see any indication of artistic development in works of such incoherent and extreme dissonant character. At any rate it will be interesting to observe if Continental composers continue to write in this manner when peace is restored.

BERNHARD STAVENHAGEN, one of the most noted of the later pupils of Franz Liszt died at Geneva, Dec. 27th, 1915. The cause of death was inflammation of the lungs. Stavenhagen was one of the great leaders of musical progress in Switzerland. His fame was not confined to his piano playing as he was also a most excellent conductor. He was born at Greiz (Reuss), Nov. 25th, 1862. In Berlin he studied with Kiel and Rudorff, winning the Mendelssohn prize in 1880, thereafter studying with Liszt at Weimar. His tours of America and Europe were noteworthy. In 1901 he became director of the Royal Academy of Music at Munich but later took up his abode in Switzerland where he met with great success in his educational work.

WORD has just been received from France that Matthias Everardus Christiaan Kriens has been killed at the front. Mr. Kriens was a noted composer and concert pianist, and was the only brother of Christiaan Kriens, the well known teacher in New York City. He was a gold medallist of The Royal Conservatory in The Hague, and member of "the Society of French Composers." At the age of fifteen he conducted his own Symphony with his father's orchestra in Haarlem, Holland, and with other leading orchestras in Holland. He was the composer of many large instrumental works, and numerous songs, published by leading European houses. An opera of his pen was just considered at The Grand Opera in Paris, when war broke out. Mr. Kriens was conductor of the French Opera in Paris, Boulogne, Cairo, and later in New Orleans, after which he remained in the United States for several years. He was a native of Holland, but lived mostly in Paris, and joined "The Corps of Foreign Volunteers" and was the very first one shot, the entire company being entirely wiped out afterward by one shell.

THE British troops in France have signified a delight in mouth organs and accordingly an enterprising English contemporary, *Musical News,* started a fund for providing Thomas Atkins with his favorite instrument. All went well, and an order was sent in for the instruments, but unfortunately at the last moment it was discovered that such instruments are made only in Germany. Attempts were at once made to procure similar instruments from Switzerland or America, but in vain. The prospect of assisting the enemy by both aiding him in cash and relieving him of two hundred mouth organs seemed unpatriotic. Fortunately it was discovered, however, that the instruments were purchased from Germany before the war, and consequently any further profits made on them must go into English pockets. Thus *Musical News* is justified of its patriotic act.

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Questions and Answers
Helpful Inquiries Answered by a Famous Authority
Conducted by LOUIS C. ELSON
Professor of Theory at the New England Conservatory

We have received an interesting letter from a German composer regarding Glissandos in thirds, which were spoken of in this department recently. It may serve to show with what care THE ETUDE *is studied abroad. We append a literal translation of the communication:*

On page 926 between the questions, I find an answer about "Glissandos." In the interest of your journal I am sending you this addition. There are quite many double glissandos in existence, in 3rds, 6ths as well as octaves. See Liszt, *Racoczky March;* Liszt, *Todtentanz;* Liszt, *Concerto in A major;* Brahms, *Hungarian Dances;* Beethoven, *Concerto in C Major;* Weber, *Concertstuck;* Weber, *Concerto C Major,* etc. My new piano Concerto contains quite a few of these Glissandos.

Referring to the chromatic glissando, I would like to mention that they are rather simple and can be played with one hand in the following way:—you turn the hand backward so that you have the nail of the second finger on the black key and the third finger on the white key. The notes come out with a mathematical exactitude. Just try it in gliding slowly. In going backwards you put the hand in its natural position, stretch the first and second finger a little and the thing goes brilliantly with the thumb on the white and with the second finger on the black key. I use these effects since years in concerts, especially in *pp* playing. In playing with the orchestra, and if both the hands are free you can naturally do the chromatic glissandos in 3rds, 6ths, octaves and 10ths. With best greetings

Yours truly,
EMIL KRONKE.

Q. Is there any State in the Union in which one has to qualify by examination established by law before one can set up as a music teacher?—H. B.

A. I may be wrong but I believe that no state has yet passed any law which forces such an examination. But there are several states in which an agitation for such a law is going on. I greatly doubt the feasibility of such a law. At all events in the older musical countries, such as Italy, France and Germany, such laws have not been called for, and England has not attempted any such legislation. In these countries the diploma of a good Music School, or, in the last-named, a degree of Mus. Bac., or Mus. Doc., stamp the elite of the profession. I hope that I shall not be mobbed for expressing an opinion upon a subject which is being debated at a white heat just now, in America. But we may yet learn that too much legislation is a dangerous thing.

Q. Is there any quick way by which one can learn to "vamp" an accompaniment to a song or violin piece?—C. D.

A. Only a knowledge of harmony will help you to do this. A good knowledge of the chief chords of music will help you in the simplest melodies, but it requires a knowledge of melodic harmony to do much in this field. I mean that in listening to a melody the trained auditor attaches harmony to every note or group of notes, every tune ought to suggest its harmonies. I think that there should be more study of simple counterpoint at the beginning of the musical course than there is at present. Nowadays the pupil gets into the habit of adding chords to a bass part, and thinks far too little of melodic progression in his exercises. There ought to be study of melodic progressions and their combinations from the early stages; that is some exercises in simple counterpoint should precede the study of chords a la Richter.

Q. 1. What is the difference between the two time signs C *and* ₵*?*

2. When playing from D.C. to Fine, should repeat marks be noticed or not? And if there are two endings should one repeat or simply end on the second ending?—O. H.

A. 1. The C mark is not a letter C at all, and the statement that it stands for "Common Time" is utterly absurd. In mediaeval times the most perfect rhythm in music was held to be a set of pulsations of three (what we to-day would write 3/2) because this was supposed to represent the Holy Trinity. This was called the "Perfectum," and was signed by a circle. When an even rhythm was employed they broke the circle and called the rhythm "Imperfectum." The broken circle looks almost exactly like a "C," and from this resemblance the false definition arose. Of course the C sign means 4/4 rhythm. But if a vertical line is drawn through it it then means 2/2 rhythm. But it is also carelessly used for 4/2 rhythm at times. On the whole I believe it is about time that these old signs should be abolished and 4/2, 2/2, and 4/4 be written in figures, which cannot be mistaken.

2. Regarding repeat dots I would say that they are no longer religiously observed in music. In the time of Haydn and Mozart the public loved repetitions, and seem never to have had too much of them. But the taste of the present is somewhat against the unnecessary repetitions, and therefore the teacher often cuts them out in the works of Haydn, Mozart, Schubert, etc.

In sonatas the first repeat (the exposition of themes) is generally made, but if there is a repeat at the end of the first movement it is almost always omitted by the intelligent teacher. After a "D.C.," or "D.S.," the repeat dots are not to be observed, unless the melodic structure seems wrong without them. In case of two endings, however, it is customary to make the repeats.

In Beethoven's works make all the repeats that are marked, for that master was very particular in this matter, and if he wanted repeats omitted he would mark "Da Capo senza replica," or "Senza Repetizione." But even in the Beethoven symphonies the great conductors nowadays leave out the repeats unless absolutely essential to the shape of the music. Do not be too great a slave to repeat-marks.

Q. 1. Will you kindly explain what authority there is for saying that there are twelve sharps and flats?

2. How would you write the signatures on the staff after reaching those of seven sharps or flats?—I. Mc. G.

A. 1. They are merely theoretical keys, although sometimes used temporarily. Eight sharps would bring us to the dominant of C sharp, that is G sharp. This would be the same as A flat, but would be written—G sharp, A sharp, B sharp, C sharp, D sharp, E sharp, F double sharp, and G sharp. The next key, D sharp, would have two notes double-sharped, and would be the same as E flat, etc.

In flats the next key to C flat would be its subdominant, F flat, which would be the same as E. Its major progression would be F flat, G flat, A flat, B double flat, C flat, D flat, E flat, F flat. The next key beyond it would be B double-flat, being the same as A major, and would contain two double-flats, and so on.

2. If you wish to study a little modulation of this kind look at the second countertheme in the slow movement of the *Sonata Pathetique,* by Beethoven. The theme begins in A flat minor, which is the relative of C flat major. This key is usually written G sharp minor, but the composer desires to show the connection with A flat major which has preceded. But he modulates first to the relative major, C flat, and then to the subdominant major of that, which would be F flat major. But in order to avoid the double-flats, he changes enharmonically in E major. It looks like a very bold modulation if you glance at the many accidentals caused by the enharmonic change, yet it is simple and conventional, if one continues thinking in flat keys instead of sharps.

Some of the moderns have used these extreme methods of notation. I have even seen a triple sharp used, where a double-sharp was raised (accidentally) a semi-tone. But all these things are affected and merely theoretical and had better be kept out of practical music and notation.

Q. In the following passage what is the meaning of the V sign?

[Music example: treble-clef passage with a "V" mark above one note]

Also, what is the meaning of the following terms, which are not in my dictionary, Carrezando, Galantamente, Con estro paetico, Voltegiendo?—E. B. G.

A. If the above is violin music the sign means an upstroke of the bow. The words above given are carelessly spelled. Carezzando means caressingly or coaxingly, Galantamente means with elegance and courtliness, Con estro poetica would mean with poetic enthusiasm, Volteggiando would mean whirling or flying.

Q. What is the usual compass of voice in writing vocal music for children?—Vocalist.

A. There has been a rather widespread error in this matter for many years. You will find hundreds of songs for children written from middle C to about two-lined D, a ninth above. Scientific investigation has recently shown that the child has a wider compass than this, and the more modern juvenile songs range about from C to G, a twelfth. You might examine the use of children's voices in Pierné's *Children's Crusade* to see how freely a modern composer treats juvenile voices nowadays.

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The "Story of the Piece"

By ARTHUR S. GARBETT

Musical purists may contend that music should be all-sufficient in itself, but nevertheless the majority of the people will continue to look for the "story of the piece." Music at its best is so sublimated, so rarefied, that unless there is a story of some kind to hold it to earth, it is likely to slip away beyond the reach of the average listener. A legend will linger round a classic symphony, bringing us into warm intimate touch with its composer, just as the scent of lavender emanating from an old linen chest will make vivid the conception of a generation that is passed. Haydn's *Surprise Symphony* would lose nothing of its grace and liveliness, but much of its special interest, if we were deprived of the story of the pompous but hospitable Londoners aroused from the slumbers induced by the gentle slow movement (not to mention the post-prandial port wine) by the sudden crash in the sixteenth measure. Haydn's *Farewell Symphony* is also the richer in interest for the story that clings to it—indeed it is rarely performed even to-day without the players silently departing one by one as each comes to the end of his piece, and we are reminded of the gentle hint Haydn gave to his employer, that vacation time was at hand.

It may be argued of course that these two symphonies represent musical "jokes" of Papa Haydn's and do not in any way sanction the naming of pieces or the idea of propping up a symphony with a story. That does not alter the fact that these two symphonies are the more interesting because of the stories that are associated with them. In any case Beethoven was not joking when he named his *Eroica Symphony*, and much interest attaches to the work by reason of the picturesque incident which surrounds its dedication. One can never hear the symphony without thinking of the enraged Beethoven tearing the score to pieces on discovering that his idol, Napoleon Bonaparte, was of common clay. The fifth symphony owes much of its hold on the popular imagination by reason of Beethoven's allusion to "Fate knocking at the door." The *Pastoral Symphony*, with its obvious allusions to the cuckoo, the quail, and the running brook, makes an appeal to the story-loving element in mankind quite apart from the intrinsic value of the music. Mozart's *Jupiter Symphony* is probably better known to the general music lover than any other symphony of the Salzburg genius, even including the E flat and the G minor, simply because the sonorous title gives it a character all of its own.

In modern times, the *Pathetic Symphony* of Tschaikowsky is far more popular than the Fifth, which preceded it, and yet many competent critics agree that the latter is the finer work of the two—but there is no story element in it! The part a title plays in suggesting a story is even more obvious in the case of the Beethoven sonatas. *The Pathetique, The Appasionata, The Waldstein, The Pastoral*, the one named *Les Adieux, l'absence et le Retour*, and even the falsely named *Moonlight* all live more readily in the memory than they would if they were not named. Everybody knows by this time that Beethoven is not responsible for the absurd name *Moonlight*, yet one doubts very much if the work would be as popular as it is if it were called simply Opus 27, No. 2!

After Beethoven's time the story element in music was far more readily recognized. Before then stories had been attached to a piece of music much as illustrations are attached to a novel. They served to aid the imagination in somewhat the same way as the inimitable illustrations of Tenniel have served to make *Alice in Wonderland* a real entity, or the wonderful pictures of Don Quixote by Doré have served to fix Cervantes' hero in our minds. In these cases, had there been no novel there could have been no illustrations, and similarly, had there been no music there could have been no "story." With the development of the Romantic movement, however, the order was changed; instead of attaching a story to a piece of music, a piece of music was attached to a story. Liszt, Wagner, Berlioz, Schumann and their myriad followers all adopted this plan. Even Mendelssohn, the arch-classic, fell into line with the times, and gave us his *Midsummer Night's Dream* and *Hebrides* overtures, as well as his *Italian* and *Scotch* symphonies. True these works are in classic form, but they are romantic in feeling, and indicate clearly enough what manner of composer Mendelssohn might have been had not his early environment proved too much for him. In modern times, the custom of writing music to fit a story or philosophic idea is so far advanced that in some cases it is almost impossible to tell what the music is intended to represent unless one has a program—indeed with composers such as Schönberg, Scriabine, and the like, even a program fails to reveal anything!

THE IMPORTANCE OF THE STORY ELEMENT.

But however tardy composers may have been to accept the story element in their larger and more profound works, they have been quick to see its value with regard to what is usually described as "salon music." What is probably the oldest known instrumental piece bears the title "Country Dance." This work dates from about 1300, and a copy of it is in the Bodleian Library at Oxford. A collection of pieces for the Virginal, known as the *Fitzwilliam* (or *Queen Elizabeth's*) *Virginal Book* contains many short pieces with titles descriptive enough to indicate the "story of the piece" to anybody who is looking for it. Rameau (1683-1734), that extraordinary French genius, not only foreshadowed our modern system of harmony, but also our modern descriptive tendencies in music. His composition *La Poule* (The Hen) with its "clucking theme:"

[musical example] etc

is quite as near to the real thing as, say, Debussy's *Goldfish*, and many people will find it a great deal more musical into the bargain.

Schumann was probably the first of the great masters to name his pieces deliberately and consistently. Whereas the others did it tentatively, now and then, Schumann frankly built up whole series of pieces bearing titles all more or less strictly related to each other. The *Carnaval* music, consisting of twenty-one pieces mainly founded on the four tones A S C H, is typical of this method. In it may be found material for a connected story by any imaginative-souled musician.

Few of the compositions of Chopin bear any title, and Chopin does not appear to have felt any impulse to name them. On the other hand, his music is full of the imaginative quality of which stories are woven, and it does not seem improbable that he would have named them had he had any facility for inventing titles.

George Mathias, a pupil of Chopin's, has somewhere pointed out that Chopin was a musician pure and simple. He had none of the literary facility of Schumann, Wagner, Berlioz and even Liszt, nor had he any of the draughtsmanship which was possessed by Mendelssohn and our own MacDowell. He would probably have named his pieces had it occurred to him to do so, and failing that, the public has gone to work and invented stories and titles for his pieces on its own account. *The Minute Waltz* is so-called because it is supposed to take a minute to play. This waltz is also known as the *Dog's Tail Waltz*, because it is supposed to have been inspired by the sight of George Sand's little dog chasing its own tail! Other Chopin compositions have been named by a generous public, such as the *Revolutionary Etude*, the *Butterfly Etude*, *The Raindrop Prelude* and *The Military Polonaise*. Mendelssohn seems to have had his doubts about naming his pieces. The *Lieder Ohne Worte* were all given numbers, and Stephen Heller is said to be responsible for naming the most popular ones such as *The Spring Song*, the *Bee's Wedding*, etc. How much of popularity of these pieces and those of Chopin is due to the suggestion of a "story" offered by the titles? It would take a clever psychologist to answer the question.

THE PEDAGOGICAL VALUE OF A STORY.

The manifest interest which the general public takes in music that has a "story" is so great that enterprising modern publishers of educational music have realized that the story element can play a most important part in developing a taste for music where none previously existed save in a crude form. If grown-ups want a "story" with the piece, what of the children? To children, a story is the breath of life. Thus it is that practically every piano piece now published has a title to it giving some hint as to the nature of the music. Nay, more than that! Modern publishers are even taking care to have the cover of the piece designed so as to illustrate the musical idea.

Since this is the case, it behooves the teacher to be no less backward in employing the story-loving element in child nature. If the piece a child is studying has no title to suggest a story to the little pupil, it is surely up to the teacher to invent one. And if by chance there is a difficult passage in the piece which the child revolts against practicing, a wise teacher will surely see that the most interesting climax to the "story of the piece" develops around this very passage!

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Wagner as Man and Artist, by Ernest Newman. Published by E. P. Dutton & Co., New York. Price, $3.50, net.

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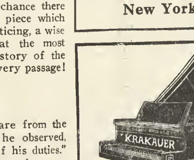

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I SING the Teacher: the man who gives so much and receives so little, whose work the whole world relies on, yet never appreciates, who may be greater than the greatest that shines before the public, yet who ranks in critical esteem lower than the lowest; and I sing the Minor Composer, the man who is scoffed at by all as a mere imitator and a thing of no account, yet who, fighting in the ranks and falling in the trenches, does more for his country than the glittering hero at the head who takes all the praise. In every subject save music, in every art and science, it is admitted as beyond question that the teacher condenses the knowledge and experience of previous generations, and sifts from the rubbish the gems of truth and knowledge. Without his assistance we should all be like young Ferguson, the shepherd-boy astronomer, who proudly brought his father a large manuscript volume wherein he had recorded all the principles of mechanics which he had spent months in formulating. How profound was his disappointment when his father reached out his hand and took down a volume of the "Encyclopædia Britannica," in which all this and far more was printed for all the world to read! How could there be any progress if we all had to work out the old problems for ourselves? We all acquire knowledge but to pass it on. Yet in the art of music alone this obvious truth is ignored by many and positively denied by some. Inspiration, say these latter, is all-sufficient; to be a great composer all you need is to have great ideas, the teacher can do little for you. If this were so, would not Schubert be a greater composer than Beethoven, Bellini than Schubert, and the writer of "Tipperary" than either?—FREDERIC CORDER in *The Musical Times* (London, England).

Liszt and Paganini.

IT is said that Liszt was prompted to resume his career as a virtuoso by hearing the extraordinary feats of technique which Paganini, the magician of the violin, produced on his instrument. Liszt desired to attain equally marvelous effects of light and shade on the piano. That he was successful in this is proved by contemporary criticism. All Europe was enraptured with his playing. It was described as "art with a soul." Mendelssohn wrote that he had never before seen a musician "so thoroughly imbued with music." Only the few, the most discriminating, like Schumann, who wrote Clara Wieck, "How extraordinary his playing is, so bold and daring, and then again so tender and delicate! . . . but there is a good deal of tinsel about it, too," could see the meretricious element which was hidden in it. With all his unquestioned power and ability, there is no doubt he "played to the gallery." Indeed, he made no secret of his theatric methods to his pupils, saying, for instance, "After you make a run you must wait a minute before you strike the chords, as if in admiration of your own performance. You must pause as if to say, 'How well I did that!'" It was partly due to these methods that he became the most famous virtuoso of his time, but his artistry was founded on other and quite different qualities. There must have been solid merit, indeed, in playing which commanded the homage of all Europe during the eight years, from 1839 to 1847, of his most important work as a concert pianist. "Money, which he prized little," says Hueffer, "the friendship of princes and artists and men of genius, and the love of women, which he prized much, poured in on him in one uninterrupted current." No wonder that he was tempted to forget the stern impersonality which the highest art demands.—DANIEL GREGORY MASON, in *The New Music Review* (New York).

Music Not a Luxury.

I HAVE heard many instances when parents expressed their wishes that their children were able to play, at the same time denying them the opportunity to learn. They considered the money spent for that purpose a waste, since their child had not been born talented. Now, it is not at all necessary that the child should be born gifted; all he needs is an opportunity to develop what music there is in him. But most American parents are so busy with their daily interests that they have no time to consider the musical education of the child. Very little, if at all, do they worry as to when to start the child, and as to the ability of the teacher into whose care they entrust the developing of the musical soul of their child. I am absolutely convinced that if children could start music at the proper time, and take it up as any other subject in school, devoting as much time to the study of it, we should have talented musicians here, we should have better listeners, and we should have cultivated a taste for the right kind of music.—BORIS DAVIDOFF in *The Canadian Journal of Music*.

If you have an interesting clipping of general musical significance we shall be glad to receive it.

Second-Hand Debussyisms.

WHY does the second generation of our native composers persist in offering us, with so bland and childlike an unconsciousness, music which is so often merely a gesture of homage to the particular composer who happens to represent the prevailing musical fashion of the hour? It is, of course, easy to understand the attraction which a powerful creative mind must exercise over a youthful artist of sensibility; it is easy to understand why our youngsters caper so readily to-day to the piping of Debussy; but why do they exhibit their performances in public with so naïve a pride, as if they had learned the trick without a master?

The other day, an admirable singer of songs, Mr. Reinald Werrenrath, gave a concert at Æolian Hall in the course of which he sang a group of *Lieder* by certain of the junior American composers. There was not one of these songs that lacked certain valuable possessions; they displayed a measure of poetic and emotional sensibility, competent craftsmanship, a command of eloquent utterance, an occasional mastery of beautiful speech. The sensibility and the craftsmanship it was a pleasure to recognize; it was much less of a pleasure to note that the eloquence and the beauty were in no case self-sprung: they were derivative. They were, chiefly, dilute Debussy. Now Debussy's music is interesting only when written by Debussy—as Debussy himself is interesting only when he is speaking his own native tongue: we have as strong a distaste for this master when (as in some of the interludes of *Pelléas et Mélisande*) his voice is the voice of Wagner, as we have for those accomplished young American song-writers who, with apparently naïve unconsciousness, speak the language of Debussy. It is simple justice to them to say that Europe, especially France, England and Russia, is full of composers, both eminent and inconspicuous, who have adopted the unmistakable ways of Debussy as their own—fatuous and ineffectual Lilliputians who, with absurd and pavonine pride, strut about in the exquisite vestments of the unique musical personality of our time. Second-hand Debussy is just as unacceptable when we encounter it in the brilliant and ingenious Ravel as when it confronts us in the oddly ingenuous productions of our own modernistic young tone-poets.—LAWRENCE GILMAN in *The North American Review* (New York).

Wagner's Fondness for the Poles.

WAGNER always manifested a great interest in Poland and the Poles. The second of his early works was a Polonaise for four hands in D Major. At that time there was great sympathy in Germany for the Poles. The heroic war of the Poles in 1831 brought a very sympathetic response from the people of Europe, and when the oppression of the conditions became so great that a continuous stream of refugees passed through Germany, the people of Leipsic formed a Polish relief committee, which provided for the unfortunate. Richard Wagner took a very active part in caring for the fleeing patriots of Poland, and in his autobiography he tells of the powerful impression which this made upon him. Indeed he displayed the deepest feeling for the fate of the unfortunate country. It was at this time that he commenced the composition of his overture, *Polonia*, which was not completed until the year 1836, when it was performed in Koenigsberg. It is noteworthy that Wagner appeared to have no more interest in this work until 1882, when three months before his death he had it performed in Palermo in honor of the birthday of his wife, Cosima Wagner. The overture was not printed until 1907, over seventy years after its composition.

Another work in which there was a strong Polish interest was the Polish opera upon the subject *Kosciuszko*, the Polish general who took part in the American revolution. But when the librettist, Heinrich Laube, had completed his work, Wagner failed to take a continuous interest in the subject. Later he assured a Polish acquaintance "Kosciusko has long been a thing of the past. Three acts were already done; but subjects depending upon local color always plague me. Man must create from within himself for the world, and not depend upon inspiration coming from without. Only once have I permitted myself to be influenced by outside conditions. That was the waltz from the *Meistersinger von Nürnberg*. But that was a concession to the public for the tailors and shoemakers in the parquet as well as for those on the stage." Thus Wagner's Polish opera remained an unsolved riddle of his career. No one knows what became of the manuscript.—Translated for THE ETUDE from the *Neue Zeitschrift für Musik*.

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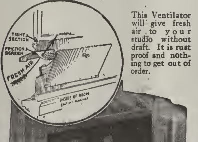

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- **Brackett.** Sing with All the Sons of Glory .15
- **Brackett.** Welcome, Happy Morning .15
- **Brackett, F. H.** I Know That My Redeemer Lives .15
- **Brander.** Alleluia! Alleluia! .15
- **Bridge.** Awake Glad Soul .12
- **Camp.** Behold, I Tell You a Mystery .15
- **Chapple.** Christ our Passover .10
- **Chase.** Risen to Reign .15
- **Coombs.** The King of Glory .20
- **Costa.** Hosanna in the Highest, from "Eli" .05
- **Danks.** Christ the Lord is Risen To-day .06
- **Darnton.** Christ our Passover .15
- **De Reef.** Christ is Risen .20
- **Dressler, Wm.** 'Tis Glorious Easter Morning .10
- **Dressler.** Passion and Victory .15
- **Eastham, W. H.** Christ Our Passover .05
- **Eastham, W. H.** Hallelujah, Christ Is Risen .05
- **Eastham, W. H.** Why Seek Ye the Living? .05
- **Flagler.** Christ is Risen, Hallelujah .05
- **Gilbert.** Christ the Lord is Risen To-day .15
- **Giorza.** Regina Cœli, No. 2 (Christ is Risen). (Latin and English Words) .20
- **Goodrich.** Awake Thou that Sleepest .20
- **Goodrich.** Sweetly the Birds are Singing .12
- **Gounod.** Blessed is He who Cometh .05
- **Granier-Adams.** Hosanna! .10
- **Grant.** Day of Resurrection, The .15
- **HOSMER. GOD HATH SENT HIS ANGELS (New)** .10
- **Hotchkiss.** Thanks Be to God .12
- **Howe.** Sing With All the Sons of Glory .25
- **King.** I am He that Liveth .12
- **Lyon.** Christ is Risen .15
- **Maker.** Now is Christ Risen .16
- **Marchant.** Thanks be to God .15
- **Martin.** As it Began to Dawn .16
- **Minshall.** All Glory, Laud and Honor .08
- **Minshall-Nevin.** Christ is Risen (Men's Voices) .10
- **MORRISON. CHRIST IS RISEN (New)** .12
- **Morrison, R. S.** Christ the Lord is Risen To-day .15
- **Neidlinger.** Jesus Christ is Risen To-Day .15
- **Newcomb.** Day of Resurrection .15
- **Nichol.** Now is Christ Risen .15
- **Norris.** As it Began to Dawn 20
- **Pericippe.** Come Ye Faithful .15
- **Pericippe.** How Calm and Beautiful the Morn .12
- **Pericippe.** Lift Your Glad Voices .12
- **Rathbun.** Christ Our Passover .15
- **Rockwell.** Christ the Lord is Risen To-day (Easter Processional, with Flute or Violin) .10
- **Rotoli.** Glory to God .20
- **Schnecker.** How Calm and Beautiful the Morn .15
- **Shackley.** Christ our Passover .15
- **Simper.** Hallelujah, Christ is Risen .12
- **Smallwood.** Thanks be to God .12
- **Solly.** Behold I Shew You a Mystery .15
- **Solly.** He was Crucified and Arose Again .15
- **Starr.** Christ Is Risen .12
- **Starr.** Sing, Ye Heavens .12
- **Steane.** O Lord, My God, I Will Exalt Thee .15
- **Stults, R. M.** And When The Sabbath Was Past .15
- **STULTS. AS IT BEGAN TO DAWN (New)** .12
- **Sudds.** This is the Day .08
- **Trowbridge.** Hallelujah, Christ is Risen .18
- **Trowbridge.** Why Seek Ye the Living? .15
- **Watson.** Give Thanks unto the Lord .15
- **Wodell.** Sing, Gladly Sing .12
- **Wolcott.** Christ is Risen .15

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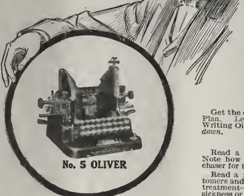

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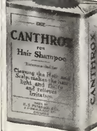

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